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# THE BRAD STREET OF FILM DOM THE Film DAILY The RECOGNIZED AUTHORITY

L. XXVII No. 1

Wednesday, January 2, 1924

Price 5 Cents

## Lasky-Hart Split?

Differences in Business Relations Reported—Matter to be Settled on Coast

(Special to THE FILM DAILY)

Los Angeles—It is understood that business differences of a serious nature have developed between Jesse Lasky and William S. Hart and that the matter is of a sufficiently grave nature to lead to a definite split.

At Famous Players on Monday one would talk about the above. It was significant, perhaps, that outright denial was made of the report. One official, as a matter of course, declared that there was nothing to say about it here and that whatever trouble existed would be handled Lasky on the coast.

Hart has completed two pictures for Famous, "Wild Bill Hickok," which is now in general distribution and "Singer Jim McKee."

## Releasing Stock Unit

Business Going Into Open Market for Players—More "Farming" to Be Done

(Special to THE FILM DAILY)

Los Angeles—Studio gossip has it that Famous will discontinue carrying a large number of players as a stock company unit and go into the open market in a more definite fashion for future casting. This is predicted when the present contracts expire. Important feature players will not be affected.

It was stated on Monday that Famous has not been carrying any considerable number of players in its stock company. The company plans to "farm out" those of its playing couple to other producers wherever a policy does not interfere with production plans. It is pointed out, for example, that certain players cannot be used for more than two pictures a year because they do not fit into parts other than those in which the public expects to see them. If such players are kept on the payroll on a 52 week basis, it can be readily seen how such items cut into the company's budget. The point seems to be that when the company wants certain players for certain roles, it has them at its beck and call and when it does not need them, the "farming out" process can be resorted to.

## De Mille May Work Here

Cecil B. De Mille will probably make a picture in the East in the next Spring.



"The Courtship of Myles Standish" is exceedingly fine, said F. Mordaunt Hall in the New York Times. "Charles Ray deserves many plaudits." Associated Exhibitors.—Adv.

## What of 1924?

Federal Reserve Bank Sees Bright Outlook—1923 Showed Conservative Progress

(Special to THE FILM DAILY)

Washington—The Federal Reserve Board in its annual review of economic conditions states that 1923 was one of conservative progress throughout the nation. Production was greater, expenditures were greater and the savings of the people were greater than in 1922, and the nation's financial and industrial position at the beginning of the new year is said to be favorable for a continuation of prosperity.

Attention is called to the fact that during 1923, financial and industrial operations, taken as a whole, established new records and that this was accomplished without evidence of severe credit strain, scattered speculative activities or price inflation. Emphasis is placed upon the continuation

(Continued on Page 2)

## Fineman With F. B. O.

(Special to THE FILM DAILY)

Los Angeles—B. P. ("Bernie") Fineman has been appointed general manager of the Robertson-Cole studios which have changed their name to the F. B. O. studios.

## After American M'g's

Stoll of England Seeking New Ideas—Offers Post to William Fait of the Eastman

(Special to THE FILM DAILY)

London—Sir Oswald Stoll, head of one of the most important theater circuits in England is considering the introduction of American presentation ideas in all of his houses and to that end is negotiating to bring over a number of American theater managers to introduce the plan.

He has offered a post to William Fait, Jr., at present managing director of the Eastman theater at Rochester.

## Fait Has Not Decided

(Special to THE FILM DAILY)

Rochester, N. Y.—William Fait, Jr., admits having been approached by representatives of Sir Oswald Stoll to go to London but he declares he has not as yet decided. The offer, however, has not been rejected by him.

## Niblo Renews With Mayer

(Special to THE FILM DAILY)

Los Angeles—Fred Niblo has renewed his contract with Louis B. Mayer for another series of pictures to be released through Metro.

## Friend Resigns

Out As Distinctive's President But Remains As Director and Large Stockholder

Arthur S. Friend has resigned as president of Distinctive Pictures Corp. but remains on the directorate of the company.

He is one of the largest, if not the largest, individual stockholder in the company and his resignation as president will in no way affect these holdings.

Friend has been anxious to return to his law practice for some time. Now that he has relinquished his duties as president of Distinctive, he will have the opportunity to carry out his plans. Distinctive is at present making "Blood and Gold." Its releases through Goldwyn-Cosmopolitan are on schedule. The company does not plan an active production schedule until the spring for this reason. A number of stage and literary properties are held by the organization for future use.

A formal statement embodying the resignation was issued late Monday.

## Sam Goldwyn Creates Stir

(Special to THE FILM DAILY)

Los Angeles—Sam Goldwyn arrived from the East with a statement to the effect that there were only thirty-three good actors in the entire Hollywood film colony. His statement did not mention any names but created a stir here.

Goldwyn will produce "Potash and Perlmutter in Hollywood," here. Alexander Carr and Barney Bernard will be brought from the East for the title roles. Frances Marion will prepare the script.

## Sam Warner Goes South

Sam Warner is now in New Orleans on the first leg of what will be a visit to exchanges handling the Warner output in the South and Far West.

Harry M. Warner is in Cleveland for a few days with Mrs. Warner who is returning to the coast. Herman Starr is back in Los Angeles after a short visit East.

## Altman Succeeds Mooney

J. Robert Rubin, general counsel of Louis B. Mayer Prod., has appointed Al. Altman, who has been identified with the company almost since its inception, as Eastern representative, succeeding Paul C. Mooney.

## Cody in "Dan McGrew"

(Special to THE FILM DAILY)

Los Angeles—Lew Cody has been selected to play the role of Dan McGrew in "The Shooting of Dan McGrew."





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**No Quotations**

The Stock Exchange was closed yesterday, New Year's Day.

**Landau Not the Only One**

F. A. Reichstein, manager of the Majestic and Wilson theaters, Milwaukee in a letter to this publication states that the Majestic was closed all day Monday, Dec. 24, preceding Christmas. He adds that Leo Landau who closed the Alhambra and Garden in that city for Christmas Eve was not the only exhibitor in Milwaukee who had done that. Reichstein says he has been doing this for several years past.

**Showing for "Name The Man"**

A special showing for "Name The Man," will be given at the Capitol theater on Monday, Jan. 15 at 10:15 o'clock.



Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick, 2255  
Cables—Geokann, N. Y.



**Protest Leasing City's Proerty**

(Special to THE FILM DAILY)  
Steubenville, O.—A. T. Loggie, has filed suit in the Common Pleas Court, to restrain the city from leasing to the La Belle Amusement Co., headed by George Schaffer, certain city property upon which to erect a theater. Loggie alleges that the lease was made without securing competitive bids, and that it would be imprudent to rent the city's property for the small sum of \$12,500 for the first year and \$15,000 annually thereafter.

**Cleveland Chain Numbers Nine**

(Special to THE FILM DAILY)  
Cleveland—The Ohio Amusement Co., headed by Dave Schumann, Meyer Fine and Abe Kramer have purchased the Crawford, St. Clair Ave. and E. 146th St. This makes the ninth link in the chain of neighborhood theaters.

L. Liverpool, O.—George L. McClintock has sold the Columbia to W. B. Urling.

**"Maytime" Premiere Soon**

(Special to THE FILM DAILY)  
San Francisco—The Granada, has been secured for the first showing of "Maytime," at an early date.

**Held Over For Six Weeks**

(Special to THE FILM DAILY)  
Los Angeles—"The Virginian," originally scheduled for a week's showing at the Mission, will play six weeks.

**Fox, Phila., Broadcasts Concerts**

(Special to THE FILM DAILY)  
Philadelphia—The Fox theater has inaugurated a series of musical concerts over the radio every Friday night, besides the regular Monday night program which is also sent through station WOO. The Fox house is the first in the state to install its own broadcasting station.

**Brown Expanding In Detroit**

(Special to THE FILM DAILY)  
Detroit—Sam Brown now has two theaters in this city, having bought out the Buchanan on the West Side for \$10,000. He also owns the Astor on Hamilton Blvd.

**Navy Film at Capitol**

"A Midshipman's Cruise," a one reeler, produced by the U. S. Navy Department is at the Capitol this week.

**Cramer Mims Studio Dissolve**

(Special to THE FILM DAILY)  
Albany—Cramer Mims Studios, of New York, have filed dissolution papers with the Secretary of State.

**Miller, Educational Manager In K. C.**

(Special to THE FILM DAILY)  
Kansas City—S. W. Miller, succeeds E. D. Tate, as Educational manager here.

**Greeks Form Producing Unit**

(Special to THE FILM DAILY)  
Hollywood—The Panhellenio Corp. has been chartered with a capital of \$500,000. Greeks are backing the project.

**What of 1924?**

(Continued from Page 1)

of an increased consuming power, due to full employment at high wages, and an improvement in the position of farmers, factors which promise to remain during 1924.

Neither a business boom nor a general depression is in sight for the new year, the "Guaranty Survey," published by the Guaranty Trust Co., declares in its annual forecast.

Passage of the Mellon tax reduction plan is looked for, together with defeat of the bonus. Summarizing the world movement, the survey contends the outlook is for the maintenance of a sound middle course for business as a whole.

"There appears a better prospect for the maintenance of the prosperity that now is developing since maladjustments of wages and prices have in a measure been rectified over the last twelve months, and its growth is not in the same degree dependent upon an accumulated demand arising from long deferred purchases," the financial editor of the Tribune says. "There are still several notably weak spots in the domestic situation. The building industry continues on an inflated basis and contributes to a major distortion of what otherwise would be a much better balanced structure than existed a year ago. The evils of wage inflation are also apparent in one or two other lines."

B. C. Forbes in the American and other Hearst papers says:

"Business starts the New Year in a state of sound health, a cheerful frame of mind and reasonably busy.

"Of course, uncertainties lie ahead; uncertainties lie ahead at the opening of every year. Those of 1924 are not unusually grave domestically. In number they are unusually few. And, happily, the disposition is to face the outcome with a rational measure of confidence.

"General trade has slackened somewhat with the arrival of Winter. Yet the volume of business passing still is well above the average."

The National City Bank in its annual survey says, in part:

"The greatest achievement of the year has been the demonstration that the United States can enjoy so large a degree of prosperity notwithstanding the unsettled conditions in Europe. The record of 1923 can be repeated if the American people but have the courage to proceed with the development of their resources and the equipment of their industries as they have done in the past year. There is no lack of work to be done. The chief occupation of the American people is that of supplying their own wants, but that their foreign trade is of a stable character the sustained exports of the last two years have shown. Our trade outside of Europe is growing. The balance between agriculture and the other industries is in the way of being restored, and if we will be satisfied with steady business, without a boom, there is good reason to expect that our hopes will be gratified in 1924."

Giving the dollar a value of 100 cents on Jan. 1, the Department of Labor estimates that its value on January 1, 1923, was 64 cents. On this basis the wealth at the end of 1922 would be \$256,000,000,000 instead of the estimated \$400,000,000,000.

Even so, the lower figure would represent an increase of 37 per cent in the ten years.

**Object To Sunday Shows**

(Special to THE FILM DAILY)  
Newark, N. J.—A meeting of the South End Minister's Ass'n will be held tomorrow afternoon to discuss the refusal of Director of Public Safety, W. J. Brennan, to close the Weequahic theater on Bergen St. on Sundays. The ministers charge that the house is the only theater in a residential district operating on Sunday, the others are all closed.

**HAL ROACH'S**  
**STAN LAUREL**  
**COMEDIES**  
"The Pinnacle of Pantomime"  
2 reels  
**Pathécomedy**

**RENALLES, Inc.**  
"The Elks Tooth"

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

Phone—Beekman 9091  
**Wentworth Samuels**  
INCORPORATED  
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**TO THE THEATRICAL AND**  
**MOTION PICTURE INDUSTRY**

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**-DURA-**  
**FILM PROTECTOR CO**  
INC.  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE CHICKERING 2937  
ALLAN A. LOWNES PRES.

# Don't Call Yourself a Showman

*till you've played*

## “DON'T CALL IT LOVE”!

WILLIAM DE MILLE'S "Don't Call It Love" was an absolute mop-up at the Rialto Theatre, New York. It opened to the biggest business on Broadway with the exception of "The Ten Commandments." And on the Sunday before Christmas, the low-tide theatre day of the year, at that!

Every matinee and night "Don't Call It Love" was a sell-out. Here are three reasons why:

1. **THE TITLE**—If you don't think "Don't Call It Love" is a good box-office title, see the line that drops in just because they read it in the electric lights.
2. **THE CAST**—The term "all-star cast" is much abused. But here is one worthy of being shown, in full, in lights: Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff, Rod La Rocque, Robert Edeson.
3. **THE STORY**—The modern "Fool There Was" told in the modern manner. A love comedy, full of humor, charm and appeal for both women and men, done as only William de Mille can do it.

You can afford to make a real noise when you get "Don't Call It Love."  
Facts prove the picture will do the rest!

Screen play by  
**CLARA BERANGER**  
from the novel "Rita  
Coventry" by Julian Street  
and the play by  
Hubert Osborne



A  
**Paramount**  
Picture

**Two Houses For South Bend?**

(Special to THE FILM DAILY)

South Bend, Ind.—Reliable reports state that South Bend will soon have two new theaters. A group of theatrical men, who operate a chain in the Middle-West have had representatives here looking for a site. They intend erecting a 1,800 seat house which will have a picture-vaudeville policy. Another new house would have straight vaudeville.

**Wants Films For Pupils**

(Special to THE FILM DAILY)

Pittsburgh—The Board of Education is in favor of educational films for the pupils in Pittsburgh schools. At a recent meeting, the Board provided for the purchase of 50 pictures of this kind every year. The purpose is to establish a permanent library for the better instruction of pupils.

**Two New Ones For Missouri**

(Special to THE FILM DAILY)

Independence, Mo.—Work has begun on the new theater on Lexington St. A. E. Elliot is behind the project.

Liberty, Mo.—C. R. Wilson has opened his new Liberty which replaces the Lyric, burned down about a year ago.

**All Set For Wampas Party**

(Special to THE FILM DAILY)

San Francisco—Arrangements have been completed for the annual Wampas Frolic, Jan. 19. One feature will be the presentation of 13 "baby stars," with Fred Niblo as official astronomer, pointing out the luminaries to the public.

**Two Theaters Burn**

(Special to THE FILM DAILY)

St. Louis—During a performance at the Criterion, Broadway near Olive, crossed wires started a fire in the projection room. Damage slight.

Freeport, L. I.—A large fire occurred at the Auditorium, last week.

**Progress Buys Out Reol Prods.**

(Special to THE FILM DAILY)

Dallas—Progress Pictures have taken over Reol Prod., which have been operating in Atlanta for almost two years. Reol handles pictures for negroes.

**Pittsburgh House Damaged**

(Special to THE FILM DAILY)

Pittsburgh—The Old Faithful theater, 4829 2nd Ave., was damaged by fire Monday. Loss, \$2,000.

**Stock Fluctuations**

The range of prices, with total sales and net changes of motion picture stocks for 1923 up to and including Dec. 29 follows:

**Eastman Kodak**

Total sales, 301,600; high level, 115¾ reached on April 3; low level, 89¾ reached on Jan. 2; closing, 108; net change, a gain of 19 points.

Preferred: total sales, 500; high level, 114¾ reached April 3; low level, 108½ reached Sept. 28; closing, 108½; net change, a gain of ¾ points.

**Famous Players-Lasky**

Total sales, 1,308,800; high level, 93 reached Jan. 2; low level, 52 reached Oct. 27; closing, 70¾; net change, a loss of 20¼ points.

Preferred: total sales, 37,600; high level 99¾ reached Feb. 14; low level, 82, reached Oct. 29; closing, 88¾; net change, a loss of 8¾ points.

**Goldwyn**

Total sales, 358,800; high level, 22½ reached June 5; low level, 8 reached Nov. 5; closing, 8¾; net change, a gain of 3¾ points.

**Loew's Inc.**

Total sales, 499,950; high level, 21¼ reached Feb. 14; low level, 14 reached June 21; closing 17¾; net change, a loss of 1¼ points.

**Southern Enterprises Lease Joie**

(Special to THE FILM DAILY)

Fort Smith, Ark.—Southern Enterprises have leased the Joie from the Joie interests. Southern Enterprises, who have been running the Palace, have turned over the house to its owners, the Joie people.

**Buffalo Tightening Regulations**

(Special to THE FILM DAILY)

Buffalo—Exhibitors in this territory are warned against showing pictures without the censors' license. Mrs. Orpha Stucki, an inspector for the commission is keeping her eye peeled for offenders.

**Showing Special Cartoon Film**

(Special to THE FILM DAILY)

Chicago—A Chicago newspaper is distributing a short reel showing 12 caricaturists and comic strip artists drawing comics for the paper's Sunday colored supplement.

**Favorite to Release Old Hart's**

(Special to THE FILM DAILY)

Detroit—Starting Jan. 1, Favorite Films will release a series of six, two-reel Hart subjects, which have been re-edited and revised by Tri-stone Pictures.

**Weinberg Writes From "Lunnon"**

(Special to THE FILM DAILY)

Buffalo—E. O. Weinberg, is in London where he is managing a theater for Universal. He formerly managed the Strand, Syracuse and State, Schenectady.

**Pictures in Monte Carlo**

(Special to THE FILM DAILY)

Paris—Pictures are now shown on Monday and Friday in the Palais des Beaux Arts at Monte Carlo.

**Theater for Sierra Madre**

(Special to THE FILM DAILY)

Sierra Madre—N. Brown will alter the Bergein Bldg. into a picture house.

**Buys Two St. Louis Houses**

(Special to THE FILM DAILY)

St. Louis—Miss A. L. Ketchum, owner of the Plaza, has taken over the Aubert and Chippewa. The A. L. Ketchum Theater Co., capital \$30,000, has been chartered.

Mount Olive, Ill.—Jimmie Lawson has opened the New Grand.

St. Louis—Jim Drake has leased the Gem, which he is running on 10 cent admissions.

St. Louis—The Rivoli, will play a split-week, changing the programme on Saturdays and Wednesdays.

**Follies Amusement Co. Formed**

(Special to THE FILM DAILY)

Springfield, Ill.—The Follies Amusement Co., of Chicago, has been formed by Joe Goldsmith, Morris Froelich and Louis Mansback. The company will operate theaters. Offices are at 1210 So. Michigan Ave., in Chicago.

**Theda Staging A Comeback**

(Special to THE FILM DAILY)

Los Angeles—Theda Bara will return to the screen in "Madam Satan," a story by Fred Jackson. Herbert Blache will direct.

**Price and Bernet Join "U"**

(Special to THE FILM DAILY)

Toronto, Ont.—Harry Price and Martin Bernet have joined the Universal sales force.

**Can Now Show Films After Midnight**

(Special to THE FILM DAILY)

Buffalo—The City Council, on recommendation of Mayor Schwab, has amended the ordinance prohibiting the showing of pictures after midnight. The ruling provided a fine of \$250 for violators.

**St. Pierre Manager of Midwest Chain**

(Special to THE FILM DAILY)

Chicago—Louis St. Pierre has become manager of the Midwest Circuit, operating a chain of houses in Rockford, Beloit and Decatur.

**Boomer Managing 'Frisco Cameo**

(Special to THE FILM DAILY)

San Francisco—The Cameo has a new manager, R. B. Boomer, former manager of the Spokane Universal office.

**Fire in Roxsbury Theater**

(Special to THE FILM DAILY)

Boston—The Egleston theater at Egleston Square was damaged by fire Monday night to the extent of \$25,000.



**Stars**

**And Their Productions**

ONE OF MANY FEATURES IN THE

**1924 FILM YEAR BOOK**

*Filmdoms Recognized Reference Book*

**OUT JAN. 20th**

*Year Round Advertising Value At A One Day Rate*

"WE NEVER DISAPPOINT"

**CROMLOW FILM LABORATORIES**  
INCORPORATED

220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE-CHICKERING 2937

ALLAN A. LOWNES, GEN. MGR.

# Aw! What's the use!

## "BLACK OXEN"

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11NY K 52 NL

SANFRANC CAL DE 29

E A ESCHMANN

NY

BLACK OXENS OPENING SANFRAN ECLIPSES FLAMING YOUTH RECORD BY TWENTY PERCENT FIFTEEN THOUSAND PEOPLE ATTENDED OPENING DAY BREAKING ALL RECORDS FOR ATTENDANCE AND RECEIPTS IN THE HISTORY OF ANY THEATRE IN SANFRANCISCO STOP AUDIENCES UNUSUALLY ENTHUSIASTIC SECOND DAYS BUSINESS GREATER THAN OPENING EVERYONE TO BE CONGRATULATED THIS IS A FIRST NATIONAL YEAR

CHAS MUEHLMANN

they can't

help but

do it in

—*any theatre*

—*any time*

—*any where*

## "FLAMING YOUTH"

6NY K 38

HOLLYWOOD CAL DEC 29

R A ROWLAND

NY

EVERY HOUSE RECORD OF LOEWS STATE THEATRE BROKEN TO-DAY WITH COLLEEN MOORE IN FLAMING YOUTH DESPITE RAIN STORM THIS AFTERNOON STOP AUDIENCE JOYOUSLY ENTERTAINED STOP THIS IS A HUNDRED PERCENT BOX OFFICE HIT

HARRY C ARTHUR JR

GENL MGR WEST COAST THEATRES INCE

Big profits  
spells

FIRST  
NATIONAL'S  
BIG-10



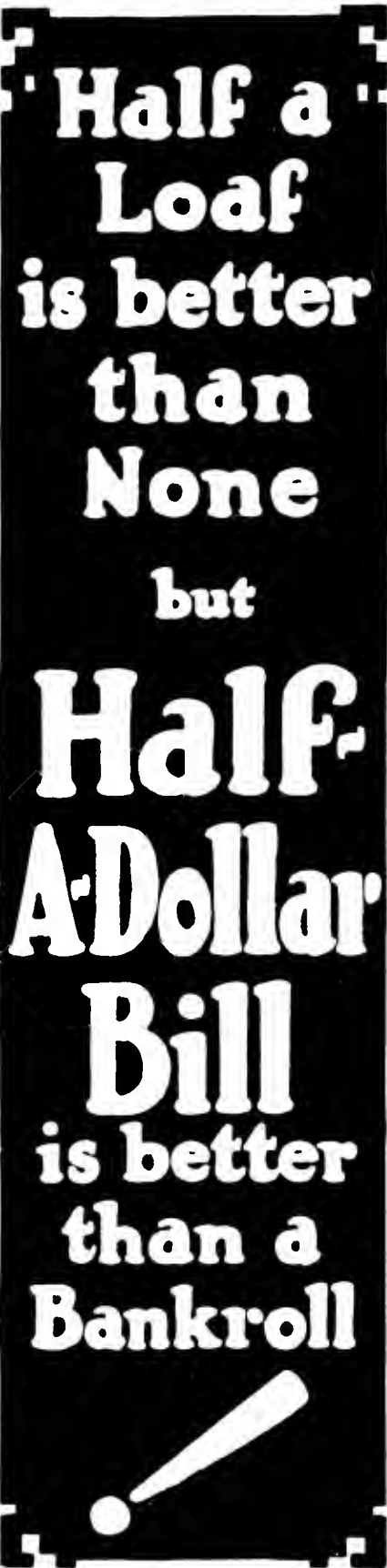
**Thugs Kill Lansing Manager**  
(Special to THE FILM DAILY)

Lansing, Mich.—Peter Hall, manager of the Plaza, was shot and killed by a holdup man who entered his office and demanded the cash box containing the evening's receipts.

**R. J. Ingram Back From Trip**  
(Special to THE FILM DAILY)

Dallas—R. J. Ingram, manager of the Progress exchange, has returned from a sales trip through Oklahoma, Arkansas and Tennessee.

**Half a Loaf is better than None but Half a Dollar Bill is better than a Bankroll**



**An Appeal**

A worthy case has been brought to the attention of THE FILM DAILY. It concerns a film man engaged in the export field who has suffered a mental breakdown because his duties keep him in New York while his five-year old daughter is in a foreign country. The father hasn't the means of bringing his daughter to him, yet her absence is affecting both his health and his work.

One hundred dollars will be sufficient to unite the family. A trifle will help. Those who feel that doing a worthwhile deed will start their New Year in a real way, can send contributions to

DANNY.

**Protest Showing Again**

(Special to THE FILM DAILY)

Kansas City, Kan.—A delegation representing the various colored organizations, waited on the censor commissioners with an appeal that they take action to prevent the showing of "The Birth of a Nation," in Kansas City. If, after reviewing the picture, the commissioners failed to prohibit its showing an injunction would be sought to restrain local exhibitors from presenting it.

**Two Theaters Close**

(Special to THE FILM DAILY)

Lorain, O.—The Temple is dark because the lease held by Gould & Zimmerman has expired. C. M. Irish, states the house will soon be reopened by a Pennsylvania theater man.

Phillips, Wis.—Brand & Fisher's lease on the Gem does not expire until Feb. 1 but an agreement has been reached with the owners to cancel at once.

**Hollen and Cooper Shifted**

(Special to THE FILM DAILY)

Richwood, W. Va.—Paul Hollen, for several years manager of the Oakford, has been transferred to the Lyric, Beckley, the newest and seventh addition to the chain owned in West Virginia by the Allegheny Theater Co.

**Booking Arrangement Off**

(Special to THE FILM DAILY)

St. Louis—The booking deal between the Marquette, Palace and Majestic, all on Franklin Ave., no longer exists. Harry Hamburg will now book for the Palace and Majestic while Frank Seros will continue booking for the Marquette.

**New Granada Owners Buy Hub**

(Special to THE FILM DAILY)

Woodland, Calif.—The National Theater Syndicate, recent purchasers of the Granada, from S. Webster, has taken over the Atkins in Marysville, effective Jan. 1.

**Studying Sunday Films**  
(Special to THE FILM DAILY)

Baltimore—Howard Bryant, president of the City Council, has mailed out questionnaires to the Mayors of cities throughout the country where films are permitted on Sunday, seeking their opinion on the matter. It may lead to a bill being introduced into the state legislature re-opening theaters on the Sabbath.

**Amusement Co. Expanding**

(Special to THE FILM DAILY)

Orleans, Ind.—The Lawrence County Theatrical Corp., headed by M. Switow, has taken over the Joe Sharwell building, which contains a theater. Improvements will be made on the house. The chain owns several theaters in Southern Indiana.

**New Supply Co. in Cleveland**

(Special to THE FILM DAILY)

Cleveland—Frank J. Masek has formed the Exhibitors Supply Co., for the distribution of the Simplex rojection machine, the Hertner transformer and the Minusa screen, formerly distributed by Argus.

**Protest High Express Rates**

(Special to THE FILM DAILY)

Winnipeg—When the railway commission met here, recently George A. Graham, manager for F. B. O., appeared to protest the 25% increase asked by the express companies.

**Traffic Picture Made in Washington**

(Special to THE FILM DAILY)

Washington—Sponsored by the Text Film Co., "The Cop, The Lizzie and The Wise Gazabo," a two-reeler on safer traffic conditions, has been finished.

**Work on New Saenger Starts**

(Special to THE FILM DAILY)

Pensacola, Fla.—Construction on the newest of the Saenger chain will start Feb. 1. The new house will face The Journal building and will be ready for the Fall.

**E. C. Leeves Promoted**

(Special to THE FILM DAILY)

Dallas—E. C. Leeves, has taken over Preferred's Atlanta and New Orleans offices, in addition to the company's exchange here.

**Vincent Joins Trans-Canada**

(Special to THE FILM DAILY)

Montreal—Paul R. Vincent has joined Trans-Canada Theaters. He formerly managed the New Empire, Edmonton, Alta.

**"Through The Dark" At Cameo**

Colleen Moore in "Through The Dark" a crook story, goes into the Cameo Sunday, following "A Lady of Quality."

**Start Soon On New Exchange Bldg.**

(Special to THE FILM DAILY)

Dallas—Rogers & Clark will erect the exchange building at Jackson and Jefferson Sts. for Famous Players.

**Bushman in "Ben Hur"**

Francis X. Bushman will play the part of Messala, opposite George Walsh in "Ben Hur."

**At Broadway Theaters**

**Capitol**

The first number is a tableau—"A New Year Greeting," by the entire Capitol Ensemble; singers and dancers, assisted by the orchestra. Misses Ayres and Rice are next seen in a song and dance number, titled, "Air de Ballet." Following the regular news weekly, the orchestra plays the overture, "1812." The fifth unit is a Russian folk song, "Song of the Volga Boatmen," sung by Capitol Singers. "The Rendezvous," is the feature, which is followed by "Les Patineurs," ("The Skaters"), a dance offering. "A Midshipman Cruise Of The United States Naval Academy" is the title of an interesting film made by the U. S. Navy, which is screened just before a closing march is played on the organ.

**Central**

Charles Ray's "The Courtship of Myles Standish," is the feature.

**Cosmopolitan**

The feature picture will be "The Great White Way," opening tomorrow.

**Rialto**

"If I Were King," is played as the overture; followed by a Post scenic, "Vienna;" the Rialto News Magazine; a song, "When Shadows Gather," sung by Carl G. Formes, baritone; Madge Kennedy in "Three Miles Out;" Lillian Powell in a "Bubble Dance," with music film; and "F. O. B.," a Lloyd Hamilton comedy.

**Rivoli**

Glenn Hunter in "West of the Water Tower," is the feature. Other units include: "William Tell," the overture; "Riesensfeld's Classical Jazz;" "Song Medley," by the Rivoli Ensemble; "Dance Divertissement" ("The Glow Worm"), by Paul Oscar and La Torrecilla; "Felix Out of Luck," a Pat Sullivan cartoon, the closing number.

**Strand**

The Strand program includes: Excerpts from "La Traviata," played as the overture; "The Topical Review;" "The New Year's Ramble," in three scenes; the feature "Her Temporary Husband" and a Dippy-Doodads comedy, "The Bar Fly." Percy Starnes closes with an organ solo.

**At Other Houses**

The list of pictures held over remains practically the same except for "A Lady of Quality," which is in its second week at the Cameo. The list: "The Hunchback," the Astor; "The Ten Commandments," Cohan; "The Covered Wagon," Criterion; "Scaramouche," Forty-Fourth Street; "The White Sister," Lyric.

**Scandinavian Film Shown**

(Special to THE FILM DAILY)

Chicago—"The Song of the Blood Red Flower," a picture with a Swedish and Norwegian cast, made in Scandinavia, was recently given a showing at Orchestra Hall.

**Parker Planning A 2,000 Seater**

(Special to THE FILM DAILY)

Stockton, Calif.—Frank Parker, who disposed of the Lyric a few weeks ago plans a new 2,000 seat theater here.

**WANTED**

Expert animation man for CARTOON picture enterprise; good opportunity for first class artist. Box C-2, Film Daily, 71 West 44th Street, New York.

**"Let Not Man Put Asunder"**



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# Film DAILY

The RECOGNIZED  
AUTHORITY

Vol. XXVII No.

Thursday, January 3, 1924

Price 5 Cents

## First Run Rights

Important Decision in England Affecting Such Showings—Exhibitor Loses in Court

(Special to THE FILM DAILY)

London—An important decision has just been filed in the English courts as to the rights of a "first run" exhibitor. The Consolidated Cinematograph Co., Ltd., sued Goldwyn, Ltd., for £10 for alleged breach of contract, in that after having secured "The Poverty of Riches" for first run in Sunderland that the Roker Cinema, an opposition house, billed the feature as coming to this house within a few days of the first run showing, and at lower admission prices.

The Court held that there was nothing in the contract which prevented the Roker organization from advertising the showing and ordered a decision for Goldwyn.

Commenting on this The Film Renter says editorially:

"The decision means that a first-run exhibitor has no legal protection whatever against the advertising by a later-run house of the film which he is paying a large sum of money to show, and may be summed up by the following instance.

If an exhibitor pays a hundred pounds for the first run of a picture and advertises it extensively there is nothing to prevent a man showing it four weeks later from also extensively advertising that the film will be shown in his theater on such and such a date, and that the price of his seats are lower compared to the first run's \* \* \* The only reason that an exhibitor contracts to have a picture for a first run is, as is well known, because he expects to have it exclusively in every sense of the word. \* \* \*

"The issue raised is very important, and is one that should clearly be settled without any further delay."

## Eight Ideal's Listed

(Special to THE FILM DAILY)

Toronto—Canadian Educational Films announces the distribution of Ideal Films, for Canada. The first eight features include "Out to Win," "I Will Repay," "Through Fire and Water," "Mary, Queen of Scots," "Hutch Stirs 'Em Up," "Old Bill Through Ye Ages," "The Great Well" and "Typhoon."

Educational is the third Canadian organization to distribute English pictures in Canada, the other two being Dominion and Regal Films.

Earl W. Hammons made the above arrangement when he was in London in the fall.

## "Great White Way" Premiere

"The Great White Way," will have its premiere at the Cosmopolitan tonight.



"The Extra Girl" is entertainment that is entertaining," said Polly Wood in the Chicago Herald & Examiner, of Mabel Normand's latest picture, presented by Mack Sennett. It's an Associated-Exhibitors release. Advt.

## "Courtship" at the Woods'

(Special to THE FILM DAILY)

Chicago—"The Courtship of Myles Standish," opens at the Woods' on Jan. 18, replacing "Scaramouche." The Ray picture will remain there for three weeks. On Feb. 10, "The Ten Commandments," will have its premiere.

## Hearing in Jacksonville

(Special to THE FILM DAILY)

Jacksonville—Counsel for Famous Players will commence the gathering of testimony from their witnesses tomorrow, in the Trade Commission action against the company.

## Fitzmaurice Starts

George Fitzmaurice shot the first scenes for "Cytherea," yesterday at the Biograph studio. Alma Rubens, Constance Bennett and Lewis S. Stone head the cast.

## Kunsky Here

John H. Kunsky is in town from Detroit serving on the rotating committee of First National.

## Tops "The Covered Wagon"

(Special to THE FILM DAILY)

Los Angeles—"The Ten Commandments" at Grauman's Egyptian smashed the house record for a week's receipts the week of Dec. 23, topping the best previous record made by "The Covered Wagon" by \$338. The picture grossed \$25,470.

## "Judgment," Niblo's Next

(Special to THE FILM DAILY)

Los Angeles—Fred Niblo is in the midst of cutting "Thy Name Is Woman" and will next direct "Judgment," by C. Gardner Sullivan. Work starts next month.

## "Old N. Y." At Loew's State

"Little Old New York," starts its run over the Loew circuit simultaneously at the State and Metropolitan, the latter in Brooklyn, the week of Jan. 14.

## Bert Ennis Leaves Today

Bert Ennis, director of publicity for Associated Pictures, who has been spending the holidays here, leaves for the Coast today.

## Smith Urges Repeal

Tells Legislature in Albany Commission Is No Longer Necessary

—Bill In Assembly

(By Long Distance Phone)

Albany—Governor Smith recommended the repeal of the State M. P. Commission law yesterday when he delivered his annual address before the 147th session of the Legislature.

He declared that "censorship was out of harmony with our institutions and should not be encouraged, and then added:

"It is my recommendation that the law creating the commission for the regulation of motion pictures be repealed. There has not been any necessity whatever for the continuance of this commission of censors and I sincerely invite the attention of your honorable body to a careful consideration of this recommendation for abolition."

Assemblyman Fred L. Hackenberg, Democrat from New York City, introduced a repeal bill yesterday, following the Governor's address.

It is the opinion here that there will be no trouble in passing a repeal measure through the Senate but that trouble will be experienced in the Assembly. It is reported that party lines will not be drawn and that the legislators will vote independently.

The M. P. T. O. of N. Y. State will maintain headquarters in the Chamber of Commerce rooms at the Ten Eyck at Albany to watch all motion picture legislation. Sam Beriman, secretary of the organization, will remain on the ground all through the winter and spring season.

## Southwest Theaters, Inc. Formed

(Special to THE FILM DAILY)

Los Angeles—Southwest Theaters Inc., a \$1,000,000 company, has been organized here, it is understood, as a subsidiary to West Coast Theaters, Inc. The new unit is said to be a new name for the Turner, Dahnken and Langley circuit which West Coast has absorbed.

## 5 San Diego Theaters Sold

(Special to THE FILM DAILY)

San Diego, Cal.—Sale of five theaters to A. S. Emehisler of Los Angeles, is announced by W. W. Whitson. The houses involved are the Plaza, California, Kinema Rivoli and Rialto.

## Ray to Produce Here

Charles Ray declared yesterday that he will make his next picture in the East.



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London Representative—Ernest W. Fredman The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz.

Quotations

	High	Low	Close	Sales
East. Kod.	109 1/4	109	109	700
F. P.-L. ....	71 3/8	70	70	3,000
do pfd ....	89 3/8	89 5/8	89 5/8	100
Goldwyn ...	9 1/2	9	9 1/2	400
Loew's .....	17 3/4	17 1/4	17 3/8	1,400



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THE MACKLER PROCESS

WAS USED TO TREAT-PROCESS THE TEN COMMANDMENTS BEFORE SHOWING—"WHY"



Newspaper Opinions

"West of the Water Tower"—F. P.-L. Rivoli

AMERICAN—\* \* \* one of the most exact reproductions of Main Street, with every detail, that we have ever seen. \* \* \* No where could we find a better Guy Plummer than in Glenn Hunter. \* \* \* If you have not read "West of the Water Tower," you are going to be enthusiastic about the picture. If you have read the book you will be less fervid in your praise.

DAILY NEWS—All moved up it is simply gnarled romance, \* \* \* the Pollyanna touch laid on to "West of the Water Tower," is so sticky as to be funny, almost, instead of reasonable.

Glenn Hunter \* \* \* is easy to believe in.

EVENING WORLD—He's a capable young screen actor, every one admits that, but he set himself too high a mark by his stage work in Merton. \* \* \* they haven't put "West of the Water Tower," as Homer Croy wrote it onto the screen; not by a long way. But they have put a fairly interesting picture before the public and one that, unless we are very wide in our guess, will start the box office pulse a fluttering.

HERALD—\* \* \* we found it pretty dull. It is beautifully acted, it possesses many fine and authentic reflections of the typical American scene, but it is so poorly constructed that its moments of dramatic value are few and far, far between. Mr. Hunter does much to overcome the stodginess of the story, but even he becomes monotonous after a while.

MAIL—The film is a labored attempt at a study of a small town through a story that is poignantly human in its appeal but so long drawn out to lose its full effect \* \* \* we gained the impression that the photoplay was a succession of animated illustrations from the work of the author, rather than a dramatic presentation of the plot and theme through pictures.

MORNING TELEGRAPH—While the screen version \* \* \* may differ very much from Homer Croy's book, it is nevertheless an interesting picture from start to finish chiefly because of \* \* \* the very fine performances of Glenn Hunter and his able little ally, May McAvoy.

POST—The picture is an uninteresting mass of closeups and titles, and in spite of the excellent work of Hunter, George Fawcett, and Ernest Torrence, it has little to hold the interest.

SUN—\* \* \* a fairly workmanlike adaptation of Homer Croy's story, \* \* \* Hunter gives a homely, worthy performance of a story of youth's passion without embroidery, and Ernest Torrence as his father again upholds the honor of the Torrence family, \* \* \* But for us the best part of the picture was May McAvoy \* \* \*

TELEGRAM—This is an excellent film version in the best manner of Paramount of Homer Croy's popular study of life in a small town.

TIMES—\* \* \* and they have culled from the book a photoplay which for the most part is not uninteresting.

Of course, no production with Glenn Hunter and Ernest Torrence could fail to have certain merits, \* \* \*

The comedy-relief is brought out by the town drunkard, and appears to be hammered into the production, and not really funny at that. However, as a study of some small town this story of Junction City, Mo., has entertaining periods, especially those in which Mr. Torrence and Mr. Hunter appear.

TIMES SQUARE DAILY—For the benefit of the censors, the screen version marries them off and takes other liberties that rob the picture of much of the appeal of the book. The picture lacks action, but is interesting, due to the "atmosphere," splendid cast, photography and production.

TRIBUNE—It is our suspicion that Rollin Sturgeon has made one of the best pictures of the year in "West of the Water Tower." \* \* \* it is simply done, that it has charm and naturalness and that considerable imagination has gone into it. It is a beautifully satisfying, finished product. A true, finely acted play of country town life. \* \* \*

WORLD—Glenn Hunter \* \* \* is seen in one of the most adroitly written and acted screen performances which we have ever seen.

"Three Miles Out" Rialto

DAILY NEWS—There's no getting away from the fact that Madge Kennedy, with her bag of movie tricks, is one of the best entertainments to be had. It is good romance. Mr. Ford is one of the manliest of the heroes.

EVENING WORLD—\* \* \* bootlegging and excitement, gives the fair star \* \* \* a chance to do a few film stunts that are more or less pleasing and, take it all in all, we're rather glad "Three Miles Out," swam in for the holidays.

MAIL—This picture is old fashioned melodrama with some conscious humor and some that was unconscious. In other words, the audience sometimes laughed when it was supposed to gasp.

MORNING TELEGRAPH—In "Three Miles Out," she (Madge Kennedy) vindicates our idea that she will never drive any one away from a motion picture theater, but will account for many a long line outside a film house. \* \* \* It is amusing and thrilling, and entertainment of a high order.

POST—\* \* \* John Emerson and Anita Lcos adapted it for the screen, but it does not measure up to their usual clever scenarios. However, Madge Kennedy, equally as charming on the screen as she is on the stage, carries the film on her fair shoulders and makes it good entertainment.

SUN—Madge Kennedy, \* \* \* takes the stuff of which movie producers were won't estwhile to make serials \* \* \* injects thereinto the spirit of the comic, making the whole, \* \* \* very much more than palatable.

TIMES—There was more sniggering than sobbing and more smiles than tears \* \* \* Years and years ago it might have carried a different sort of appeal to spectators, but nowadays they manifest a keen sense of humor.

TRIBUNE—This is a crazy story, which gets you all worked up and thrilly, although you know that it couldn't possibly be true. \* \* \* There are a number of excellent parts and an equal number of excellent performances.

WORLD—A brisk, but not sternly consequential melodrama \* \* \* Thanks to the vibrant personality of Madge Kennedy it succeeds as an amiable diversion.

"Her Temporary Husband"—1st Nat'l Strand

EVENING WORLD—To us, and what seemed like 99 per cent of the others present, Sid Chaplin was delightfully funny, especially in many scenes that called upon him to bring into play all his pantomimic powers. \* \* \* If you enjoy a good, hearty, genuine laugh go see "Her Temporary Husband." You'll laugh even harder than you thought you would.

MORNING TELEGRAPH—As an entertaining picture it is highly satisfactory. It contains six reels of comedy which at times is decidedly of the slap-stick variety and at all times succeeds in being funny and on occasions very, very funny.

POST—Every one expected to see comedy, but was entirely unprepared for the broad farce which followed in "Her Temporary Husband" at the Strand Theatre. It is a screamingly funny film \* \* \*

TELEGRAM—\* \* \* Sydney Chaplin is an uproariously funny Sydney in "Her Temporary Husband," which is a fast-moving comedy \* \* \* Credit for ingenious direction goes to John F. McDermott.

TIMES—\* \* \* the situations in it are sufficient to wring laughter from a most ascetic individual. The theme is not new, but that does not matter. \* \* \* But we must admit that we have not heard as many laughs at any picture in the Strand since Harold Lloyd was seen there in "Why Worry?"

TIMES SQUARE DAILY—It is built for comedy purposes, with the titles getting as many laughs as the action.

TRIBUNE—The picture is one of the most arresting comedies it ever has been our good fortune to see. "Her Temporary Husband" is a riproaring farce, done in a legitimate way, and it is funnier than any of the out-an-out comedies we ever saw, with the exception of about three.

WORLD—Beginning as a conventional light comedy this curious narrative turns into the most boisterous of farce, quite in the Mack Sennett manner, and manages thereby to be exceptionally funny.

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**SPAT FAMILY**  
**COMEDIES**  
"Laughing Purposes Only"  
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**A-Dollar**  
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What every Exhibitor longs for but seldom finds:

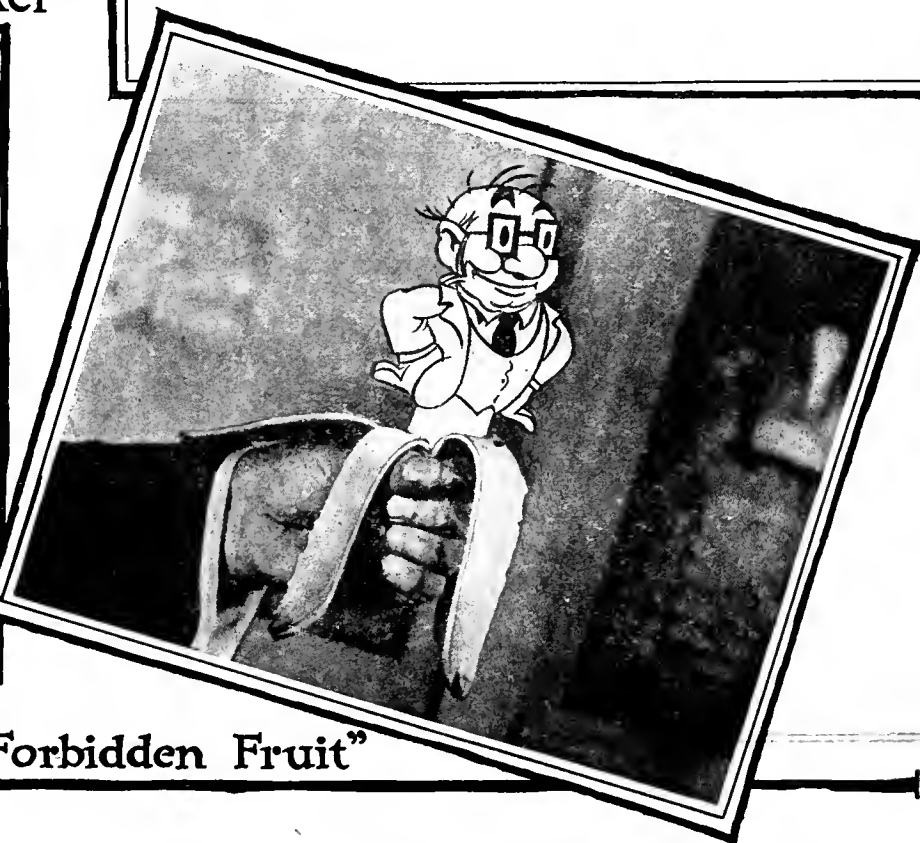
SOMETHING NEW

The Colonel Heeza Liar Comedies are a skilful, amusing blending of actual scenes and cartoonry - - -

A Real Short Feature



"The Strike Breaker"



"Forbidden Fruit"

Distributed by Standard Cinema Corp.

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**John Black Left \$1,000,000**

John H. Black, president of Black's New England Theaters, Inc., who died two weeks ago left an estate of about \$1,000,000, according to the will filed for probate. The widow will receive \$300,000 outright and the residue of the estate with the exception of several bequests. These include \$10,000 apiece to Alfred S. and Frank C. Black.

**"Chu" Premiere in Ottawa**

(Special to THE FILM DAILY)

Ottawa—To Oral D. Cloakey, manager of the Regent, goes the premiere of "Chu Chin Chow." The presentation will take place Feb. 16 for an indefinite run.

**Incorporations**

Albany—Apex Prod. Corp., New York. 100 shares common stock, no par value. Incorporators, M. L. Elkin, M. Salit and A. Eichel. Attorney, Nathan Burkan, New York.

Sacramento, Calif.—Mazdashen M. P. Co., Inc., San Francisco. Capital \$500,000. Incorporators, I. J. Foster, Wm. Peters, P. G. Terzian, J. H. Walker and C. J. Lamp.

Albany—Acme Theater Equipment Co., New York. Capital \$10,000. Incorporators, J. C. Enslin, B. Sampliner and G. J. Hallett. Attorney, F. C. Mebane, New York.

Oklahoma City, Okla.—Northeast Amusement Co., Inc., Oklahoma City. Capital \$15,000. Incorporators, P. R. Braniff, L. E. Buttrick and H. C. Thirman, all of Oklahoma City.

Oklahoma City, Okla.—Hollywood, Inc. Capital \$1,000. Incorporators, W. W. Walthall, J. H. Hill and W. J. Crammer, all of Oklahoma City.

**25 Joint Runs for "Wabash"**

(Special to THE FILM DAILY)

Toledo—J. F. Beck, Vitagraph exchange manager, has arranged for 25 Toledo theaters to play "On the Banks of the Wabash," day and date this week. Cleveland will play a day and date engagement on the same picture the week of Jan. 20. Fifty houses there have already signed up.

**Funeral for Baker Today**

Funeral services for Tarkington Baker will be held today. Baker died suddenly of heart disease on Monday and at the time of his death was president of Visugraphic Pictures Corp. He was an old newspaper man and entered the business as general manager of Universal. In 1920 he and Frank Meyers went to India for Famous Players in connection with a proposed production plan. He was a cousin of Booth Tarkington and had arranged to make a number of the author's works when he joined Famous. The stories were then turned over to Goldwyn for production.

**Pathe Denies Report**

Pathe yesterday denied the report that arrangements are being made for the non-theatrical distribution of "The Chronicles of America," series.

**Hunter, Pathe Sp'c'l Representative**

H. E. Hunter has been appointed a special serial representative for Pathe, covering the Eastern territory.

**Dorothy Mackaill Returns**

Dorothy Mackaill, who recently finished work in "The Next Corner," is spending a month's vacation in New York.

**I. P. D. A. Meets Today**

The I. P. D. A. meets at the Astor today. Applications for several new members will be considered.



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ANOTHER MAN STOLE YOUR WIFE

**"Let Not Alan Put Asunder"**

World Film Rights to  
**"BLOSSOM TIME"**  
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**HODKINSON**  
PICTURES

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 3 Friday, January 4, 1924 Price 5 Cents

## Hays On Annual Trip

En Route to Coast on First Visit Since Last December—Stay A Short One

Will H. Hays on Wednesday left Sullivan, Ind., where he had been spending the holidays for a ten day visit to the coast. It will be his first visit since December, 1922.

Hays has been planning this hurried trip for some weeks. Contrary to newspaper reports, he will not concern himself with any effort to clean up the Hollywood colony but will confer with members of the Motion Picture Producing Ass'n relative to the types of pictures they plan to make for late 1924 and 1925.

### That Proposed Bank

Allen Carruthers, counsel for the organization committee of the proposed bank to serve motion picture interests, said yesterday that the organization committee expected to meet within about 10 days and finally complete arrangements. The name for the institution is to be the "Times Square National Bank," and application for this has been filed with the Government authorities. He also said that a former well known bank president would head the institution.

### Ist Nat'l Buys Three Stories

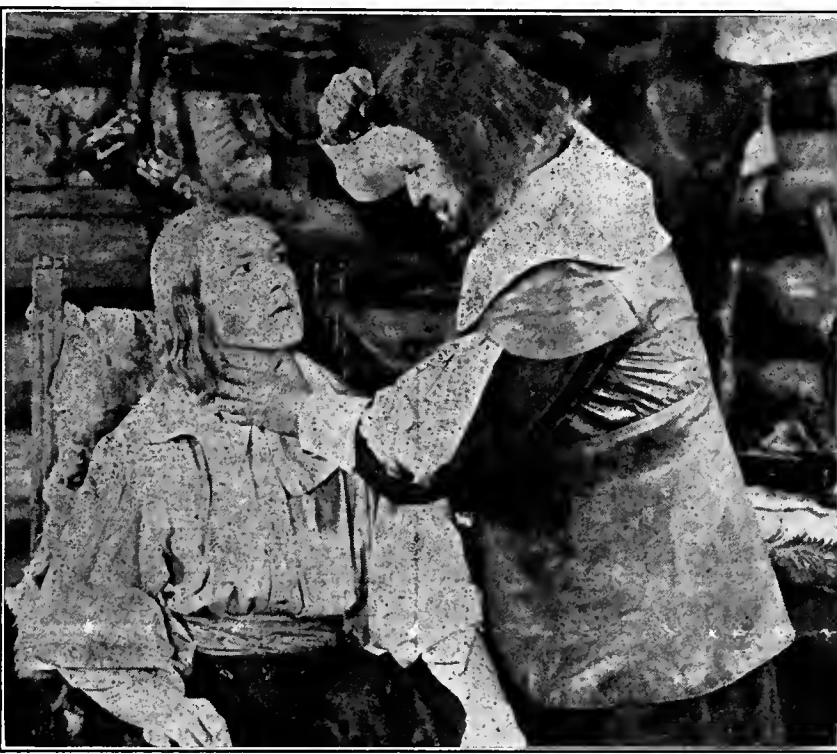
Brandt and Kirkpatrick have sold the following stories to First National: "Counterfeit," by Leroy Scott; "One Way Street," by Beale Davis and "The Mouth of the Dragon," by Jesse H. Anderson. All of them will be made by First National's own producing units. Colleen Moore will appear in "The Mouth of the Dragon," which will be released as "The Perfect Flapper." Brandt and Kirkpatrick also sold "Sailors' Wives," the new Warner Fabian story to First National.

### "America" Premiere Feb. 21

"America," will have its world premiere at the 44th St. theater on Washington's Birthday Eve. The picture is being made by D. W. Griffith.

### Plan Big Building Program

(Special to THE FILM DAILY) Marquette, Mich.—The Belt Theater Circuit, headed by "Doc" Gallup, plans a big expansion program. The company, now operating theaters in four Michigan cities, will build houses in five other cities in the state.



"In 'The Courtship of Myles Standish' Charles Ray has made a splendid picture," said Harriette Underhill in the Chicago Tribune. "He gives a gorgeous performance." Associated Exhibitors.—Advt.

## First Nat'l In Orient

Horace T. Clarke To Establish Offices There—Sails Saturday Via London and Paris

Horace T. Clarke, Far Eastern representative of First National, sails for London on Saturday aboard the Aquitania. From there he will travel through the Orient establishing contact points for his company.

Clarke expects to remain in the East for about a year. He is thoroughly conversant with conditions there, having been representative of the Howells organization for years. This is his fifth trip.

He is authorized to make whatever changes he deems necessary in those territories to give First National the representation desired.

### Beaverbrook Here

Lord Beaverbrook, who is heavily interested in Provincial Cinematograph Theaters, Ltd., and Pathe Freres, Ltd., of Great Briatin, is at the Ritz.

### Two Weeks For "Black Oxen"

"Black Oxen" opens at the Strand on Sunday for a two weeks run.

## Found Houses Filled

Theater Business Good, H. Ginsburg Discovered But Independents Have Trouble on Bookings

Henry Ginsberg, sales manager for Preferred is back from a long trip throughout the country during which he visited various of the Preferred franchise holders and straightened out certain matters of business with them. Washington is the only point in which Preferred now operates its own exchange. In all other centers, the product is being handled by franchise holders.

Ginsberg found that business at the theaters is very good with the exception of some points on the West Coast where, it was claimed, a slight

(Continued on Page 2)

### Wilson Quits T. O. C. C.

Fred Wilson, of Reeland Review, declared yesterday that he has resigned as a member of the T. O. C. C. It was also reported that Charles Goldreyer had resigned.

### Irene Rich Here

Irene Rich is at the Plaza. Just in from the coast.

## Seek 3 Million Gross

First National After High Mark for January Business—Expect \$4,600,000 in 8 Weeks

The entire sales organization of First National is geared to top-notch speed in an effort to roll up bookings of \$3,000,000 during January which has been designated as First National Month.

E. A. Eschmann, sales manager, declared yesterday he was confident the figure would be reached, especially in view of the unusual line-up of box-office pictures his organization would release. A sales drive was inaugurated the week of Dec. 17 to run through eight weeks. During that period, the national quota has been set at \$4,600,000, this estimate, of course, including the \$3,000,000 figure set for January alone. Special prizes have been offered the exchange rolling up the highest total.

### Monroe County for Repeal

(Special to THE FILM DAILY)

Rochester, N. Y.—James L. Hotchkiss, Republican leader in Monroe County, announces that the five Assemblymen and the two Senators sitting in Albany from Monroe County will vote for the repeal of the censorship law.

### Decision Rests With Westchester

(Special to THE FILM DAILY)

Albany—It would seem that the fate of the censorship repeal rests with the four Republican Assemblymen of Westchester County. Whether William L. Ward, Republican Leader, and a close friend of Will H. Hays can induce a vote for the repeal is uncertain.

### Rowland, Eschmann to Coast

R. A. Rowland leaves for Los Angeles on the 7th. He will be followed later by E. A. Eschmann.

## Sell To Saenger

Famous Disposes of 40 Per Cent Interest in Southern Theaters—Transfer Jan. 1

The 40 per cent interest in the Saenger Amusement Co. of New Orleans held by Famous Players, has been sold back to the Saenger interests effective Jan. 1.

Famous acquired the interest in the Southern string of theaters when Herman Fichtenberg sold out to S. A. Lynch. When Famous assumed control of the Lynch Enterprises, the share in Saenger naturally went with it.



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London Representative—Ernest W. Fredman The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	108 <sup>7</sup> / <sub>8</sub>	108 <sup>1</sup> / <sub>4</sub>	108 <sup>1</sup> / <sub>2</sub>	1,500
F. P.-L.....	70 <sup>3</sup> / <sub>8</sub>	69 <sup>3</sup> / <sub>8</sub>	69 <sup>3</sup> / <sub>8</sub>	2,400
do pfd. ....	90	90	90	600
Goldwyn ...	10	9 <sup>7</sup> / <sub>8</sub>	10	500
Loew's .....	17 <sup>3</sup> / <sub>8</sub>	17 <sup>1</sup> / <sub>8</sub>	17 <sup>3</sup> / <sub>8</sub>	400

**Incorporations**

Sacramento, Calif.—Mazdashea M. P. Co., Inc. Capital \$500,000. Incorporators, Ira J. Foster, Wm. Peters, P. G. Terzian, J. H. Walker and C. J. Lamp. Headquarters in San Francisco.

Springfield, Ill.—Randolph Theater Corp., Chicago.



Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**

220 West 42nd St  
New York, Chick. 2255  
Cables—Geokann, N. Y.

**"Let Not Man Put Asunder"**

**Found Houses Filled**

(Continued from Page 1)

slump had been experienced. He said distributors with assured outlets for their product through theater affiliations were causing independents trouble in securing bookings.

Plans for the second group of the Preferred 15 have been completed. These will be "Poisoned Paradise," "The Breath of Scandal," "The Boomerang," "When A Woman Reaches Forty," and "The Triflers." Gasnier is now at work on "Poisoned Paradise," production of which will be completed the end of the month. Ginsberg spent a week in Los Angeles with B. P. Schulberg discussing production plans.

**Dr. Francis Holley Dead**

Dr. Francis Holley is dead following a long illness at Dr. Mayo's Sanitarium in Rochester, Minn. Dr. Holley at one time headed the Public Service Department of the M. P. T. O. A. and of late has been circulating industrial films through a non-profit organization in Washington. Sydney S. Cohen issued a statement yesterday eulogizing him.

**Continental Screen Expanding**

Continental Screen Service which holds contracts with various M. P. T. O. units to exhibit advertising reels and slides has purchased the L-Star Laboratory at 111 Westchester Square, in the Bronx. This will be the home of the company after Feb. 1. There is a possibility that Continental will produce.

**Two New Warner Pictures**  
(Special to THE FILM DAILY)

Los Angeles—"Broadway After Dark," and "Babbitt," go into production at the Warner studio on Monday. The first will be a Harry Rapf Prod. which Monta Bell will direct and on which Adolphe Menjou will play the lead. The latter will be a Harry Beaumont production.

**Bromberg Acquires Another**  
(Special to THE FILM DAILY)

Atlanta—Arthur C. Bromberg has taken over the product formerly handled by the First Nat'l Exhibitors' Circuit of Va. for distribution by progress.

**"Reno" At The Capitol**

"Reno" goes into the Capitol beginning Sunday.

Marion Davies' new picture, "Yolandia," will soon have its first showing on Broadway.

**Lachmann Returning**

Marc Lachmann who went to London to handle the premiere of "The Hunchback," for Universal is aboard the Majestic, which is due next week.

**Garyn Back**

W. P. Garyn, Jimmy Grainger's assistant at Goldwyn returned yesterday from a visit to the New Orleans, Atlanta and Charlotte exchanges.

**"White Sister" Closes Saturday**  
(Special to THE FILM DAILY)

Chicago—"The White Sister" closes its Chicago run at the Great Northern tomorrow night,

**\$60 More Needed**

Contributions totaling \$40 have been received for the \$100 fund necessary to unite the young daughter of an unfortunate engaged in the export end of the business with her father. The child is now in a foreign country. Contributions received up to yesterday were:

A. S. Aronson	\$5
David Bader	5
Danny	5
R. L. Giffen	10
A. J. McCosker	5
Sig Schlager	5
Anonymous	5
<b>Total</b>	<b>\$40</b>

**Cuts and Flashes**

The New York American fund for the poor has received a check for \$1,817 as the proceeds of the Laemmle Joy Week during which a percentage of all bookings made by "Big U" exchange was donated.

L. Weinstein, formerly with Universal is now covering New York for Standard Cinema.

Henry Cronjager will photograph "Quicksands," starring Thomas Meighan.

**Now For The New**

The fact that you broke good resolves by the score.

Needn't keep you from makin' them over,

Fer even the Good Book keeps warnin' you that

Bein' good ain't no lyin' in clover.

So resolve now that you'll start off the year

Wid a grin that will carry you through it—

Just buck up your backbone and hiss through your teeth

"I'll do it, by Garry, I'll do it!"

"Jimquin"

California Theater,  
Los Angeles

**Now Burr Pictures**

(Special to THE FILM DAILY)

Albany—Burr Pictures is the new name of the Burr-Rogers Producing Corp., New York.

The capital of the Tec-Art Studios, New York, has been increased from \$10,000 to \$25,000.

**Barthelless Film Held Up**

Production on "The Enchanted Cottage," has been delayed approximately ten days due to the illness of Dick Barthelless who was forced to undergo a minor operation.

**"Pleasure Mad" At Rivoli**

"Pleasure Mad" goes into the Rivoli Sunday. "West of the Water Tower," moves to the Rialto Sunday.

**"Scaramouche" In Atlanta Jan. 7**  
(Special to THE FILM DAILY)

Atlanta—"Scaramouche" opens at the Atlanta Monday for a week.

**HAL ROACH'S CHARLEY CHASE COMEDIES**

"Consistently Good"

1 reel

Pathécomedy

**Two Nickels Make A Dime**

**But**

**Half-A-Dollar Bill Makes a Fortune**





GLORIA GLORIA GLORIA  
**SWANSON**

IN THE  
MONEY-MONEY-MONEY  
picture of the year

*"The  
Humming Bird"*

A Sidney Olcott Production

From the play by Maude Fulton.

Adapted by Forrest Halsey.

*A Paramount Picture*



**New Theaters**

Buffalo—Mike Shea has completed plans for the erection of his new \$1,000,000 theater to be built on Main St., near Chippewa. When it is completed, it is understood vaudeville will go into Shea's Hippodrome and the Court Street house will be remodeled into a business building.

Elizabethtown, Pa.—The new Moose home, erected at a cost of \$150,000 has opened, and the new theater which it houses has begun business, under management of D. J. Kreider.

Staunton, Va.—The new theater will probably open the end of January.

**An Idea on Tax Repeal**  
(Special to THE FILM DAILY)

Cleveland—M. B. Horwitz, head of the Washington circuit of local theaters had an idea. He has started a chain letter to exhibitors all over the state, enclosing copy of a telegram for each to send to his Senator and Congressman requesting the repeal of the admission tax. Horwitz sent a copy of his letter to five exhibitors. Each one of the five was requested to send a copy to five other exhibitors. In this way every exhibitor in the state will be reached.

**Herbel Assigned "The Hunchback"**  
(Special to THE FILM DAILY)

Cleveland—H. M. Herbel, Universal division manager for the Eastern Central States will have "The Hunchback of Notre Dame," under his direct supervision. Leo Levinson, will handle all bookings on "The Hunchback" in this territory.

**Old K. C. House Coming Down**  
(Special to THE FILM DAILY)

Kansas City—The old Idle Hour theater property has been taken over by the Palace Clothing Co. The latter will tear the structure down to make way for a new business building.

**Famous Buys "Roles"**

Famous Players have purchased "Roles," by Elizabeth Alexander through Brandt and Kirkpatrick.

**Back From France**

Carl de Vidal Hunt is back in New York, following a trip through France.

**FOR SALE**

Moy Camera, A-1 condition, two magazines \$150.

LOUIS SEEL  
301 Candler Building  
220 W. 42nd St. N. Y. C.  
Chickering 1994

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Newspaper Opinions**

Out-of-town newspaper reviews on "Black Oxen," "Reno," "The Song of Love," "Her Temporary Husband," "Twenty One," will appear in Sunday's issue of THE FILM DAILY.

**Take Over Albany Theater**

(Special to THE FILM DAILY)  
Schenectady, N. Y.—The Farash Theater Corp. has leased to Michael Friedman, the Albany theater. He will show pictures three days and vaudeville three days. Heretofore, the house had a straight picture policy.

**Finish "Wolf and Montcalm"**

(Special to THE FILM DAILY)  
New Haven, Conn.—Camera work on "Wolf and Montcalm," has been completed. The picture was directed by Kenneth Webb for the Yale University Press, producing "The Chronicles of America," series.

**Will Close Down Two**

(Special to THE FILM DAILY)  
Quincy, Ill.—When the new Washington Square is completed for Pinkelman and Cory, the latter will close the Gem and Savoy and concentrate their activities to the new house.

**Shot Fighting Robbers**

(Special to THE FILM DAILY)  
Muncie, Ind.—Fred Oland, owner of a local theater, was shot, not seriously, when fighting off bandits that held him up in his garage.

**Take Over Niles Theater**

(Special to THE FILM DAILY)  
Niles, O.—C. F. Cable and E. F. Claffey have taken over the McKinley at Niles. They also run the Liberty at Sharon.

**Offered \$400,000 For Property**

(Special to THE FILM DAILY)  
Los Angeles—Charles Chaplin has been offered \$400,000 for half of the five acre tract on which he has his studios. Years ago he paid \$50,000 for the entire five acres.

**Golden Gate Plans Production**

(Special to THE FILM DAILY)  
San Francisco—Herman Lubfin, of Golden Gate Prod., and Jack Dewey, production manager, plan to start production in a few weeks.

**Gregory Begins New Duties**

(Special to THE FILM DAILY)  
Minneapolis—Charles Gregory has started new duties as manager of the Goldwyn exchange. He was formerly in Kansas City.

**Theater Burns During Show**

(Special to THE FILM DAILY)  
Jeffersonville, Ind.—During a performance fire broke out in the Le-rose. There were no casualties.

**Going Abroad In March?**

(Special to THE FILM DAILY)  
Hollywood—Mary and Doug are expected to go abroad sometime in March.

**Theater Changes**

Kansas City—Rube Finkelstein, of the Gillham, has, with others, bought out the property of the Lincoln theater, also the house, from M. Eisen. The present mixed policy will be supplanted by a straight picture policy.

St. Louis—Mike Chinosky has taken over the Pendleton, which was closed recently. The house formerly was operated by Ben Austin.

Niles—L. G. Brady has given up the McKinley, after managing it for a couple of weeks. Another party is said to be negotiating to take it over.

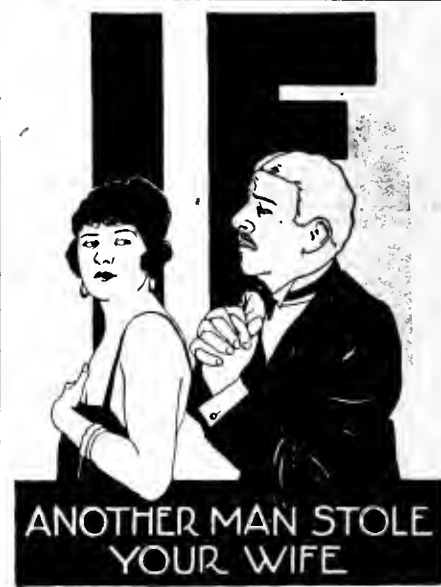
Kansas City—J. H. Harper, owner of the Gayoso, has purchased from Jack Roth & Co., the Twelfth St. theater.

Dover—George Christ has purchased the Weber and Revod, from Fillmore Rosen.

Ridgefield Park, N. J.—About \$20,000 will be spent in improving the Rialto.

World Film Rights to  
"BLOSSOM TIME"  
Original Story of  
"Dreimaderl Haus"  
Apply to MARY FORREST  
1452 Broadway, Tel. 1944 Bryant

Charlie Babcock Better  
(Special to THE FILM DAILY)  
Buffalo—Charlie Babcock, proprietor of the Babcock, Wellsville, has fully recuperated from his recent illness.



**GOERZ RAW STOCK**

POSITIVE 1.8c PER FT.      NEGATIVE 3½c PER FT.

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Newspaper Opinions

"The Courtship of Myles Standish"  
Associated Exhibitors  
Central

AMERICAN—With only a skeleton of a plot Charles Ray was very brave to attempt to get a ten-reel picture out of Henry Wadsworth Longfellow's legendary poem and a few tales told by dead and gone historians. He had neither book nor play to give his picture substance. Unfortunately in those days there were no newspapers or motion picture records.

As a pictorial narrative illustrating one of the most familiar passages of American History, "The Courtship of Myles Standish" is interesting. The Mayflower will delight all those whose ancestors figured in the landing of this vessel.

DAILY NEWS—To the voyage the first half of the film is given, to the agonized months of setting that new, bleak land around Cape Cod the second half. The love story is submerged, only bobbing up here and there to keep romantic playgoers peaceful. "The Courtship of Myles Standish," so easy to sit through and is a labor of merit, as well as (according to Mr. Ray) love.

EVENING JOURNAL—The photoplay is an elaborate, one well produced, and shows remarkable attention to details. There are many thrilling scenes in the picture—the historic landing of the Mayflower, the building of the first homes, and an unusually vivid storm at sea. There is throughout the entire picture an air of sincerity, prayers; a great deal of mutiny; some beautiful forest scenes; and eighty-seven actors in the cast.

EVENING WORLD—Movie audiences always are delighted with Charles Ray, and his new picture is no exception. The well-known romance affords him opportunity for plenty of love scenes with Priscilla, played by Enid Bennett, so here is characteristic Charles Ray acting, and every one appeared pleased. There is a most realistic and thrilling storm.

HERALD—Another "great American epic" opened at the Central last night. It is "The Courtship of Myles Standish," with the agreeable Charles Ray appearing as the John Alden, who was asked to speak for himself. even if one can forget the inadequacy of the scenery, one is not apt to be thrilled to any extent by the drama itself. Of course Mr. Ray is splendid; he has never, to our knowledge been otherwise. He receives good support from several of the cast—notably E. Alyn Warren as Myles Standish and Tom Wilson.

MAIL—Those who are interested in a faithful representation of what took place as documentary history tells it, will find much to interest them in this film.

Its producers would rank "The Courtship of Myles Standish" with "The Birth of a Nation" and "The Covered Wagon," but we feel that the picture will never achieve that position because the human side has been overlooked entirely.

MORNING TELEGRAPH—\* \* \* a great American chronicle done in pictures. When finally our country's history shall have been visualized for the screen it will of right demand the place allotted to the epochal experiences of the Pilgrim Fathers covering in point of time the departure of the little band from England in 1620, on the Mayflower, up to the close of the first years of the Plymouth Colony.

POST—The film on the whole can be called successful for it is sincere, and not for a moment does it lack clarity.

SUN—In this period of squabbling among churchmen it is particularly timely that a story based on simple faith should be chosen for screen presentation.

TELEGRAM—\* \* \* intrigued by history, imagination has built up a picture of those early days, idealistic and maybe untrue, but in its untruth has lain its greatest charm.

All that, and more, has been caught in the filming of the poem. The early days of persecution, the hopeful voyage, the landing at Plymouth, are portrayed with spirit.

TIMES—You will never regret having spent the time in the Central Theatre and watched this photopoeem till the last title which tells that they lived happily and had nine children. \* \* \* There are numerous other scenes in this beautiful production that call forth the undying lines of this glorious epic. And not in a single instance has Mr. Ray interpolated anything that might be construed as absurd comedy or hokum padding.

TIMES SQ. DAILY—It is an artistic success, however, and contains many interesting and effective episodes of the Mayflower and colonial days. In it Ray, appearing in the Alden role, has Enid Bennett opposite and a long list of well-known players in the supporting cast.

At the \$1.65 top it is going to find Broadway sledding rough, but in the picture houses at picture prices it might get by nicely.

TRIBUNE—But, if you go expecting to find the true story of the Pilgrim Fathers, their voyage on the Mayflower, and their landing on a stern and rockbound coast with the breaking waves dashing high, then you are not going to be disappointed, for Charles Ray has made a splendid picture. \* \* \*

The storm is the best one we ever saw on the screen. \* \* \* One of the biggest thrills we ever got came when John and Priscilla were chased by Indians. To us its freedom from all movie hokum is its real charm. Mr. Ray gives a gorgeous performance as the reticent John Alden. What an actor that man is! It is a delight to watch him.

WORLD—\* \* \* Stripped almost clear of irrelevant side-play, combining an exciting, and at times gripping picture story of the momentous voyage of the Mayflower across the Atlantic together with a tender and moving love story after the Longfellow poem of "Miles Standish," this new cinema which Mr. Ray has brought to New York stands high up \* \* \*

"The Rendezvous"—Gold.-Cosmop.  
Capitol

AMERICAN—I do mean to say frankly that in comparison with some of the other films produced under the direction of this young man "The Rendezvous," will not perpetuate his name for posterity.

DAILY NEWS—Here is a strange picture for you. Strange in choice of material and heroine. \* \* \* Sydney Chaplin supplies more than one bright spot. \* \* \*

Mr. Nagel is noble. \* \* \* But why "The Rendezvous," Mr. Neilan? Why?

EVENING JOURNAL—There is a great deal of what is called character acting in "The Rendezvous" \* \* \* There are assorted tragedies throughout the photoplay. \* \* \*

HERALD—Although equipped with a very silly story, "The Rendezvous" is actually magnificent drama—and it is Marshall Neilan who has made it so. \* \* \* Syd Chaplin. \* \* \* vitally alive.

MAIL—A fine performance by Sydney Chaplin and several exceptional camera effects are the outstanding features \* \* \* the story is dreary and dull.

MORNING TELEGRAPH—It is a production that Marshall Neilan has spent a great deal of time and money on, but which he has not been successful with. He has no objective. The story starts nowhere and gets nowhere, unless you can call marrying the heroine to the hero a complete climax.

SUN—Marshall Neilan's best picture to date \* \* \* joins with the other creations under his signature in marking him out as one of the most original directors of the day, always up to tricks. \* \* \*

The story is a deft commingling of humor, tragedy, thrills and picturesqueness, laid in a village so incredibly real you're astonished the publicity department didn't declare the scenes were taken in Russia and get away with it.

TELEGRAM—It is the tragic story of a little Russian princess. \* \* \* There is comic relief also in the story executed in Neilan's inimitable manner.

TIMES SQUARE DAILY—Containing a stereotyped theme, "The Rendezvous" \* \* \* offers something of a diversion in that locale is Siberia, and with Neilan's direction, plus a smooth working cast, it amounts to a pleasing presentable film.

TRIBUNE—\* \* \* We wonder what he was thinking of while he did it. It seems as if he has filmed all the unimportant scenes and left all the interesting incidents to be taken care of in sub-titles. The story is scrappy and incoherent.

WORLD—Whatever it is, it is feeble stuff. The best thing in it is a comedy role acted, by Sid Chaplin, brother of the great Charlie. And this Mr. Chaplin will win no honors this year in the comic division.

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R A ROWLAND NEWYORK

BLACK OXEN OPENED TO SENSATIONAL BUSINESS THAT IS CERTAIN  
TO BE SUSTAINED THROUGH WEEK STOP WE CONSIDER CORINNE  
GRIFFITH MOST PHENOMENAL BOX OFFICE ATTRACTION EVER  
DISCOVERED STOP PUBLIC IS LITERALLY WILD ABOUT HER AND  
NEWSPAPERS GAVE HER AND FRANK LLOYD DIRECTION HIGHEST  
ENDORSEMENT CONGRATULATIONS TO ALL

SPYROS P SKOURAS



Produced by Frank Lloyd Productions, Inc.

*Hit*  
*No.*  
**7**

and what's more—it's the first step in the First National Star Building Campaign (outlined in this week's Motion Picture News)—and what a step! Read the Prediction—Watch the Pictures!

*Corinne Griffith says*—“Such telegrams as this—and I have received hundreds like them—make me very happy because I am so anxious to make good for First National”

**THE** *The BRADSTREET* **Film** *The RECOGNIZED* **DAILY** *AUTHORITY*

VOL. XXVII No. 4

Sunday, January 6, 1924

Price 25 Cents

**CARL LAEMMLE**  
presents



**FOOLS HIGHWAY**

*with*  
**MARY PHÍLBÍN**

The star of "MERRY GO ROUND"

Based on Owen Kíldare's  
Amazing Life Story, "My Mamie Rose"

Directed by IRVING CUMMINGS

**UNIVERSAL JEWEL**

ADVERTISED IN THE SATURDAY EVENING POST

# Ego or Entertainment

"THE ego of some directors," says Danny in an able editorial in the Film Daily condemning the too-long, "padded" picture, "will only permit them to think in 7-8-9-10-11 (i. e. 7,000—8,000—9,000—10,000—11,000 feet) and because some REAL director with a real story made a justifiable 9,000-foot picture, the ego (not ambition) made the second (great?) director feel it beneath his dignity to make anything less than 10,000 feet—and the third (great?) director's ego (not ambition) can then only think in 11,000 or 12,000 feet. \* \* \* \*

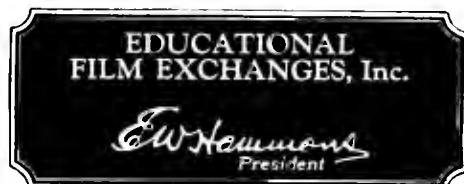
"Mr. Exhibitor: Do you realize the millions of dollars this ego costs you? \* \* \* \*

"Can you see that the public is willing and anxious to pay for real entertainment—and sooner or later will refuse to pay for 'Ego'?"

Are you giving your patrons diversified ENTERTAINMENT, or foisting some director's ego upon them in the form of long-drawn-out, "padded" features? If you are relying upon "padded" features solely, you are not only in danger of boring your patrons, but you are sacrificing the opportunity to appeal through the comedy and other Short Subjects to the considerable part of your audience that, under any circumstances, will not be entirely pleased with the feature.



## Christie



# Comedies



DOROTHY DEVORE  
IN  
"KIDDING KATIE"

Bright and Amusing—  
*Moving Picture World*

Have been credited by critics with having "saved the show" perhaps oftener than any other comedies on the market. The greater number of laughs in the new Christie Comedies add even more merriment to the great ENTERTAINMENT for which they are famous.



BOBBY VERNON  
IN  
"A PERFECT 36"

Alert showmen will carry a splash on this two-reel comedy. \*\*\*\* Here's a chance for a wise exhibitor to start something that will earn his theatre additional prestige and at the same time land him some business that he would not otherwise grab \*\*\*\* it is sure-fire stuff that is incorporated in the two-reels \*\*\*\* an exceptionally good comedy \*\*\*\* —*Motion Picture News*



# THE *Film* DAILY

*The* BRADSTREET of FILMDOM *The* RECOGNIZED AUTHORITY

VOL. XXVII No. 4

Sunday, January 6, 1924

Price 25 Cent

## Hearing Reopens

Now in Jacksonville, Then to New Orleans Where Saenger Puts in Defense—Finally Back to N. Y. (Special to THE FILM DAILY)

Jacksonville, Fla.—Famous Players is now putting in its defense at the resumption of the Federal Trade Commission investigation into its activities. The hearing will remain here for four or five days and then go to New Orleans where the Saenger Amusement Co. will introduce witnesses of its own. Famous will do likewise there.

From New Orleans, Messrs. Swaine and Bromley, attorneys for Famous, will go to Dallas and from there either to Atlanta or New York. Whether Atlanta is included or not, the investigation will finally be resumed in New York.

## F. P.-L. Plans Sales Convention

S. R. Kent has called the quarterly convention of the Paramount branch and district managers for Jan. 17 and 18, in New York. On Thursday, the 17th, the delegates will attend a performance of "The Ten Commandments," and on the 18th there will be a dinner at the Commodore.

## Switch Minneapolis Runs

(Special to THE FILM DAILY)

Minneapolis—Objections raised by local organizations to the showing of "Flaming Youth," at the State during New Year's, on the ground that it was not a suitable entertainment or that weck caused Finkelstein and Ruben to substitute "Boy of Mine."

## Barker Renews; New Unit Planned

(Special to THE FILM DAILY)

Los Angeles—Louis B. Mayer has renewed his option on the services of Reginald Barker. Negotiations are under way for another director unit. Each company will make three pictures during 1924.

## Lubitsch's Next

(Special to THE FILM DAILY)

Los Angeles—Ernst Lubitsch's next picture for the Warner's will be based on "Manon Lescaut." There will be some changes in the story as opera goers know it.

## \$170,000 Expected From Censors

(Special to THE FILM DAILY)

Albany—Estimated revenue for the fiscal year beginning July 1, 1924 includes an item of \$170,000 from censorship licensing



Thomas B. Hanley, Morning Telegraph: "The Courtship of Myles Standish," Charles Ray's production, is a great American chronicle in pictures." It's at the Central Theatre. Associated Exhibitors. —Advt.

# Patience

A real necessity for any director. And many could get a lot of tips from Syd Olcott. Who seems to have a barrel of it. Always on tap.

This happened a few nights ago. While making "The Humming Bird" with Gloria. At the Famous Long Island studio:

The entire company had been working from early in the morning to late at night for days and days. In order to make up time lost while waiting to secure a leading man. Everyone was on edge. All were very tired. Olcott directed one of the minor leads in a piece of business. Rehearsed him nine times; took the scene seven times and each time the fellow did just everything Olcott told him not to do. It was enough to make any ordinary man tear his hair out. Not Olcott. When he felt himself growing impatient he began whistling an Irish jig and danced to his own tune to the merriment of all on the set. Relieved a bad situation created by a dumb actor. Finally the fellow got it right and they went into the next shot.

The moral is found in the feeling that every one on the set holds for Olcott. They all said many, many nice things about him. But best of all was demonstrated in their work. They gave him everything they had at all hours, early or late.

## LEADING MEN

Not working. But should be. "Bob" Rubin, counsel for Louis

(Continued on Page 4)

## Print Trouble

Calvert of Educ'al Discovers Difficulty Through Country—Perforations Not Aligned Causing Tears

Lowell V. Calvert of Educational, just back from a tour throughout the country, reports that in many sections he found distributors in difficulty because of trouble with prints which were sadly torn when returned to various exchanges.

He declares that in a test made in New Orleans, of nine feet of stock of Metro and First National subjects, that the perforations did not run true, and that in these nine feet, one of the prints had one more sprocket hole than the other.

"Some exchange men," said Calvert, "are inclined to believe that something is wrong with the stock, but I think it is really in the perforating. At all events, no matter what the cause, we are having a lot of difficulty."

## Cubberly's Comment

Fred Cubberly of the F. & R. Exchange, Minneapolis, said that he had (Continued on Page 2)

## Blackton To Hollywood

J. Stuart Blackton, with his family, leave for the Coast tomorrow where he will head his own unit at Vitagraph. This is Blackton's first visit West since 1917.

## Stoll Denies Report

(Special to THE FILM DAILY)

London—Sir Oswald Stoll has issued a denial of the report that he is seeking American managers to revamp presentation methods at English theaters.

## Features Reviewed

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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Duplex Laboratory

To Be Opened in Long Island City Ready For Business Next Summer

H. O. Carlston, President of the Duplex M. P. Industry, Inc., announces that this organization will, by next summer, have developed in Long Island City, a modern and thoroughly equipped laboratory and that this plant will allow for an extensive enlargement of the Duplex equipment.

In the past, the Duplex organization has been producing laboratory equipment, etc., and it is said that their work in this connection aided materially in solving problems which the Technicolor organization faced.

### Robinson Doing "Cytherea" Sets

Clark Robinson, who designed the sets for "The Eternal City," is doing the art work for "Cytherea," George Fitzmaurice's new picture.

Mary Alden plays one of the principal roles in it.

### Ban on Normand Films

The State of Kansas has banned all Mabel Normand films as a result of the coast shooting affray in which she is involved. Memphis has taken similar action.

Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**

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New York, Chick. 2355  
Cables—Geokann, N. Y.

"Let Not Alan  
Put Asunder"

### Shorter Features?

Exhibitors say they want shorter features. Yet, on Friday, three New York exhibitors approached Marcus Loew and urged that the big pictures on the Metro schedule for 1924 run 10 reels in length and not eight.

### Print Trouble

(Continued from Page 1)

also found great difficulty with prints during the past year or so. "Normally, we should get about 60 runs to a print," he said. "But because of something that is happening, we are lucky to get 25. Where colored shots are shown, the replacement is tremendous after the first few showings. In our territory we have a lot of very poor machines. I know that. Indeed, I should say that half of the machines in our territory are operated with a crank and that about in the same number of instances, an exhibitor only has one machine."

### Friedman's Comment

Joe Friedman, also from the Northwest, commented that in the Northwest a larger percentage of fires had occurred than ever before, and he attributed this to the fact that operators overloaded their reels, either with very long features, or by putting too much of the show on a large reel.

"I feel certain that this has resulted in much of the difficulty and the many fires. This is certain; where an operator places a very large oversized reel of film on his machine, the pull is bound to be felt, especially at the start, and the strain on the sprocket-hole must be intense."

### Distributors Pay

Cubberly pointed out that in the end it was the distributor who paid for the wear and tear on the prints, and no one else. "No matter how much the exhibitor is to blame," he said, "in the end, the distributor pays for all the trouble. He must replace, patch the torn sprocket-holes and otherwise take care of his prints as best he can. This is not an important item perhaps, to the old line distributing companies, but to the operator in the state right field, it is a serious matter because in a territory like ours—a 2½ per cent territory—very often the cost of new or additional prints is quite as much as the price we pay for the product and this makes the operation burdensome and difficult."

"Up to a little over a year ago, the Eastman Kodak Co. had sold stock unperforated, but at that time the Kodak Company issued notice that thereafter the perforations would be taken care of without additional charge; to check as far as possible the varying perforations which resulted through different producers and laboratories handling the stock.

### Gregory Here From Chicago

Glenn G. Gregory, country salesman for Selznick out of Chicago, is in New York for a few days.

### The Week's Headlines

#### Monday

"The Covered Wagon," elected best picture of 1923 with 53 votes. "Merry-Go-Round" second with 26 votes.

New revenue bill contains no provision for removal of seating tax. Provides for lifting of all admission taxes.

Mexico bans Pathe and American Releasing because of scenes showing Mexican nationals in unfavorable light.

#### Tuesday

New Year's Day.

#### Wednesday

Arthur S. Friend resigns as president of Distinctive to resume law practice. Retains stock interest and place on directorate.

Reported split between Jesse L. Lasky and William S. Hart.

Mixed opinions on prospects for 1924 from financial authorities. Federal Reserve Bank optimistic.

Stoll of England reported after American managers to bolster up English presentations. Offer made to William Ffait of Rochester.

#### Thursday

Governor Smith urges repeal of censorship in New York State. Fight looked for in Assembly.

English court decision fails to protect first run exhibitor from competitive advertising of same feature.

#### Friday

First National seeking \$3,000,000 gross in January. Sales drive started. Horace T. Clarke going to Orient to establish better foreign connections.

Famous Players sells back 40 per cent interest to Saenger Amusement Co.

Henry Ginsberg of Preferred back from trip says theaters are doing big business but that independents have trouble getting play dates.

Will H. Hays bound for Hollywood on annual production visit.

#### Saturday

Exchangemen report trouble over poor prints in many sections of the country. Claim alignment on perforations is poor.

Government renews investigation into Famous Players in Jacksonville.

### Grants First National New Trial

(Special to THE FILM DAILY)

Utica, N. Y.—The Appellate Division at Rochester has set aside the verdict obtained by the Alhambra Amusement Co. for \$17,500 under a breach of contract against Associated First National, of New York.

A new trial has been granted First National.

The Alhambra claimed it entered into a contract with the defendant to purchase twenty-two shares of stock for \$2,220 and that these were to carry them with them the right to the use of films produced by the defendant for 25 years.

The Alhambra claimed the distributor broke its agreement causing damages of \$40,000.

### Open Sunday in Jersey City

William B. Quinn, director of public safety in Jersey City, will countenance the opening of theaters in Jersey City on Sunday for "wholesome and harmless entertainments." The performances must be of a semi-religious nature.

### Stuckel Resigns

H. Elliot Stuckel, general press representative for "The Hunchback" on the road, has resigned from Universal. He has gone to Pinehurst on a vacation.

# Pathé News

No. 1

AMERICAN OLYMPIC SKATING TEAM LEAVES FOR ABROAD—Our champions taken in action at Newburgh, N. Y.

THE MUMMERS PARADE AT PHILADELPHIA—Extravagant bizarre costumes mark the unique celebration of New Year's Day in the Quaker City.

THE BOK PEACE PLAN—By special arrangement Pathe News presents to the nation the opportunity to vote for or against the prize-winning plan in the Bok Peace Plan Contest; the Jury of Award; the Plan itself.

# today



## HAL ROACH'S

WILL ROGERS

COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

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# EVERY ATTRIBUTE TO SUCCESS

## DRAMA

"This production, it can truthfully be said, is one of the most unusual mystery melodramas that have come to the screen in a long time."—L. B. Fowler in L. A. Daily News.

"A sensational melodrama . . . this Truart picture should have a strong box-office appeal."—Moving Picture World.

## SUSPENSE

"Tension mounts and an unexpected climax, too, give the photoplay an unexpected punch."—L. A. Express.

"Revenge theme worked into absorbing mystery plot that will go big with those who like to be kept guessing."—Film Daily.

## MYSTERY

"Cannot help but inspire the audience with a hushed and watchful awe."—Reeland Reviews.

"By means of changing lights, mysterious shadows, and an eerie atmosphere, the element of suspense is well sustained."—Exhibitors Herald.

KNOWN  
STORY  
VALUE

TRUART presents

# The UNKNOWN PURPLE

FROM THE SENSATIONAL STAGE SUCCESS BY ROLAND WEST & CARLYLE MOORE

DIRECTED BY ROLAND WEST

A CARLOS PRODUCTION

## REAL ACTING

"So finished a performance does he (Walthall) give, that it almost seems a shame when he is forced to absent himself from the screen . . . great sincerity is seen in the work of the supporting cast."—L. A. Herald.

"Walthall sure can act."—Motion Picture News.

## LAVISH SETTINGS

"Particularly effective is the composition with sets which have been so constructed as to add the proper touch of mystery."—L. B. Fowler in L. A. Daily News.

"The settings are unusually lavish."—Motion Picture News.

## UNUSUAL PRODUCTION VALUES

"The photography is masterful and the purple ray effect is cleverly established."—Exhibitors' Trade Review.

"For the weird phenomenon of the invisible man is handled by the camera in an eerie way which even the most consummate stagecraft could not hope to duplicate."—Boston Advertiser.

CAST

WITH

HENDY B. WALTHALL  
ALICE BRIDGES  
STUART CLAYTON  
JOHNNY WEST  
HELEN TENNER  
ETHEL GREY  
JAMES MORRIS  
BRINSLEY SWAN  
FRANKIE LEE

FINANCISED ON THE INDEPENDENT MARKET  
By TRUART FILM CORPORATION  
M. HOFFMAN, Vice President  
1540 BROADWAY N.Y.C.

## Patience

(Continued from Page 1)

B. Mayer, who has a real profile and "Watty" Rothacker, who is handsome enough to quit making a fortune with "lab" work and play opposite Norma. Or Mary.

### GIVING CREDIT

Meticulous about these things over at the Fox plant. Made quite a flashy announcement. Of "The Shepherd King" being "an American creation." But sort of overlooked the important fact that "This Freedom" was made by Ideal. And not by the Fox organization.

### THE SQUARE DEAL

"Kine" editorial says in part:

Sometimes—only sometimes, of course—an exhibitor gets a bad picture. He looks painfully round the gaps where the audience should be, and goes to town and books a super on which he probably packs his house and comes out on the wrong side in his balance-sheet. Sometimes—only sometimes—he does otherwise. But he rarely does what an exhibitor at Hull did last week. He had booked a bad picture—it is not for us here and now to go into the reasons why he did not know what the picture was like when he booked it. But when he got it he discovered that it was of no use to his theater; that it was not up to the standard of his house. So he advertised widely that the picture he had already advertised would not be shown because it was not what he had advertised it to be. And he put on another and presumably better picture in its place. The result undoubtedly is a large accession of confidence on the part of his patrons and bigger audiences for some time than he would have got if he had shown the picture hoping to get by with it. Of course, the real point is that he should never have booked it, but somewhere in the story there is a moral. Several, in fact.

Wonder why some American showman doesn't do that? He gets chance enough, to be sure.

### THOSE "INDEPENDENTS"

Seem to have finally started in the right direction. Referring to the men who have organized the Independent M. P. Prod. & Dist. Ass'n. Surely there are problems enough in the state right field to need such an organization. They had one several years ago. But it went to pieces. Now Fred Elliott and C. B. Hoy seem to have lined them up properly. Practically everyone in New York in the state right field in. And they anticipate lining up West Coast producers as well.

Have a lot of plans. Credits important, but other matters to be settled as well. They intend working together on releases as well as advertising. Irving Lesser tried to get this latter idea in work some months ago. Lunch at the Biltmore, and much talk. But nothing eventuated.

Here's hoping that the new organization does get things done. Talk won't do it.

### HAYS TO COAST

Move has nothing to do with the latest front page yarn in which some female stars seem involved. Was on his way before this "broke." Just his usual Winter visit.

### "FOOLISH LIVES"

Editorial caption of item in Los Angeles Times. Which, incidentally, says: "It doesn't help any to be able to advertise that a film cost a million or more in the taking. Too many 'flops' have already passed this expenditure. Some story of great dramatic

strength may not call for more than \$20,000 or \$30,000 to place on the screen. The people do not care to pay for luxurious or extravagant settings unless they are getting drama with them. \* \* \* Drama is all in the finding and this may often be a matter of luck or chance. The wastrel who pours millions into a hole may not take hundreds out."

There's a lot of truth in this. But a lot of people out Hollywood way would like to know. Where and how you can make a picture these days for \$20,000 or \$30,000.

### LOOKING AROUND

Bob Bruce. Whose scenics have been a delight. To millions of fans. Bruce has quit making these little gems. Although his latest series is just about to start through Educational. And Bruce wants to get into the bigger pictures. Some concern which is doing things with outdoor stuff should be able to use Bruce to advantage—to a decided advantage indeed.

### SOME SHOW

That Xmas bill at the Strand. It was a whale of a show. Great pity that Moe Mark doesn't break loose oftener. Plunkett knows how to do it. That's certain. Incidentally that "Boy o' Mine" is going to draw a lot of people into the box office. And send them home feeling mighty fine. Peach of a picture. And it didn't cost a fortune to make, either.

### STIMULATING

Up in Voorheesville, New York. Manager Martin of the Odeon Fellows Hall wanted to stimulate business. So he gave away frankfurters and coffee. To the ticket buyers. Clem Deneker please note.

### A STUNT

Arrow shoots out a letter to exhibitors. Regarding "Gambling Wives." And encloses a brand new penny. For the purchase of a stamp. To go on a return postal. Which, when signed will bring info to the exhibitor regarding the feature. An idea.

### STUDIO STUFF

Charles Ray. Here for the premiere of "The Courtship of Myles Standish." Has a word to say regarding production. Think that more and more will the studio be used instead of location Bases this on the results obtained for his big picture. Where he not only produced a peach of a sea storm right in the studio, but used a panorama to excellent effect as well. Says working right in the studio helps a lot and saves a lot from going on location.

### PRODUCTION SAVINGS

May come. Several large concerns promise they will. But if these reductions arrive star salaries will play little or no part therein. There is every indication that salaries will remain where they are. If they advance don't yell. It won't help. Any saving of consequence must come therefore from preparatory work. Before the "shooting" begins.

Of course cutting footage down to 6,000 feet, or a little more will help a lot. And if this is done much will be accomplished.

DANNY



THE LARGEST  
DAILY CIRCULATION  
IN AMERICA

# DAILY NEWS

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NEW YORK'S PICTURE NEWSPAPER

Entered as 2nd class matter, Post Office, New York, N. Y.

SUNDAY NEWS, DECEMBER 30, 1923.

## PICKING THE MONTH'S BEST FILM

### And Lo, "The Virginian" Heads the List

By McELLIOTT.

I know now the feelings of a baby contest editor called on to decide which one of the infants submitted joyously in the lot is the loveliest. Producers, artless, almost, as proud mothers, hold out their choice pictures, as parents hold out golden-haired, blue-eyed offspring, crying out: "See, isn't mine the finest?" or "Observe, is not mine the most clever?"

The prize this month, boys and girls, ought really be divided among three, with a fourth given high mention. But I'll give you the best (as I see them) in order of importance (as I think.) Because by "the best picture of the month" I mean the one which most interested me, and that same one might not be your choice at all. Anyhow, here they are:

(1) "The Virginian."

If the prize were to be divided, then, there would be second and third bits of booty to be given:—

(2) "The Ten Commandments."

(3) "The Acquittal," and an honorable mention to

(4) "No More Women."

#### Most Simply Told Story.

Again the baby contest idea bobs up, for in affairs of this sort there are always classifications: prettiest baby, healthiest baby, cleverest baby, etc. "The Virginian," then, is, in my opinion, the best rounded story, most simply told; "The Ten Commandments" the most ambitious, most notable in point of "stunt" photography, and achievement, meaning extras, chariots and the like; "The Acquittal" is the best sustained dramatic theme and "No More Women" is the best comedy romance.

However, if you like to have your sifting done for you, and wish to miss some of the tiresome things that go the rounds of the theatres, I don't think you'll go wrong, picking any or all of these.

Yes, "The Virginian" IS a Western, and doubtless a story many people are exceedingly familiar with, although its vogue is rather antique. Kenneth Harlan, who, I am told, carries off prizes in popularity contests of movie magazines in small towns, is the hero, and a regular one. Florence Vidor, one of the most likable picture girls, and pretty in the bargain, is the heroine. There is plenty of comedy (of the "good, clean" sort), and there is drama to spare, especially in a certain wrenching incident where the Virginian and his buddy part for all time. It is, also, so well edited, so knowingly sub-titled, that it leaves you the impression of finish and poise.

There are no ragged ends. There is no false, sentimental appeal. It's a straightaway story. You can take it or leave it. My bet is, you'll take it.



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# Reviews of the Newest Features

## Hoot Gibson in "Hook and Ladder"

Universal

As a Whole... ANOTHER GOOD GIBSON ENTERTAINMENT WITH STAR DOING HIS BEST TO PLEASE HIS AUDIENCE; THEY'LL LIKE IT.

Star... Always dependable. Gives another fine performance and his numerous admirers are going to get a lot of fun out of his learning to be a fireman.

Cast... Mildred June a pretty heroine and Philo McCullough the regulation villain. Frank Beal good as the fire captain. Edward Davis a typical political boss.

Type of Story... Comedy-drama. Gibson strikes another good vehicle in one especially prepared for him by Edward Sedgwick and Raymond L. Schrock. The story starts off to be a particularly original one but drifts into the regulation stock situations with the introduction of villain McCullough and his devilish attempts to put hero Hoot out of the running. Of course the efforts of McCullough and his devil attempts to put hero out of the running. First there's the fight in the dance hall which Hoot battling a dozen antagonists easily enough. Then there's the grand fire climax in which villain plans to get the political boss in trouble and at the same time spoil hero's faith in his sweetheart. His plan miscarries, the boss' home catches fire and hero has a chance to save the girl's life while villain is killed by a dog. The latter reels contain regulation hokum but this isn't going to hurt the film's chances as entertainment.

Box Office Angle... Exhibitors in the habit of playing the Hoot Gibson features should be able to judge pretty well how big a drawing card the star is by now.

Exploitation... Here's a good title and one that should be easy to put over. If you can persuade your local fire chief to cooperate with you, you might have the department parade the apparatus and announce the showing of "Hook and Ladder" at your theater on blank date. Have men going about in firemen's uniforms distributing throw-aways reading: "Would you jump from a ten-story building into a life-net? It's part of a fireman's duty. See 'Hook and Ladder.'" You could easily win the cooperation of the firemen by promising a performance for their benefit.

Direction... Edward Sedgwick; this Hoot Gibson-Edward Sedgwick combination seems to be a wise one; they've already turned out many good entertainments.

Authors... Edward Sedgwick and Raymond L. Schrock

Scenario... E. Richard Schayer  
Cameraman... Virgil Miller  
Photography... Good  
Art Director... E. E. Sheeley  
Locale... Los Angeles  
Length... 5,568 feet.

## "The Rendezvous"

Producer: Marshall Neilan  
Distributor: Goldwyn-Cosmopolitan

As a Whole... PRETTY LITTLE LOVE STORY WOVEN IN BUT TOO MUCH ELSE IN THE WAY OF RUSSIAN REVOLUTIONARY BUSINESS THAT ISN'T SO INTERESTING. SOME GOOD DRAMATIC BITS.

Cast... Lucille Rickson gives a thoroughly pleasing and sincere performance as the Russian peasant girl while Conrad Nagel is the American soldier who goes back to claim her as his bride. Elmo Lincoln a fierce villain who cringes and creeps in terrifying fashion. Sydney Chaplin good except in some overdone comedy bits.

Type of Story... Dramatic romance in which a child of royalty, in the old Russian regime, is left in the care of peasants, and reared as one. How she marries a brigand to save the life of the man she believes is her father, in spite of the fact that she is waiting for the return of her American lover, is followed by brutal encounters with the man she has married but avoids. Deaf from a beating he has given her, she fails to hear his cries when he is entombed in a stone shrine. How death comes to the man and happiness to the girl in the return of her lover closes the story. Marshall Neilan travels far for atmosphere in his latest picture, one that starts out to be a lagging Russian revolutionary plot with a prologue that fails to get the interest. Once they get into the main story, there's a pretty love theme, charmingly played by Lucille Rickson and Conrad Nagel, that will probably send them out satisfied. There are several good dramatic climaxes, a trifle brutal in nature, but they'll serve to please those who favor something a little more substantial than just plain romance. The happy ending could be reached much sooner.

Box Office Angle... You might judge this to better advantage by seeing it yourself.

Exploitation... For the romance lovers you can talk about the little Russian peasant girl who became the bride of an American soldier as the happy climax of a tragic and unhappy life in dissatisfied Russia. Talk about Lucille Rickson and the very charming performance which she gives as the little Russian girl. Of course use Marshall Neilan's name prominently, mentioning his previous productions which proved successful.

Direction... Marshall Neilan; good, on the whole, but might have made a much better picture.

Author... Madeline Ruthven  
Scenario... Josephine Lovett  
Cameraman... David Kesson  
Art Director... Cedric Gibbons  
Photography... Good  
Locale... Russia  
Length... 7,415 feet.

## Glenn Hunter in "West of the Water Tower"

Paramount

As a Whole... HOMER CROY'S NOVEL GIVES INTERESTING INSIGHT INTO SMALL TOWN LIFE WITH MANY CONVINCING ANGLES THAT ARE SPLENDIDLY BROUGHT OUT. DEVELOPMENT IS FAR TOO SLOW.

Star... One of the best of his screen performances so far. Is given a role that fits him splendidly and handles it well. Is allowed too many close-ups that are too prolonged.

Cast... Ernest Torrence has a less vigorous role than is usually allotted him but plays it very well; May MacAvoy a pleasing heroine; George Fawcett good in minor part.

Type of Story... Drama of small town folk in which the familiar atmosphere is extensively brought out—that of community bigotry. Homer Croy has dealt with the situation rather openly and without stint. He shows them up for just what they are. His handling of the idea is splendid and to be commended. Director's Sturgeon's picturization of Croy's novel is also worth while to the extent that he brings out the author's intention splendidly, pictures his people realistically and puts the more important parts in hands of players capable of getting them over, but Director Sturgeon, from an entertainment viewpoint, has missed on one important point: his development is slow, the theme drags and there is too much arbitrary business, too much uncertainty in the progress, an apparent effort to hold the suspense of the climax by giving each side an equal opportunity to win; either hero or the narrow-minded townsmen.

Box Office Angle... There's a really charming, fine audience appeal ending to "West of the Water Tower" that will certainly send them out feeling fine, but you will have to be judge as to whether or not the foregoing reels will keep them that long.

Exploitation... Paramount, previous to the New York showing of the picture, had billboard teasers that were quite attractive. They contained the picture of a water tower and the word "West." These were followed by the same posters with the title completed. It should prove a good advertising stunt. Get book storedealers to display Homer Croy's novel in conjunction with cards announcing the picture showing at your theater.

Direction... Rolin Sturgeon; good but lets story drag.

Author... Homer Croy  
Scenario... Lucien Hubbard and Doris Schroeder  
Cameraman... Harry B. Harris  
Photography... Good  
Locale... Western town  
Length... 7,432 feet.

## Jane Novak in "The Lullaby"

Film Booking Offices

As a Whole... JANE NOVAK'S EXCEPTIONALLY FINE PERFORMANCE THE OUTSTANDING FEATURE OF "THE LULLABY," A TRAGIC THEME, BEAUTIFUL IN HEART INTEREST TOUCHES BUT OFTEN QUITE HARROWING.

Star... Offers what is probably one of the best performances of her career; carries her emotional bits with a force and deep sincerity that makes her work thoroughly absorbing.

Cast... Robert Anderson gives a splendid characterization as the Italian who worships his Sicilian bride. Fred Maletesta suitable as the jealous friend. Dorothy Marion Mack about the cutest youngster that ever appeared on the screen. Apparently entirely unconscious of the camera, she's bound to win the hearts of everyone. Others are Marguerite Snow, Otis Harlan, Peter Burke, Lydia Yeamans Titus.

Type of Story... Chiefly a tragedy but with a happy ending. Here's a picture that many will like extremely well providing they don't object to having their heart strings tugged upon to a great extent for "The Lullaby" is sad in atmosphere. Mrs. Ducey's story is a pathetic tale of the great love and devotion of a young Italian couple and the sudden tragedy wherein the husband kills his best friend when he finds him attacking his wife. The swiftness of the law which claims the Italian's life and leaves his wife in prison with her new born babe, is probably the picture's most tense sequence.

Box Office Angle... Most women folks enjoy a "good sad picture." Here's one over which they'll enjoy weeping and feel thoroughly justified in doing it. "The Lullaby" is a deeply human and sincere picture with a story that is interesting and good entertainment if they don't mind it being tragic. The happy ending does help to offset the harrowing bits, nevertheless.

Exploitation... Talk about the remarkably fine performance of Jane Novak. Her work merits all the publicity and exploitation that you can give her. Let them know that her's is a real mother role and go into the story sufficiently to give them an idea of what they may expect. Perhaps you'll need to do some considering if you think "The Lullaby" will be too heavy for them or else you might build up your program with 'good, amusing short subjects. The title is a good one.

Direction... Chester Bennet; very good.

Author... Lillian Ducey  
Scenario... Hope Loring & Louis D. Leighton  
Cameraman... Jack McKenzie  
Photography... Good  
Locale... New York  
Length... 7,179 feet.

**Madge Kennedy in  
"Three Miles Out"**

Producer: Kenma

As a Whole... AN UP-TO-DATE PLOT IN WHICH THE POPULAR HERO OF THE DAY—A BOOTLEGGER—PLAYS A PART. OFFERS EXCITEMENT FOR THOSE WHO WANT ACTION.

Cast... Madge Kennedy winsome and pleasing. Has a thrilling time of it trying to avoid marrying a rich bootlegger while the real hero suffers considerably before the happy fade-out.

Cast... Marc McDermott suitable as the "three mile limit" man; Harrison Ford undergoes the hardships of his role bravely and satisfactorily. Ivan Linow gives creditable character sketch and others the regulation types.

Type of Story... Melodrama that has genuine up-to-the-minute atmosphere. You hear a lot about bootleggers these days but they haven't reached any great heights of popularity on the screen until now when "Three Miles Out," a Kenma production, essays to show the workings of rum row rather effectively and in conjunction with a legitimate plot. Madge is engaged to Marc McDermott but she'd rather marry Harrison Ford, a victim of McDermott's in connection with his spurious dealings. How Madge goes aboard one of the rum boats, suffers various attacks from the crew and is eventually rescued by her fiance only to witness his arrest, is followed by the usual happy ending when she is free to marry Ford. Toward the close the plot becomes highly involved with Madge performing some Pearl White stunts capably and through the means of a dream, the improbabilities are overcome.

Box Office Angle... Those who fancy melodramas will be satisfied with "Three Miles Out." You can probably arouse considerable interest by letting them know the story has to do with bootleggers and rum row. The title offers good probabilities providing you don't run up against any interference from prohibition authorities.

Exploitation... If your folks like action pictures with plenty of good thrills and excitement, you will likely find it worth your while to get them interested. Play up the title with catchlines such as: "You've read about 'rum row' and the 'three mile limit.' You can see it in 'Three Miles Out,' a Madge Kennedy picture at the blank theater." Where the star is a favorite let them know she has an exciting time of it trying to avoid a marriage to a bootlegger. Show a trailer of some of the thrills in the climax with the star suspended on a mast with villain hacking away at the bottom.

Direction... Irvin Willat; provides plenty of good action and keeps story moving along at good pace.

Author... Neysa McMein

Scenario... John Emerson and Anita Loos

Cameraman... Henry Cronjager

Photography... All right

Locale... New York

Length... 5,626 feet

**"Gentle Julia"**

Fox

As a Whole... BOOTH TARKINGTON STORY MAKES AMUSING PICTURE THOUGH IT WOULD BE MUCH BETTER IF THEY BOILED IT DOWN TO KEEP WITHIN FIVE REELS.

Cast... Bessie Love pleasing and suitable in the title role with young Mary Arthur a typical mischievous "kid sister." Harold Goodwin good as Bessie's most persistent suitor. A good many in the picture with Frank Elliott, Charles K. French, Harvey Cross, Jack Rollins, among the more important.

Type of Story... Comedy of youth. One of the typical Tarkington stories dealing with the efforts of a young belle to vamp all the men of the town and the mischievous schemes of her young sister which almost lead to the girl losing the one she really loves. There's much good comedy and many amusing situations in "Gentle Julia," although it is not as good as some other juvenile stories that Tarkington has written. "Gentle Julia" is more or less a series of incidents, not always closely related so, while it holds the interest pretty well, it is not actually a connected plot. Bessie Love helps considerably to make her story interesting and young Mary Arthur offers many laughs for her typical characterization as the inquisitive sister of the heroine. The atmosphere will prove thoroughly appealing to the majority and it is entirely dependable, wholesome entertainment. The little girl's various stunts through which she tries to make her sister realize that Noble Dill is really the young man she should marry provide many of the features' laughs.

Box Office Angle... Good, clean entertainment that should satisfy all of your patrons. This is a particularly good one if you cater to family trade. It's good for old and young.

Exploitation... Use Booth Tarkington's name prominently and let them know that "Gentle Julia" is from one of his novels. Arrange a book-store tie-up for display of the book and announcement of the showing at your theater. Use catchlines such as: "Have you a Miss Mischief Maker in your home? See 'Gentle Julia' and you'll appreciate the difficulties of a young girl to entertain her gentlemen friends against the opposition of a little sister." Make use of Bessie Love's name and use a trailer of some of the comedy bits.

Direction... Rowland V. Lee; usually good although lays too much stress on occasional incidents that really don't warrant it.

Author... Booth Tarkington

Scenario... Donald Lee

Cameraman... George Post

Photography... Good

Locale... Any city

Length... 5,837 feet

**Glenn Hunter in  
"Grit"**

Producer: Film Guild  
Distributor: Hodkinson

As a Whole... CROOK STORY THAT IS FAR FROM BEING GOOD EVEN WITH F. SCOTT FITZGERALD'S NAME ATTACHED TO IT; AN AMATEURISH LOOKING PICTURE BOTH IN PRODUCTION AND ACTING.

Star... Could have handled the role a lot better. At times meets the situation adequately but more often seems unable to get it over.

Cast... Dore Davidson about the only one who really acquits himself creditably. Clara Bow greatly overdoes her part and Osgood Perkins has a glorious time of it overacting the role of gang leader. Others Helenka Adamowska, Roland Young, Townsend Martin, Martin Broder and Joseph Depew.

Type of Story... Crook melodrama in which a weakling hero, born as his father is killed by a gang he had quit, is kept a coward through his fear of a gun but eventually overcomes his fear, is the means of exposing a desperate gang and is eventually happy with Orchid, a girl of the underworld. F. Scott Fitzgerald, though he be credited with several successful novels, fails to win any laurels for this screen story, a rather weak and poorly developed crook theme, further injured by a rather amateurish production and a cast, incapable at least of putting any realism or conviction into the characters of the story. The atmosphere is greatly overdone. Settings representing Bowery restaurants, street scenes, and filthy quarters in general, are all so overcrowded and so plainly "dressed" that there is little realism. The production is so plainly studio manufactured that it's noticeable. Nor has the story been well handled. There is far too much detail and the development is slow and tedious as a result.

Box Office Angle... Average, if that. They expect a much better crook story than this nowadays and there are so many good ones floating around that they're sure to realize the weakness in "Grit." Slow, positive, over-detailed development doesn't make for a sustained interest.

Exploitation... Not very much for you to exploit in this. If you think that Glenn Hunter's name is sufficient to interest them, use it prominently in your announcements and mention his previous Film Guild productions: "Puritan Passions," "Second Fiddle" and "Youthful Cheaters." You might also use F. Scott Fitzgerald's name if you want to bring them in on the strength of it. Say: "What do you fear most? 'Grit' will help you overcome it. See the picture at the blank theater."

Direction... Frank Tuttle; fair

Author... F. Scott Fitzgerald

Scenario... Ashmore Creelman

Cameraman... Fred Waller

Photography... Fair

Settings by... Junius Cravin's

Locale... New York's East Side

Length... About 5,000 feet

**"Restless Wives"**

C. C. Burr—State Rights

As a Whole... JUST WHAT THE NAME IMPLIES: A PICTURE DEALING WITH THE POPULAR FORMULA IN WHICH A YOUNG COUPLE AGREE TO DISAGREE EVEN BEFORE THE HONEYMOON IS OVER.

Cast... First rate company with Doris Kenyon and James Rennie suitable as the couple in question. Others Maude Sinclair, Montagu Love, Burr McIntosh, Coit Albertson, Edna May Oliver, Leroy Grooms, Edmund Breese, Naomi Childers.

Type of Story... Another domestic unhappiness theme wherein the husband's devotion to his desk brings about a desire on the part of wife to attend cabarets without him. This husband, like those in previous and similar films, forgets the lady's wedding anniversary and then tries to smooth things over by a second honeymoon but, by this time, wife longs for the gay times and early one morning hubby awakes to find himself alone. The eventual reunion is brought about when the wife's father, being found guilty of misusing stock funds, kills himself. Then she's glad to go back to her husband. There's little to recommend Izola Forrester's story but where they still favor this cut and dried, unoriginal plot, "Restless Wives" may satisfy. The production caters to a certain class of picture patrons and gives them the sort of atmosphere and situations that they revel in. There are cabaret scenes, friendly rows between the husband and wife, and just enough excitement to give them a thrill. It holds no surprises in the development, but sustains the interest fairly well, at that.

Box Office Angle... Many exhibitors will probably be able to use this one to their satisfaction. A good many picture patrons still favor pictures of this order so if you think your crowd is right for "Restless Wives," let them have it.

Exploitation... You won't have to do much explaining with this title. It's self explanatory and should give them a sufficient idea of what sort of a story to expect. Show them a trailer of some of the cabaret scenes and you can rely upon them bringing in a certain majority. Of the players mention the names of Doris Kenyon, James Rennie, Naomi Childers, Montagu Love. If you care to use catchlines, they could read: "Husbands and Wives will find something to interest and benefit them in 'Restless Wives,' A C. C. Burr production at the blank theater."

Direction... Gregory Lacava; sticks pretty closely to regulation routine in his direction; average in quality.

Author... Izola Forrester

Scenario... Mann Page

Cameraman... Jack Brown

Photography... All right

Locale... City and mountain lodge

Length... 6,041 feet

# Chicago's

## WESTERN UNION TELEGRAM



NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

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Day Letter	Nite
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J S WOODY  
ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY  
MABEL NORMAND IN THE EXTRA GIRL AT ORPHEUM DOING BETTER SECOND  
WEEK THAN FIRST WILL RUN THIRD WEEK ITS HER BEST PICTURE SINCE  
MICKEY  
AARON J JONES.

# Verdict



# Short Subjects

## Little Building Activity in Phila.

(Special to THE FILM DAILY)

Philadelphia—According to figures compiled by William W. Gamble, statistician of the bureau of building inspection, "four places of amusement" were built in Philadelphia in 1923. Their total value is placed by him at \$375,000. No further description is given.

## "Black Oxen" in Baltimore

(Special to THE FILM DAILY)

Baltimore—The Rivoli is celebrating its third anniversary this week. "Black Oxen," is the feature. The house is showing a special reel, "Flashes of 1923," prepared by the Baltimore American and showing news events that occurred here during the past year.

## Cleveland Theater Damaged

(Special to THE FILM DAILY)

Cleveland—In a sweeping fire that destroyed a number of buildings at St. Clair Ave. and E. 40th St., the Ideal theater was damaged. Bolislav Ungerman, the owner said the loss was about \$2,600, unprotected by insurance.

## Petersburg, Va. House Sold

(Special to THE FILM DAILY)

Petersburg, Va.—The Century has been purchased by R. L. Thomas of Charlottesville for \$50,000. The theater which is at Sycamore and E. Bank Sts., one of the busiest corners in town, is assessed at \$75,000.

## More Dabbling in Real Estate

(Special to THE FILM DAILY)

Los Angeles—The Christie Bros. intend dabbling more extensively in real estate than heretofore. A hotel on Hollywood Blvd. is being considered by the company which has increased its capital to \$1,000,000.

## "Hunchback" Grosses \$75,000

(Special to THE FILM DAILY)

Chicago—"The Hunchback" has ended its run at the Harris. The picture is said to have grossed \$75,000 for 98 performances. This is claimed to be a record, since the house seats less than 1,000.

## "On Time" Finished

(Special to THE FILM DAILY)

Hollywood—Henry Lehrman, has completed work on "On Time," the second of the Richard Talmadge pictures for Truart.

## Young Becomes M. P. Editor

Irving Young assumes charge of the motion picture department of "Theater Magazine" with the February issue.

## "Tire Trouble"—Our Gang—Pathe Excellent Amusement

Type of production... 2 reel comedy  
Hal Roach's ingenuity never fails him when it comes to thinking up new stunts for his gang of rascals to romp through. This time it is a real automobile of their own construction. The trick appliances, self starters, etc. are marvelous in themselves, but when you see them in action they are bound to bring forth plenty of laughs. In addition to this intriguing feature, there is a revel at an amusement park where the kids, from freckled-faced Mickey down to little Farina, chute the chutes to their hearts' content. If you haven't been booking these most excellent comedies, don't fail to get them for 1924.

## "The Big Idea"—Hal Roach—Pathe An Average Comedy

Type of production... 1 reel comedy  
Snub Pollard is seen as the inventor of a street cleaner in "The Big Idea," which will probably be received favorably where Pollard is well liked, although there isn't very much that is different or highly comic in it. However, where a one reel comedy of the knockabout variety is desired it will more than likely fit the bill. Pollard, after much trouble, gets an opportunity to demonstrate his street cleaner before the town officials, but the invention blows the dust in their faces instead of cleaning the street.

## Augusta Prices 40 Cents; Others (Special to THE FILM DAILY)

Augusta, Ga.—The Herald, after conducting a survey of admission prices in Southern states draws the conclusion that prices in Augusta, while recently raised, still are not at the level of similar first run houses in the South. The Modjeska's top at night has been raised from 30 to 40 cents and the matinees to 30 cents. The matinee at the Rialto has been reduced to 20 cents for adults.

## House for Columbus Suburbs (Special to THE FILM DAILY)

Columbus, O.—Henry C. Moon, owner of the Hilltop, will build a new theater to cost \$35,000, and to be located on Broad St., between Eureka and Park. It will seat 650.  
The Victor, 253 E. Livingston Ave., has been sold by D. B. Ulrey and Fred Postle to the Photoplay Amusement Co., Cincinnati, operators of the Majestic for \$100,000.

## Competition Arises In Albany (Special to THE FILM DAILY)

Albany—Local exhibitors are wondering what will happen now that Harmanus-Bleecker Hall will show pictures the first three days of the week and burlesque the other four days. The theater has been running a straight burlesque program. A 20 cent admission will be charged.

## "The Caddy"—Century—Universal Well Constructed; Entertaining

Type of production... 2 reel comedy  
This is one of the most entertaining and well constructed Buddy Messinger comedies in quite a while. There is an absence of the usual slapstick "messy" sort of comedy that is to be commended. Two little girls help the picture considerably, also. Buddy is seen as a mistreated member of an orphanage. The first reel deals with his efforts to escape from the clutches of two "keepers." The action is swift and enjoyable. The second reel is devoted to his actions on a golf course where he is caddy for a player in the championship game. Should please any audience.

## "The Call of the Game"—Spotlight —Pathe Diversified Action

Type of production... 1 reel sport review.  
The make up of this Grantland Rice sport reel is a bit different from the usual, inasmuch as it contrasts short bits of different sports, leaving the spectator to decide which he most prefers—the sports where thousands cheer, the silence of trout fishing or mountain goat hunting. The backgrounds in this latter bit are extremely beautiful. For the action lover there are shots of an Army football game, the Yankee stadium during a world's series game and a horse race at Belmont park.

## McCurdy A Vice-President (Special to THE FILM DAILY)

Chicago—J. L. McCurdy, manager of the Randolph, has been elected a vice-president of the Randolph Theater Corp. that has been formed to take over the management of the theater. E. H. Goldstein, treasurer of Universal, is president of the new company; P. D. Cochrane, secretary of Universal, is secretary-treasurer, with J. H. Harris, controller, the latter's assistant.

## 1st Nat'l Release Weekly

Fourteen productions, will comprise the First National program for the first quarter of 1924. One picture a week will be issued until the end of March.  
January releases include "Boy of Mine," "Black Oxen," "The Song of Love," "The Eternal City," and "Painted People."  
February releases will be "When a Man's a Man," "Torment," "The Love Master," and "Secrets."  
March will see "The Galloping Fish," "Flowing Gold," "The Enchanted Cottage," "Lillies of the Field" and "Sundown."

## Sterling Chain Includes Two (Special to THE FILM DAILY)

Windsor, Ont.—Max Allen of Sterling Theaters, Ltd. has taken over the Allen formerly controlled by Allen Bros. of Toronto. The company also operates the Walkerville at Walkerville, which adjoins Windsor.

## Three Leads In Cast

(Special to THE FILM DAILY)

Hollywood—James Kirkwood, Cleo Madison and Grace Darmond are three of the principals already cast for "Discontented Husbands," a Columbia feature for C. B. C.

## Fire Damages Peerless, Chicago (Special to THE FILM DAILY)

Chicago—Fire-recently caused \$10,000 damage to the Peerless on Grand Blvd.

**Money  
doesn't  
Grow  
on Trees  
but  
What  
about  
Half-  
A-Dollar  
Bill  
?**

**"Let Not Man  
Put Asunder"**

# 27 Pictures Reviewed In 20 Cities

## "Black Oxen"—1st Nat'l Grand Cen'l, West End Lyric, Capitol, St. Louis

GLOBE-DEMOCRAT—First National has a fascinating star in Miss Griffith, \* \* \* Her gowns are exquisite and her convincing playing leaves nothing to be asked. Here truly is a sensational "find" \* \* \*

The Gertrude Atherton text is followed closely and readers of the book will be well pleased with the picture. Frank Lloyd, the director, has given it sumptuous settings and a society atmosphere in which everything is done in perfect taste.

POST DISPATCH—\* \* \* This is a rather tense film drama \* \* \* Conrad Tearle \* \* \* is a mis-cast. In fact his portrayal of the role robs the story of its one legitimate punch. \* \* \*

Neither is Miss Griffith much more convincing in her portrayal of a rejuvenated woman. \* \* \* The story as screened also lacks punch. The proper sympathy is not aroused by the Countess and her young American lover.

The story of the rejuvenation is interjected too late in the action.

STAR—\* \* \* a rare treat for moviegoers, developing as it does an unhackneyed theme in an interesting and persuasive manner \* \* \* Miss Bow, \* \* \* cute and pretty \* \* \* One finds it hard to conceive that Miss Griffith ever was 60 years old, \* \* \* It is 100 per cent in entertainment.

TIMES—Corinne Griffith is a charming Countess, but Conway Tearle is not sufficiently impetuous \* \* \* The text of the novel is followed closely, and the photoplay has been well directed. The picture of the flapper is delightful, because it is not a burlesque. And, she wins sympathy.

## "Boy of Mine"—1st Nat'l State, Minneapolis

STAR—It is the kind of picture that all fathers of growing boys should see.

## "Bright Lights of B'way"—Principal Lyric, Cincinnati

COMMERCIAL TRIBUNE—While the story has little to offer in the way of original treatment, it serves its purpose and provides entertainment.

POST—\* \* \* does not depart as far from the orthodox movie theme of country girl a lure of New York as you might like, but the first-rate cast, good direction and sustained interest make the film at the Lyric one that entertains thruout.

TIMES-STAR—Although the plot is so old \* \* \* there are numerous thrills to be found \* \* \*

## Central, Washington

POST—The suspense though not well carried at the beginning of the story is adequate at and near the end. The acting, while not making any great demands upon the histrionic ability of the cast, is competent. The play is good old-fashioned melodrama.

STAR—\* \* \* a brilliant picturization of the story of a pretty girl's ambition to join the ranks of those behind the footlights.

## "The Call of the Canyon"—F. P. L. Mc Vicker's, Chicago

HERALD—An interesting story, expertly narrated; a group of significant characters deftly portrayed—could you ask for better? The gods of the Paramount studio were generous when this film was produced.

JOURNAL—Lois Wilson plays \* \* \* an unnatural role \* \* \* Marjorie Daw looks well in her sombrero, \* \* \* Noah Beery, almost as good a villain as brother Wallace, acts one of those nasty men in chaps, \* \* \*

## Palace, Washington

POST—But if the picturesque qualities are missing so far as the characters are concerned, the real beauty of the true West is represented scenically and the photographer should have been jointly starred \* \* \*

STAR—\* \* \* neither a maserpiece nor a bore—just one of those delightfully entertaining stories that wait an audience away from the worldly cares for an hour or two and carry it to the land of make-believe where everything comes out all right in the end.

## "The Call of the Wild"—Pathe New Lyric, Minneapolis

STAR—It is a fine picture.

## "The Common Law"—Selznick Alamo, Louisville

HERALD—Corinne Griffith, as beautiful as ever, and wearing gowns that are positively ravishing, is the lead \* \* \* Conway Tearle plays opposite and the pair combine to build up a splendid picture.

TIMES—Mr. Tearle, \* \* \* caused much favorable comment, again proves himself one of the foremost male stars of the screen by his superior acting.

## "The Covered Wagon"—F. P. L. Ford's Baltimore

AMERICAN—It is a film well worth waiting for. In a way, it is really great. Perhaps it is one of the two finest photodramas to be screened in these United States. From start to finish, almost everything about it is better than the story upon which it is founded.

NEWS—It is one of the finest lessons in "Americanization" that possibly could be taught, \* \* \*

"The Covered Wagon" is a picture of thrills. \* \* \* To those who know the West the picture is a treat. To those who do not it is a revelation.

SUN (EVENING)—It is most certainly. It is the sort of picture that stirs the most apathetic citizen to the "love of country" \* \* \*

The story is simplicity itself and of the stuff that makes real "moving pictures."

## Stillman, Cleveland

PLAIN DEALER—It is the simple picturization of the utter commonplace that makes "The Covered Wagon" a genuinely great picture \* \* \* It is also the careful balance in action, offsetting the great and spectacular shots with the intimate views \* \* \* Certainly it is not the acting, if you for a moment will leave out Trader Tully Marshall and Scout Ernest Torrence.

PRESS—Back of the conventionally romantic story of hero and heroine courtship, there is something real and stirring in \* \* \* "The Covered Wagon."

What impresses us is the intelligence with which the movie is constructed.

## "The Dancer of the Nile"—F. B. O. Broadway, Los Angeles

(Two weeks ending Jan. 5)

EXAMINER—If you're just a picture-goer you'll get plenty of enjoyment out of the picture for its own sake. If you're interested in the films—either professionally or artistically—you'll get an especial thrill. \* \* \* The romance is colorful. The story is obvious, but the love interest is real enough and the intrigue and the situations "get over" with a good degree of effectiveness.

EXPRESS—\* \* \* a snappy tale of love and intrigue \* \* \* whether historically authentic or not, this makes a highly atmospheric tale. \* \* \*

Several of the temple scenes and interiors are exceptionally artistic and massive, but the costuming and the street scenes and one or two garden settings are exceedingly artificial.

HERALD—"The Dancer of the Nile" is interesting. It is different from the usual run of photoplays and is a spectacular production to say the least.

RECORD—The picture is optically interesting with its women clad in Egyptian economy of costume, and some impressive settings of the motion painting type that has been more successfully developed by W. P. S. Earle's brother, Ferdinand Earle.

TIMES—A spectacular production that does not limit itself to being a spectacle; that contains stirring dramatic power as well as beauty of setting \* \* \*

## "The Dangerous Maid"—1st Nat'l Walnut, Cincinnati

POST—\* \* \* seemed a bit dull to us. \* \* \*

We are hoping that Connie may go back to roles like those in "A Virtuous Vampr," "Two Weeks" and "The Love Expert."

COMMERCIAL TRIBUNE—The ending is happy and worth seeing.

TIMES-STAR—\* \* \* it is not a picture which will add anything to the prestige of Constance Talmadge or those associated with her in it.

## Regent, Rochester

DEMOCRAT-CHRONICLE—While all the frills and furbelows \* \* \* make them all very charming to the eye, we found it impossible somehow to get the seventeenth century spirit. \* \* \* Miss Talmadge is too much the modern flapper in stage clothes \* \* \* make her or any of the ridiculously impossible situations in which she becomes involved credible. \* \* \*

Even so, the paradoxical admission must be made that the photoplay is enjoyable.

HERALD—Here is a picture that is frankly romantic, rather unpretentious as to "drama," simple, entertaining and remarkably photographed. \* \* \*

This, very sketchily, is the story of an amusing and entertaining film. One, while not startling in its excellence does very well to pass away an hour's time.

JOURNAL—Despite the portentousness of the situation it is taken lightly by the star and the entire cast. \* \* \*

Constance is undeniably cute, but hers is, for the most part, at least, a forgivable cuteness, and she injects considerable humor into several scenes. \* \* \*

TIMES-UNION—Constance Talmadge is such a charming little actress that she makes it quite easy to believe in all these things in the pleasing little romance which has been built around her personality \* \* \*

The play is adequately set and costumed \* \* \*

## "The Daring Years"—Equity Kings, St. Louis

GLOBE-DEMOCRAT—\* \* \* is one of the most absorbingly interesting pictures of the year \* \* \* The whole story builds logically through a series of tense situations to a climax that is both unusual and interesting.

POST-DISPATCH—\* \* \* has a capable cast. \* \* \* It is a melodramatic story of the type \* \* \*

It is a story that has been told many times but the cast in this instance gives it distinction and it is fairly entertaining.

STAR—It is just one more of those alleged sensational pictures which sags in the middle. The piece is well acted, well staged \* \* \*

TIMES—Here is an orthodox theme, treated in an orthodox manner, leading to a conventional and clumsy climax. \* \* \*

Of its kind, this photoplay is good. It has been well done.

## "Don't Call It Love"—F. P. L. Metropolitan, Los Angeles

(Week Ending Dec. 29)

EXAMINER—It was adapted—and skillfully—from the Julian Street novel, "Rita Coventry," was directed by William de Mille, includes a large and capable Paramount cast, \* \* \*

EXPRESS—\* \* \* but we assume that in the hook the sex situations are bolder, for there is nothing in the picture to disturb one's most prudish maiden aunt.

HERALD—It's really an interesting picture with good atmosphere and excellent characterizations. Jack Holt is fortunately cast \* \* \*

RECORD—William DeMille has made us an interesting enough and amusing enough picture for all its obviousness.

TIMES—\* \* \* sophisticated and entertaining. \* \* \* No matter what the flavor of the offering, whether whimsical or sophisticated he gets the very tang of that flavor into his production.

## Missouri, St. Louis

GLOBE-DEMOCRAT—\* \* \* "Don't Call It Love" is a delightful and appealing story of American life. \* \* \*

POST-DISPATCH—\* \* \* Rod La Rocque, \* \* \* is "different." This film actor has a distinct—one might say unfair—advantage over most of them. \* \* \* He is a quick-acting person. \* \* \* The way La Rocque, \* \* \* proposes to Rita Coventry, \* \* \* provides one of the best bits in this sparkling piece.

STAR—\* \* \* incoherent and barely serves to carry her (Nita Naldi) through a series of more or less amorous affairs concluding with the cad hero (Jack Holt) \* \* \*

TIMES—The novel was titled simply "Rita Coventry," but that would never attract patrons to the box-office, so—\* \* \*

There is any number of morals. Visit the Missouri and take your choice.

## "The Eternal City"—1st Nat'l Circle, Indianapolis

STAR—Fitzmaurice has not adhered closely to the novel, but he has managed \* \* \* to spin an engaging story. \* \* \*

Richard Bennett, an actor of parts, manages to steal the picture from the three featured players. \* \* \*

Old Roman ruins have been used to give this film some of the finest backgrounds a picture ever had.

## "Fashion Row"—Metro Colonial, Indianapolis

STAR—\* \* \* gets off to an elaborate start, but the windup is far more interesting. For it is in the latter reels of the picture that the older sister passes away, leaving the younger girl to demonstrate what Miss Murray can really do in the line of acting.

## State, Los Angeles

(Week Ending Dec. 29)

EXAMINER—\* \* \* one of the best pictures in her career. \* \* \* The variety of setting and costume which the picture demands, the wild Russian scenes, the conventional domesticity and finally a dramatic climax, all hold the attention of the spectator firmly.

EXPRESS—\* \* \* afford her opportunity for a wider display of ability than many of her most ardent admirers ever believed she possessed. \* \* \* The story, while somewhat improbable and sketchily told, holds interest.

HERALD—\* \* \* Miss Murray's handling of the scenes in which the sisters appear together speaks much for her ability and versatility. \* \* \* The thing most commendable about the picture, however, is the smooth-running interesting story it tells.

RECORD—For this drama is Miss Murray's best since that Spanish picture, what was it?—"Fascination." \* \* \*

TIMES—\* \* \* perhaps just a little above the quality of the entertainment that she proffers in that it affords her real opportunities for dramatic fireworks.

## Stanley, Philadelphia

BULLETIN—Dazzled by quick action and glittering luxury, for once the improbability of it doesn't matter.

INQUIRER—She is at her best as Olga and does far much better acting. In the role of the younger sister she has tried to pattern herself after Lillian Gish. The part is not convincing.

The plot of the picture is melodramatic and romantic to the extreme, but does no tax the mind to any extent.

NORTH AMERICAN—Without doubt this is about the sanest and most interesting one of her productions within many months. In it Miss Murray has an excellent chance for real acting and she acquits herself nobly

"Let Not Man  
Put Asunder"

# MACK SENNETT'S

Latest and Greatest  
Comedy Find

## HARRY LANGDON

and the

### 1924

## BATHING BEAUTIES

in

# "PICKING PEACHES"

DISTRIBUTED BY

## PATHE EXCHANGES



**PUBLIC LEDGER (EVENING)**—The picture holds the interest through every foot. Continuity and photography are excellent and the vehicle fits Miss Murray perfectly.

**PUBLIC LEDGER (MORNING)**—Mae Murray demonstrates her amazing versatility in the dual roles \* \* \* Both characterizations are clear-cut and marvelously well done. "Fashion Row" is an absorbing tale \* \* \*

**RECORD**—"Fashion Row" is entertaining, with many a thrill and numerous examples of splendid photography.

### Columbia, Washington

**POST**—Miss Murray's flair for the extravagant and the exotic sometimes conceals the plain fact that she can perfectly well act an ordinary human being. The truth is that she is at her best, so far as real value is concerned, when she assumes a simple, everyday character.

In "Fashion Row" she runs the range of her talent by playing two sisters of contrasting personality.

**STAR**—"Fashion Row" has the usual embellishments which distinguish Mae Murray productions—sumptuous interior settings unbelievably beautiful lighting effects which bring out the fragile loveliness of the star and gown creations which are startling in their originality.

### "The Hunchback"—Universal Tivoli, Toronto

**MALL AND EMPIRE**—The plot in its bare outline might be almost that of the modern movie. But it is distinguished and removed to a plane of its own by the richness of its setting and by the fullness of life which it portrays. The casting of the production is flawless.

### "Long Live The King"—Metro Capitol, Cincinnati

**POST**—\* \* \* makes much above average motion picture entertainment.

The chief kick we have is that the film is too long and that Jackie is overshadowed by the massive settings.

**COMMERCIAL TRIBUNE**—With Jackie Coogan almost any picture will hit the bull's-eye. Added to the entrancing little actor the romantic story by Mary Roberts Rinehart of the mythical Balkan kingdom of Lavonia, set up in regal grandeur, you have excellence plus excellence.

**TIMES-STAR**—While the picture is diverting, with many good touches, Mr. Schertzing apparently failed to get full value out of his material. Moreover, he didn't seem to know when to stop, for he prolonged the footage beyond the logical ending \* \* \*

### Mary Anderson, Louisville

**HERALD**—Jackie Coogan again demonstrates his unusual ability to please and divert especially the children \* \* \*

**TIMES**—Pathos, comedy and romance are delightfully woven into an unusually interesting picture \* \* \*

### Capitol, Montreal

**STAR**—If the part does not suit him quite as well as some other characters that have made him famous, \* \* \* he is, at least, always interesting and spontaneous, always a natural and winning youngster.

The picture has been well staged. The palace scenes are admirable, \* \* \*

### "Mile-A-Minute Romeo"—Fox Rialto, Milwaukee

**JOURNAL**—\* \* \* if you like him (Tom Mix) you're sure to like what he does.

### Moon, Omaha

**WORLD-HERALD**—\* \* \* a clever picture \* \* \* There is a good western background. \* \* \* Lambert Hillyer is responsible for the good direction.

### "North of Hudson Bay"—Fox Majestic, Louisville

**HERALD**—A production that is replete with the tang of the frigid north wastes. It is a gripping picture and one that demonstrated conclusively the strides Mix has made in improving his histrionic ability.

**TIMES**—Again the picturesque beauty of the frozen North is unfolded a story that is crowded with entertainment, and the theme is one that gets away from the hackneyed plot, which should make it appealing to those whose tastes are a bit jaded along this line.

### "Our Hospitality"—Metro Delmonte-Rivoli, St. Louis

**GLOBE-DEMOCRAT**—\* \* \* a wonderful comedy melodrama, in which Keaton is seen at his very best.

**POST-DISPATCH**—\* \* \* the best sustained effort of the frozen-faced comedian. It is not funny all the time, but when the laughs come, they have behind them the force of an avalanche of humor.

**STAR**—It cannot be classified as straight comedy, for there are heavy moments of slapstickery, and it is not consistent satire or burlesque. Nevertheless, it provokes a smile here, a chuckle there and a guffaw once in a while, and is, on the whole, diverting.

**TIMES**—Here is an evident refinement in comedy, a step forward in Keaton's offerings, a comedy with atmosphere, with plot, and with a reason for being. There's fun in the natural situations arising from the story. There is delicious fun in the picturization of a railroad journey on the primitive train of that day.

### "Red Lights"—Gold-Cosmop. Strand, Cincinnati

**COMMERCIAL TRIBUNE**—Thrills galore, mystery and romance.

**POST**—If you crave excitement see "Red Lights" by all means. It is mystery without bloodshed. The crooks make motions but they are deflected from their evil ways.

**TIMES-STAR**—While somewhat overdramatic, "Red Lights" provides a nerve-tangling entertainment.

### "The Rendezvous"—Gold-Cosmop. California, Los Angeles

(Week Ending Dec. 29)

**EXAMINER**—Despite the merciless cutting room scissors, enough action, characterization and story are left in this film to make first-rate, very much alive entertainment. A few sequences end abruptly, it is true, and a number of transitions are a bit shocking in their suddenness. \* \* \*

**EXPRESS**—Marshall Neilan's real genius and poetic imagination lightens and makes a thing of beauty of a grim and terrible tale that unrolled on the California screen yesterday. "The Rendezvous" is a creation of artistic merit and exceptional human sympathy.

**HERALD**—While there have been countless pictures with more elaborate settings and larger casts, it is doubtful if any recent picture has been able to pull at the heart strings of an audience like this film. It is a not altogether sad picture. You will laugh on numerous occasions with Sydney Chaplin.

**RECORD**—This is one of Neilan's best pictures. But I think he heedlessly passed up the opportunity to make it a great picture by failing to build up to this idea of the rendezvous of friendship, of love, of death.

**TIMES**—\* \* \* Lucille Rickson, Sydney Chaplin and Conrad Nagel. \* \* \* work so excellently that the picture is worth going to see on their account. Otherwise it is uninspired, draggy and trite.

### "Reno"—Gold-Cosmop. B'way Strand, Detroit

**FREE PRESS**—Rupert Hughes has written and directed an unusual film play \* \* \* Decidedly daring and risqué in spots, "Reno" nevertheless brings to light some facts on the incongruities of America's divorce laws.

**NEWS**—\* \* \* drama foremost and pictured commentary on existing divorce conditions \* \* \* If you are satisfied to look upon "Reno" as merely a diverting melodrama, with moments of comedy relief, then you will enjoy the picture \* \* \*

**TIMES**—There's a lot of good, sound teaching in "Reno." Basically it's founded on cold fact \* \* \* Photographically the picture is perfection itself. It is sensational in its revelations, at times, \* \* \*

### Strand, Louisville

**HERALD**—Altho we do not altogether share the rather far-fetched conclusions of the author nevertheless it must be admitted that there is a world of truth in what is laid graphically before the eyes of the film fans. Moreover the silver sheet feature is corking good entertainment and presents scenes in some instances that are positively sensational.

### Merrill, Milwaukee

**SENTINEL**—\* \* \* Hughes, who directed the picture in addition to writing the story,

has satirized it by handling it seriously we think, for as a result the finished product is as much overdrawn melodrama as satire.

"Reno" is the type of picture the average playgoer wants and enjoys.

### Rialto, Washington

**POST**—The plot seems to resemble a sort of matrimonial hash, \* \* \*

**STAR**—The actors are most serious in their performance of roles portraying domestic tragedies. Doubtless not one incident in the play is exaggerated, for it is well known that such things happen. But there is something wrong with the story somewhere that stamps it as mediocre.

### "The Shepherd King"—Fox Washington, Detroit

**FREE PRESS**—The value of filming a story of the magnitude of "The Shepherd King" on the exact sites described in the Bible can be seen in the matchless natural atmosphere which surrounds the thrilling dramatic action in the film. No studio setting could approach the historical sites selected in Egypt and in the Holy Land.

**TIMES**—The picture is a spectacle, and full if there is an equal in the annals of filmdom. \* \* \*

In every way "The Shepherd King" is a great work.

### Liberty, St. Louis

**GLOBE-DEMOCRAT**—Massive sets and impressive mob scenes add to the spectacular beauty of the picture at every turn. The interiors of the picture are remarkable enough, but the active desert scenes, filmed in the shadows of the pyramids, are even more so. Spectacles of this nature are few and far between, but "The Shepherd King" will long be remembered as a great motion picture.

**STAR**—"The Shepherd King" is gaudy rather than gorgeous, and obviously expensive rather than brilliant in production. J. Gordon Edwards did it.

**TIMES**—The picture is a spectacle, and the massive interior scenes and the desert views are superb. But that fails to make of the photo play a convincing story.

Such a picture is long remembered, because of its spectacular appeal and its Biblical theme.

### "The Silent Command"—L. A. Sun, Omaha

**WORLD-OMAHA**—It carries a most interesting story which, for a while, appears to be simply the adventures of a weakling officer fascinated by the beautiful feminine decoy of the enemy. Then it takes an unfamiliar and perfectly satisfying twist.

### "Six Cylinder Love"—Fox Fox, Philadelphia

**BULLETIN**—There are laughs aplenty in every cylinder of "Six Cylinder Love," which has humor or high horse power and finishes with a high speed record.

**INQUIRER**—The play has lost little in its transference to the screen. \* \* \* is a comedy in every sense of the word and is replete with laughs from beginning to end. The picture has been realistically handled and none of the laughs are forced. It goes along in a breezy way.

**NORTH AMERICAN**—This is a charming little comedy \* \* \* Truex is much the same on the screen as on the stage, and many of the details of his performance are highly effective.

**PUBLIC LEDGER (MORNING)**—\* \* \* so genuinely funny in its foundation that it overcomes some rather shoddy direction and an absence of subtlety. Perhaps an even greater factor in its success is the work of the four players referred to above.

**PUBLIC LEDGER (EVENING)**—The plot has its weak spots, but there is enough freshness in the acting to make up for this lack. We believe that the stage version was more striking \* \* \*

**RECORD**—Much of the humor of "Six-Cylinder Love" lay in the dialogue and that was not an easy matter to handle for the screen. In consequence some of the Truex humor is lost in the "shuffle." \* \* \*

### "Stephen Steps Out"—F. P.-L. Piccadilly, Rochester

**DEMOCRAT-CHRONICLE**—Our final expression on "Stephen Steps Out" is that it consists of finely interwoven threads of comedy and melodrama with a gifted young pantomimist to wind them about the heart strings.

**HERALD**—Douglas Fairbanks, \* \* \* is not bad, but he is in no way startling. One feels that any youth of 14 or 15 could do just about as well. \* \* \*

A rather entertaining picture in which Theodore Roberts, James O. Barrows and Harry Myers do fine work.

**JOURNAL**—\* \* \* an admirable vehicle for introducing Douglas Fairbanks Jr. \* \* \*

It is extremely light comedy, concerned with those things that never happen but which prove highly diverting.

**TIMES-UNION**—\* \* \* "to be natural" and this Douglas Fairbanks, Jr. accomplishes to an admirable degree in his interpretation of the title role \* \* \* He both looks and acts like the elder Fairbanks \* \* \*

### "Her Temporary Husband"—1st Nat'l Wash. St. Olympia, Boston

**TRANSCRIPT**—\* \* \* makes up in humor what it lacks in plausibility. \* \* \*

Sydney Chaplin's acting is as nearly technically perfect as a comedian's can be.

### Park-Mall, Cleveland

**PLAIN DEALER**—In three reels, as an ordinary slapstick comedy, "Her Temporary Husband" would probably cause the audience to pull down the chandeliers in its amusement, but six or seven reels of it is much too much.

**PRESS**—\* \* \* a mild stage play made into a routine movie comedy which echoes the style of Mack Sennett.

### Strand, Omaha

**WORLD-HERALD**—We promise you a hour of laughter. \* \* \* Added to this is a light story which has a bit of drama, mystery and comedy.

### Metropolitan, Washington

**POST**—\* \* \* a lengthy and lively cinema comedy of situation in which mistaken identities, an effort to defeat the proviso of an eccentric's will and much slapstick provide the hilarity. \* \* \* Excitement and fun there are a-plenty, and good acting, too, but Mr. Chaplin's performance is not particularly noteworthy.

**STAR**—It is one of the funniest pictures, with really clever comedy situations and sub-titles, that has been shown in Washington. Audiences packed the theater to capacity and laughed and shrieked over it yesterday afternoon and evening.

### "Twenty-One"—1st Nat'l Allen, Cleveland

**PLAIN DEALER**—It is indeed a picture which will amuse you, and after you have seen it you will say that it's quite unworthy of Barthelmess' talents.

"Twenty-One" is filled with situations intended to "get to" you \* \* \*

Whatever there is against it, it is well made, and it will entertain you.

**PRESS**—But it is only fair to say that Julian, as played by Barthelmess, is a likeable youth and the other actors, for the most part, do their best with the material they have to work with.

### Madison, Detroit

**FREE PRESS**—The closing reels border on melodrama, but Richard acquits himself manfully, \* \* \* interesting, even if it is not to be compared with many of this young star's releases of other years.

**TIMES**—If Dick Barthelmess would only stick to stories like "Twenty-one," \* \* \* he would make his fortune—maybe not in dollars and cents but, surely, in popularity. \* \* \*

"Twenty-one" is a nice combination of romance and melodrama—two ingredients you seldom find well mixed on the screen.

*Additional newspaper reviews will appear in Monday's issue of THE FILM DAILY.*

**"Let Not Man  
Put Asunder"**



The producer's care is justified; the audience is pleased—when the print is on

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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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*N. Y. Evening World:*

"If you enjoy a good, hearty, genuine laugh go see 'Her Temporary Husband.' You'll laugh even harder than you thought you would."

just as it will shake  
any Broadway or Main  
Street in the world—  
because the

Associated First National Pictures, Inc., presentation

*N. Y. Times:*

"Sydney Chaplin's efforts in 'Her Temporary Husband' filled the theatre with gales of laughter and constant chuckles, and the situations in it are enough to wring laughter from a most ascetic individual."

# "HER TEMPORARY HUSBAND"

by Edward A. Paulton with  
Sydney Chaplin, Owen Moore, Sylvia Breamer  
Directed by John McDermott

*N. Y. Tribune:*

"'Her Temporary Husband' among funniest of comedies. Do not miss it, whatever you do. The picture is one of the most arresting comedies it has ever been our good fortune to see."

is the funniest darn 7 spools  
of side-splitting fun you  
have ever screened.

Photo.—S. E. Landers & Perry Evans  
Settings designed by Milton Menasco  
Edited by Edward McDermott  
Titled by Harvey Thew



## A FIRST NATIONAL PICTURE

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

VOL. XXVII No. 5

Monday, January 7, 1924

Price 5 Cents

## BUSINESS

By DANNY

This is the show business. Not just the picture business. There is a difference. A big difference. And the men who fail to recognize this may as well be tagged dumb Dora's now as any time. Before the millions of fans knew all about pictures—well, it was different. Today they do. So you have to be a showman to get the money in the till. And lay off buying red ink.

So exploitation has come into its own. Because this is a show business. That's one reason why the new Hodkinson organization may go a long way. John Flinn is there. And if you don't know what started "The Covered Wagon" on its big money making career you should. It was Flinn. How Famous ever let him get away is still a secret. This is sure. They never should have.

And there are others beside Flinn. Who know this exploitation business from the ground up. Little pictures which get over in a big way have proven that time and again. Have the Warner's—with all their pretentious pictures of this season—put any of them over as they did "School-days" or "Why Girls Leave Home?" They have been too busy making big pictures. To put over the little ones. Look at "The Third Alarm" and wonder where the business came from. And get back of the scenery and see exploitation. Nothing else.

*Good pictures minus exploitation will always do a certain volume of business. But good pictures plus exploitation. And boy, there's a mint. That's why First National is stepping along. The exploitation work on "Flaming Youth" and "Black Oxen" is making such a fuss that people believe they are great attractions regardless of the actual product. Look at "Ponjola" for your answer. Not much of a picture. Production values messy. Cast unimportant. But did it do business. I'll tell the world it did. Why?*

**Exploitation**



"Mabel Normand in 'The Extra Girl' is one of the greatest laugh-provokers of all time," declares the Denver Post. It's a Mack Sennett production distributed by Associated Exhibitors.—Advt.

## Serious Situation

Among State Righters Admitted—"Broke" Says One Operator of Average General Field Conditions

"The state right market is broke," said a prominent operator in that field on Saturday. "And if you think this is pleasing to those of us who have fortunes invested you're making a mistake. The question is: what can we do about it?"

When this was put up to several men in the state right field various remedies were suggested. One was that the new organization of Independents would be able to furnish a lot of aid if the members would work together.

"The new organization offers the only aid there is," said one state righter. "Unless we can work out these problems there will be fewer and fewer operators next year. And so on down the course of time.

"There are fewer concerns doing business in the state right field today than ever in the history of the business. They are being driven out every day. The

(Continued on Page 2)

## Educators Discuss School Films

A two day conference in which educators from various parts of the country discussed the production of school films with a committee of the Hays organization was terminated on Saturday. Eventually, some member company of the Hays group will make pictures for schoolroom use. Just when is doubtful at the moment and is dependent entirely on the decisions reached by the educators as to the correct lines to follow in production.

## Unger Installed as President

Joe Unger was installed as president of the F. I. L. M. Club at a private dinner held at the Biltmore on Saturday night. About fifty ex-changemen attended.

## Stinnes Enters Films

German Financial Power Will Pay Particular Attention to Russia and Baltic States

Hugo Stinnes, the German industrialist has entered the motion picture business, according to a copy-righted wireless dispatch to the New York Times from Berlin

Stinnes is known to have large financial interests in Russia and it is in that country and the neighboring Baltic states that he will specialize.

(Continued on Page 2)

## Questionnaire

THE FILM DAILY has just completed an investigation which, through several hundred theaters, reached several thousand patrons of the higher class of intelligence.

The questionnaire was as follows:

What admission should be charged in a first class theater?

What type of picture do you most prefer? Give title.

Do you prefer a show of one long feature or a feature of shorter length together with news weekly, comedy, etc.?

Have the quality of pictures advanced or are they at a standstill?

Are feature pictures too long?

Do you think the average picture exercises a good or bad moral effect upon the community?

What type of short subject do you most prefer?

Of the features you have seen lately what three did you like best?

Of the short subjects you have seen lately what three did you like best?

Exhibitors in both large and small cities were requested to

(Continued on Page 4)



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London Representative—Ernest W. Fredman The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz.

## Stinnes Enters Films

(Continued from Page 1)

The company is known as Westfilm. The business managers of it are Waldimir Wengeroff of the Wengeroff Film Co., who is a Russian; Dr. Rudolf Becker and Leo Bagrow, the latter a member of Stinnes' central organization.

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## Fund Totals \$86

E. M. Saunders of Metro has contributed \$25 to the fund of \$100 needed to make the New Year a happy one for a film man whose little daughter is now in a foreign land while her father yearns for her presence. Contributions to date total \$86 as follows:

A. S. Aronson	.....\$5
David Bader	..... 5
J. C. Barnstyn	..... 6
H. H. Buxbaum	..... 5
Milton Cohen	..... 5
Danny	..... 5
R. L. Giffen	.....10
Millard Johnson	..... 5
A. J. McCosker	..... 5
E. M. Saunders	.....25
Sig Schlager	..... 5
Anonymous	..... 5

Total ..... \$86

## Serious Situation

(Continued from Page 1)

market is tightening. In a few years—unless something happens to check it—the so-called independent producer will be frozen out of business."

This was admitted: the chief cause for so many failures in the field is lack of capital. This plus the high cost of operating, causes the trouble. Print costs, as pointed out in Saturdays issue, also is a problem.

Fred Cubberly, one of the cleverest operators in the state right field, declared on Saturday that it costs him 40 per cent for distribution in his territory doing a business of \$5,000 a week which he claimed was more than several old line concerns did in the same district. "And after going over the books," he said, "having done as much business as we normally can expect in our territory, we find we made no money in 1923. And we have ample capital. If, under these conditions, we find it difficult to operate, what about the man who hasn't the capital?"

One of the remedies pointed out was a further development in each territory of the plan effected in New England where a half dozen state right operators got together to reduce operating and other costs. Whether this can be done through the new organization is a question.

## On Broadway

Astor—"The Hunchback of Notre Dame"  
Broadway—"Anna Christie."  
Brooklyn Strand—"Boy of Mine"  
Cameo—"Through The Dark"  
Capitol—"Reno"  
Central—"The Courtship of Myles Standish"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"The Great White Way"  
Criterion—"The Covered Wagon"  
Forty-Fourth Street—"Scaramouche"  
Loew's New York—Today—"Call of the Canyon"  
Tuesday—"Innocence"  
Wednesday—"Long Live The King"  
Thursday—"Temple of Venus"  
Friday—"Times Have Changed" and "Shifting Sands"  
Saturday—"Age of Desire"  
Lyric—"The White Sister"  
Rialto—"West of the Water Tower"  
Rivoli—"Pleasure Mad"  
Strand—"Black Oxen"

### Next Week

Astor—"The Hunchback of Notre Dame"  
Broadway—Not yet determined  
Brooklyn Strand—"Her Temporary Husband"  
Cameo—"Through The Dark"  
Capitol—"Under The Red Robe"  
Central—"The Courtship of Myles Standish"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"The Great White Way"  
Criterion—"The Covered Wagon"  
Forty-Fourth Street—"Scaramouche"  
Lyric—"The White Sister"  
Rialto—Not yet determined  
Rivoli—Not yet determined  
Strand—"Black Oxen"

### Out of Distinctive

Jetta Goudal states that she has terminated her connection with Distinctive. Contrary to report, she has not gone to the coast to accept another engagement.

### House Peters Here

House Peters is in town from the coast. At the Algonquin.

New York Chicago Hollywood

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Montague Love

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LOUIS MEYER

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## Again Universal Rings The Bell!

**W**ID you ever try to tell someone how good anything was and find yourself simply lost at sea without half enough of the right kind of words to express your enthusiasm?

That's how I feel about "Sporting Youth," the newest gem from Universal City!

Time after time, season after season, but especially this season the Universal has been hitting the bull's-eye and ringing the bell, until I thought—and maybe you thought—we could not keep it up. But now comes "Sporting Youth" to cap the climax!

It is *dazzling!*

It is a constant whizzing succession of love, drama, comedy, love, drama, comedy and then love . . . drama . . . comedy.

It will make you laugh. It will give you a thrill. It will stir up all the romance of your heart and soul and just when you are getting tender at the throat and dewy-eyed, it will rock you off your chair with another darn fool situation and another laugh.

I wish I could get that combination into every picture Universal makes. It would be a marvel. But no company on earth can produce such pictures as "Sporting Youth" every crack out of the box.

Dazzling! That's the word! Every foot

of it is dazzling. Reginald Denny's work, Laura LaPlante's work, the whole cast's work—and then Harry Pollard's directing—dazzling, simply dazzling, nothing less!

You know what your people like. You know what sends them out of your theatre with that cheered-up look. You know how you look for this indefinable something in every picture you buy. Well, take my word for it, it's here in "Sporting Youth," it's in every reel and *it will make you play a repeat engagement whether you ever repeated a picture in your life or not!*

You think you have seen speed pictures, but you can't know the half of it until you have seen "Sporting Youth." You think you have seen love stories, but you never met Cupid on the screen until "Sporting Youth" arrived. You think you have been thrilled, but your heart never leaped to your throat as it will leap when you get your first taste of the road race in "Sporting Youth."

Gentlemen, you've got a feast coming and it's a Universal. Fifteen thousand exhibitors now claim to be the original discoverers of the fact that "Universal has the pictures." The more the merrier!

Don't let the handsome Universal salesman get away from you until you have begged him to let you have "Sporting Youth."

*Carl Laemmle* President

UNIVERSAL PICTURES CORPORATION



Thieves Get \$575 At Jefferson  
(Special to THE FILM DAILY)  
Detroit—Bandits cracked the safe of the Jefferson and made away with \$575.

**LOOK!  
THE FIRE PATROL**

is coming  
Ask I. E. Chadwick—He Knows

**Coin  
Jingles  
pretty  
in the  
Cash Box**

**But  
what kind  
of a tune  
does  
Half-  
A-Dollar  
Bill  
play?**

**Questionnaire**

(Continued from Page 1)

either forward this questionnaire or to furnish to this publication the names of about 25 individuals from their mailing list; these names to be of patrons of a higher class of intelligence such as ministers, college professors, business executives, club women of importance, etc.

The result of this investigation has proven far greater than the editors had anticipated. Work of compilation of the opinions is now under way and within a few days it is hoped to announce when the first of a series of articles based upon the results of the investigation, will be published.

**Newspaper Opinions**

Additional newspaper reviews, local and out-of-town will be found below:

**New York**

**"The Great White Way"**—Gold-Cos. Cosmopolitan

AMERICAN—Take a tip from us and do not miss it.

DAILY NEWS—I was going to say the film had been devised mainly for the outlander, but that's not really so; since the Bronx probably believes more truly in the romance of Broadway, than, say, Phoenix, Ariz. It does move swiftly, and has plenty to say in a snappy way.

EVENING JOURNAL—There is a thrilling plot, and there are a great many interesting features.

EVENING WORLD—The picture as a story has everything in it save the sinking of a battleship. \* \* \* We believe "The Great White Way" will prove rather interesting and satisfying to those folks who revel in Eden Muses and like to watch the wheels go 'round.

MAIL—Like the musical comedy the film is weak in plot and strong in incidents which have no connection with the story, yet when combined produce a thoroughly enjoyable and unique screen play. \* \* \* this picture is destined to remain at the Cosmopolitan longer than any of its predecessors at that theatre.

MORNING TELEGRAPH—\* \* \* there is a genuine old-time melodrama plot to it. \* \* \* The scenario is just what the picture calls for, sheer melodrama in most ambitious settings. Mr. Hopper handled his scenes with entire efficiency and brings out all possible effects. The story is not difficult to follow.

POST—\* \* \* although one doubts that a series of Gotham news events vying with a fairly interesting story will have great appeal when roaming far from Broadway, yet other cities and towns may be curious.

SUN—"The Great White Way" ought to be as popular as Luis Angel Firpo in Buenos Aires. The film titles by H. C. Witwer, from whose story the moving picture was adapted, brought roars of laughter from the audience. \* \* \* Big moments abound in the story.

TELEGRAM—This is the most illuminating film of the gay life in New York that has ever been made, and it has been made with overwhelming extravagance and unflinching dramatic power.

TIMES—It is a film entertainment and one which will have difficulty in keeping the crowds away from the box office, but it marks no progress for motion picture direction or for acting. \* \* \* Undoubtedly it will have its appeal in the well known persons who are in the production, and not in the narrative.

TIMES SQUARE DAILY—It is said to have cost \$700,000, but doesn't look it.

But outside Times Square the natives should love it. \* \* \*

There's enough action dragged into the story to keep it lively. While the picture, as a whole, is an oddity, if not a freak in its way, the numerous introduction of personages other than the principals should make this a go anywhere.

TRIBUNE—\* \* \* for it is one of the most entertaining pictures we have seen in some time. \* \* \* Anita Stewart seemed to be better than she ever has been before.

WORLD—Stripped of its irrelevant episodes at the outset, in which "many celebrated newspaper writers and artists" are pictured at work and at play. "The Great White Way" is a first rate film comedy of Broadway life. \* \* \*

We have never seen Miss Anita Stewart either so charming or so effective in emotional scenes as she appears in this picture.

**Elsewhere**

**"The Song of Love"**—1st Nat'l Eastman, Rochester

DEMOCRAT-CHRONICLE—But now she has gone in for desert things; and, try as much as we will, we cannot reconcile the scantily garbed dancing girl of Algiers with the queenliest among American screen actresses. So much for personal opinion.

What as to Norma's ability to interpret a new role? She is as capable as ever, giving a convincing portrayal, especially in emotional scenes. She dances a bit, rather well too; rides a horse, or else a double does it for her with remarkable ability.

In fact, so far as cast and settings are concerned, the production is of the same finished excellence we have become accustomed to expect. \* \* \*

**"Thundering Dawn"**—Universal Apollo, Indianapolis

STAR—Kerrigan and Miss Nilsson are skilled performers and do very well with parts that were fashioned for no rhyme nor reason. Anna Mae Wong is excellent as a seductive little Japanese and the rest of the cast is capable enough. Garson has fashioned a very realistic typhoon scene and the rain is good enough to boost the sales of the umbrella peddler on the street outside.

**"The Thrill Chaser"**—Universal World, Omaha

WORLD-HERALD—It is a fine comedy picture with the star at his best in \* \* \*

**New Hampshire Bans Normand**

The M. P. T. O. of New Hampshire has barred out from that state all pictures in which Mabel Normand appears. Similar action is looked for in Ohio. The Women's Federation of Canada has asked the Canadian Government to instruct censorship boards in the Dominion to bar Normand and Edna Purviance films.

**Sets Destroyed by Fire**

Universal was advised by wire on Saturday that the sets erected for "The Inheritors" and "Love Insurance" were destroyed by fire on Friday. They had been built on what is known as the back ranch stages at "U" City. The loss was estimated at \$250,000.

**Pearson Off for Palm Beach**  
Elmer R. Pearson of Pathe left Friday for a vacation in Palm Beach.



**ANOTHER MAN STOLE YOUR WIFE**



**THEY TOOK EVERYTHING YOU POSSESSED**

FIRST WITH THE BEST  
**KINOGRAMS**  
THE VISUAL  
**NEWS**  
OF ALL THE WORLD

**"Let Not Man Put Asunder"**

**LISTEN!  
THE FIRE PATROL**  
is coming  
Ask I. E. Chadwick—He Knows

Monday, January 7, 1924

Are YOU ready for the  
**Shower**  
of Gold

?





# JOHN GOLDEN

Presents

To the Moving Picture Producers of America

“A CLEAN, HAPPY and PROSPEROUS NEW YEAR”

Staged by

## WINCHELL SMITH

and

desires to advise them that the picture rights to

**LIGHTNIN’**

4th year in New York, etc.  
Now in San Francisco

**THANK - U**

One year in New York, etc.  
Now in Philadelphia

**CHICKEN FEED**

Now in its 5th month N. Y. City

**7th HEAVEN**

Now in its 2d year, N. Y. City

are

# NOT SOLD

Offers for any one or all of these plays will  
be respectfully considered.

# The BRADSTREET of FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXVII No. 6

Tuesday, January 8, 1924

Price 5 Cents

## LAEMMLE

By DANNY

Forty years ago on a bleak and cheerless February day there landed in New York an undersized, underfed, shy lad from Laubheim. The sky line of New York wasn't so thrilling then. But it was enough to make him wonder. As compared to the little German village in which he had spent his early years. New York was a thrill. A real thrill.

The big city, with its rush, its noise, its lack of acquaintances did not hold him long. He went to the Mid-West and located in Oshkosh. It was quieter there. More like Laubheim. And there as he grew older he became more confident. He was in the clothing business. But he wanted to get out of it. And did. Through the influence of R. H. "Bob" Cochrane. That was 17 years ago. Cochrane's inspiration lead Laemmle to motion pictures. He has been there since.

*And how he has been there! First running a little theater; then a larger one. Then, because of difficulties in obtaining film from the Trust he went into production. And fought the Trust tooth and nail. Right through the Supreme Court. And won.*

And this victory should not be discounted. It led to the open market. It led to independence—to a square chance for all. Every producer—excepting Pathe and Vitagraph—owes much to this little man—little only in physical structure. For he is mighty big in many other ways.

This is sure—he's big enough to fight. And he has an unhappy knack of dropping his hat in the ring without warning. As some gentlemen know. And he shoots square.

Of course he's a bit older now. But he's still shy. And retiring. So that's why his boys. Led by Cochrane. Are putting up a celebration month for Laemmle. In February. To make him feel good.

Well, he deserves it. There isn't any doubt about that. And here's hoping he lives to see a lot more Februaries. And all the other months.

### Ben Blumenthal Sailing

Ben Blumenthal of Export and Import sails for Europe on the George Washington Saturday.



"Charles Ray is an artist, an actor of fine appeal, and 'The Courtship of Myles Standish' is exceedingly fine," said F. Mordaunt Hall in the New York Times. "The Courtship" is distributed by Associated Exhibitors. —Advt.

### Drop Group Selling

Warners' To Sell One Picture At a Time Next Year—Twenty Productions Planned

The Warners' will drop group bookings for the 1924-1925 season and sell all of their pictures on an individual basis. At present, the current pictures are being handled in groups of six.

Harry M. Warner is lining up story material for next season. Twenty pictures will be produced and of that number Ernest Lubitsch will direct two and perhaps three. As noted, his next will be based on

(Continued on Page 4)

### Hays Arrives On Coast

(Special to THE FILM DAILY)

Los Angeles—Will H. Hays declared yesterday that his visit here was his annual one and that he was here to check up on the industry. The elimination of waste and the establishment of sound business principles were his chief concern, he said.

### McConville in Town

Bernard McConville, supervising production at Universal City, arrived in town yesterday.

### Deny Ruining Joel

Famous Players Hopes to Disprove Forcing Lakeland, Fla. Exhibitor Out of Business

(Special to THE FILM DAILY)  
Jacksonville—The attorneys for Famous Players state they are prepared to disprove the contention of the Federal Trade Commission that L. D. Joel, at present manager of the Casino here, was ruined by Southern Enterprises, Inc. when he operated a theater at Lakeland.

Bruce Bromley, of counsel for the respondents, declares he has secured a large number of witnesses to bear

(Continued on Page 4)

### Predicts Rise In Goldwyn

The financial editor of the Mail said yesterday: "New stock market sponsorship for Goldwyn Pictures has been arranged, according to reliable information. Accumulation for the new interests has begun and higher prices are talked."

### E. J. Smith With F. B. O.

Edwin J. Smith, former general sales manager for Universal, has joined F. B. O. in an executive capacity.

### New T. O. C. C. Plan

To Be Discussed at Meeting Friday—May Placate Dissatisfied Elements in Organization

A special meeting of the T. O. C. C. has been called at the Astor for Friday at which time Charles L. O'Reilly is expected to announce details of a new plan which will change the workings of the organization along expanded lines and which, it is figured, will serve to smoothen the ruffled feelings of the dissatisfied elements in the organization.

O'Reilly continues to maintain silence relative to the undercurrent of gossip in local film circles which has arisen over the resignations from the Chamber. He is known to feel however, that the talk of a disrupted organization has been prompted by a group that is playing politics and that the T. O. C. C. does not face disorganization, as has often been reported.

### Klein Handling "Armageddon"

"Armageddon," a five reeler owned by the British Government is in New York. Edward L. Klein will arrange distribution for the picture which deals with the campaign of Lord Allenby in Syria and Jerusalem during the World War. The picture has excited unusual interest in England where it recently completed a long run at the Tivoli theater.

Klein will show the picture before the Army and Navy Club on Saturday night and later will take it to Washington to screen it for the War College.

### Rowland Leaves

Richard A. Rowland and Mrs. Rowland left for the coast yesterday. They will pick up Sam Katz in Chicago and together they will travel to Hollywood.

### Fox, Goulding to Coast

William Fox expects to leave for the coast about Feb. 1.

Edmund Goulding will go to Hollywood about the same time.

### Admission Prices

"What admission should be charged in a first class theater?"

Excerpts from letters of several thousand fans, reached through several hundred theaters, in answer to this question will appear in tomorrow's issue of THE FILM DAILY.



Vol. XXVII No. 6 Tuesday, Jan. 8, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod. . .	112	109½	111	2,500
F. P.-L. . . .	71¾	69½	71	6,000
do pfd. . . .	90	90	90	100
Goldwyn . . .	10¾	10½	10¾	600
Loew's . . . .	17¾	17¼	17½	700

**Al Kahn Here**

Al Kahn, distributor for Warners in the Kansas City and Omaha territories, is in town.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.



**MADGE BELLAMY**  
is in  
**THE FIRE PATROL**  
So are 10 Other Big Stars  
Ask I. E. Chadwick—He Knows

**A Newspaper and a Lawsuit**

(Special to THE FILM DAILY)

Helena, Mont.—Under the caption of "Jim Bridger's Reputation," the Helena Independent says in part: "Virginia Bridger Hahn of Kansas City, daughter of the famous plainsman and guide, "Jim" Bridger, has brought a suit for \$1,000,000 against the motion picture company which produced 'The Covered Wagon,' claiming damages because the old man is pictured as drinking whiskey and flirting with a couple of squaws. \* \* \* She wants a million dollars because the producers did not pin a white ribbon in the button-hole of Jim Bridger's buckskin jacket and put a Gideon's Bible in his hip pocket instead of a flask of Jamaica rum.

"The Independent has no desire to prejudice the case and keep the woman and her attorney from dividing the million dollars, but if anyone is guilty of libel against the memory of Old Jim Bridger, it is Mrs. Virginia Bridger Hahn and her Kansas City lawyer. It is a libel on the memory of any plainsman to allege, even in a court complaint, that he did not have guts enough to drink raw red liquor and pinch the voluptuous squaws until blushes showed through their well smoked skins and their breath came hot and fast."

**Fears Loss of Ocean Park House**

Press dispatches from Ocean Park, Cal. report the loss by fire of several theaters there on Sunday. Irving M. Lesser of West Coast Theaters, Inc., stated yesterday that, although no word had been received he was reasonably certain that the Dome had been destroyed inasmuch as it was built on Pickering pier, reported lost. The Dome had 2,000 seats and had been recently remodeled at a cost of \$140,000. Lesser also stated he could not see how Jim Sams' theater, the Rosemary, escaped the flames. West Coast also operates the La Petite in Ocean Park.

**Consolidated Stockholders Meet**

(Special to THE FILM DAILY)

Terre Haute, Ind.—Several hundred Wabash valley stockholders of the Consolidated Realty and Theaters Company at a meeting at the Liberty theater formed a stockholders' organization. The officers are W. G. Sanford, president, and W. A. Elliott, secretary-treasurer. A committee of three, William Blocksom, R. J. Collier and Elmer Levering, was appointed to represent this district at the meeting of the corporation Feb. 7, which Fred A. Sims, receiver, has scheduled in Indianapolis.

**Schedule Filed**

American Releasing Corp. has filed a bankruptcy schedule, listing liabilities at \$334,000 and assets at \$75,462. The principal creditors are: A. S. Kinografen, Copenhagen, Denmark, \$5,000; A. B. Le Mats Filmbyra, Stockholm, Sweden, \$5,000; Quality Features, Ltd., N. Sydney, Australia, \$9,380; Wardour Films, Ltd., London, \$57,500; Walker Pictures, London, \$5,592; Rosette & Deutch, New York, \$2,750 and Standard Engraving, New York, \$7,908.

**Another Objection**

Texas Exhibitor Attacks Statement That Exhibitor Loses On Only Three Films Yearly

H. A. Cole of Cole Bros. who operate the Grand theater at Marshall, Tex. takes exception to the statement attributed to "a prominent exhibitor of the Middle West" who declared in a recent issue that the average exhibitor does not lose money on three pictures a year. Cole says:

"I am rather surprised that you quoted this statement so prominently, giving it the unearned dignity of being accepted as even possibly true.

"It is possible that he is referring only to those houses that run a picture a week or more. I personally do not run a house of that kind, nor am I familiar with the business of that class enough to deny his conclusion. But I do not see where he gets the right to call this class the average exhibitor.

"So far as the rest of us are concerned—the more than 90% of houses, who run a picture one, two, or three days—his statement is so ridiculous that it hardly needs denial to one who is at all familiar with the business. Even in the best of years, when business was fine and profits big, there were few houses in our class that did not show a loss on more than the three pictures to which he refers.

"And as to the last two or three years—I wonder how he would explain the houses closed and out of business (between 50 and 100 in this State alone); the changes and transfers in ownership (practically every one at a loss); and the dozens of business statements I have seen and verified, showing a loss not on a particular picture, but on an entire year's business?"

"I don't make a practice of answering articles, but such a statement, made in so prominent a paper as yours, might possibly be accepted by some who do not know the facts."

**Many Favor Sunday Movies**

Resolutions in support of permitting Sunday amusements in Jersey City were adopted at three mass meetings in theaters last night. About 5,000 persons favored the resolutions.

Speakers declared the "blue laws" were absolute, and that closing of motion picture theaters, Sunday concerts and similar amusements was infringement of personal liberty. No Sunday amusements are permitted in Jersey City.

**World Film Rights to "BLOSSOM TIME"**

Original Story of "Dreimaderl Haus"  
Apply to MARY FORREST  
1452 Broadway, Tel. 1944 Bryant

**Lee-Bradford Corporation**

Presents

**VENUS OF THE SOUTH SEAS**

Featuring

**Annette Kellerman**

A 1924 Release

**HAL ROACH'S DIPPY-DOO-DADS COMEDIES**

"A Proven Product"

1 reel

Pathécomedy

**Worth its Weight in Radium**

**Half-A-Dollar Bill**

# Another EARTHQUAKE on the coast!

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION**  
**TELEGRAM**

NEWCOMB CARLTON, PRESIDENT      GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	DL
Night Message	NM
Night Letter	NL

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

34NY K 100 NL 4 EXA  
LOS ANGELES CAL JAN 5  
R A ROWLAND

NY

HAVE JUST CLOSED FIRST WEEKS ENGAGEMENT LOEWS STATE LOS ANGELES FLAMING YOUTH BLACK OXEN WARFIELD SAN FRANCISCO AND BOTH PICTURES HAVE SMASHED EVERY KNOWN RECORD FOR BOTH HOUSES STOP AM COMPELLED IN JUSTICE TO TREMENDOUS BUSINESS TO HOLD BOTH PICTURES OVER FOR SECOND WEEK THIS BEING THE FIRST TIME WE HAVE EVER HELD A PICTURE OVER TWO WEEKS AT LOEWS STATE AND SECOND TIME AT LOEWS WARFIELD FLAMING YOUTH HAVING ESTABLISHED THE PRECEDENT IN FRISCO STOP I WANT TO CONGRATULATE FIRST NATIONAL ON WHAT ARE BOUND TO BE THE TWO OUTSTANDING BOX OFFICE ATTRACTIONS OF THE YEAR

WEST COAST THEATRES INC  
HARRY ARTHUR GENL MGR

930AM

**Hit  
No.  
7**



Oh! man!  
It's a gift to pick  
'em as we do

A FIRST  
NATIONAL  
PICTURE



New Yorkers at Palm Beach  
(Special to THE FILM DAILY)

Palm Beach, Fla.—Elmer Pearson, Earl Hammons and John W. Noble, with their respective wives are here from New York.

**"Let Hot Man  
Put Asunder"**

**MADE FAMOUS BY  
8,000,000  
COPIES OF THE  
WORLD-BELOVED SONG.**  
THEATRE  
OWNERS & DISTRIBUTORS  
CORP. presents:

**AFTER  
THE  
BALL**

A  
**RENCO  
PICTURE**  
GASTON GLASS & CHAS. H. HARRIS  
MIRIAM COOPER & DALLAS FITZGERALD

ANDERSON PICTURE CORP.  
723 - SEVENTH AVE. N. Y. C.  
— F. B. O. EXCHANGES —

**Deny Ruining Joel**

(Continued from Page 1)

out his defense. He expects to prove by them that the ruin of Joel claimed by the Government was a result of the war that Joel himself started on the respondent corporation rather than from any act on the part of Southern Enterprises, Inc.

It is charged by the Commission, however, that at the time of the alleged acts, there were two picture theaters in Lakeland, one operated by Joel and the other by B. B. Garner and that Southern Enterprises, Inc. purchased a fifty per cent interest in Garner's house and started a price cutting war for the express purpose of putting Joel out of the running.

**Blaney Returning East**

Charles E. Blaney is expected back from the coast in about a week to start work on "The Unwanted Wife" for Vitagraph release. Several sets for "One Law for Woman," another Blaney film, were destroyed at the Universal City fire last week. Mildred Harris will appear in the new picture.

**Liebe Here with Picture**

Hapsburg Liebe is here from Orlando, Fla., where he produced "The Burned Crucifix," starring Ann Forrest. Lem-F. Kennedy has been engaged to direct four productions in Florida for Liebe. The title of the first will be "Behold The Woman."

**"Scaramouche" Closes in Two Weeks**

"Scaramouche" will close its run at the Forty-fourth Street theater on Jan. 19. On Feb. 21 "America," the new Griffith picture, opens at that theater. No arrangement has been made for an attraction there in the intervening period.

**Deny Purchase of Newman**

Harold B. Franklin yesterday denied a report emanating from the Middle West that Famous had purchased the Newman, Kansas City.

**Gus Schlesinger in Hospital**

Gus Schlesinger, foreign manager of Warners' is in the 5th Ave. Hospital undergoing a minor operation.

**Banned in Two More Cities**

Hartford, Conn. and Evansville, Ind. have banned Mabel Normand films.

**JOHNNY HARRON**  
is in  
**THE FIRE PATROL**

So are 10 Other Big Stars  
Ask I. E. Chadwick—He Knows

**SPACE WANTED**

Small office and cutting room, Times Square district. Willing to divide or sublease. State price. Apply P. O. Box 73, Wall St. Station, N. Y. C.

**Drop Group Selling**

(Continued from Page 1)

the opera, "Manon Lescaut." Although no mention has been made of "Deburau," it is understood that the Guitry play will be one of the important pictures on the 1924-1925 schedule. The original plan provided that the play was to be made after the 18 releases for the current season had been completed.

**To Europe on Distribution**

Abe Warner leaves for Europe on Saturday aboard the Majestic to arrange for a permanent distribution outlet in England, effective with the 1924-1925 product.

John D. Tippet sails on the same boat.

**Suing Urban for \$25,000**

An action of Paul H. Berger against Urban M. P. Industries filed in Westchester County has been transferred to New York County. Berger is suing for \$25,000 alleging breach of contract. He claims he was engaged as a mechanical engineer at \$200 weekly but was discharged last December. Urban has been ordered to testify when the case comes up for trial.

**Lachmann Returns**

Marc Lachmann, who has been in London putting over "The Hunchback," arrives in New York this morning aboard the Majestic. His Universal comrades are staging a rousing welcome for him in appreciation of the record he set in exploiting the picture.

**Newark Fight on Sunday Shows**  
(Special to THE FILM DAILY)

Newark, N. J.—Opponents of Sunday shows are threatening Director of Public Safety Brennan with arrest unless he stops Sunday performances at the Weequahic theater, the only neighborhood house in the city with Sunday shows.

**Goes to Coast**

Flora Le Breton, well known English film star, left for the Coast yesterday. Mail can be addressed to Miss Le Breton, care of the Hollywood office of THE FILM DAILY.

**Shipping Clerk Wanted**

Experienced shipping clerk and packer wanted in export department of large distributor. Must understand export shipping requirements of films and accessories. Mention fully experience and give list of references. Address Box M-7 FILM DAILY, 71 W. 44th St., N. Y. C.

EST. 1915  
**THE FILM RENOVATING CO.**  
OF  
**AMERICA, INC.**  
729-7<sup>TH</sup> AVE. N. Y. - BRYANT 2158  
**THE MACKLER PROCESS**

**WE PROCESSED AND TREATED  
"THE GREAT WHITE WAY"  
WHY? ASK THOSE WHO USE IT.**



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TO THE THEATRICAL AND  
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**DURATIZE  
YOUR FILM**  
**-DURA-**  
**FILM PROTECTOR CO.**  
INC.  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE CHICKERING 2937  
ALLAN A. LOWNES  
PRES.



# THE *Film* DAILY

The BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

DL. XXVII No. 7

Wednesday, January 9, 1924

Price 5 Cents

## Harding Memorial

Industry's Contribution of \$10,000 Raised Quickly at Luncheon—Schwab and Brisbane Speak

Executives of importance in the producing and distributing end of the business donated \$10,000 yesterday to the Harding Memorial as part of the \$50,000 quota being raised in New York by Charles M. Schwab.

Mr. Schwab and Arthur Brisbane were the only speakers, but their remarks were well worth going a long way to hear. Both were in excellent form and their quips and stories were stylishly enjoyed. Schwab teased Brisbane for developing as a movie actor at his age and time of life and Brisbane got back at Schwab for suggesting to him that he (Brisbane) buy rubles.

The \$10,000 was subscribed so quickly that Schwab said he was amazed. He read off a list of contributors to the Memorial, incident—  
(Continued on Page 2)

## Warner Sales Plan Not Set

At the Warner offices it was declared yesterday no selling plans had been completed for the year's product. In some centers distribution has not been arranged. After this is done, in a few weeks, the sales policy will be decided upon.

## West-Truart Deal for Six Years

(Special to THE FILM DAILY)

Los Angeles—M. H. Hoffman has signed an agreement with Roland West for six years, whereby West will produce two productions a year for Truart.

## Pathe Acquires Nigh Film

Pathe will distribute "Among the Missing," the first of Will Nigh's new picture reels. The picture played at the Rialto recently.

## Laemmle to Coast

Carl Laemmle leaves for the Coast tomorrow to pay his usual mid-winter visit to Universal City.

## Five Key City Runs

For "Ten Commandments"—General Road Showing Occurs Late In Fall of 1924

It is quite likely that Famous will arrange for five key city runs of "The Ten Commandments" only and then do nothing with the picture so far as the remainder of the country is concerned until the fall of 1924 at which time it will be road showed in a manner similar to "The Covered Wagon."

(Continued on Page 4)



Virginia Dale, Chicago Journal: "Mabel Normand in 'The Extra Girl' has that delightful thing they call the human touch. We recommend the picture most highly." Associated Exhibitors.—Advt.

# Admissions

The first of the series of questions presented to several thousand fans by THE FILM DAILY through several hundred theaters was:

What admissions should be charged in a first class theater?

Replies were received from a class of people usually regarded as the highest grade, including college professors, ministers, club-women, etc.—the type of person most likely to be interested.

The compilation shows the great majority think 50 cents the top price and from 10 to 15 cents the minimum. Less than 100 thought 75 cents to \$1 should be top.

Some of the more interesting ideas advanced follow:

Maximum	Minimum	
50c	10c	Maude Richman, State Super. of H. E., Oklahoma City.
40c & 15c	25c & 10c	School teacher, Richmond, Va.
50c	10c	C. C. Marshall, First Methodist Episcopal Church, Bridgeport, Conn.
50c	25c	F. A. Woll, Assoc. Professor, C. C. of N. Y., New York City.
50c	25c	Frank N. Freeman, University of Chicago, Chicago, Ill.
30c	17c	Louis Frohman, 709 Greenmount Ave., Baltimore, Md.

(Continued on Page 9)

## New Orleans Next

Hearing Over in Jacksonville—Famous Introduces Many Witnesses At Sessions There  
(Special to THE FILM DAILY)

Jacksonville—Efforts of the defense in the hearing of charges by the Federal Trade Commission against Famous Players Lasky Corp., alleging unfair business tactics in restraint of trade were concentrated on seeking to refute testimony to that effect brought out by government witnesses in hearings at other cities throughout the country.

The hearing which was held in the Arcade theater building before Commissioner E. C. Alvord was concluded yesterday after which the commission will go to New Orleans where further testimony will be taken.

Testimony of the defense was directed largely towards two ends; first, an attempt to show that the respondents only went into towns and leased or built theaters where bad

(Continued on Page 4)

## Brockell Succeeds Fabian

Floyd Brockwell, until now assigned to the home office staff of First National, has been placed in charge of the New Jersey exchange, replacing Si Fabian.

## Thomson Westerns for F. B. O.

F. B. O. has consummated a deal with Monogram Pictures for distribution a series of six westerns starring Fred Thomson. Monogram originally intended state righting them.

## Elaine Hammerstein in "Driftwood"

Elaine Hammerstein is returning to Los Angeles on Monday, Jan. 14, to start work on her third production for Truart, an adaptation of Willard Mack's play, "Driftwood."

## George Blair Here

George Blair of the Eastman Kodak Co. is in town from Rochester.

## Moritz Joins Preferred

Allan Moritz has joined Preferred as a special representative.

## Pictures Liked

Through the questionnaire issued to several thousand fans by THE FILM DAILY through the courtesy of several hundred theaters, opinions will be presented in Sunday's issue on:

"What type of picture do you prefer? Give title."



Vol. XXVII No. 7 Wednesday, Jan. 9, 1924 Price 5 Cents

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I. Paris Representative—Le Film, 42 Rue de Clichy. Central European Representative—Internationale Filmachau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	112½	111¼	111¼	2,300
F. P.-L. . . . .	71½	70	70½	3,100
do pfd . . . . .	Not quoted			
Goldwyn . . . . .	11½	10¾	11¼	800
Loew's . . . . .	17¾	17½	17½	100

**Harding Memorial**

(Continued from Page 1)

ally pointing out that the banks of New York had subscribed but \$2,500.

President Coolidge and Secretary Mellon of the Treasury Dept. are leaders of the Memorial.

The luncheon was given by Adolph Zukor but presided over by Courtland Smith. Among others present were:

Marcus Loew, David Bernstein, Carl Laemmle, John P. Chalmers, John Spargo, Joseph Dannenberg, John Kunsky, Eugene Crystal, George Kleine, George Blaisdell, Saul Rogers, Nathan Burkan, E. E. Shauer, Ralph A. Kohn, S. R. Kent, Eugene Zukor, H. B. Franklin, Felix Kahn, Gabriel Hess, H. O. Schwalbe, W. E. Atkinson, R. H. Cochrane, Paul Lazarus, John Quinn, S. L. Rothafel, Hugo Riesenfeld, W. A. Johnston, Thomas Hanley, John C. Flinn, J. D. Williams, Abe Warner, Arthur S. Friend, Harry Reichenbach, A. H. Ward, Charles E. McCarthy and Robert T. Kane.



Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**  
220 West 42nd St. New York, Chick. 2355 Cables—Geokann, N. Y.

**Decides Against Fox**

**Circuit Court Rules Reissues Must Clearly Indicate That They Are Old and Not New Films**

The U. S. Circuit Court of Appeals, in an opinion written by Judge Rogers, upholds an order by the Federal Trade Commission directing Fox to desist from employing methods of unfair competition. The order was made as the result of a complaint that in 1916 and 1917 three pictures circulated as originals were really reissues of older films.

Judge Rogers said: "There is no objection to the use of a former photoplay if the name be not changed and no deception practiced in its release to exhibitors."

**Premier For "Hoosier Schoolmaster"**  
(Special to THE FILM DAILY)

Washington—"The Hoosier Schoolmaster," the Whitman Bennett-Hodkinson production, was given a premier last night at the New Willard to an audience composed almost wholly of Senators, Congressmen and high government officials. Jane Thomas who shares the starring honors with Henry Hull in the picture acted as hostess and officers and members of the Indiana Society were in attendance.

**Title Now "Abraham Lincoln"**

The Rockett Bros. have changed the title of "The Dramatic Life of Abraham Lincoln" to "Abraham Lincoln." A Broadway house is being sought for a run, while throughout the country the picture will probably be roadshowed. A local office has been opened in the Strauss Bldg., in charge of Harry Kline. Bernard Sobel will handle publicity. Si Snyder is in town from the coast in connection with the local premiere.

**J. L. and S. Plan Two Houses**  
(Special to THE FILM DAILY)

Chicago—Aaron Jones is quoted locally as follows:

"We (Jones, Linick and Schaefer) expect to consummate two new propositions within the near future for the erection of two new theaters in this city, thus, you can imagine that I am pretty enthusiastic about 1924. I think it will be the greatest year in the history of movies."

**Forrest Robinson Dead**  
(Special to THE FILM DAILY)

Los Angeles—Forrest Robinson died here on Sunday as a result of an operation. He was 65 years old.

Forrest Robinson was well known in the East as a character actor. He had been doing work in pictures for the past three years.

**Selznick Showing Tomorrow**

"Woman to Woman," starring Betty Compson will be shown at the Ritz tomorrow night by Selznick. There will be dancing, following the projection of the picture.

**Stanley Waite On Trip**

Stanley Waite, sales manager of Pathe's two reel comedy output has left for a trip of Southern exchanges.

**"Now, I'll Tell You"**

R. K. Theater, Hemtown  
10:30 Any Night

Film Salesman (to exhibitor)—"Hello, Joe, how's business?"

Exhibitor—"Terrible; I'm dying every day."

Film Salesman—"Just what I thought and that's why I'm here. I've got for you one of the best pictures ever made. Plenty of action, good story and a cast that can't be beat. Boy!—let me tell you this picture is a whiz. A clean up for you. Play pictures like this one and you will not be able to kick about poor business. There ain't no such thing as poor business with pictures like mine. Look at these titles. Look at these scenes in this special. If this picture don't bring 'em in and send 'em home happy you might just as well close up shop.

"Now I've got ten pictures here that are all good—what! You don't want ten, but will take this one. Now you know I can't do that. But I'll tell you—I can do this—you take these five, and I'll let you have this one for \$150. Of course, you can pay \$150. No? Well, take the ten and I'll give it to you for \$125.

"What? You don't need any pictures. Dates all full! Well now, I'll tell you what I'll do. You have always been a good fellow and this week business is not so good, so I'll tell you, take these five and this one at \$100. The five others one day each for \$20 per—\$200 for \$500 worth of pictures that you can't buy anywhere for anything like this price. No! Say, man, you don't know a real bargain when you see one. Let me show you some more stills. Boy, ain't they some pictures? Sure I know you'd agree. Now I'll tell you, I don't think a contract with only six pictures will go through, but I can submit it to the boss and let him send it to New York for O.K.

"What! You can't use six pictures? Full up to March? Well, give me two dates anyway. No? Well I can't leave town without some business so I'll tell you—you take this special at \$100 for three days and one other at \$35 for one or two days and I'll send it in."

Exhibitor—"Now listen—I don't need no pictures. I'm filled up. But if you want me to I'll pay you \$75 for that special alone and play it three days."

Salesman—"Well, I'll tell you, I shouldn't do this and I know the boss will raise h— with me for taking this, but I'll tell him how bad business is in your town—Sign here. What time's the next train for Harrisburg? Thank Good bye Joe. See you next week."

One hour later (midnight) in Colonial Hotel, Harrisburg

Film Salesman—"Got a room? That's fine. No! without. What? two bucks? How come? All other film salesmen pay \$1.50. That's better. Any of the boys in town? What room?"

(On phone)—"Hello, Sammie. How's business? Yeah; me too. But say, I'll tell you I got the best contract out of Hemtown you ever seen

—20 pictures average price \$35 per and one special at \$200. That bird can pay—you just gotta sell 'em that's all. How much for the week? \$3500. But I'll tell you, that's not a good as last week. Good night Sammie!"

**T. O. C. C. Ball Jan. 24**

At a special meeting held yesterday, Billy Brandt was placed in charge of the committee on arrangements for the T. O. C. C. ball at the Astor on Jan. 24. Harry Reichenbach will handle the publicity.

Arrangements have been made with the New York American to conduct a popularity contest with the title of King and Queen assigned to the star receiving the greatest number of votes. The contest will also be broadcasted over the radio. Two orchestras will supply the music, A Jocker's and the California Rambler.

**HAL ROACH'S**  
**STAN LAUREL**  
**COMEDIES**  
"The Pinnacle of Pantomime"  
2 reels  
**Pathécomedy**

**Lee-Bradford Corporation**  
Presents  
**A PAIR OF HELLIONS**  
Taken from the Saturday Evening Post story by Peter Clark McFarlane  
**A 1924 Release**

**An Insurance Policy**  
is a Wise Man's Ace  
**THE FIRE PATROL**  
is insurance for wise exhibitors  
Ask I. E. Chadwick—He Knows

**Let Not Man Put Asunder**

Are YOU ready for the  
**Shower  
of Gold**

?



**In Milwaukee—**

*Leo Landau is raking in his  
share of the Shower of Gold!*

CARL LAEMMLE, Pres.,  
Universal Pictures Corp.,  
1600 Broadway, N. Y. C.

The Hunchback of Notre Dame opened today at advanced prices dollar and one-half top, to new record for Alhambra Theatre, formerly held by Over The Hill. Have never heard such unanimous exaltation of a picture. Should break box office records everywhere and be a clean-up for exhibitors.

Congratulations!

LEO A. LANDAU



## New Orleans Next

(Continued from Page 1)

conditions existed in regard to operation of theaters already there, in regard to management of such theaters, and in regard to the character of films exhibited; second, an attempt to show that the "block booking" charged by the government as one of the alleged means of creating a monopoly for defendants by requiring theater managers to book all of a certain block of pictures put out by defendants in order to get any of them and thereby consuming most of his exhibition time is not monopoly building but is a common trade usage with all of the big producers throughout the country as well as the defendant corporation.

Strenuous objection was raised by Government attorneys to the efforts of the defense counsel to put on the stand a number of "character" witnesses for the purpose of showing that better theater conditions and a higher grade of film showing has obtained in towns and cities entered by defendants since their entry than existed before. Counsel for the Government contended that such testimony was irrelevant to the purposes of the investigation and Famous attorneys argued that it was revelant as showing the purpose with which they entered local theater fields and sustained their contention that they did not enter fields where good management and picture showing obtained; thus tending to refute the claims of attempts to monopolize the entire film exhibiting industry.

The greater portion of the hearing Monday was taken up by the examination of witnesses whose testimony tended to refute charges by the Government that the defendant corporation through one of its subsidiaries had entered the Lakeland field and by buying an interest in a rival theater and inaugurating a policy of admission price slashing had brought about the business ruin there of L. D. Joel, who formerly operated a picture house in Lakeland. A large number of witnesses from Lakeland testified to the effect that Joel brought about his own downfall there by beginning a war on the defendant corporation and that the latter acted only in self-defense. During the afternoon the defense began the introduction of testimony on the alleged "block booking" tactics complained of by the Government in its original complaint. According to the Government charges the failure of an exhibitor to book defendant's films in this manner resulted in the defendants buying or leasing a theater in the territory of the exhibitor and entering into active competition with him.



## At Broadway Theaters

### Cameo

"Echoes From Broadway" is the title given the overture, which consists of four popular airs: "I Love You," "Raggedy Ann," "In Love With You," and "Climbing The Scales." The next two offerings are Pathe News and an Aesop Fable, followed by "Inbad, The Sailor," a Sennett comedy. "Through the Dark," is the feature which is screened before the last number, a closing solo on the organ.

### Capitol

Selections from "La Boheme" is played as the opening musical unit. "Mah Jong" a musical pantomime and the Capitol Magazine are second and third on the bill. Next is offered an elaborate song and dance number, titled, "A Pan-American Episode," "Reno" is the feature picture. Gambarelli is presented in "The Silhouettes." "The Morning After," an Aesop Film Fable precedes an exit march, played on the organ.

### Rivoli

The feature this week is "Pleasure Mad." Other screen numbers include the Rivoli Pictorial and a Universal comedy, "A White Wing Monkey." The balance of the program consists of the overture, "Finlandia;" Russian Impressions with the Moscow artists' ensemble an elaborate song and dance presentation; "Volga Boat Song," played by the Balalaika Orchestra.

### Strand

The Strand program is composed of the overture, "March Slav;" Topical News Review; "The Miniature Review," in three scenes with the Russian Balalaika Orchestra; "Black Oxen," the feature; "Odds and Ends," a compilation of interesting short subjects; and Percy Starnes at the organ.

### At Other Houses

At the Astor, "The Hunchback;" Central, "The Courtship of Myles Standish;" Cohan, "The Ten Commandments;" Cosmopolitan, "The Great White Way;" Criterion, "The Covered Wagon;" Forty-Fourth Street, "Scaramouche;" Lyric "The White Sister;" "West of the Water Tower" which played the Rivoli last week and is now playing at the Rialto.

### 321 Film Units in 1923

(Special to THE FILM DAILY)

Albany—Three hundred and twenty-one film companies were formed in 1923, or six less than in 1922, the record year.

### "Never Say Die" Next

(Special to THE FILM DAILY)

Los Angeles—Douglas MacLean's next picture will probably be "Never Say Die," in which Willie Collier appeared. Jess Robbins will direct.

### Merrill in "Cytherea"

Howard Merrill, who was in "Twenty-One" with Richard Barthelmess, has joined the cast of "Cytherea," being directed by George Fitzmaurice.

### Al Hall Back From Europe

Al Hall, who assisted Henry Kolker in directing "I Will Repay" and "The Great Well" in England and France, has returned from Europe.

### Ethel Wales in "Icebound"

Ethel Wales is here from the coast to play an important role in "Icebound," William de Mille's new picture.

### Berman Presented With Watch

Harry M. Berman has been presented with a diamond studded platinum watch and chain by the F. B. O. sales force.

### Plans a Cubberly Month

Fred Cubberly of Minneapolis plans a Cubberly Month in his territory in April.

## Incorporations

Albany—Ablo Amusement Co., New York. 200 shares common stock, no par value. A. Kompel and J. L. and G. Geller. Attorneys, Bandler, Hass & Collins, New York.

Albany—Alice Amusement Co., Brooklyn. Capital \$10,000. Incorporators, H. Britwar and J. and M. Schechter. Attorneys, Barnett & Mintz, Brooklyn.

Albany—Degraw Amusement Corp., Brooklyn. Capital \$200,000. Incorporators, A. J. Granick, M. Fruhling and J. Bernstein. Attorney, L. Steinhause, New York.

Albany—Shied Theater Co., New York. Capital \$60,000. Incorporators, I. Weiner, S. Sapir and C. Schwartz. Attorney, J. I. Goodstein, New York.

Albany—Patches, New York. Capital \$20,000. Incorporators, H. Holstein, J. H. Graham and J. J. Newman. Attorney, H. Herzbrum, New York.

Albany—Paradise Pictures, New York. Capital \$150,000. Incorporators, G. Anderson, J. Bannon and L. Rivkin. Attorney, H. O. Falk, New York.

Albany—Filmlab, New York. Capital \$1,000. Incorporators, E. Stern, J. H. Bursch and W. Westburg. Attorney, R. Spear, New York.

Sacramento, Cal.—St. Francis Pictures, Inc., San Francisco. Capital stock, \$100,000; shares, 1000; subscribed, \$500.

Sacramento, Calif.—Southwest Theaters, Inc., Los Angeles. Capital \$1,000,000.

Sacramento, Calif.—One-Piece Bifocal Lens Co., of New York.

### Zambreno In Deal With Arrow

Frank Zambreno, president of Progress Pictures, Chicago, has opened an office in Milwaukee to handle distribution in Wisconsin. He has contracted for the Arrow product for that state.

Arrow has sold Iowa and Nebraska rights for six William Fairbanks Westerns to Sterling Film, of Omaha.

### Meighan Goes South Today

The Tom Meighan unit producing "Quicksands" for Paramount leaves for Florida today to shoot exteriors. Virginia Valli is Meighan's new leading lady. Victor Heerman is directing.

Miss Valli is still under contract with Universal but has been loaned to Famous for one picture.

### Ft. Wayne Bans Normand

(Special to THE FILM DAILY)

Ft. Wayne, Ind.—Following the action of H. C. Quimby in banning Normand films in his three theaters here, other downtown and suburban houses have followed suit.

## Five Key City Run

(Continued from Page 1)

The picture is at present running Grauman's Egyptian in Hollywood and at the Cohan in New York. Chicago premiere is scheduled for Woods' on Feb. 10. It was reported yesterday that the picture would be low "Scaramouche" in the Alcazar Philadelphia at \$1.65 top but was denied by Sydney R. Kent who said no arrangements had been made for that city. However, Philadelphia will be included in the major engagements, as will Boston.

### "Commandments" Makes Record

(Special to THE FILM DAILY)

Los Angeles—"The Ten Commandments" grossed \$27,937.75 at Grauman's Egyptian last week. This represents a new record at that theater and tops the previous mark reached by "The Covered Wagon" in the fourth week of its run \$24,416.

### Back to Hollywood

Tom Geraghty, who wrote scenario for "Pied Piper Malone," returned to Hollywood.

Rod La Rocque, who came to Hollywood several weeks ago to play opposite Gloria Swanson in "A Society Scandal," has returned to Hollywood to start in "Triumph."

### A Story of Hearts Aflame

is unfolded in

## THE FIRE PATROL

Independent Market's Sensation

Ask I. E. Chadwick—He Knows

New York Chicago Hollywood

## Rothacker Laboratories

WILLIAM S. GILL, Eastern Sales Manager  
542 Fifth Ave. Tel. Murray Hill 1832

### SPACE WANTED

Small office and cutting room Times Square district. Willing to divide or sublease. State price. Apply P. O. Box 73, West St. Station, N. Y. C.

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220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE-CHICKERING 293

ALLAN A. LOWNES, GEN. MGR.



*To Exhibitors  
who book*  
**“THE HERITAGE  
OF THE DESERT”**

***The Melodrama Magnificent:***

**S**EE this picture as soon as you can. By all means see it before you play it.

—so that you can plan a campaign in keeping with this picture's tremendous value to you and its assured success with your public!

“The Heritage of the Desert” tells a gripping melodramatic, human story. The action is legitimate, logical, thrilling. It is superbly acted by a great cast.

Filmed in the heart of the famous Painted Desert of Arizona, the scenery is marvelous, almost supernatural. Here is by long odds the most beautiful picture ever made!

But see the picture for yourself, and know! Know that you can throw your hat into the air and advertise and shout to the limit!

Millions have read the book by Zane Grey. They'll be fired to new heights of enthusiasm by the picture. And whether they've read the book or not, they'll praise “The Heritage of the Desert” as one of the finest Western photoplays ever made!

Adolph Zukor and Jesse L. Lasky present

Zane Grey's

**“THE HERITAGE  
OF THE DESERT”**

An Irvin Willat Production

with

Bebe Daniels, Ernest Torrence,  
Noah Beery and Lloyd Hughes

Adapted by Albert S. Le Vino

***“The Covered  
Wagon's”  
Only rival!***

One of the  
Big New  
***Paramount  
Pictures***  
Now Available

Chalk up  
3 more  
winners for  
Carl Laemmle

"Sporting"  
Youth"

Byron Morgan's Dazzling Story of the Younger Set  
starring REGINALD DENNY

Universal Jewel

Directed by HARRY POLLARD



# "Fools Highway"

from

Owen Kildare's Amazing Life Story, "My Mamie Rose"

starring **MARY PHILBIN**

**Universal Jewel**

Directed by **IRVING CUMMINGS**



# "The Law Forbids"

A Big Story with a Big Cast including **Baby Peggy**

**Robert Ellis • Eleanor Faire • Hayden Stevenson • Joe Dowling**

**William Welsh • Winifred Bryson • Bobby Bowes**

**Universal Jewel**

Directed by **JESSE ROBBINS**





TOM MOORE

a  
plain  
unvarnished  
tale

**A** certain picture was sent to Washington to be copyrighted

**T**om Moore, showman extraordinary, was present at the screening

**F**our days later the picture opened at Mr. Moore's Rialto Theatre

**T**om Moore's picture judgment is reckoned almost infallible. The Rialto offers only the greatest in motion picture entertainment

What picture was it?

Oh yes

Woman  
to  
Woman

*starring*

Betty  
Compson

*Adapted from the play by Michael Morton  
A Graham Cullis Production  
Presented by Balcon, Freedman & Saville*

**SELZNICK**  
DISTRIBUTING  
CORPORATION



# Ideas of the Public on Admissions

(Continued from Page 1)

50c	25c	Mrs. Edna Hatfield Edmondson, Indiana University, Box 42, Bloomington, Ind.
50c	25c	D. M. Johnson, St. Ignatius Rectory, 6559 Glenwood Ave., Chicago, Ill.
\$1.00	35c	Henry E. Bliss, College of City of New York.
50c	25c	University of Illinois, Office of the Dean of Men, Urbana, Ill.
50c	40c	John C. Ruckelshaus, Atty., 501 Indiana Trust Bldg., Indianapolis, Ind.
25c	10c	South Boston Amusement Co., South Boston, Va.
30c	20c	Rev. A. M. Blackford, Chairman, Reviewing Committee, Better Films Comm. of Jacksonville, Fla.
	(children 10c)	
50c	17c	Rabbi Joseph Leiser, Temple Beth El, Helena, Arkansas.
30c	10c	Rev. E. L. Spiller, Community Bldg., Lanesboro, Iowa.
50c	25c	Bureau of Visual Instruction, Extension Division, Indiana University, Bloomington, Ind.
(Depends on community)		Kansas State Teachers College of Pittsburg, Pittsburg, Kansas.
50c	25c	A. M. Rowley, Bedford, Ohio.
25c	15c	A. B. Meyer, Tell City, Ind.
30c	20c	Mrs. James T. Chandler, Jr., 214 W. 9th St., Wilmington, Del.
50c	50c	Orpheum Circuit, Palace-Orpheum Theater, Milwaukee, Wis.
	(if first run house)	
75c	25c	Mrs. Louis Jersawit, 485 Central Park West, New York City, and Chairman Motion Picture Comm. Harlem Council of Women, etc.
20c	10c	W. T. White, Birmingham, Ala.
85c	10c	Harry F. Wasserman, Mgr., Eagle Theater, Roxbury, Mass.
\$1.00	25c	The President, Massachusetts Agricultural College, Amherst, Mass.
(A seasonal price)		Rev. Edward Scofield, The Manse, 155 South Church St., Goshen, N. Y.
\$1.00	25c	Office manager, Baltimore, Md.
(?)	25c	M. Caroline Bell, 430 E. Lafayette Ave., Baltimore, Md.
\$1.00	25c	California Polytechnic School, San Luis Obispo.
40c	20c	L. O. Dann, Virginia Theater, Hazard, Ky.
(Depends on community)		Rialto Theater, Clinton, Iowa.
30c	20c	A. O. H. Grier, City Editor, Every Evening, Wilmington, Del.
40c	25c	W. F. Harris, Palace Theater, Petersburg, Va.
(Depends on quality of entertainment)		Rabbi Lee J. Levinger, 905 Van Buren St., Wilmington, Del.
50c	15c	Wm. G. Taylor, V.-P., Delaware Trust Co., Wilmington, Del.
\$1.50	50c	E. M. DeSoto, 8 Dellwood Rd., Hasbrouck Hill, Staten Island, N. Y.
In a regular movie theater (\$1.00 plus tax, Maximum) (30c Minimum)		
In a theater showing a feature picture only (maximum \$1.50) (minimum 50c)		
		Lloyd N. Almirall, Harvey School, Hawthorne, N. Y.
75c	30c	Oklahoma United Brethren C. E. Union, T. A. Tripp, Pres., 2512 South B'way, Oklahoma City, Okla.
(I have never given this serious thought)—A. A. Brown, St. Luke Congr. Church, 1416 Iberville St., New Orleans, La.		
25c	15c	Rev. Paul L. Grove, Redwood Falls, Minnesota.
50c	25c	The Illinois State Normal University, Drawer F, Normal, Ill.
25c & 35c	15c & 25c	Mrs. Benj. T. Rochester, 1022 South 18th St., Birmingham, Ala.

75c	25c	E. D. Turner, Mgr., Imperial Theater, Asheville, N. C.
50c	25c	Nat Golden, 717 Vernon St., Brooklyn, N. Y.
50c	10c	Dr. W. H. McMaster, Pres., Mount Union College, Alliance, Ohio.
25c	15c	University of Wisconsin, Extension Bldg., Madison, Wis.
50c	25c	Mrs. Joseph E. Friend, 1807 Palmer Ave., New Orleans, La.
\$1.00	25c	B. P. Donovan, Equitable Trust Co., S. E. cor. Fayette and Calvert Sts., Baltimore, Md.
50c	Not given	Mrs. Arthur Twining, Fort Wayne, Ind.
25c	15c	A merchant, Minneapolis, Minn.
50c	10c	Mrs. Bloomefield Moore, Sec'y Ind. Indorsers of Photoplays.
65c	35c	New Grand Central Theater, Grand Blvd. at Lucas Ave., St. Louis, Mo.
25c	Not given	E. C. Higbie, Pres., State Normal School, Eastern South Dakota, Madison.
50c	25c	E. S. Dysinger, Fullerton Union High School, Fullerton, Cal.
25c	15c & 10c	The Lowe Observatory, Mt. Lowe, Cal.
50c	15c	Banker, Des Moines, Iowa.
25c	10c	Rabbi Raphael Goldenstein, Temple B'nai Israel, Pasadena, Cal.

Other questions presented, answers to which will appear in early issues, were:

What type of picture do you most prefer? Give title.

Do you prefer a show of one long feature or a feature of shorter length together with news weekly, comedy, etc.?

Have the quality of pictures advanced or are they at a standstill?

Are feature pictures too long?

Do you think the average picture exercises a good or bad moral effect upon the community?

What type of short subject do you most prefer?

Of the features you have seen lately what three did you like best?

Of the short subjects you have seen lately what three did you like best?

## SYDNEY CHAPLIN

Appearing in

**Marshall Neilan's**  
**Associated First National's**  
**Thomas H. Ince's**

**"The Rendevous"**  
**"Her Temporary Husband"**  
**"The Galloping Fish"**

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."  
**GEORGE JEAN NATHAN**  
in THE SMART SET

Weiss Brothers  
take particular pride  
in presenting

# After Six Days



The most astounding  
photo epic ever filmed  
—a picture that has  
broken every known  
record in every house  
it has been shown!



## SHOWMEN

Never have you had an opportunity  
to get such a picture!  
It's a road show proposition!  
And the best ever offered on any  
market!

## EXHIBITORS

Get in touch with your nearest ex-  
change!  
Inquire about it!  
It's a big genuine clean-up!  
You can arrange for Key City runs  
direct!

## TERRITORY SOLD

Kerman Film Exchange  
729 Seventh Avenue, New York  
Greater New York and Northern  
New Jersey

Standard Film Attractions  
1322 Vine St., Philadelphia  
Eastern Pennsylvania and Southern  
New Jersey

Epic Film Attractions  
Edward Grossman  
808 South Wabash Ave., Chicago  
Northern Illinois and Indiana

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546 Sherbrook St., East Montreal  
Dominion of Canada

Wire Write Phone

**ARTCLASS PICTURES CORP.**

1540 Broadway, New York City

# Moses and the Ten Commandments

**Newspaper Opinions**

Additional newspaper reviews, local and out-of-town, will be found below:

**New York**

**"Black Oxen"—1st Nat'l Strand**

AMERICAN—But there is an interesting picture, and one that will keep Joseph Munkett, managing director of the Strand, busy counting the box office receipts, if the first day's business is any indication of what we may expect all week. \* \* \* Mr. Rowland \* \* \* not only filmed a subject that had universal interest, but he has made a picture that is a credit to his company.

DAILY NEWS—Nice, compact bit of work, this. Compact is exactly the word, since the story (Mrs. Atherton's) is faithfully followed, and there are no loose ends. \* \* \* The theme is new, the acting has dignity and the picture merit.

EVENING WORLD—\* \* \* in the capable hands of Frank Lloyd, blossomed forth as a fine, stalwart bit of picture making. \* \* \* it makes for film entertainment that we think will start you thinking. Better see it.

MAIL—\* \* \* gives every indication of being as good a seller as the book was. To see the picture was dull entertainment.

The film is just another of the flapper, high society variety of which, if we have never seen one, we have seen fifty or more during the past year.

MORNING TELEGRAPH—The picture plunges right into the story in direct fashion. \* \* \* In our opinion they tried to put too much in the picture, and the attempt to capture the jazz element every few minutes almost a bit too obvious, though very entertainingly presented.

Frank Lloyd has given the piece a sumptuous production with sets that shriek for good taste. Some of the extra \* \* \*

POST—\* \* \* finely acted and staged and the story is interesting every moment of the way. In fact, very few "movies" are so brilliantly cast throughout.

Corinne Griffith \* \* \* is beautiful; yet there is an enigmatical, provocative air about her that gives an ad combination of cynicism and sweetness \* \* \*

SUN—\* \* \* one of the most fascinating features of the year. \* \* \* seems to us a fantastic, brilliant story. \* \* \* The picture follows the book operation for operation, as might say, and it is one of the photoplays that ought not to be missed.

TELEGRAM—"Black Oxen," faithfully transplanted to the screen. \* \* \* tells a neat story with dramatic portentousness which every seeker after genuine entertainment will like. It also has the advantage of fine acting \* \* \*

TIMES—\* \* \* a brilliant example of faithful adherence to an intensely interesting narrative. \* \* \* There is dignity and grace in her movements, so pronounced that she almost forgets that Miss Griffith is acting for the screen. \* \* \* This is a delightful picture with a well-told story.

TIMES SQUARE DAILY—Corinne Griffith gives a likeable delineation \* \* \* Madame Zatianny and Mary Ogden. However, it is in the youthful stuff that she excels.

Lloyd has given the film adequate direction and has provided a competent supporting cast. Nevertheless, there is nothing outstanding other than the unusualness of the story. If that is sufficient it will get over.

TRIBUNE—Probably no one who saw the picture was disappointed, for if there was any who had not read the story the suspense was well sustained as to the identity of the heroine, and the adaptation cannot prove anything but satisfactory to those who know the story. \* \* \* The whole cast does splendid work.

WORLD—\* \* \* Corinne Griffith is not only one of the loveliest figures which we have looked upon in the films for weeks but she acts various scenes in the story with remarkable sweep and charm. \* \* \* There is nothing very exciting about the action of this picture, and so it is likely there will be set up howls of devitalization. \* \* \* We have never seen a motion picture brought to a close with such abruptness and lack of care as to dramatic effect.

**"Pleasure Mad"—Metro Rivoli**

AMERICAN—The titles are bromidic, of the trite sort that we used to say were just grand about ten years ago. We hate to be unkind, when a director like Reginald Barker makes a picture and really tries to do something, but "Pleasure Mad" is almost the worst thing he or Louis B. Mayer have ever brought forth for our gaze. \* \* \* most of the cast is as good as it can be in a picture of this kind.

DAILY NEWS—"Pleasure Mad" is entertaining, though not specially original.

EVENING WORLD—This being a more or less typical movie, all the happenings are not pleasant. \* \* \* With Mary Alden and Huntley Gordon heading a cast containing such names as William Collier Jr., Frederick Truesdell, Winifred Bryson and Joan Standing, there are bound to be some excellent spots in any picture \* \* \*

MAIL—It is executed in a highly emotional key and never becomes maudlin. It is sincere and on the whole excellent entertainment. We enjoyed it very much.

MORNING TELEGRAPH—Taken all in all, this picture is good entertainment, and there is a kick in the last scenes which will make the film fans sit up and gasp.

POST—Reginald Barker has done a great deal with a well-worn story \* \* \* but even at that it is a good film, which will entertain the majority who will see it.

SUN—It is a well assembled picture, largely through the ministrations of its cast.

TELEGRAM—\* \* \* just as appealing on the screen as it is between book covers.

TIMES—It is not often that we have to sit through a picture quite as bad \* \* \*

The picture appears to go on, on and on.

TIMES SQUARE DAILY—There is nothing new about it no matter from what angle one views it. As a whole it is tabbed as just an ordinary program feature more or less stereotyped in plot and direction.

TRIBUNE—It has been done so often and so much better that it seems a waste of time for the producer and a waste of time, though in a lesser degree, for the spectator. \* \* \* by any other name it would be quite as dull. \* \* \*

WORLD—\* \* \* there are numerous scenes of fine appeal and competent acting, and still there is not much in it worth telling about.

The appearance of Mary Alden, always a capable actress in mother parts, and of Huntley Gordon and William Collier, Jr., will help it much.

**"Reno"—Gold.-Cosmop. Capitol**

AMERICAN—But be that as it may, "Reno" has a box office title that will mean money to the exhibitors, even though it will never do much toward helping the divorce laws. Probably Mr. Hughes never intended it as a lesson, only as an amusing satire on one of the burning questions of today.

EVENING JOURNAL—The story is interestingly presented and well acted, and succeeds in showing the trouble occasioned by going from one state—matrimonial as well as geographic—into another.

EVENING WORLD—We have never seen more human characters on the screen than most of those which go to make up the grand ensemble of "Reno," and it is just this attribute that made "Reno" such a thoroughly enjoyable picture to us. \* \* \* It is a Goldwyn production, and they should be right proud of it.

HERALD—But Major Hughes makes his point at the expense of his story, and what starts out as legitimate drama turns into an incoherent diatribe. Thus, Hughes's argument is sound, but his picture is not.

MAIL—\* \* \* about the worst we've ever seen. \* \* \* It's the type of film that would be advertised in the trade magazines as a "smashing box office success." The idea behind "Reno" is a very good one. \* \* \* The greatest fault of the film is the lack of proper treatment.

MORNING TELEGRAPH—The tale fairly oozes with melodramatic incidents, and not always very convincing incidents, either. \* \* \*

Certainly this is a hectic and improbable story. \* \* \* "Reno" is an argument for four-wheel brakes on matters matrimonial, but with a stronger and less theatrical story it could have been a hundred per cent more convincing.

POST—It is really an interesting theme with many ramifications; and it is just the latter which unbalances this production and makes it too long drawn out. \* \* \* It is a pity for the acting, staging and photography are all well done.

SUN—The author seems a little confused in his mind as to just what he is working toward. \* \* \*

TELEGRAM—\* \* \* highly dramatic and absorbing story.

TIMES—\* \* \* would have made a side-splitting farce. But as a drama it is as flat as the proverbial pancake, in spite of the capable acting and pleasing countenances of some of the players. Certainly it has its entertaining moments, but they are not frequent, and on the whole the narrative is obvious, the comedy is poor and the direction quite faulty.

TIMES SQUARE DAILY—It's not the best thing the author-director has done, but should register on the strength of the production, cast and the divorce angle.

TRIBUNE—\* \* \* its entertainment value. \* \* \* seems to us negligible. \* \* \* Perhaps "Reno" is a good picture. It is certainly a picture that is "different," but it seems to us merely indifferent. It failed to entertain us in the least.

**"Through The Dark"—Gold-Cosmop. Cameo**

AMERICAN—\* \* \* keep your faith. George Hill, the director, has made it one of the liveliest melodramas we have ever seen.

EVENING JOURNAL—Adventure, romance and dramatic situations make \* \* \* "Through the Dark," a compellingly interesting "crook" photoplay. \* \* \*

EVENING WORLD—Colleen Moore is seen as the Daughter and it is one of the best things she has yet done for the screen. She is ably assisted by Forest Stanley, as "Blackie," Hobart Bosworth, George Cooper and Margaret Seddon.

If you enjoy a crook yarn, here is one that you must not miss.

MAIL—The story is intelligently told, the characters seem real and there is not one bit of hokum in it, with the exception of a paragraph that is flashed on the screen at the very end. \* \* \* It was evidently inserted at the request of the censors.

Such a film as this one is a decided relief after the flood of costume, high society and flapper pictures to which we have been treated.

MORNING TELEGRAPH—A well-written and well-told crook melodrama \* \* \* a treat to all who revel in detective stories and tales of adventure.

POST—Pretty good entertainment, in spite of the preachy subtitles.

SUN—We must admit that we liked it all very much. And you probably will, too.

Hobart Bosworth \* \* \* still possesses as much virility and acting talent \* \* \*

Colleen Moore is just as efficient as she was in "Flaming Youth." But Forrest Stanley will always labor under a handicap until he is cast in a great production \* \* \*

TELEGRAM—Even if you are not always convinced of the plausibility of the story, there are plenty of thrills in these crowded reels.

TIMES—Except for the fact that it rather glorifies felons and flings mud at officers of the law. "Through the Dark," \* \* \* is by no means a bad picture. The story moves along rapidly, and the suspense is well kept up.

TIMES SQUARE DAILY—It is a corking melodramatic picture that is full of thrills and is certain to hold any picture audience from the first moment that it starts to the finish.

TRIBUNE—"Through the Dark," would have been an intensely interesting picture if it hadn't been so eager to point a moral.

WORLD—Not content with producing a moderately interesting crook drama, the manufacturers were moved to soak it in sirup of sweetness and light. \* \* \* The chief current of interest \* \* \* is the playing of Colleen Moore. Particularly able in her support are George Cooper and Hobart Bosworth.

**Elsewhere**

**"Tiger Rose"—Warners' Randolph, Chicago**

JOURNAL—Along comes the best knit melodrama the screen has mirrored for 101 these many moons.

Watch  
Half  
A  
Dollar  
Bill  
Grow  
into a  
Bankroll

Let Not Alan  
Put Asunder

You Buy a Mint  
when you get  
THE FIRE PATROL  
with its remarkable cast  
Ask I. E. Chadwick—He Knows



TRIBUNE—The play has, it seems to me, been rather clumsily adapted to the screen. It has scolding locks. Sensing this untidiness may have had a great deal to do with the star's acting, which is, in the main, colorless. . . . The picture was filmed in the Yosemite valley and the scenery is beautiful.

Garrick, Minneapolis

STAR—On the whole "Tiger Rose" would stand alone as an entertaining film story, but with Miss Ulric in the title part it assuredly becomes a ranking piece of current photoplay.

"West of Water Tower"—F. P. L. Fenway, Boston

TRANSCRIPT—This major deviation from the spirit of "West of the Water Tower" is enough to invalidate the best efforts of an unusually excellent cast. Even Mr. Hunter as young Plummer cannot overcome so preposterous . . .

"Strangers of the Night"—Metro Strand, Minneapolis

STAR—The photoplay is well produced, has plenty of action throughout, and yet is not overdone. No one part sticks out, and there are practically no rough places. It is thoroughly enjoyable.

"To The Ladies"—F. P. L. Capitol, Detroit

FREE PRESS—Six reels of delicious fun . . . If you want a hearty laugh attend the banquet called by the chief at which the decision is to be made. It is one of the most delicious bits of comedy ever screened, and a decided relief from the usual slap-stick stuff on which fans are fed up.

NEWS— . . . filled with more funny situations and clever passes than any picture in a long, long time.

TIMES—If you want a real New Year's treat in the way of light comedy on the screen, don't leave the Capitol out of your movie schedule. It's the old hokum like "Lightnin'" but it's funny and Jimmie Cruze because of his nice sense of humor has made it a real directorial treat.

"The Virginian"—Preferred Rialto, Omaha

WORLD-HERALD—Mr. Harlan is ideally cast as the hero. He never overstresses a single scene. . . . The story is presented with beautiful locations excellently photographed. . . . Very few western picture can stand comparison with this production.

"The White Rose"—Unit. Artists Ohio, Indianapolis

STAR—It is this often-told story of a man's retribution to a girl he has wronged that Griffith tells again. But he tells it gracefully (if at great length) and "The

White Rose" is notable if for nothing else than that it brings Mae Marsh back under Griffith's aegis. . . . It is uncommonly well cast and Griffith proves as adept at subtle shades of feeling as he ever was with the more impressive and spectacular battle scenes.

"White Tiger"—Universal Hippodrome, Cleveland

NEWS—her personality dominates her every move. . . . However, in this photoplay she has been more fortunate than in some of her previous offerings.

PLAIN DEALER—"White Tiger" has Miss Dean and two other favorites to recommend it—Wallace Beery, . . . and Raymond Griffith

There's nothing else to recommend it "White Tiger" is filled with dime novel thrills and strained situations. Melodrama with too much ham in it.

PRESS—"White Tiger" is a conventional thriller

"Wild Bill Hickok"—F. P. L. Karlton, Philadelphia

BULLETIN—It is a motion picture to delight the hearts of admirers of Hart's two-gun style. . . . Hart performs all his former stunts, . . . but it seems that the hand of age has laid heavy upon him, and he is not what he used to be.

INQUIRER—William S. Hart, . . . if such a thing is possible, a far better actor. As if in the lapse of time, he had become far more sympathetic, with a heart grown bigger and a better understanding of the human soul.

NORTH AMERICAN— . . . contains all of the qualities which characterized his earlier films and a few more, only as far as the star himself is concerned it seems as if "the old gray mare ain't what she used to be." . . . Only the hand of age has lain visibly on him, and he cannot accomplish these various deeds as gracefully as in earlier years.

PUBLIC LEDGER (EVENING)—It affords him every opportunity in the world to bring in his talents of shooting from the hip and hitting what he shoots.

RECORD—The picture abounds with glimpses of frontier life and is not without a strong vein of sentiment centring around a dance hall queen and a married woman . . .

"Wife in Name Only"—Selznick Victoria, Philadelphia

INQUIRER—But nowadays it seems a bit old-fashioned, yet there is a deal of interest in the film version. . . . There's nothing convincing or real about the story, but the makers have added a lot of material which gives it the semblance of reality.

PUBLIC LEDGER (MORNING)—The cast is quite exceptional, . . . It's quite a relief not to have the settings too lavish. There is a real punch in the climax, which saves the picture from being just another one of those pictures dealing with the "400."

PUBLIC LEDGER (EVENING)—The story is not strikingly original, but the players are the thing this time. . . . The picture is artistically, if not lavishly, mounted.

RECORD—Theatre, has a good plot and is well acted.

Walnut, Louisville

HERALD— . . . Florence Dixon . . . possesses not only physical beauty and talent but a personality . . . "Wife In Name Only" is a worthwhile picture.

TIMES—Florence Dixon, . . . scores another triumph . . .

"Woman Proof"—F. P. L. Strand, Milwaukee

SENTINEL—Tom Meighan can always be depended upon to provide amusing and wholesome entertainment, and it is to his work as star rather than the fact that George Ade was its author that "Woman Proof" owes its delightfulness as comedy.

The plot, while not a knockout for originality, is bright and humorous . . .

"You Can't Get Away With It"—Fox Rialto, Louisville

HERALD—A splendidly enacted piece of work . . . Plot of the play is rather sophisticated . . .

TIMES— . . . an unusual picture with a still more unusual ending, . . .

"Youthful Cheaters"—Hodkinson Empress, Omaha

WORLD-HERALD—Glenn Hunter . . . gives a fine picturization of this role, being especially clever in the episodes in which he first feels the effect of cocktails and jazz . . .

Relief Fund \$123

Father and Daughter Can Now Be United Through Generosity of Film Men

The relief fund sponsored by THE FILM DAILY in order that a five year old kiddie can be united with her father who is employed by one of the film companies in New York has been closed with total contributions at \$123. The money will be cabled to the foreign country in which the child is now living and transportation arranged. She will be kept from her father only as long as it takes to make the journey from a far-off city to New York.

At the exporters' table at the Astor yesterday, the conversation turned toward this worthy case with the result that Lou Baum, Louis Brock, Jack Glucksman and George E. Kann each contributed a dollar. The mail yesterday brought a check from Mrs. Florence Strauss of First National for \$5; \$2 from J. E. Stocker, of the Myrtle theater, Detroit; \$10 from Jimmie Grainger and \$10 from Harry J. Cohen while Charles Walton personally visited THE FILM DAILY office to donate \$5. One dollar was received from an anonymous donor who signed himself a reader of THE FILM DAILY and said in his letter:

"I'm awfully sorry it can't be more, but I do hope this will help."

The contributors follow:

A. S. Aronson	5
David Bader	5
Lou Baum	1
J. C. Barnstyn	6
Louis Brock	1
H. H. Buxbaum	5
Harry J. Cohen	10
Milton Cohen	5
Danny	5
James R. Grainger	10
R. L. Giffen	10
Jack Glucksman	1
Millard Johnson	5
George E. Kann	1
A. J. McCosker	5
E. M. Saunders	25
Sig Schlager	5
Florence Strauss	5
J. E. Stocker	2
Charles Walton	5
A Reader	1
Anonymous	5
Total	5

\$123

Ufa Theaters On Steamers (Special to THE FILM DAILY)

Berlin—The Ufa is extending the use of films on important German liners. The Albert Ballen was the first but the Deutschland, Thuringia and Westfalen are to be included.



ANOTHER MAN STOLE YOUR WIFE



THEY TOOK EVERYTHING YOU POSSESSED



THEY SENT YOU TO PRISON UNJUSTLY

RENALLES, Inc.

"The Elks Tooth"

Hunt Stroberg  
produced  
**THE FIRE PATROL**  
Year's Greatest Melodrama  
Ask I. E. Chadwick—He Knows

**"Let Not Man Put Asunder"**



# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVII No. 8

Thursday, January 10, 1924

Price 5 Cents

## Cuts \$958,278 In Debts

Selznick Reduces Indebtedness That Amount in Eleven Months—Statement As of Dec. 31

A statement covering the financial affairs of Selznick Distributing since its reorganization last Spring, shows that almost a million dollars in debts, which had stood as prior liens against films and accessories at the time of the re-organization, or in the shape of advanced payments from exhibitors or service to be rendered later, have been paid up to Dec 31, from the earnings of the company. This does not include the amount due to holders of two year notes, but to obligations of prior standing.

The exact amount of indebtedness which has been written off the books of the reorganized corporation in the eleven months is \$958,278.14, of which \$60,336.64 represents payments to note holders, and \$257,941.50 the liquidation of advance payment from exhibitors. This means that the outstanding obligations have been reduced in average monthly payments \$87,000.

## Eschmann Leaves Tomorrow

E. A. Eschmann of First National Leaves for the Coast tomorrow.

## Road Shows

for "Abraham Lincoln" Which Opens Jan. 21 at the Gaiety—14 Companies Going Out

"Abraham Lincoln" the big special of the life of the martyred President, will be road shown. Fourteen companies are expected to be sent out playing the Erlanger houses, and it is anticipated by the Erlanger management that the road shows will run through 1925.

As a result of this move, the contracts being signed yesterday, the Rockett brothers are in no hurry to lose distribution plans for regular picture house showings. This, despite that several of the larger companies have shown interest in trying to obtain the picture.

The picture will open here at the Gaiety on Jan. 21. The Rockett's are in no hurry to start out the other companies. The leading cities will get the picture by next Fall.

At the opening George A. Billings, who impersonates Lincoln, will be present, as well as Ruth Clifford and Frances Marion who prepared the script. The premiere promises to be an important event, with many film notables of the East present.

## "U" Calls Confab

Country-wide Sales Convention Opens at the Congress, Chicago Tomorrow

The first country-wide sales convention of Universal will be held in Chicago beginning tomorrow.

Discussions will include stunts scheduled for Laemmle Month and the releasing arrangements for "The Hunchback." The convention will be held in the Congress Hotel, and will be under way Friday evening. It will end Sunday night with a big dinner.

The convention will afford Al Lichtman the first opportunity of coming in contact with his field force. Whether or not the conference will result in any change in the handling of "The Hunchback" remains to be seen, but it is very probable that steps will be taken to make it available to more exhibitors in each territory as soon as possible. One phase of the celebration will be a tribute paid to Laemmle. This will take the form of additional booking days.

The home office group leaves today on the Century and will include, Carl Laemmle, R. H. Cochrane, Al Lichtman, Ned Marin, George Brown and Paul Gulick. Others will be:

E. W. Kramer, Buffalo; D. W. Frazer, Butte, E. F. Dardine, Charlotte, N. C.; L.

(Continued on Page 6)

## Radical Changes in Booking Plans May Grow Out of F. P.-L. Hearing

If Commission Orders End of "Block" Booking Paramount Will Seek Court Order Binding All Other Companies As Well—No Decision Looked For About a Year

(Special to THE FILM DAILY)

Jacksonville—Possibility of far-reaching consequences looking toward a revolution in the booking of pictures if the Federal Trade Commission hands down an order requiring Famous Players-Lasky to desist from the practice of "block" bookings loomed yesterday as the Jacksonville hearing of the corporation's defense against charges of unfair business methods and attempts at monopolization came to an end.

According to counsel for the defendants, a decision of the Commission holding that "block" bookings must cease and a sustaining of that decision by the Federal Courts will immediately be followed by action on the part of Famous Players seeking to force the Federal Trade Commission to issue similar orders to every other production and distribution company in the business.

This attitude of Famous is in line with the defense testimony introduced during the hearings here designed to sustain the contention that "block" bookings do not constitute an unfair business method or an attempt to monopolize the exhibition field, but is a common trade practice indulged in by all companies of importance.



"In 'The Courtship of Myles Standish' Charles Ray has made a splendid picture. What an actor that man is!" says Harriette Underhill in the Tribune. Distributed by Associated Exhibitors.—Advt.

It was admitted that universal application of an order, the effect of which would be to abolish "block" booking, would revolutionize the exhibition features of the industry by doing away with ability of the companies to sell a sufficient number of films at one time to warrant the expenses incident to the sale. Such a condition, it was stated, would practically place the producers at the mercy of the individual exhibitor who could arbitrarily purchase one or two pictures at a comparatively low cost, according to present prices, and refuse the remainder of the films produced during a given space of time.

Such a condition, it was stated, would result probably in increased costs of admission to the public as the producer would be compelled to increase the cost for a given film to the exhibitor in order to make single bookings pay, or exhibit such films in theaters controlled by themselves. In either case, the ultimate result, it is claimed, would be to increase the cost to the public.

(Continued on Page 2)

"The Hunchback" Closes Jan. 19  
"The Hunchback" closes its long run at the Astor on Jan. 19.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod. . . . .	112¼	110¼	110¼	2,000
F. P.-L. . . . .	70¾	69¾	70	3,000
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	12	11½	11½	200
Loew's . . . . .	17¾	17¾	17¾	1,400

### Capitol, Buffalo Robbed (Special to THE FILM DAILY)

Buffalo—The Capitol on S. Park Ave., was robbed of \$600 Saturday.



Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**

220 West 42nd St.  
New York, Chick, 2355  
Cables—Geokann, N. Y.

**"Let Not Alan Put Asunder"**

### EXPLOITATION !!

Here's a Marvel with Everything  
**THE FIRE PATROL**  
Let it clean up for you  
Ask I. E. Chadwick—He Knows

## Hint At Changes

(Continued from Page 1)

While such a condition generally is not sought, it was stated, there is a determined intention on the part of Famous Players that flesh shall not be made of it and fowl of another and if it is required to desist from "block" bookings it will endeavor to see that the rule is made to apply to all of its competitors.

Bruce Bromley, of counsel of the defense, epitomized the situation as viewed by his concern by stating as an illustration that often a salesman has to travel several hundred miles, with incidental expenses to sell the films to a theater.

"In small towns where the price per night on a single film would be so small as to be ridiculous," he said, "the company could not get its expenses out of such a sale. Recently, a salesman had to travel several hundred miles in Florida to see a prospect. The trip cost him over a hundred dollars in expense money. The sale of one of the films for a single showing, which is all the average small town can stand, would have amounted to approximately \$7.50. In order to make anything out of it the company had to either sell him a number of films or charge him a price for the one picture that would have been prohibitive to him. What would be the results of such a condition?"

"He would be unable to purchase first class films because the company could not stand the expense of giving them to him at a reasonable price. Therefore he would have to use the cheapest kinds of films for his theater and the public of his town would suffer. By his taking a "block," say of 13 or more pictures, one item of expense covers the whole thing. He is enabled to buy good pictures at a reasonable price and the people of his town get a high grade of pictures at a reasonable admission. That is the way the matter works out and all other companies are pursuing the same practice; which is the only way for the small town man to get high grade pictures for his patrons."

In its original complaint, the Government charged that the defendants' "block" booking of pictures tended to monopolize exhibition by requiring the exhibitor to buy so many pictures from the defendant as to practically consume all of his time, thereby prohibiting him from purchasing from competitors of the defendant company.

Final decision in the case is not expected for about a year. There are a number of cities yet in which hearings are to be held, after which the testimony taken in all of them must be transcribed and considered by the Federal Trade Commission. If its decision is adverse to the defendant, an appeal will be taken to the United States Circuit Court of Appeals and perhaps from there to the United States Supreme Court if the Court of Appeals sustains the Commission. If the Commission sustains the defendants' contention, that will end the matter. Otherwise it will probably be several years before the case is finally adjudicated.

Commissioner Alvord and Government and defense counsel left Tuesday for New Orleans where additional hearings will be opened next Monday. Alvord before leaving denied the defense the privilege of introducing motion picture patrons from various towns in Florida for the purpose of showing that theater and picture conditions in such towns had improved since entrance there by the defendants. An appeal will be made to the Federal Trade Commission to allow this character of testimony, the defense announced, to rebut charges by the Government that the defendants entered these fields for the purpose of coercing theater owners into purchasing its pictures. The defense contends that it built or leased theaters in towns where conditions were bad in respect to the theaters themselves, or the management of the theaters or where an inferior class of films was being exhibited, and not for the purpose of threatening or coercing managers into purchasing films from Famous Players.

### Compromise Youngstown Fight (Special to THE FILM DAILY)

Youngstown, O.—The fight against Sunday entertainment has ended in a settlement among vaudeville men, picture men, church men and the mayor, whereby pictures will be permitted on Sunday after one o'clock. Vaudeville on Sunday is taboo. This affects the Hippodrome, operated by C. W. Miller, and the Park, under management of Max and Joe Schagrinn.

### Sunday Fight in Canton, O. (Special to THE FILM DAILY)

Canton, O.—Mayor C. C. Curtis has lined up with the ministers against the Sunday films. This means that there's going to be a hot fight to keep the houses open.

### Limits Use of Goldwyn's Name

The decision restraining Samuel Goldwyn from using his own name in advertising any films unless advertisements are followed by the words "Not connected with the Goldwyn Pictures Corporation," has been affirmed by the Circuit Court of Appeals.

### Mountain Back From Europe

D. J. Mountan, president of Richmond Pictures, in which J. V. Ritchey is interested, has returned from Europe where he appointed representatives. He has opened offices at 723 7th Ave.

### Selznick Puts On 16 Salesmen

David R. Blyth, director of Sales for Selznick has added 16 salesmen to his force. Increased activity for the new year, is given as the reason.

### MacFarland Goes to Coast

James Hood MacFarland left for the Coast Tuesday to become associated with the Theda Bara Prod. He will assume duties in the production end.

### David Blyth's Mother Dead

David R. Blyth, of Selznick has gone to Galt, Ont., because of the death of his mother.

## HAL ROACH'S SPAT FAMILY COMEDIES

"Laughing Purposes Only"

1 reel

Pathécomedy

That long felt need Half A Dollar Bill will soon be circulated

Good News  
for Everybody!



Thomas Meighan  
in "PIED PIPER MALONE"

DIRECTED BY  
ALFRED E. GREEN  
ADAPTED BY  
TOM GERAGHTY



BY BOOTH TARKINGTON  
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

Will be released February 4, 1924

A Paramount Picture



Announcing  
a new series of  
**JIMMY AUBREY COMEDIES**

**L A U**

**STANDARD CINEMA CORPORATION**

*Distributing  
through  
all*

**SELZNICK EXCHANGES**



Riotous, mirth-provoking comedies  
in two reel lengths, starring one of  
America's foremost comedians.  
Bill them heavily. They are real  
audience attractors.

# GHS

Now Available

*The* LOBBYGOW

*The* HAYSEED

*The* BUTTINSKY

## "U" Calls Confab

(Continued from Page 1)

W. Alexander and H. P. Wollberg, Chicago; J. Holden, Cincinnati; H. S. Brown and H. M. Herbel, of Cleveland; E. Gerbase and Fred Gage, Denver; Herman Stern and I. Von Ronkel, Des Moines; Joe Friedman, Detroit; Lew Thompson, Indianapolis; Morris Joseph, Kansas City; C. Theurkauf, Los Angeles; Geo. Levine, Milwaukee; M. A. Chase, Minneapolis; S. S. Liggett and H. E. Elder, New Haven; W. P. Moran, Oklahoma City; H. F. Lefholtz, Omaha; E. L. Rife, of Pittsburgh; L. Hess, of Portland, Ore.; B. Rosenthal and Gerald Akers, St. Louis; Milton Cohen, Salt Lake City; C. A. Nathan and Edw. Armstrong, San Francisco; L. J. Schlaifer and Melvin Weinstock, Seattle; Samuel Henley, Spokane; C. Hague, Toronto; F. C. Hopkins, Albany; R. B. Williams, Atlanta; N. E. Depinet and R. McIlheran, Dallas; G. L. Woods, El Paso; J. R. Barton, Jacksonville; Fla.; W. E. Sipe, Memphis; W. Richardson, New Orleans; Jules Levy, Philadelphia; J. C. Osserman, Washington, and W. C. Herrmann, New York.

### Finish "Welcome Stranger"

(Special to THE FILM DAILY)

Los Angeles—Work on "Welcome Stranger" has been completed by James Young who also prepared the script in conjunction with Willard Mack. The cast includes Florence Vidor, Virginia Brown Faire, Noah Beery, Dore Davidson, Otis Harlan, Robert Edeson, Lloyd Hughes, William Mong and Fred Butler.

### Poor Business Closes Two

(Special to THE FILM DAILY)

Akron, O.—Giving poor business as the reason, the Miles, a suburban house and the Sun in Springfield have closed.

### E. M. Loew Expanding

(Special to THE FILM DAILY)

New Bedford, Mass.—E. M. Loew, owner of theaters in Lynn, Haverhill and New England points has taken over the Strand in the North End.

### Genesee Enterprises Move

(Special to THE FILM DAILY)

Buffalo—The offices of the Genesee Theatrical Enterprises have been moved from 72 Main St. to the New Family Theater Bldg. in Jackson St.

### Horne Engaged by Carlos

(Special to THE FILM DAILY)

Los Angeles—James Horne has been borrowed from F. B. O. to direct a picture for Abe Carlos.

### Gadsten, Tenn. House Burns

(Special to THE FILM DAILY)

Gadsten, Tenn.—The Gadsten was destroyed by fire a few nights ago.

**"Let Not Man Put Asunder"**

**WHY WORRY**  
when you have  
**THE FIRE PATROL**

To Break Your Box Office Records?  
Ask I. E. Chadwick—He Knows

## Four 1st Nat'l Stars

To Be Boosted This Year—La Marr, Griffith, Colleen Moore and Ben Alexander

(Special to THE FILM DAILY)

Chicago—Richard A. Rowland, who stopped off here to pick up Sam Katz before traveling to the Coast, said prior to his departure:

"First National, is going to promote four new stars this year, in addition to those who have already proven themselves to be the biggest box office assets in the business, such as Norma Talmadge, Constance Talmadge and Richard Barthelmess. We look for great things from Barbara La Marr, Corinne Griffith, Colleen Moore, and Ben Alexander."

He stated that while on the Coast he expects to take action in regard to dividing First National production between the West and East. He would say nothing definite about the time such a move might be expected, or what studio arrangements First National contemplates making in the East; but it is known that Rowland advocates a decentralization of production as one of the ways in which excessive negative cost may be lowered. He maintains that a more equal division of production would make more actors available thereby placing salaries on an equitable basis.

Two pictures that Rowland thinks will be outstanding features of the 1924 program are "The Sea Hawk," which Frank Lloyd is now making, and "The Bird of Paradise for which Richard Walton Tully will take a company to Hawaii.

### E. K. Lists Extra Dividend

An extra dividend of 75 cents a share, in addition to the regular quarterly dividend of \$1.25 a share, is declared on the common stock by the directors of Eastman Kodak. Three months ago \$1.25 a share extra on the common was declared. The dividends are payable April 1 to stockholders of record Feb. 29.

### Four Cosmopolitans On B'way

Cosmopolitan will have four pictures on Broadway, beginning Monday. "The Great White Way," starts its third week at the Cosmopolitan theater; "Through the Dark," goes into its second week at the Cameo; "Under the Red Robe," opens at the Capitol and "Little Old New York," opens at Loew's State.

### Lease Marquette to B. and K.

(Special to THE FILM DAILY)

Chicago—The two story theater, office and store building is almost completed at 63rd St. and Kedzie Ave. Fitzpatrick & McElroy are erecting the building, but the house, to be known as the Marquette theater, has been leased to Balaban & Katz for ten years.

### New Border Amus. Co. Offices

(Special to THE FILM DAILY)

Buffalo—L. E. Barger, general manager, has opened new offices for the Border Amusement Co. at Main and Goundry Sts. in North Tonawanda.

"Let Not Man Put Asunder," will be the feature at the Rialto next week.

## In The Courts

Supreme Court Justice Mullan has vacated the service of papers in a suit of David P. Howells, Inc., against France & Goulette Inc., of Manila, Philippine Islands, for a breach of a contract to buy films. The papers were served on James D. Barton on the ground that he is the agent of the defendants in New York and that no officer of the defendant could be found here. The court held that there were not sufficient facts shown in the inability to find an officer of the defendant here, and also that it is doubtful whether Barton was agent of the defendant.

The Howells company furnished affidavits that Barton bought films here for France & Goulette, and that he complained that after he had bought a film to be shown exclusively by the defendant in the Philippines that the film was shown by the U. S. Navy at Cavite. He wrote later cancelling the contract for films on the ground that they were released directly by Associated First National to the U. S. Navy and shown in the Philippines in competition with those sold to France and Goulette.

### World Film Rights to

"BLOSSOM TIME"

Original Story of

"Dreimaderl Haus"

Apply to MARY FORREST

1452 Broadway, Tel. 1944 Bryant

### Attempt To Rob The Forest

(Special to THE FILM DAILY)

Cincinnati—Safe crackers recently attempted to blow open the safe of the Forest but without success.

## Lee-Bradford Corporation

Presents

## AUSTRALIA'S WILD NORTHWEST

Pre-released at the Rivoli


A 1924 Release

**DURATIZE**  
YOUR FILM

**-DURA-**  
FILM PROTECTOR CO.  
INC.

220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE CHICKERING 2937  
ALLAN A. LOWNES PRES.



# The Law Forbids

**Incorporations**

Dover, Del.—United Theater Corp. capital \$1,250,000. Incorporators, E. E. McGonigle, Pittsburgh; W. F. Michael, Homestead, Pa.; and M. E. Nee, Bellevue, Pa. (U. S. Corporation Co.).

Albany—Mantobar Operating Corp., Brooklyn. Capital \$110,000. Incorporators, B. Cuyler, E. F. Cob and F. Raines. Attorneys, Hovell, McChesney & Clarkson, New York.

Albany—Rija Operating Corp., New York. Capital \$1,000. Incorporators, E. F. Cob, B. Cuyler and C. Rohman. Attorneys, Hovell, McChesney & Clarkson, New York.

Albany—Capital Outdoor & Indoor Shows, New York. Capital \$5,000. Incorporators, M. and P. Isser and J. C. Trebish. Attorneys, Breitbart & Breitbart, New York.

Albany—H. & S. Seating Co., New York. Capital \$10,000. Incorporators, A. O. H. Ernst, H. E. Herman and H. Lehigh. Attorneys, Herman & Ernst, New York.

Albany—LaSalle Amusement Corp., Niagara Falls. Capital \$30,000. Incorporators, H. Parkes and J. Paonesse. Attorney, T. B. Lee, New York.

**Sign Edith Allen**

Edith Allen, whom Rex Ingram discovered and assigned the second female role in "Scaramouche," has been put under contract by Whitman Bennett and H. Clay Miner. The latter was associated with Bennett in making "Secrets of Paris," and "The Hoosier Schoolmaster." Miss Allen's screen name will be Hedda Lind.

**Fire Code Vetoed**

Because of the omission of two sub-divisions of the present building code in the new ordinance, Acting Mayor Murray Hulbert has returned to the Board of Alderman with his disapproval an amendment to the code regarding fire extinguishing appliances for theaters and other places of amusement.

**"Red Robe" at Capitol**

"Under The Red Robe" opens at the Capitol Sunday.

**"Let Not Man Put Asunder"**

**COAT AND SUITS**

Are common—but a Great Picture like **THE FIRE PATROL** Is Produced Once a Season Ask I. E. Chadwick—He Knows

**Footage**

Rochester, N. Y.

Danny, Film Daily, New York.

Dear Danny:—

The best news for the New Year is contained in your story in THE FILM DAILY, with reference to footage on features for the coming season. It looks as though at last some of our efforts in this direction are going to bear fruit. You and Bill Johnson deserve the thanks of the exhibitor industry for your persistent and consistent efforts along this line.

Sincerely,  
**WILLIAM FAIT,**  
Eastman Theater.

**Tangle Over Fight Films**  
(Special to THE FILM DAILY)

Cleveland—Edward Sullivan of Cleveland owns state rights to the Dempsey-Firpo fight films. The pictures have been in Columbus for two weeks waiting for the Ohio Censor Board to pass or reject them. Vernon Riegel, head of the board, is quoted as saying that the board cannot reject them because there is no ground for rejection. The Ohio laws say it is unlawful to bring fight pictures into the state. Sullivan says he did not bring the pictures into the state. He only wants to exhibit them.

**Mae Murray's Last**

(Special to THE FILM DAILY)

Los Angeles—The story which Vicente Blasco Ibanez is writing for Mae Murray will follow "Mademoiselle Midnight," upon which Miss Murray is now working. This will incidentally be her last picture under her present contract.

**Brookins Buys Back Hillsdale**  
(Special to THE FILM DAILY)

Hillsdale, Mich.—George Brookins has bought back the Dawn from the Majestic-Colonial Amusement Co. About \$35,000 is involved in the deal.

**Cuts and Flashes**

Jean Havez, scenario writer, has written a humorous novel, based on his experiences in Europe last Spring. "Yes, My Dear," is the title of the book which will be published by the American Play Co.

"Her Man" is the title chosen by Metro for the version of "Cape Cod Folks," which Reginald Barker is now completing.

The second Fred Church western to be distributed through Great Western Prod. is "The Trail of the North."

Kleever Pictures, of New York, has received dissolution papers from the Secretary of State in Albany.

Film-Crest Photo Plays, Inc., have been dissolved by the Secretary of State in Albany.

The Michigan Film Review, of Detroit is celebrating its eighth anniversary.

**Salesmen's Meeting Postponed**  
(Special to THE FILM DAILY)

Philadelphia—The meeting of salesmen scheduled originally for the Hotel Vendig, will be held Jan. 12. An informal luncheon will be given after which C. H. Goodwin, chairman of the board of managers of the M. P. T. O., will give a talk on sales ethics.

**Schencks Coming East**  
(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenck and Norma Talmadge leave for the East on Saturday. They will spend three weeks in New York, three weeks in Palm Beach and then return here.

**JAZZ COMEDIES**

12 one reel comedies per year  
New Product (Not Re-issues)  
Open for State Right Market  
Wire-Write-Phone

**OBROCK & SPIEGEL**  
Phone-Bryant 10359

729 7th Ave., N. Y. C.

**"Covered Wagon" in Canada**  
(Special to THE FILM DAILY)

Winnipeg—The first presentation of "The Covered Wagon," in Western Canada is under way at the Walker this week. It is being presented twice daily as a road show at prices ranging up to \$1.65.



**ANOTHER MAN STOLE YOUR WIFE**



**THEY TOOK EVERYTHING YOU POSSESSED**



**THEY SENT YOU TO PRISON UNJUSTLY**

**SYDNEY CHAPLIN**

Appearing in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's  
**"The Rendevous"**  
**"Her Temporary Husband"**  
**"The Galloping Fish"**

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."

**GEORGE JEAN NATHAN**  
in THE SMART SET





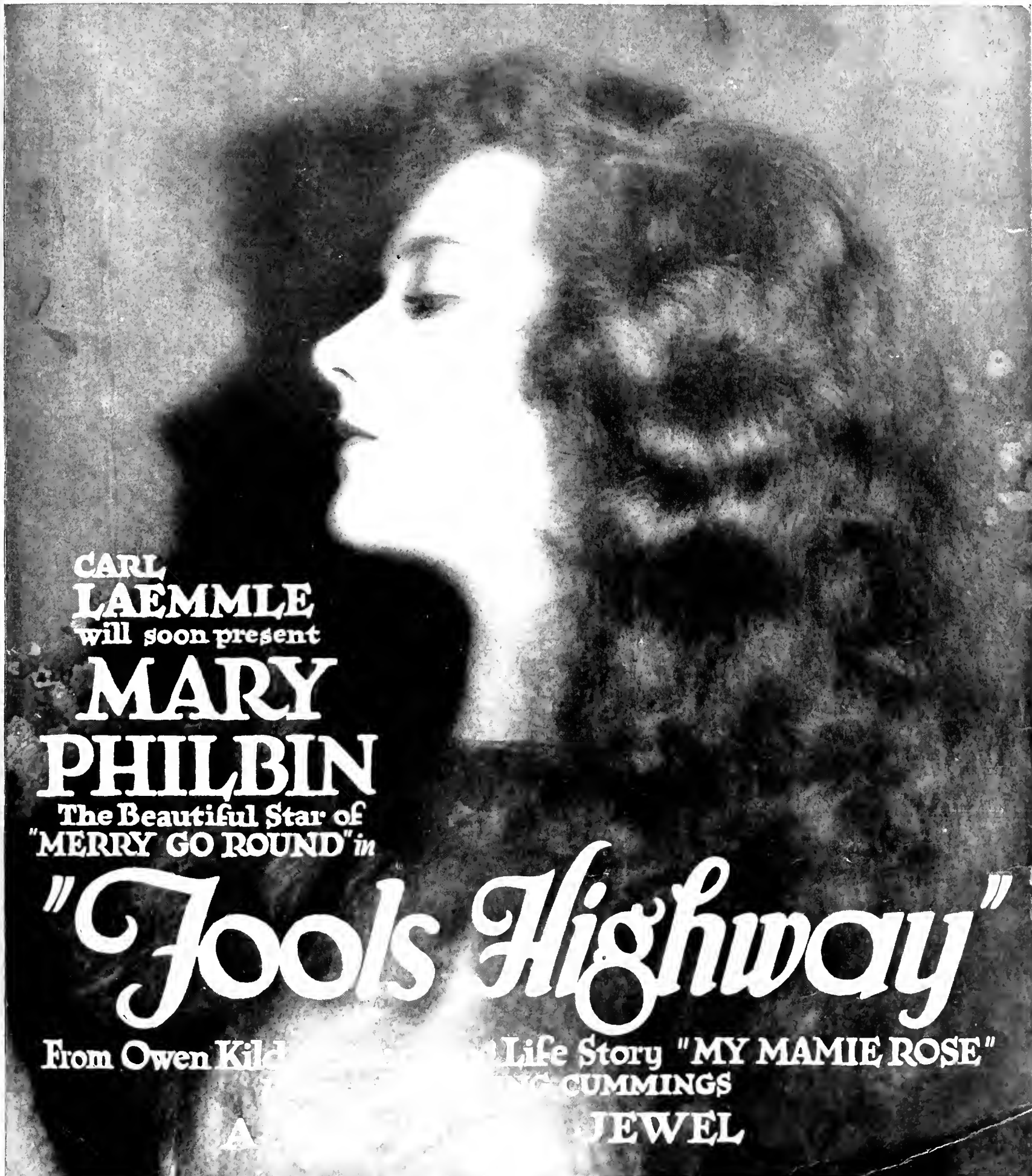


**THE** *The* **BRADSTREET**  
*of* **FILMDOM** **The** **RECOGNIZED**  
**Authority** **DAILY**

Vol. XXVII No. 10

Sunday, January 13, 1924

Price 25 Cents



**CARL**  
**LAEMMLE**  
will soon present  
**MARY**  
**PHILBIN**  
The Beautiful Star of  
"MERRY GO ROUND" in

# "Fools Highway"

From Owen Kilday's Life Story "MY MAMIE ROSE"  
STORY BY **FRANK CUMMINGS**  
A **JEWEL**

*A word about*  
**COLLEEN MOORE**

Our hunch  
was good

*When we placed Colleen Moore  
under contract to appear in-  
First National Pictures  
we had a hunch we were do-  
ing a stroke of good business  
and our hunch was right!*

**"FLAMING YOUTH"** proved it!  
*Her next picture for First  
National will be "PAINTED PEOPLE"  
to be followed by "THE PERFECT  
FLAPPER"*

*Watch for Colleen Moore*  
**FIRST NATIONAL PICTURES**



# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVII No. 10

Sunday, January 13, 1924

Price 25 Cents

## Sales Angles Sought

Wants Selling Executives To Aid In Production—New Zoning System Planned

(Special to THE FILM DAILY)  
Chicago—Forty-five representatives of the Universal sales force were present at the Congress Hotel on Friday when the company's national sales convention opened for a three day session.

Al Lichtman outlined an entire new sales policy which he has drawn up, the highlight of which provides that sales executives shall have a say in the production policy of the company. A new zoning system has been perfected to go into effect in April. Under it, Lichtman hopes to double annual sales.

## Michaelove Joins Universal

(Special to THE FILM DAILY)  
Chicago—Dan Michaelove, for the first time an important official in Northern Enterprises, Inc., has resigned to join Universal. He is now attending the company's national sales convention. A division of the Southern territory with Ned Pinnet and Michaelove in charge is expected.

Harry Goldberg, who has been assisting Harold B. Franklin in the control of the theater department at New York, will take over Michaelove's duties but will continue his headquarters in New York.

## Features Reviewed

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Don Allen, Evening World: "Movie audiences always are delighted with Charles Ray and 'The Courtship of Myles Standish' is no exception." An Associated Exhibitors release.—Advt.

## "Inferno"

"Bill" Fox all set to make Dante's "Inferno." On a walloping scale. Using a modern story to start with. And then bring in a big spectacle showing the tremendous story, probably similar to the manner in which DeMille handled the Biblical episode of "The Ten Commandments."

Unless something goes wrong with the plans this will be one of the big specials for next season. Fox has had this in mind for some years. It is one of his pet projects. And it should be big.

### MAKING IT HARD

Independent distributors often wonder why foreign buyers—especially those in England—turn a cold shoulder to new propositions. All they have to do is to regard the schedules of the American Releasing bankruptcy. And note that Wardour of London was hit for \$57,000; a Danish concern for \$5,000; a Swedish organization for another \$5,000 and an Australian organization for nearly \$10,000.

These figures tell all there is to tell.

### "THE PROBLEMS OF 1924"—A WARNING

Editorial in "Kine"—evidently written by Tilley—says, in part:

"For the producing industry in this country, block-booking holds a danger, which later will transfer itself to the exhibitor in a larger form, which has not yet been put forward, and which may at the moment be regarded as wild fantasy.

(Continued on Page 4)

## Controversy Ends

Goldwyn and T. O. C. C. Settle Long Squabble—Two Hundred Theaters Involved

Official announcement was made late Friday of the settlement of the long quarrel between Goldwyn-Cosmopolitan and the T. O. C. C. over contracts on "Enemies of Women" and "Little Old New York."

The Chamber has rescinded the resolution which prevented its members from dealing with Goldwyn on those two Cosmopolitan productions while the distributing company, despite the fact that it has not agreed to recognize the old Famous Players contracts, will give T. O. C. C. members holding them a priority in their dealings.

(Continued on Page 12)

### M. P. Carnival Feb. 13

Prominent society leaders, including Anne Morgan and Mrs. E. M. House are on a reception committee which will sponsor a M. P. Carnival at the Plaza Feb. 13. Six organizations including the Film Mutual Benefit Bureau, the Dugout, Nat'l Hospital for Speech Defects, Free Home for Girls, Travelers' Aid Society, and the Orthopedic Ward of the Post Graduate Hospital will share in the proceeds. Important producing companies will co-operate. Col. Jason Joy of the Hays office is on the committee.

## Mason The Scout

To Represent Hodkinson on Coast—Will Help Inject Sales Angle In Production

Lesley Mason leaves for Los Angeles on Tuesday to become West Coast representative of the Hodkinson Corporation. His duties there will be more particularly concerned with the injection of a sales angle into productions made for the Hodkinson organization.

It is anticipated by Hodkinson officials that Mason's wide experience will give their producers a helpful vision of the public and exhibitor taste through his knowledge of sales values in pictures.

### Picture Types

Lack of space prevents publication today of the second section of THE FILM DAILY questionnaire which deals with the type of pictures that the public most prefers. Interesting data, with titles of pictures, will appear in Monday's issue.





Vol. XXVII No. 10 Sunday, Jan. 13, 1924 Price 25 Cents

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London Representative—Ernest W. Fredman The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Sameth Handling Scenics**

Joe Sameth is now handling the distribution of the Burlingham scenics on the state right market.

Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**

220 West 42nd St. New York, Chick. 2355 Cables—Geokaum, N. Y.

**"Let Not Man Put Asunder"**

**COSTUMES FOR HIRE**  
New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
143 W 40th St. N. Y. C.

FIRST WITH THE BEST  
**KINOGRAMS**

THE VISUAL  
**NEWS**  
of ALL THE WORLD

**PAY THE FIDDLER**

Yes, and you'll pay yourself with

**THE FIRE PATROL**

For it will pay you 100 per cent interest

Ask I. E. Chadwick—He Knows

**Jazz The Rage**

In Australia—Swanson and Murray The Leaders There, Film Man Writes

Thomas M. Meehan, of Union Theaters, Ltd., with headquarters in Australia, in a letter to Millard Johnson, of Australasian Films, Ltd., declares that pictures of the jazz type are the most popular there. He says:

"Gloria Swanson and Mae Murray have proved the greatest profit-makers this year. In 'Her Gilded Cage' and 'The Impossible Mrs. Bellew' and 'Prodigal Daughters', Gloria drew top figures. In 'Broadway Rose' and 'Fascination', Mae scored heavily. You will see that photoplays of the jazz type are highly favored.

"Theodora,' boosted by big advertising, pulled well for one week, then flopped. 'When Knighthood was in Flower' failed badly. 'Robin Hood' pulled well at first, then slackened. Chaplin in 'Pay Day' and 'The Pilgrim,' maintained his reputation as a sure-fire draw card.

"Valentino in 'The Young Rajah' and 'One Night' drew top figures.

"Norma Talmadge in 'Smilin' Through' had the tamest reception ever recorded to a Norma Talmadge picture in Sydney.

"Valentino, Chaplin, Swanson and Murray are the only ones who can be positively certain to draw top attendances in Sydney today. Photoplays with comparatively little known stars like Claire Windsor draw poor business here.

"Stories of the frozen north get the icy hand. Western stories of the Jack Hoxie type don't go over at all. Sea stories like 'The Isle of Lost Ships' draw big attendance. Jazz stories of the Mae Murray type draw best of all."

**Tippett Handling Gevaert Stock**

John D. Tippett of London has taken over the distribution of Gevaert raw stock for this country and has formed a company bearing his name for that purpose. Offices have been opened on the 17th floor of the State Bldg., in charge of A. G. Steen, who was formerly with Bay State Film.

**German Papers Form Film Dep't**

Julius Cohen, formerly of the dramatic department of the American and Evening Journal, will organize a motion picture department for the two German newspapers in New York, the Staats-Zeitung and the Herold. His first article appears on Monday. The papers have a reading public of about 750,000.

**Roth Joins Preferred**

Max Roth, who has been handling the foreign business for Principal Pictures has joined Preferred where he will handle special sales work on "Maytime" and "The Virginian."

**Fox (Australia) Office In Fire**

The Associated Press on Friday reported from Sydney, Australia, that the Fox offices there suffered a £50,000 loss by fire. About 1,000,000 feet of film were lost.

**Equity Film Contract**

Frank Gillmore Leaves for Coast to Confer with Hays on Standard Form of Agreement

Frank Gillmore, executive secretary of the Actor's Equity, has left for the coast to confer with Will H. Hays on Thursday, relative to a standard form of contract between producers and members of the Equity.

Those connected with the Equity declare that although it has not as yet been feasible to introduce the Equity shop in the film industry, the matter of a standard contract has been agitated for many months, since the vast majority of picture players are Equity members.

The proposed contract would standardize wages and overtime for all extra actors. Provisions are also included protecting actors from needless danger and cruelty in the filming of spectacles. Hays is said to be favorable to reapproachment with the Equity, and it was stated at the latter's headquarters that Mr. Gillmore's trip was taken with a view to final settlement and signatures.

At the Hays office, it was stated on Friday that discussion of a standard contract was not on the General's program when he left for Hollywood. The opinion was advanced, however, that officials of the coast Equity branch had spoken to Hays about the matter and that the reported conference between him and Gillmore was then arranged by telegraph.

**Pathé New**

No. 3

THE RESCUE OF THE U. S. LOUISIANA—Exclusive scenes of the cue of the disabled warship which broke loose from her tow in a storm.

SMEDLEY CLEANS UP—Brig. Smedley Butler, borrowed from the Marine Corps to head Philadelphia's Police force, starts the city with his swift and determined moves.

AMERICA'S SKI STARS TRY-OUT IN OLYMPIC GAMES—Minneapolis section's best ski-jumpers compete for Olympic team.

SEINE OVERFLOWS—Disastrous causes immense damage in Paris.

Other interesting news as usual.

today

**HAL ROACH'S WILL ROGERS**

**COMEDIES**

"Wit With A Wallop"

2 reels

Pathécomedy

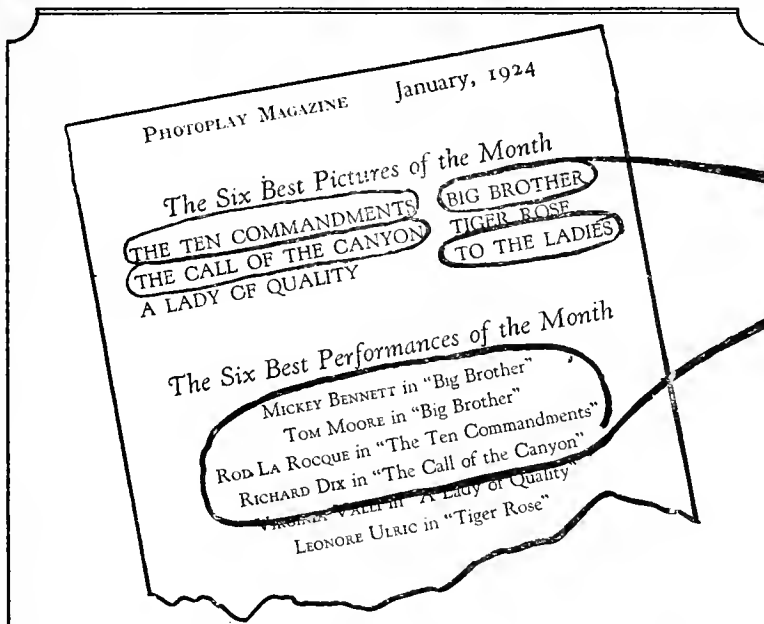
If you don't grab this one  
you're cheating your public!



**The Law Forbids**

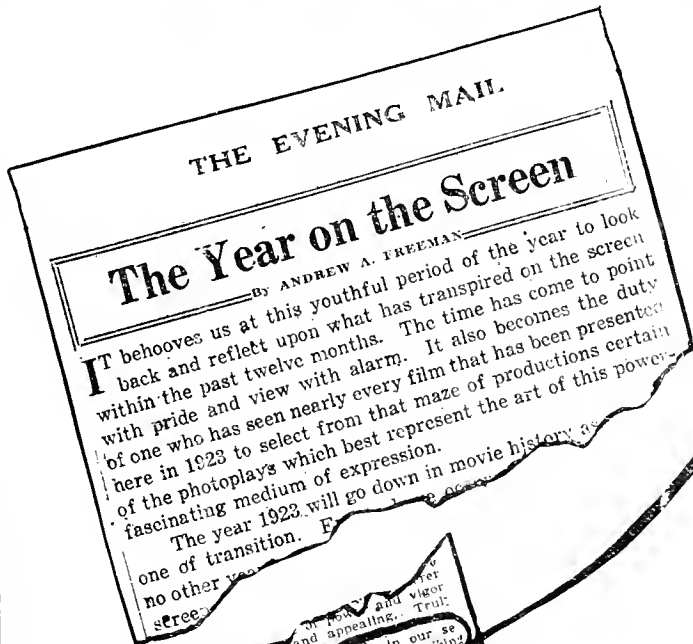


# month after month —



*Paramount*

# year after year —



*Paramount*  
( Really 6, "Peter the Great" on the MAIL'S list, is also a Paramount Picture )

# Paramount leads the World

PRODUCED BY FAMOUS PLAYERS - LASKY CORP.

# "Inferno"

(Continued from Page 1)

"But it is real, and it is this:

"Having succeeded in crushing all competition by selling so cheaply that no British producer, with his limited resources and equally limited market, can continue the struggle; having bolstered up their presently weak finances and re-established their credit resources by the bulk of their block-bookings, the half-dozen big American companies will have the exhibitor at their mercy.

"By that time they will have acquired key theaters in all the big cities; they will exploit their pictures, and they will sell them to the exhibitor at prices which will force him to mortgage his theater in order to pay them.

"And—again—the only solution is not to book in blocks."

## REVIVING AN ANCIENT SPORT



Arthur S. Kane and Douglas MacLean indulging in Hotel Astor table cloth figuring on the plains of Hollywood.

## HIGH PRICED ENTERTAINERS

If you went out to book the biggest act in the business. And you found it consisted of Arthur Brisbane, of the Hearst papers, and Charles M. Schwab of Steel fame; you would shudder at the possible cost. But those gentlemen entertained prominent film folk muchly. At the Zukor lunch given to raise \$10,000 for the Harding Memorial. Both were in excellent form. Their humor—chiefly personal—proved delightful. So much so that "Roxy" tried to capture Schwab. To talk over the radio. But Marcus Loew blocked him. Said Schwab was a stockholder in his company. And if he did any radio'ing it would be through the Loew station. And not through the Capitol.

## WHAT'S IN A NAME?

Writes "Doc" Holah from the Mid-West—apropos of the few lines suggesting that we all stop calling this a "game." Says "Doc":

"Have made one resolution for this year and that is to eliminate the word 'game' from motion picture business. I know this will please you much. However in passing, you cannot help but agree that most everyone has called it a 'game' in the past due to many reasons: 'Full Houses,'—'Four Horsemen that were supposed to be 'four of a kind'—exhibitors 'raising' the ante on admission prices—'Straight' from the shoulder talks by Laemmle—Well known Berry, Managing Director of the Circle, Indianapolis, better known as 'Ace.'

"I'll get the 'deuce' for this last remark from Harry T'Arzan Riechenbach—and last but not least, the well known 'jack' pots of the bankers on loans called on producers.

"Then we all know a few have played at 'put and take'—'put' in the picture on percentage and 'take' out the rugs and chairs after the engagement is over."

## TOMMY RUNS A COLUMN

No press agent stunt in this. Jay Kaufman—who runs "Round the Town" in the Telegram. Called on Tommy Meighan

to run it for a day. And Tommy did. Wrote about Barney Ruch. George Ade. And other celebrities. And did it might well. Any time Tommy wants to run this column he can.

Incidentally Kaufman described him as "the most popular film star in America." Ahem; well, we might even go that far. If Tommy will write this column.

## AUSTRALIA'S FAVORITES

Who do you think are the best drawing cards in far off Australia? Letter just received from a well posted film man says Valentino, Chaplin, Swanson and Mae Murray. In the order named. Also says that they seem crazy over "jazz" pictures Australia.

Nothing new in that. They are just as crazy here. If you don't believe it ask "Dick" Rowland.

## PASSING THEM BY

Incidentally—talking of "jazz" pictures—did you know that Famous Players turned down "Flaming Youth" and Black Oxen? Yep. Afraid of them. Who knows why may earn a big red apple. Nice and fat.

By the way that "Black Oxen" looks like a wallop at the box office. They are holding it over for another week at the Strand. No wonder. The way those women—eight to 80—piled in. You get an idea of the picture—they all read the book—was a delight to the eye. If this isn't a clean-up all the dope runs wrong.

## LIBEL

Secretary of State Hughes is quoted. By Claire Price in the Times Sunday Magazine section: "I wish indeed that the most important educational instrument, the moving picture, was not so frequently used in foreign countries to give forth impressions of American life. It is most discouraging to reflect upon the extent to which the best efforts of educators and the men of public affairs are thwarted by the subtle influence of a pernicious distortion among other peoples with respect to the way in which our people live and the prevalence here of vice and crime."

Then the writer proceeds, under the caption: "Do Our Movies Libel Us Abroad?" to say some things. To prove, perhaps, that they do. Tells of the weird plots of pictures to be released shortly in England. And presents an excerpt of what Hays said in London: "Steps have been taken to insure that every film leaving America shall faithfully portray American life and aspirations."

But oh; those plots; those stories!

DANN



## MARTHA PETELLE

The Pictureplay  
Mother

Current Release—

J. Stuart Blackton's  
"Let Not Man Put Asunder"

Now at the Rialto

**"The Great White Way"**

Goldwyn-Cosmopolitan

a Whole....BIG SPECTACULAR PICTURE DESTINED TO PLEASE THE CROWD THAT LIKES VARIETY... WILL PROBABLY MAKE GOOD IF YOU DON'T MIND ADVERTISING ANGLE.

st....Hearst just called for a copy of his payroll and put everyone to work, from Arthur Brisbane down to the office boy and then coaxed a few celebrities to lend their names to good advertising by "doing a turn." They include Tex Rickard, Irvin S. Cobb, H. C. Witwer, Ned Wayburn and many notable Hearst publication artists and writers. Anita Stewart's work is pleasing. Oscar Shaw foregoes personal appeal to be a convincing pug, and T. Roy Barnes gets over his comedy business satisfactorily.

**Type of Story....**Once they get through exploiting Mr. Hearst's employees and showing the workings of his newspaper office and presses "The Great White Way" gets started. It's a late start for the story, especially since there is so much of itself, minus the publicity trimmings that are padded in. The plot, credit for which is simply given H. C. Witwer, is the average "movie" meller with just about one new angle to give it some substance—that of a press agent who plans to boost two people, one a dancer and the other a fighter, by a tie-up arrangement which provides his paper with a nice sensational yarn and at the same time, gains the desired publicity for his clients. The idea, from here on, permits of the usual display and spectacle. It rings in the Follies, cabaret scenes, a prize fight, the races, a fire and about everything that the exhibitor recognizes as sure-fire audience getters. The fire and the fight offer good thrills and they've apparently spent considerable upon the production even though many of the mob scenes are news reel excerpts.

**Box Office Angle....**Whether or not you can use the names of the Hearst writers and artists to advantage is a question, but you will undoubtedly interest them with the combined names of notables and players who appear. The picture, minus its advertising angle, should have a good play.

**Exploitation....**Names galore for you to use and a title that will entice them. There's a certain lure about titles that suggest a theatrical atmosphere. They'll fall for it one and for the benefit of the men folks, be sure to talk about the prize fight. Use a trailer to give a hint of the variety the offering contains—bits of the fight, fire and stage sequences. If they're interested in statistics, Cosmopolitan will furnish figures.

**Direction....**E. Mason Hopper; quite right.  
**Director....**H. C. Witwer  
**Scenario....**Luther Reed  
**Cameraman....**Harold Wenstrom and Henry Conjager  
**Photography....**Good  
**Locale....**New York  
**Length....**10,000 feet

Norma Talmadge in

**"The Song of Love"**

First National

As a Whole.....NORMA TALMADGE IN SHEIK STORY THAT IS QUITE INFERIOR TO WHAT SHE REALLY REQUIRES; ATMOSPHERE LAID ON THICK AND STORY SLOW MOVING.

**Star....**Handles the role capably and is effective in emotional bits. Seems to have been stricken with modesty. Dancing girl garb appears to embarrass her. Usually quite well photographed.

**Cast:.....**Arthur Edmund Carewe gives a good performance as the desert chieftain and Joseph Schildkraut profiles his way through in the romantic role which he fills correctly. Others are Laurence Wheat, Maude Wayne, Earl Schenck, Hector Sarno.

**Type of Story...Drama** that is poorly suited to star. Instead of exploiting the ability and charm of the star, the prominence goes to the conventional sheik business in which a would-be desert King plans an attack upon the white natives with his scheme thwarted by the dancer whom he loves but who sacrifices her life to warn her white lover of his danger. The actual plot is slight but director Franklin has padded it out to nearly eight reels with the result that "The Song of Love" is a slow-moving, over-detailed picture, which, consequently drags to its final conclusion, the inevitable happy ending uniting the dancing girl and her white lover. There has been too much time spent upon unimportant detail,—too great an attempt to build up a suspense over a piece of intrigue, the substance of which doesn't warrant it. The love story angle is pleasing, only it would be so much more pleasing if they would have given it a better place and made less of costumes and atmosphere.

**Box Office Angle....**Not likely to pull as big as her pictures usually do. Too much of everything but Norma.

**Exploitation....**It depends upon just how big a drawing card Norma Talmadge is in your house. She's supposed to be one of the biggest. In that event you'll probably want to play "The Song of Love." Whether or not it will please is a matter of conjecture. Let them know just what to expect:—the star in the role of Arabian dancer who betrays her native admirer to the white man she loves. In view of the popularity of Sheik stories, it's possible that the atmosphere will warrant exploiting. Use stills and trailers to give them a better idea.

**Direction....**Chester Franklin and Frances Marion; good but picture far too long.  
**Author....**Margaret Peterson  
**Scenario....**Frances Marion  
**Cameraman....**Tony Gaudio  
**Photography....**Good  
**Locale....**Arabia  
**Length....**About 8,000 feet

Viola Dana in

**"The Heart Bandit"**

Metro

As a Whole....VIOLA DANA IN ONE OF HER TYPICAL ROMANTIC COMEDIES, SOMETHING ON THE ORDER OF SEVERAL OF HER PREVIOUS RELEASES. SHE'S A GOOD BAD GIRL WHO REFORMS.

**Star....**Will please her following. Resorts to all her old tricks and makes the most of opportunities that come her way. Doesn't photograph as well as usual.

**Cast....**Milton Sills opposite star. Gertrude Claire, Bertram Grassby and Wallace MacDonald.

**Type of Story....Comedy-drama.**Runs along pretty much the same lines as many of the preceding Dana vehicles, the sort of situations and atmosphere that suit her particular personality best. She has a rollicking time of it playing a tough kid who chews the end of a cigarette while she shoots dice with the chauffeur, talks slang to her benefactress and generally succeeds in convincing you that she's hard boiled. Of course it's all to be taken pretty much for granted—this idea of the kind old lady taking the injured girl into her home and supplying her with not only necessities but luxuries while she's trying to recall her identity which she cleverly pretends to have lost track of when thrown from a machine. Naturally there's a leading man in the same household who supplies the romantic angle and when Wallace McDonald, who threatened, at the outset to fill this position, becomes superfluous, he's killed off conveniently. "The Heart Bandit" is an amusing picture, agreeably entertaining and there's not too much of it to make it tiresome.

**Box Office Angle....**Your folks will like this one, or at least they will if they're out to be amused. In case they happen to be looking for something to criticize, they'll probably find fault with things in the story but, on the whole, they should be pleased.

**Exploitation....**Tell them "The Heart Bandit" is an amusing story of a girl crook who suddenly finds herself being patronized by a rich old lady who has plenty of money and a wonderful son. That ought to be enough to let them guess the rest and get them sufficiently interested in the unusual heroine, to bring them in. Show them a trailer of Viola playing "galloping dominos" with the chauffeurs.

**Direction....**Oscar Apfel; especially good in that he knew when to stop.  
**Author....**Fred Kennedy Myton  
**Scenario....**Thomas Hopkins  
**Cameraman....**John Arnold  
**Photography....**All right  
**Locale....**New York  
**Length....**About 5,000 feet.

**"Black Oxen"**

Producer: Frank Lloyd Prod.

Distributor: Asso. First Nat'l Pict.

As a Whole....SHOULD PROVE AN EXTRAORDINARY BOX OFFICE SUCCESS PARTICULARLY BECAUSE OF ITS APPEAL TO WOMEN. NOTHING INTERESTS WOMEN SO MUCH AS AGE—THE CHIEF POINT OF THIS POPULAR STORY.

**Cast....**Headed by Corinne Griffith and Conway Tearle. They make a tremendously interesting pair of lovers. Clara Bow a hit as the "flapper." Alan Hale excellent. Others unimportant. Extras hardly looked the part of members of New York's most exclusive set. Rather they looked cheap.

**Type of Story....**Tremendously interesting theme of how woman of 60, through the Steinach gland treatment, appears as a woman of 25 or 30, falls in love with a young playwright, but in the end realizes they cannot marry and leaves him to take up her former work of rebuilding Austria. One of the best box office stories of the year, based on Gertrude Atherton's best seller of the same name. Tearle as the handsome lover gives an unusually fine performance. Corinne Griffith does all that was expected of her, and more. She handles a bit of character work excellently in the brief flash of the old woman. Clara Bow as the flapper gets all the laughs. She has a "fat" part and gets a lot out of it. Corinne Griffith loses none of her famous sex appeal. Lloyd gets a lot from his leading players. Tearle is unusually good. There are many striking costumes worn, Miss Griffith having a different gown for almost every new sequence. The production runs a little too long and could be cut to advantage.

**Box Office Angle....**This should be sure fire. Flappers in raccoon coats and old women in sables jammed the Strand at six o'clock Monday night—so you can figure what business this will do at regulation times. Should prove a big matinee puller.

**Exploitation....**Should be easy. You have the name of the book—it was a best seller last year and is still going strong. It's appeal to women will be almost universal. Then you have the names of Corinne Griffith and Conway Tearle to entice them. You can easily make promises. They deliver the goods. Don't overlook Clara Bow and tell them that she was in "Down to the Sea in Ships." Then you have the name of Frank Lloyd, whose direction of Norma in "Ashes of Vengeance" and other notable pictures has made him a well known figure among fans.

**Direction....**Frank Lloyd; excellent as a rule; types selected without great consideration.  
**Author....**Gertrude Atherton  
**Scenario by....**Mary O'Hara  
**Cameraman....**Norbert Brodin  
**Photography....**At times poor; too much lighting  
**Locale....**New York and an Adirondack Lodge  
**Length....**7,937 feet.

# *Announcing*



**Big Warner Bros.**

## *Past Promises Fulfilled*

For the year 1923-24, we promised to produce *Eighteen* Warner Bros. 'Classics of the Screen.' We are not merely fulfilling that promise—we are exceeding it. For the current year we are delivering a total of *Twenty* big pictures instead of the promised *Eighteen*, thereby keeping faith with our Exhibitor friends and public.



# 1924 - 1925

## “Classics of the Screen”

### *A Promise for the Future*

For the year 1924-25, Warner Bros. will produce a total of Twenty 'Classics of the Screen.' Just as we are delivering this year's product as promised, so shall we deliver the Twenty big pictures promised for next season. That's something you, Mr. Exhibitor may bank on for the year 1924-25.

**"Defying Destiny"**

Selznick Distributing Corp.

As a Whole.....PRETTY GOOD STORY ALTHOUGH IT IS ONE OF THE POPULAR FORMULAS DEALING WITH THE FAMILIAR REVENGE ANGLE, EVERYTHING WORKING OUT, HOWEVER, TO EVERYONE'S SATISFACTION.

Cast.....Irene Rich pleasing and Monte Blue good as far as his work is concerned but the scar which he wears on his face, as part of the role, is very unreal and unnecessarily exaggerated. Russell Simpson much better in character parts than as a straight villain. Others Jackie Saunders, James Gordon, Z. Wall Covington.

**Type of Story**....Drama of a fairly familiar order but it has been rather well handled and played by a good company which helps considerably to cover up the shortcomings as far as its being unoriginal is concerned. There are some illogical steps in the development, such as the fact that after hero is proven innocent of fraud, the bank fails to carry the investigation further that it might trace the missing funds. Naturally this omission provides for further complications and permits of a grand finale confession which clears hero. This and other bits that are somewhat improbable may be overlooked for what they provide in the way of increased suspense and carrying on the interest generally. Once more plastic surgery is boosted and hero returns to the town which ostracized him, his face cleared of the scar, and with a mustache as further disguise, carries on an elaborate scheme of revenge, only to forego all prejudice when his name is cleared and he is free to marry his childhood sweetheart.

**Box Office Angle**.....Satisfactory average audience picture. "Defying Destiny" will please the majority and may be offered in the usual way without special exploitation or advertising. It is an average entertainment but not worthy of special promises.

**Exploitation**.....You have a good cast to talk about for one thing. They should like Irene Rich very well and if you think she is popular enough to warrant it, you might make an effort to interest them through her name. Also mention Monte Blue and Russell Simpson although they'll probably expect to see Simpson in a different role from what he has. You could use catchlines such as "Does revenge pay? 'Defying Destiny,' at the blank theater, answers the question."

**Direction**....Louis Chaudet; satisfactory.

**Author** .... Grace Sanderson Michie

**Scenario** ..... Not credited

**Cameraman** ..... Lenwood Abbott

**Photography** ..... Good

**Locale** ..... Small town

**Length** ..... 5,600 feet.

**"The Whispered Name"**

Universal

As a Whole....BLACK MAIL STORY IN WHICH COINCIDENCE IS THE CHIEF FACTOR IN PLOT DEVELOPMENT. MAYBE IT WILL BE INTERESTING BUT THEY'LL HAVE TO BE LIBERAL THINKERS TO BELIEVE IT.

Cast.....Ruth Clifford a very innocent co-respondent and Charles Clary the other innocent victim of a divorce scheme. Niles Welch a real hero who straightens out the tangle and marries Miss Clifford. Others Herbert Fortier, William Lawrence, May Meresch, John Merkyl.

**Type of Story**....Domestic drama in which efforts of millionaire to befriend girl being tricked by man who pretends marriage, lead him to difficulties when wife's detectives secure snapshots of him with the girl in a hotel. How the blackmailers carry the plot further and the incident threatens the happiness of the girl, now in love with the editor of the paper for which she writes, is followed by a general exposing of the culprits and happiness all around. The story taken from the play "The Co-respondent," makes fairly interesting entertainment provided you don't object to a plot development that is based chiefly on coincidence of the most exaggerated sort. Of course it can be conceded to be fairly probable that such things would happen, but they are usually pretty farfetched. Capable direction, a good cast and a satisfying production help considerably to make the offering of average merit.

**Box Office Angle**..The picture holds the interest nicely and there is a good cast to talk about. On the whole, "The Whispered Name," should do adequately.

**Exploitation** .....The title can be linked up effectively with teaser advertising such as the distribution of throw-aways containing: "Watch out for the whispered name. The initials are R. C. Who is she?" Follow these with others reading: "Learn the identity of the woman in 'The Whispered Name.' She is R. C. See her at the blank theater on (date)." You can later announce the cast of "The Whispered Name," with Ruth Clifford's name standing out prominently as the woman of the whispered name. The divorce angle might be used to interest them if you want to start a controversy. Tell them that in "The Whispered Name," they will see one of the illegitimate methods of obtaining a divorce, through blackmail.

**Direction** King Baggot; has managed to sustain the interest very well and handled players to advantage.

**Authors** .....Rita Weiman and Alice Leal Pollack

**Scenario** .....Raymond L. Schrock

**Cameraman** ..... Jackson Rose

**Photography** ..... All right

**Locale** ..... Any city

**Length** .....5,196 feet

**"Phantom Justice"**

Producer: Richard Thomas

Distributor: Film Booking Offices

As a Whole.....CROOK STORY THAT HAS SOME GOOD ANGLES AND WILL LIKELY PROVE INTERESTING ENTERTAINMENT FOR THE MAJORITY. DREAM ENDING QUITE A DISILLUSION.

Cast .....Rod La Rocque makes a shrewd young criminal lawyer and Estelle Taylor an effective girl crook. These two the more important with others: Garry O'Dell, Kathryn McGuire, Lillian Leigh-ton, Fred Moore, Rex Ballard, Norval MacGregor.

**Type of Story**....The dream ending doesn't say whether or not the hunch given forth should be accepted by crooks as "good dope" or not but if it is straight they'll surely get a worth while tip from "Phantom Justice." It's this: no matter what the evidence may be against you, you can't be convicted of murder if the victim is never produced. So it's very necessary to completely dispose of the body. This is the big situation of Daniel F. Whitcomb's story, a genuinely absorbing and interesting crook theme—up to the point where hero awakes in a dentist chair and spoils the whole thing by having been dreaming. There are all kinds of ways of arriving at a happy ending. It wouldn't satisfy the "customers" to have a perfectly good romance spoiled, so instead of the young attorney going "up the river" with the crooks he aided, they make a dream of it, hero realizes he must stop defending crooks and give up his illicit practice,—so he marries the girl.

**Box Office Angle** Tell them "Phantom Justice" is a crook story with a brand new angle. Don't tell them it's a dream. They'll probably get over the disappointment when they find it out for themselves, however.

**Exploitation**.....There isn't very much in the crook angle of the story that you can use for exploitation and you can't make use of the dream idea without giving it away so you'll have to resort to catchlines, stills, trailers, names of those in the cast, etc. You might use: "Are you familiar with the intricacies of the law? There are some interesting loopholes exposed in 'Phantom Justice,' F. B. O's latest release at the blank theater." Use the names of Rod La Rocque and Estelle Taylor. A jewelry shop display would be effective with a placard reading "The lure of diamonds. See the trouble they cause in 'Phantom Justice.'"

**Direction** ....Richard Thomas; quite satisfactory.

**Author** ..... Daniel F. Whitcomb

**Scenario** ..... Burnell Manley

**Cameraman** ..... Jack W. Fuqua

**Photography** ..... All right

**Locale** ..... Any city

**Length** ..... 6,238 feet

**"Reno"**

Goldwyn-Cosmopolitan

As a Whole...IT MAY BE INTENDED SERIOUSLY BUT "RENO" IS HIGHLY AMUSING, AND NOVEL ONLY IN THAT HUGHES FINDS A BRAND NEW WAY TO DISPOSE OF A SUPERFLUOUS HUSBAND.

Cast.....A long list of notables with all hands well suited and easily capable of fulfilling the meagre requirements of "Reno's" people. Among those present: Helen Chadwick, Lew Cody, George Walsh, Carmel Myers, Hedda Hopper, Dale Fuller, Kathleen Key, Rush Hughes and many others.

**Type of story**....Anything you don't know about divorce and divorce laws won't be explained to you in "Reno." Rupert Hughes evidently took his cue for "Reno" from court records of divorces and the various laws of the different states pertaining to divorce. From the sub-title it is to be inferred that the laws are conflicting, ambiguous, to numerous and lacking in uniformity. In fact there is so much that's wrong with the laws and Hughes has tried so intensely to show the faults, that he isn't much clearer than the laws. "Reno" may be intended as a serious treatment of a national problem but it is doubtful if it will be taken in that way. It's comical, silly, far-fetched and finishes up with a mellow climate that is the only original angle—Hughes exits the much-married Lew Cody by means of a geyser that sends him up into space and then down, as well as out. The leaves his three wives all very much pleased and settles all the plot complications without further footage.

**Box Office Angle**.....You'll find a certain majority of most any audience that will be pleased with "Reno." There's a more or less sensational atmosphere about that can be exploited to box office advantage providing you don't cater to discriminating patronage.

**Exploitation**.....Reports from Chicago indicate that one man in the balcony of the theater when "Reno" was being shown, became so alarmed at Lew Cody's plight when he is hurled into a boiling geyser, that he fell into the orchestra. So much for the thrill that closes "Reno." You can discuss this for what it's worth in considering the feature's possibilities. There's a long list of prominent players and a title that should be easy to advertise. Debates on the question involved and statements from prominent persons might provide added interest.

**Direction**.....Rupert Hughes; adequate except for occasional rather irrelevant detail.

**Author** ..... Rupert Hughes

**Scenario** ..... Rupert Hughes

**Cameraman** ..... John Mesca

**Art Director** ..... Cedric Gibbon

**Photography** ..... Good

**Locale** ..... Reno

**Length** ..... 6,612 feet

**The Week's Headlines**

**Monday**  
 Serious situation reported in state right field. One operator says the market is broke.

Jugo Stinnes, German industrialist enters picture business in Berlin.

**Tuesday**  
 New plan of organization framed by T. O. C. C. Designed to placate dissatisfied elements.

Varners' to drop group selling for 1924-1925.

Famous Players at Jacksonville hearing deny ruining business of L. D. Joel, former Lakeland, Fla. exhibitor.

**Wednesday**  
 New Orleans next seat of Government hearing into Famous Players Company's theater activities under fire.

Industry subscribes \$10,000 to Harding Memorial Fund.

Five key city runs planned for "The Ten Commandments."

Several thousand fans discuss admission levels in FILM DAILY questionnaire.

**Thursday**  
 Radical changes in booking system may grow out of Government hearing. Famous to insist on general elimination of block bookings if Commission decides Famous must stop practice.

Elznick cuts \$958,278 in debts in eleven months.

Universal calls general sales convention in Chicago.

Road shows planned for "Abraham Lincoln."

New York premiere at Gaiety, Jan. 21.

**Friday**  
 P. T. O. C. directors meet in New York next week. May set National convention date.

O. C. C. may change theaters into new division, based on seating capacity.

Aranson revives centralized distribution scheme as solution to block bookings.

Maude Friese-Greene, an Englishman invents new color process.

**Saturday**  
 Goldwyn and T. O. C. C. end dispute over "Enemies" and "Little Old New York."

Exhibitors to be treated individually.

Director's Equity Ass'n and Will H. Hays dickering on standard contract for film players.

Lesley Mason goes to coast as representative for Hodkinson.

Universal to zone country on different basis.

Sales executives will confer on production policy.

**Lewis Film Co. Reorganized**

(Special to THE FILM DAILY)

Dallas—The R. D. Lewis Film Co. has been completely reorganized.

W. Bilsborough, for investment only, has acquired the controlling interest and becomes president. He will, however, continue in the real estate business in Houston. R. H. Jones will remain as active manager, while Louis Pellerin retires altogether.

K. Adams, who has been associated with Pellerin, and who owns the A. R. Exchange, goes to Little Rock to take charge of the Lewis office there. The Oklahoma City office will continue under ownership of the home office, but will distribute through Mid-West Prod.

**Price & Fort Take Over Two**

(Special to THE FILM DAILY)

Elk City, Okla.—Price & Fort, who own the Rialto at Clinton, have leased the Quality and Story.

**"Let Not Man Put Asunder"**

**Short Subjects**

**"Lest We Forget"—"Sing Them Again"—Educational**

*Carries Peace Appeal*

Type of production... 1 reel novelty

A title designates this "a modernized revival of the songs you used to sing" and the first number of the issue lives up to the title by modernizing a trench song composed during the Civil war and sung by the Yanks in the World War—"Tenting Tonight." The pictures illustrating the words show a group of the boys around a camp fire, writing home, etc. and stopping all other activities to sing. The second selection is more cheerful, "Wait Till The Sun Shines, Nellie," and the accompanying pictures show Nellie and her beau being caught in a shower just when they are about to have a picnic feast. The final selection is one that will appeal to everyone—"Mother Machree." In view of the several titles pleading for universal peace and brotherhood of man at the opening of this reel and also the first number sung, this reel might be especially good on Armistice Day or for use in connection with a feature dealing with the war.

**"The Canadian Alps"—Fox Educational**

*Many Fine Views*

Type of production... 1 reel educational

If "The Canadian Alps" does nothing else it certainly establishes the bravery of the cameramen who took the pictures. They scaled some dizzy heights to obtain the views to be seen in the film and evidently took many chances to provide the public with unusual shots of the Canadian Mountains. The offering is thoroughly enjoyable, both for its scenic value and for the thrills it affords in the pictures showing the method of climbing the ice covered peaks. The photography is splendid and the offering is of pictorial value. It will fit nicely on any program and is deserving of your consideration.

**"The Homemaker"—Wilderness Tale—Educational**

*A Simple, Placid Tale*

Type of production... 1 reel scenic story

Robert Bruce's "Wilderness Tales" are well-known, or should be, to every exhibitor in the country. They combine beautiful photography, exquisite backgrounds with a "different" sort of story, in a manner that is thoroughly enjoyable and gives an interesting note to any program. This one, "The Homemaker" deals in a simple, placid manner with the way an elderly couple find and make a home on a river barge after their little house has been taken over by the sheriff. The masculine player in this "Tale" is particularly worthy of commendation.

**"The Black Sheep"—Aesop Fable—Pathe**

*Nice Little Cartoon*

Type of production... 1 reel animated cartoon

"The Black Sheep" is entirely up to the usual good standard of this cartoon series. The drawings are cute, the action amusing and the animation smooth. The little story deals with a pup who is considered the black sheep of his family and is thrown out of the family kennel. However, he performs several brave deeds for which he is rewarded by a farmer with a medal and a huge plate of bones which he bears proudly home as a peace-offering.

**"Own a Lot"—Century—Universal**

*An Average Comedy*

Type of production... 2 reel comedy

The Century Follies Girls are very much in evidence in the opening se-

quences of "Own a Lot." After considerable frolicking on the beach by the girls and a newly married couple who are honeymooning in a flivver, the girls exit from the picture and the rest of the action deals with the married couple's trouble in a rented bungalow, in which the walls continually break and the furniture is concealed in closets, etc. It's an average comedy.

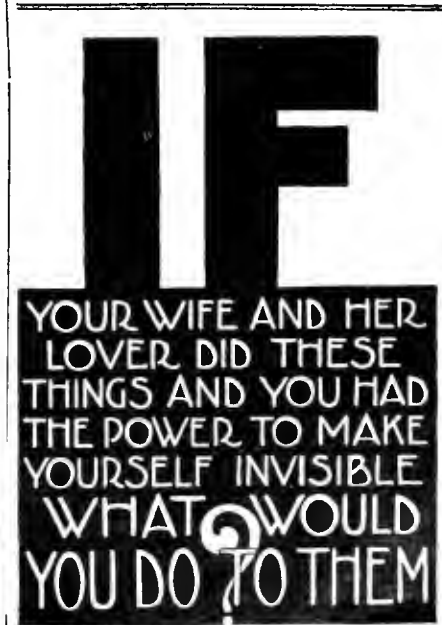
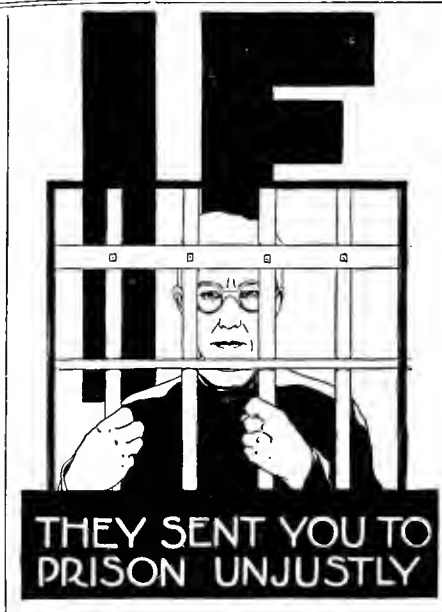
**"Smithy"—Hal Roach—Pathe**

*Funny Slapstick*

Type of production... 2 reel comedy

There are laughs in this one. To be sure, they are occasioned by carpenters being hit on the head by various tools falling off a roof on a house in the course of construction, and Stan Laurel getting mixed up with a lot of tar paper and tacks and wet shingles, but they are none the less hearty for that. Where this type of comedy is desired "Smithy" will prove satisfactory.

Victor Seastrom is preparing his second picture for Goldwyn.





# 35 Features Reviewed In 17 Cities

## "The Acquittal"—Universal Ohio, Indianapolis

NEWS—The adaptation is a bit loose, perhaps, but the result is a greater coherency than the play possessed. And, too, it seems that the suspense is more deftly maintained.

STAR—\* \* \* makes capital screen entertainment.

It is, for one thing, an absorbing mystery drama that is full of the elusive quality of suspense.

## "Black Oxen"—1st Nat'l The Chicago, Chicago

HERALD-EXAMINER—Corinne Griffith is pictorially a glamorous Madame Zatianny, though she finds it difficult, at times, to sustain the impression of a sixty-year-old mind in a thirty-year-old body. Conway Tearle, as Clavering, admirably fits the words of Mrs. Atherton. The film follows the novel carefully. You will find "Black Oxen" an interesting, originally plotted cinema, though it is not quite as cruel a thrust at our traditions of love as was the novel.

POST—Outshining everything else in "Black Oxen" is the wonderful beauty of Corinne Griffith, and combined with the luxuriously individual clothes which she wears the effect is certainly an artistic triumph. \* \* \* they have transferred it to the screen exactly as the plot was unfolded for you in the book, and even the dramatic ending remains unchanged.

## Walnut, Cincinnati

COMMERCIAL TRIBUNE—We found "Black Oxen" a thoroughly pleasing feature of the most modern type.

Corinne Griffith and Conway Tearle are excellent in the leading roles. The remainder of the cast is very good.

POST—Frank Lloyd has done a very good job.

The story has been followed very faithfully. The continuity flows smoothly and while there is not a great deal of action in the plot the interest is unflagging.

TIMES-STAR—Gertrude Atherton's book, \* \* \* has been made into an excellent photoplay.

Corinne Griffith's interpretation of the leading role is an appealing and intelligent piece of work, \* \* \* She is so stunningly beautiful, however, that her splendid acting is likely to be overshadowed by admiration of her radiant beauty.

## Circle, Indianapolis

NEWS—\* \* \* a fairly faithful adaptation of the book, with the same point of view and the same incident. One has a suspicion, nevertheless, that the picture is bound to be a success, for it is wrought with a knowing hand.

Miss Griffith does well \* \* \*

STAR—\* \* \* Lloyd has spun an impelling story. It is destined to stir up a great deal of comment and cause no end of talk. \* \* \* Corinne Griffith \* \* \* gives an excellent performance. \* \* \*

## Strand, Milwaukee

SENTINEL—There is really little plot as the story consists largely of episodes in the life of the fascinating Countess Zatianny. In translating it to the screen First National has adhered closely to the book and has done well by its task.

## Rialto, Omaha

WORLD-HERALD—Her makeup is a remarkable achievement. Conway Tearle is splendidly cast \* \* \* There is a background of beautiful settings and gorgeous costuming which adds much to the pictorial beauty of the photoplay.

## "The Broken Wing"—Preferred Strand, Cincinnati

COMMERCIAL TRIBUNE—The refreshingly clean love story that runs throughout, with a judicious mixture of close-ups of Mexican life, is its chief charm.

POST—Snappy titles, good acting, fine direction and first-rate photography make "The Broken Wing," \* \* \* an exceedingly interesting photoplay.

TIMES-STAR—Melodrama and comedy vie with each other for supremacy throughout the picture. The action is rapid and the humor of a pleasant tempering nature, \* \* \*

## "The Call of the Wild"—Pathe Crystal, Indianapolis

NEWS—With a St. Bernard dog as the outstanding feature, the story is an unusually entertaining one.

STAR—Jack Mulhall, Walter Long, Sydney D'Albrook, Laura Roessing and Frank Butler are in the cast, but none of them comes up to Buck for sheer acting.

## "Cameo Kirby"—Fox Lyric, Cincinnati

COMMERCIAL TRIBUNE—It follows in general the development of the stage play of the name. \* \* \*

A more-than-Southern atmosphere is employed in the picturization.

POST—\* \* \* is a colorful movie of old-time Mississippi River life. \* \* \*

That you will like this old-fashioned melodrama, with its romance and action, with its steamboat race and card games, almost is a foregone conclusion.

TIMES-STAR—\* \* \* is one of the most picturesque, romantically-beautiful films seen in Cincinnati for a long while. The director has managed to capture the greater part of the charm of Booth Tarkington's famous book, and Cameo Kirby.

## Fox, Philadelphia

BULLETIN—\* \* \* compares favorably with the play \* \* \* John Gilbert, as Cameo Kirby, does some excellent acting.

NORTH AMERICAN—John Gilbert, \* \* \* gives a very artistic and charming performance as the hero of the story.

PUBLIC LEDGER (MORNING)—The present picturization compares favorably with both former events, and is an absorbing story.

PUBLIC LEDGER (EVENING)—\* \* \* not so good as "If Winter Comes," but it is, nevertheless, a fine picture. \* \* \*

John Gilbert has an appealing smile and an altogether romantic appearance.

## "Chastity"—1st Nat'l National, Louisville

TIMES—\* \* \* an interesting, if far-fetched, picturization. \* \* \*

Elaborate settings and costumes furnish a pleasing portion of the offering. \* \* \*

## "The Cheat"—F. P.-L. Colonial, Indianapolis

NEWS—\* \* \* the wildest kind of melodrama glossed over with the acting of the chief player and the direction of George Fitzmaurice. The combined efforts of these two help. \* \* \*

It seems rather a pity to waste Pola Negri on such stuff.

STAR—The chief fault with "The Cheat" is that Hector Turnbull's story is too well known to afford any star a proper vehicle. As a result of the old situations she was called on to deal with, La Negri (made up like the best of domestic actresses) falls below the par of her German pictures.

## "Crossing Trails"—S. R. Regent, Indianapolis

NEWS—\* \* \* a combination of western humor, thrills, action and suspense.

STAR—Having run out of film themes, the Western pictures have fallen back on the original plot stand-by, circumstantial evidence.

## "The Dangerous Maid"—1st Nat'l Strand, Minneapolis

TRIBUNE—The role of Barbara Winslow gives Constance ample opportunity to display her dramatic ability.

## "The Day of Faith"—Gold-Cosmop. California, Los Angeles

(Week Ending Jan. 5)

EXAMINER—From a spiritual angle the theme is of interest but the Tod Browning direction leaves much to be desired, in the way either of climaxes of sympathy, and the picture is decidedly weak as a whole, however well the individual members of the cast have enacted their roles.

EXPRESS—"The Day of Faith" is of the "Miracle Man" and "Faith Healer" school, very well handled by Tod Browning and enacted by Eleanor Boardman, Tyrone Power, Raymond Griffith and others.

HERALD—\* \* \* flawlessly staged by the generally-to-be-relied-upon Mr. Browning, measures well up with the mighty dramatic pieces of the season. Presenting a big, powerful theme, with a thunderous dramatic climax, the Roche story, fairly pulsating with pathos throughout, holds the eye riveted to the screen with hardly a moment of diverted attention.

RECORD—It is sufficient to relate of "The Day of Faith," the accompanying feature, that it is a modern miracle story. The miracle is that an intelligent exhibitor should show it and that intelligent spectators should sit through it.

TIMES—\* \* \* entertaining enough, with some impressive bits. But on the whole we are pretty tired of these near "Miracle Man" themes.

## "Don't Call It Love"—F. P.-L. Madison, Detroit

FREE PRESS—There is little plot to the story, which is nothing more than a succession of flirtations. \* \* \*

The de Mille touch can be seen in the lavishness with which the picture was produced.

NEWS—"Don't Call It Love" is just another picture which hasn't a big moment in it.

TIMES—An ancient formula was used by both the author and the scenarioist in fashioning this one.

## "The Eagle's Feather"—Metro Park-Mall, Cleveland

PLAIN DEALER—Every inch of "The Eagle's Feather," \* \* \* is intelligent, clean and thoroughly adult screen entertainment.

Simply, quietly and smoothly, it tells the story. \* \* \*

## "The Eleventh Hour"—Fox Victoria, Rochester

JOURNAL—\* \* \* a real "thriller." \* \* \* replete with exciting situations.

## "Enemies of Children"—S. R. Regent, Philadelphia

PUBLIC LEDGER (MORNING)—The cast is large and competent. \* \* \* has many moments of human interest, but there is a drags in spots.

PUBLIC LEDGER (EVENING)—It has its moments of real human interest, but it tendency for the love interest to lag.

## "The Eternal City"—1st Nat'l Grand Cen'l—West End Lyric— Capitol, St. Louis

GLOBE-DEMOCRAT—"The Eternal City," has been modernized by the author to introduce new political developments in Italy. \* \* \* It is a story of deep situations and real romantic thrills. Bert Lytell is admirable as the lover and John Barrymore is the profiteer. Miss La Marr already is established as one of the screen's finest actresses and should go far in her new capacity as a star.

POST DISPATCH—Those who read Hall Caine's novel \* \* \* will find the old plot in a new dress. \* \* \* There are some notable crowd scenes \* \* \* there are some rare and beautiful vistas of the Eternal City and its surroundings.

STAR—It is not bad if one has not read the book. It is mockery if one has.

TIMES—Bert Lytell \* \* \* and Lionel Barrymore \* \* \* do good work. \* \* \* There are plenty of complications.

## "Eyes of the Forest"—Fox Family, Cincinnati

COMMERCIAL TRIBUNE—It's the first time that Mix has changed his means of locomotion in some little while, and the change comes as an agreeable surprise. \* \* \* many thrilling experiences of the kind that usually feature a Tom Mix production.

POST—The usual Mix thrills and comedy touches are interspersed with the telling of the story.

TIMES-STAR—The plot abounds in action and includes a pretty romance in which Miss Pauline Stark is the attractive and clever heroine.

## "Fashion Row"—Metro State, Cleveland

PLAIN DEALER—With "Fashion Row" she comes as close to making "a picture as she will just as long as she continues to pouting, pirouetting, making-mouths way. \* \* \* lovely in its settings, photography, and it has its exciting and interesting moments.

PRESS—Miss Murray's playing of the first role is entirely charming. \* \* \*

Her playing of the second role is quite the worst piece of acting we have witnessed on the screen in some months. The plot is slight.

## The Milwaukee, Milwaukee

SENTINEL—\* \* \* Mae Murray does some real acting, in addition to her usual work displaying a bizarre wardrobe and her terpsichorean ability. \* \* \*

## Palace, Montreal

STAR—It is doubtful, however, if she has ever accomplished so much genuine acting or filled roles with such vim and such conviction as she reveals in her latest picture. \* \* \*

## "Flaming Barriers"—F. P.-L. Metropolitan, Los Angeles

(Week Ending Jan. 5)

EXAMINER—The story starts fast, it has enough punch to its climax to allow marked and sustained acceleration for a windup.

EXPRESS—The story itself is full of glaring inconsistencies, but the fire scenes and the good work of the entire cast almost succeed in redeeming the picture. Jacques Logan, always good to look upon, is an actor heroine. She enters into the spirit of the affair and troups successfully throughout.

HERALD—\* \* \* traditions of right triumph and the swatted villain are convincingly combined with logical plot and realistic setting.

RECORD—\* \* \* a combination of the ingredients that make up a sure-fire hit.

TIMES—It has a rather interesting cast but really not much else. As it stands, the entire last half of the picture would be heard if it were compressed into about half the footage it now occupies.

## "Flaming Youth"—1st Nat'l State, Los Angeles

(Week Ending Jan. 5)

EXAMINER—Colleen Moore flames with vital youth and sincere dramatic finesse.

The picture to be sure is strong meat to any audience. \* \* \*

The cast throughout is excellent with many well-known names. \* \* \*

EXPRESS—Of Colleen Moore's sensibility and acting ability there could be no doubt. \* \* \*

John Francis Dillon's direction is marvelous. He has taken a theme, well known as viewed from entertainment viewpoint, and made a rapidly moving and absorbing though somewhat hectic tale of it.

HERALD—Colleen Moore is in great measure responsible for this twist to the picture.

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for she gives such a delightful and ingenuous characterization of Patricia, \* \* \*

RECORD—"Flaming Youth" takes place with "Prodigal Daughters" in the best picture of cosmopolitan manners of 1923. \* \* \* notable for one of the most striking individual characterizations of the year—that of Colleen Moore \* \* \*

TIMES—So deftly is the ticklish plot handled, however, and so clever and amusing are some of the scenes, and so diverting is the inimitable presence and sprightly acting of Miss Colleen that you're sure of a goodly share of enjoyment as long as you're looking at the screen.

**State, Minneapolis**

TRIBUNE—As the vivacious flapper, \* \* \* Miss Moore establishes herself as a screen actress of exceptional talent. \* \* \*

A highly tensioned climax brings about a delightful ending.

**Capitol, Montreal**

STAR—There are many highly dramatic scenes, and Colleen Moore does some remarkable acting. Her naivete is expressed as convincingly as her sophisticated ways, so that despite the most extreme actions, she never appears brazen. She has extraordinary facial control and mimetic ability, \* \* \*

**Metropolitan, Washington**

STAR—So much of the fire of "Flaming Youth," Warner Fabian's risqué novel, has been extinguished in its picturization that even the most sensitive moralists ought not be offended by the screen feature \* \* \* It has been made into an honestly entertaining portrayal of a "dangerous age" and would be more satisfying had not several too patent efforts to introduce supposedly naughty scenes been made.

**"Hook and Ladder"—Universal  
Isis, Indianapolis**

NEWS—If you like them wild and woolly "Hook and Ladder" will prove to be what you want.

STAR—A fire scene near the end of the picture provides some "punch" \* \* \*

**"The Hunchback of Notre Dame"—  
Universal, Pershing, St. Louis**

GLOBE-DEMOCRAT—In this instance the motion picture screen reaches and attains that indefinable status known as "art." Scarcely has a picture ever been made that approaches the beauty, force and compelling thrills of this. Too much cannot be said for it, and yet it is hard to say enough.

POST-DISPATCH—Settings, photography and lighting effects never surpassed in the movies, the best work of his career by that protean screen actor, Lon Chaney, and the rising of a new star in the person of Patsy Ruth Miller are among the many unusual features of "The Hunchback of Notre Dame" \* \* \*

STAR—\* \* \* A classic of the screen \* \* \* There is romance, action and tragedy, but not many laughs (and there should not be) in this great picture. It is impressive. You are sure to like it.

TIMES—A marvelous and stupendous production, ranking with the finest achievements of the screen, \* \* \* The story even in screen form is overlaid with sadness, with terror, with tragedy. \* \* \* Those who seek on the screen only light-hearted entertainment, will find this too heavy. But those who appreciate a worthwhile achievement will applaud.

**"If Winter Comes"—Fox  
New, Baltimore**

SUN—We won't say it's mightier, but it is just as good, and to say that any film could be as great a success from the picture angle as the original story could be from the literary angle, is, we think, saying something.

**"Little Church Around the Corner"—  
Warners'  
Hippodrome, Cleveland**

PLAIN DEALER—Hokum of every kind is paraded in this picture. \* \* \* In fact, it has everything but unity. It is not a driving, powerful story but merely a series of dramatic incidents.

**"The Mail Man"—F. B. O.  
Victoria, Philadelphia**

PUBLIC LEDGER (MORNING)—"The Mail Man" is one of the most thrilling pictures that has been made in some time.

PUBLIC LEDGER (EVENING)—Ralph Lewis, \* \* \* is excellent and Johnny Walker, as his son, is equally good. There are many thrilling moments \* \* \*

**"The Man Life Passed By"—Metro  
Palace, Washington**

STAR—\* \* \* ends happily after weaving the warp and woof of a powerful drama of emotional intensity. \* \* \*

There are gorgeous scenes, particularly the Roman revel, \* \* \* Victor Schertzinger, has achieved here a beauty in grouping and picture composition believed by some to rise almost to classic effort.

**"The Meanest Man in the World"—  
1st Nat'l  
Strand, Omaha**

WORLD-HERALD—The atmosphere is very good. So is the photography.

**"Michael O'Halloran"—Hodkinson  
World, Omaha**

WORLD-HERALD—The sentimental side of the picture predominates. What is needed, however, is comic relief. As presented, the production is a study of sadness which seems a trifle far-fetched.

**"The Old Fool"—Hodkinson  
Majestic, Louisville**

TIMES—Humor and pathos are blended in delightful fashion in "The Old Fool," the Majestic's feature offering for the week. The story is built around \* \* \*

**"Our Hospitality"—Metro  
Allen, Cleveland**

PLAIN DEALER—\* \* \* consistently entertaining, often it prompts sudden and noisy laughter, frequently it is very exciting, but it always amuses.

It is freer of slapstick than anything Keaton has done since "The Saphead."

PRESS—The only fault of the movie we find is that in an effort to get length the comedy is thinned out, and some of the story has the effect of being padded.

**"Pioneer Trails"—Vitagraph  
Rialto, Louisville**

TIMES—Otis Harlan offers an unusual characterization in his portrayal \* \* \*

**Moon, Omaha**

WORLD-HERALD—David Smith who directed \* \* \* has handled a spectacular period in American history in a way that will furnish entertainment for any people.

**"Pleasure Mad"—Metro  
Adams, Detroit**

FREE PRESS—A play that was obviously written for small-town people and stay-at-home folks in the big cities \* \* \*

SA the mother Mary Alden does a beautiful and praiseworthy piece of acting.

NEWS—The story carrier an obvious preachment for the sanctity of marital vows and the situations run from one another in familiar fashion.

TIMES—There are however, some new angles to the story and the acting of William Collier, Jr., Huntley Gordon and Mary Alden saves the picture from becoming too dull.

**Delmonte, St. Louis**

GLOBE-DEMOCRAT—Score still another triumph for Reginald Barker! Last night a capacity audience sat entranced \* \* \* The new production brings him back to his favorite field of domestic drama, and is certain to add new luster to his name.

POST-DISPATCH—Mary Alden again scores heavily in a "mother role" \* \* \* This is a domestic drama of striking contrasts. \* \* \* It is entertaining all the way.

STAR—When poor, the family played panches; rich, they played with fire. This having already been the theme of nine hundred and ninety-nine other society photographs excuses a yawn or two at "Pleasure Mad." \* \* \*

TIMES—The plot is not original, nor is the treatment of the situations novel. Nevertheless, the story is entertaining, \* \* \*

Additional newspaper reviews will appear in Monday's issue of THE FILM DAILY.

**Controversy Ends**

(Continued from Page 1)

The settlement was made by Charles L. O'Reilly and Sol Brill on behalf of the T. O. C. C. and by James R. Grainger and Sam Eckman on behalf of Goldwyn-Cosmopolitan. Individual treatment will be accorded each exhibitor while the exhibitor will, in turn, agree to increased prices and extended runs where it is possible in order to allow Goldwyn to secure a revenue from the picture commensurate with its value as a box-office attraction. The T. O. C. C. officially declared that it did not expect its members to play "Enemies" and "Little Old New York" on the original terms of the Paramount contracts.

The settlement is apparently in line with the suggestion first made by Grainger last summer but at that time rejected by the T. O. C. C. The meetings were renewed about ten days ago, following long conferences with attorneys for both sides and the actual recourse to the courts of law for a decision which the T. O. C. C. hoped would be sweeping enough to cover the entire situation. Friday night, Grainger declared he had found O'Reilly always considerate and ready to listen to reasonable suggestions. About 200 theaters are directly affected by the decision, since contracts to that extent have been entered upon for either or both of the pictures. This number does not include new ideals which are sure to follow now that the matter has been amicably adjusted.

The controversy has been a bitter one. It was finally taken before Will H. Hays for adjustment. Many conferences were held looking toward a settlement. At least two law suits were filed and in each case, the T. O. C. C. failed to secure the decision it looked for. In the meantime, dissatisfaction grew in the ranks of the T. O. C. C. Louis Blumenthal of Haring and Blumenthal resigned because of the Chamber's stand in the matter. Marcus Loew also withdrew because he resented any interference in the conduct of his business.

Friday's meeting of the T. O. C. C. concerned itself entirely with the

Goldwyn situation. It is felt that the unrest which grew out of it will now, in a measure disappear. The reorganization plan outlined in THE FILM DAILY providing for a division of theaters according to size could not be reached but will probably come up at the meeting Tuesday.

**Boone Heads The Thespians**

John A. Boone has been elected president of a new organization of actors known as The Thespians. The body is primarily designed to be social and fraternal body. Its sponsors declare that it will not work in opposition to any group in either the film or legitimate field but that will co-operate with managers, artists, agents and the like. The membership includes a number of actors who are engaged in picture work. Other officers besides Boone are L. Beggs, vice-president; John L. Woodford, treasurer and Joseph J. Holtz, secretary.

**To Film Hip Show**

The Keith Circuit has rigged lights in the interior of the Hippodrome and for the first time in the history of that theater will shoot a performance. The picture will be released to the news weeklies.

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**The BRADSTREET of FILMDOM** **THE Film DAILY** **The RECOGNIZED AUTHORITY**

L. XXVII No. 11

Monday, January 14, 1924

Price 5 Cents

**EVILS**

By DANNY

This talk of honesty being the best policy is old stuff. But it's worked out for years. It will. All of which is pertaining to the state right field and the operators in various sections of the country.

This isn't intended as a reflection upon any individual; nor are names being tied to anyone. But this is also true: there are many territories from which the state right dealer feels he is getting what he should. Either in actual cash or a square deal.

Several leading state right men informed a Western operator last week that he was the only distributor who forwarded them checks 18 months or more after release of their product. In other words no one seemed interested in selling the old pictures. Or if they were there was little indication of it.

A good state right picture should give the life of any other good product. That it should cease bringing in revenue a few months after it was released is silly; certainly un-businesslike. And if an operator in one section can develop revenue from a picture 18 months or two years old, why the revenue isn't developed elsewhere is hard to figure.

The state right field is full of difficulty. Anyone in the business will admit that. But if the men interested in sales out in the "sticks" would do it that their business was properly operated it would help a lot.

No genius is required to sell a good state right picture at the beginning when the advertising, promotion and all other aids are marshalled for the campaign. But it takes straight methods, hard plugging, and a never quit spirit to keep bringing in the revenue after the first few months.

By the way; what becomes of the product on the shelves of the state right operators? What revenue does it material produce—if any?

**Goldwyn Leaves for East**

(Special to THE FILM DAILY)

Los Angeles—Sam Goldwyn left New York Saturday.



"In 'The Extra Girl,' Mabel Normand does her best acting," said Carl Sandburg in the Chicago Daily News. "She rises to great pantomimic art." Associated Exhibitors.—Advt.

**Busy On Legislation**

Charles C. Pettijohn To Confer with Republican National Committee—Three Day Session

Charles C. Pettijohn, general counsel of the Hays organization returned on Saturday from a trip through the Middle West and Washington and again left yesterday for the latter city where he will confer with members of the Republican National Committee relative to legislation.

Pettijohn was in Washington last week acting as sort of scout for the picture interests in legislative circles there. His present trip will be of three days' duration during which time he will pow-wow with important Republicans.

He found business conditions at the Middle Western points like St. Louis, Little Rock and Indianapolis satisfactory but not unusually good. The radio is extremely popular in that part of the country.

**Samuelson Coming Here**

(Special to THE FILM DAILY)

London—G. B. Samuelson, producer of "Napoleon and Josephine," will leave for New York shortly.

"Napoleon and Josephine" is being handled in Canada by Dominion Films, Ltd. It has been shown at several points in New England and played to business that was reported very satisfactory. No distribution for this country has been arranged.

**Henley Signs With Mayer**

(Special to THE FILM DAILY)

Los Angeles—Hobart Henley has signed a contract with Louis B. Mayer to direct special productions for Metro release.

**J. J. Allen Here**

J. J. Allen of Toronto is at the Biltmore.

**Draw Up Contract**

I. M. P. D. A.'s Uniform Agreement Ready—Wm. A. Brady Would Produce for Members

The special committee of the I. M. P. D. A. entrusted with the particular task of drawing up a uniform contract for use between producer and state right distributor and state right distributor and exchanges in the field has completed its work. The complete draft of the contract will be presented at the first open meeting of the organization to be held at the Astor on Thursday.

At that time there will be present at least two speakers, William A.

(Continued on Page 2)

**Picture Types**

Through a questionnaire answered by several thousand fans reached through the courtesy of a large number of theaters, THE FILM DAILY is able to present interesting information relative to the types of motion pictures preferred by the public.

This is the second question of a series prepared by this publication. The first concerned maximum and minimum admission prices. Today's discussion centers around this question:

*What type of picture do you most prefer? Give title.*

Over the Hills—Sky Pilot—Bonnie Brier Bush—Community Bldg., Rev. E. K. Spiller, Lanesboro, Iowa.

History-Drama—Covered Wagon—Robin Hood—Bureau of Visual Instruction, Extension Division, Indiana University, Bloomington, Ind.

Covered Wagon—Old Nest—Rent Free—Kansas State Teachers' College of Pittsburg, Pittsburg, Kansas.

One that teaches America's highest social and moral ideas—The Old Homestead—The Miracle Worker—Orphans of the Storm—Those that teach true heroism, sympathy, service, patriotism and uprightness—Bill Hart is usually good—A. M. Rowley, Bedford, Ohio.

The Servant in the House—A. B. Meyer, Tell City, Ind.

I have no preference as to the type of picture—Mrs. James T. Chandler, Jr., 214 W. 9th St., Wilmington, Del.

Drama—Acquittal with Claire Windsor, Norman Kerry—Green Goddess with Arliss—Orpheum Circuit, Palace-Orpheum Theater, Milwaukee, Wis.

No special type, but quality of type—Green Goddess—Mrs. Louis Jersawit, 485 Central Park West, New York City.

(Continued on Page 2)



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### In The Courts

(Special to THE FILM DAILY)

Belleville, Ill.—Suit to foreclose the Rex has been filed in the Circuit Court by the Belleville Bank & Trust Co., against Mary F. and Charles W. Gieselman, Noah and Frank Bloomer and Michael J. Dillenseger.

The bank holds a second mortgage for \$1,985.72, given by the Gieselmans on Oct. 28, 1922, on which they have failed to pay the interest.

### Goerz Not An Austrian Stock

It was inadvertently stated in connection with the incorporation of the Fish-Schurman Corp. which is handling Goerz raw stock in this country that the product was Austrian-made. The well known Goerz works are at Berlin-Zehlendorf in Germany, and the film is not Austrian.

### Crooker Joins Author Pelley

Herbert Crooker has joined the organization now being developed by William Dudley Pelley, the author. Crooker who will act as a special representative will probably go to the coast in the near future.

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### New Theaters

North Bend, Ore.—The Liberty is the name of the new theater which Robert Banks is building at the Sherman and California. It will be leased by the Coos Bay Amusement Co.

Heber Springs, Ark.—Harve Miller is building a new theater here to replace the old Jackson, destroyed by fire some months ago.

Frankfort, Mich.—Work on the new theater being erected at the corner of Third and Main Sts. is progressing.

El Reno, Okla.—The New Derry has opened. Al Derry is the owner. Admission prices are 10 and 20 cents.

Winchester, Va.—The Colonial has been opened.

### Neptune Film Organizes

(Special to THE FILM DAILY)

Albany—The Neptune Film Corp. has been chartered here with a capitalization of \$12,500.

The above company will deal in the Far Eastern territory. A. J. Bimberg is interested and two others of the firm, Gregory Lottzman and Alex Fontaine, are now on their way to Shanghai.

### Fox Starts "The Fool"

Fox has started actual production on "The Fool." With a continuity prepared by Edmund Goulding. Edmund Lowe, Brenda Bond and Raymond Bloomer have so far been engaged. Harry Millarde is directing.

### Loew's Boston Profits Up

(Special to THE FILM DAILY)

Boston—The profits of the Loew's Boston Theaters Co. for 1923 total \$361,852.55 or a gain of \$45,728 over 1922. The assets of the company are placed at \$4,047,452.

### Wampas Party Looks Big

(Special to THE FILM DAILY)

Los Angeles—Four special sections have already been engaged by the Wampas for their party in San Francisco. Reservations are still coming in.

### Rothchilds Offer Coupon Books

(Special to THE FILM DAILY)

San Francisco—The Rothchild Entertainments, Inc., operators of the Imperial, Granada and California, are offering the public a book of tickets for \$5.50 and one at \$11.25.

### Abe Warner, Blumenthal Sail

Abe Warner left for Europe on the Majestic Saturday to close a distribution deal for England.

Ben Blumenthal sailed on the George Washington.

### Schlesinger Holding His Own

Gus Schlesinger is doing as well as can be expected, according to his doctor. He is confined to the Fifth Ave. Hospital.

### Sam Grand on Coast

(Special to THE FILM DAILY)

Los Angeles—Sam Grand of Grand-Asher is here from the East.

### Bennett Forms New Company

(Special to THE FILM DAILY)

Albany—Whitman Bennett has organized a company known as Roy Pictures. Headquarters are in Yonkers. Capital, \$20,000.

Bennett, in association with H. Clay Miner, will next produce "Virtuous Liars." Leon d'Usseau will direct and Hedda Lind will be featured.

### Legislator Joins Mid-West

(Special to THE FILM DAILY)

Chicago—C. B. Sawyer of Kankakee, Illinois, representative to the State Legislature from the twentieth Senatorial district, has been elected a member of the Board of Directors of Mid-West Theaters, Inc. He is vice-president of the Majestic Amusement Co., which recently sold a substantial interest to Mid-West.

### N. Y. American Starts Contest

The N. Y. American yesterday published first ballots in the popularity contest which will end with the T. O. C. C. ball at the Astor on the 24th. At that time, the king and queen will be crowned with suitable ceremony.

### Sam Warner and Berma Here

Sam Warner arrived in town Saturday from a swing around Warner exchanges. He was accompanied by Lou Berman of Independent Film, Philadelphia, who accompanied Warner on a pleasure jaunt.

### Draw Up Contract

(Continued from Page 1)

Brady and L. K. Bartlett. Brady will talk on the opportunity awaiting independent producers and operate It is understood that Brady is considering producing for members the I. M. P. D. A., provided they perfect their organization and establish credits on a sound basis.

Bartlett is an exporter who recently came over from England. He will talk on the possibilities of state releases in England and on the Continent.

### The Cohns, Brandt in New Unit

(Special to THE FILM DAILY)

Albany—Columbia Pictures Co. has been organized by Jack and Harry Cohn and Joe Brandt. The capitalization is \$250,000.

The Cohn Bros. and Brandt are understood to have under consideration an expansion of their activities at C. B. C.

## HAL ROACH'S

OUR GANG  
COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

They couldn't put a bigger "kick" in it!



# The Law Forbids

# The Public Discusses Picture Types

(Continued from Page 1)

ke a romance with a little wit and thrills interspersed—W. T. White, Birmingham, Ala.  
 Robin Hood—Harry F. Wasserman, Mgr., Eagle Theater, Roxbury.  
 Educational or flower development or insects, etc., or movement of airships—Rev. Edward Scofield, The Manse, 155 So. Church St., Goshen, N. Y.  
 Sincere, real, original, truthful—Conquering Power—One Glorious Day—A Woman of Paris—Calizari—No name.  
 Historic novels—Scaramouche—M. Caroline Bell, 430 E. Lafayette Ave., Baltimore, Md.  
 Pleasant—Robin Hood—California Polytechnic School, San Luis Obispo.  
 Spoilers—Six Days—Enemies of Women—Robin Hood—Virginia Theater, Hazard, Ky., L. O. Dann.  
 Simple every day story—Smilin' Through—Rialto Theater, Clinton, Iowa.  
 Romance, with every day character that will leave a good taste—A. O. H. Grier, City Editor, Every Evening, Wilmington, Del.  
 Comedy Drama—W. F. Harris, Palace Theater, Petersburg, Va.  
 Boy—Birth of a Nation—Covered Wagon—B. P. Donovan, Equitable Trust Co., S. E. cor. Fayette and Calvert Sts., Baltimore, Md.  
 Comedy—Why Worry—Harold Lloyd—No name.  
 Purization of books—Three Musketeers—Lorna Doone—Main Street—If Winter Comes—Mrs. B. Moore, Sec. Ind. Indorsers of Photoplays.  
 Other love theme—Mothers-In-Law—New Grand Central Theater, Grand Blvd. and Lucas Ave., St. Louis, Mo.  
 Partnership of Myles Standish—E. S. Dysinger, Fullerton Union High School, Fullerton, Cal.  
 Mythbound—Atlantis—Lowe Observatory, Mt. Lowe, Cal.  
 Covered Wagon—Birth of a Nation—Three Musketeers—No name.  
 Local and historical—Rabbi Raphael Goldenstein, Temple B'nai Israel, Pasadena, Cal.  
 Romantic—Robin Hood—Mrs. Jos. E. Friend, 1807 Palmer Ave., New Orleans, La.

Clean and sensible, with pep—all of Dog or Kid plays—Her Reputation—Penrod & Sam—No name.  
 Historical and literary—Jamestown—Yale Univ. Press—If Winter Comes—C. C. Marshall, First Methodist Episcopal Church, Bridgeport, Conn.  
 Enemies of Women—Covered Wagon—F. A. Woll, Asso. Prof., C. C. N. Y.  
 Historical, romance, adventure or scientific—Robin Hood—Nanook of the North—Frank N. Freeman, University of Chicago, Ill.  
 Happy, sweet, pretty comedy, good laugh—Peaceful Valley—Grandma's Boy—Mrs. Edna Hatfield Edmondson, Indiana University, Extension Division, Box 42, Bloomington, Ind.  
 Three Wise Fools—D. M. Johnson, St. Ignatius Rectory, 6559 Glenwood Ave., Chicago, Ill.  
 Romantic, historical or scenic drama—Robin Hood and Orphans of the Storm—Henry E. Bliss, City College of New York.  
 Those with moral as The Four Horsemen of the Apocalypse—Office of the Dean of Men, University of Illinois, Urbana, Ill.  
 Scenic and historical—Covered Wagon or Ashes of Vengeance—John Ruckelshaus, 501-505 Indiana Trust Bldg., Indianapolis, Ind.  
 Comedy Drama—Hottentot—South Boston Amusement Co., So. Boston, Va.  
 Home life—The Old Nest—Rev. A. M. Blackford, Chairman Reviewing Committee, Better Films Com't of Jacksonville, Fla.  
 I have no type I prefer save that I prefer to avoid the display of arrogant wealth, alleged aristocratic subject matter and dramatis personae as Merton of the Movies so well burlesqued. The finest picture I ever saw (that is to me and from my viewpoint) was George Beban in The Immigrant—Rabbi Joseph Leiser, Temple Beth El, Helena, Ark.  
 A dramatized class—Sentimental Tommy—Rabbi Lee J. Levinger, 905 Van Buren St., Wilmington, Del.  
 Famous Mrs. Fair (believe best pictures are those adapted from successful books or plays)—Wm. G. Taylor, V. P., Delaware Trust Co., Wilmington, Del.  
 Drama—A Woman of Paris—E. N. DeSoto, 8 Dellwood Rd., Hasbrouck Hill, Staten Island, N. Y.

(Continued on Page 8)

ALBERT E. SMITH *Presents*

# "Let Hot Man Put Asunder"

WITH

PAULINE FREDERICK AND LOU TELLEGEN

J. STUART BLACKTON PRODUCTION

VITAGRAPH

Rialto

*This Week*  
 B'WAY at 42<sup>ND</sup> St.

# The Voice of

# WESTERN UNION TELEGRAM



NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1924 JAN 12 AM 1 33

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
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If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
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Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

SF88 44 3 EXTRA NL

WD LOSANGELES CALIF 11

J S WOODY

ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY  
 CONCLUSIVE PROOF THAT MISS NORMANDS ADMIRERS ARE NOT GOING TO  
 DESERT HER IS SHOWN BY BREAKING ALL HOUSE RECORDS BOTH FRIDAY  
 AND SATURDAY WITH HER PICTURE THE EXTRA GIRL STOP THE  
 DEAR OLD PUBLIC IS NOT AN UNJUST JUDGE AFTER ALL  
 MCKINNEY REGENT THEATRE R W MCKINNEY.

# the Public



# Heard through

## WESTERN UNION TELEGRAM



NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

1924 JAN 12 AM 1 38

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

SF91 36 2 EXTRA NI.

WD LOSANGELES CALIF 11

J S WOODY

ASSOCIATED EXHIBITORS 35 WEST 45 ST NEWYORK NY  
 JUST FINISHED PLAYING EXTRA GIRL THREE DAYS WITH A DECIDED INCREASE  
 OF BUSINESS EACH DAY MY PATRONS EXPRESSED REGRET THE UNMERITED  
 PUBLICITY GIVEN MISS NORMAND AND HOPE FOR A SPEEDY RECOVERY HER  
 PRESENT ILLNESS

J H TAYLOR LINCOLN THEATRE

# the box office

**Newspaper Opinions**

Additional out-of-town newspaper reviews will be found below.

**"Ponjola"—1st Nat'l  
Karlton, Philadelphia**

BULLETIN—The plot, while highly improbable, is one which holds the interest of the audience from the beginning to end.

NORTH AMERICAN—A thrilling tale \* \* \* Her (Anna Nilsson's) impersonation, of the young man is excellently done, and completely lacking in the various superfluities usually indulged in by actresses who are called upon to play such a role.

PUBLIC LEDGER (MORNING)—The picturization \* \* \* hits a high mark in clever scenes and good acting.

PUBLIC LEDGER (EVENING)—The clever performance by Anna Q. Nilsson, \* \* \* is highly commendable, and \* \* \* is one of the high lights of the production. \* \* "Ponjola" is a picture that holds one's interest throughout. The plot is unique.

**Eastman, Rochester**

DEMOCRAT-CHRONICLE—There are some realistic settings, a fairly good supporting cast and the commendable work of Miss Nilsson before mentioned to recommend the photoplay to prospective patrons. From a technical viewpoint the picture suffers from an excess of introductory incidents.

HERALD—Except for its ending, that part of it which makes a subservient bow to the theatrical box office, it is a good picture. Miss Nilsson, as Desmond, does a splendid bit of screen acting and James Kirkwood as Lundi Druro is exceptionally fine.

JOURNAL—\* \* \* Entertaining picture \* \* \* I liked Miss Nilsson a whole lot. It's difficult a difficult job to play the part of a boy, and she does it rather well. Mr. Kirkwood didn't please me quite so much.

TIMES-UNION—\* \* \* good, interesting drama well worked out in the medium of the motion picture, its only flaws being some minor comedy bits which go over the verge into farce and offer a jarring note in the general excellence of the film.

**"The Rendezvous"—Gold-Cosmop.  
Rialto, Washington**

STAR—The picture is dramatic—very. It's characters are picturesque and the settings exotic.

**"Rupert of Hentzau"—Selznick  
B'way Strand, Detroit**

FREE PRESS—\* \* \* follows the book more faithfully than is usually the case.

NEWS—\* \* \* melodramatic events begin to happen with startling regularity and much suspense is aroused.

TIMES—\* \* \* is not unlike "Zenda." It has that same military swagger, the same plot intrigue, the same gorgeous spectacle of court life and is laid in the same locale. It has the edge on "Zenda" in the cast which it presents.

**"Six Days"—Gold-Cosmop.  
Mr. Smith's Indianapolis**

NEWS—The film is worth little.  
STAR—It takes eight long and laborious reels to develop Miss Glynn's painfully detailed story \* \* \* waste their dramatic talents on a worthless story.

**Sun, Omaha**

JOURNAL—Gorgeous settings, the beauty of Corinne Griffith, and acting which makes the best of a mean deal—\* \* \* Also melodrama, large quantities of it.

WORLD-HERALD—And the scenes underground! Weird, some may call them horrible; these scenes fascinate and are intensely dramatic and marked by a number of thrills. There seems to be an absolute disregard for expense in production.

**Piccadilly, Rochester**

DEMOCRAT CHRONICLE—Regarded as a series of pictures, the photoplay is a delight to the eye; regarded as a dramatic production, the merit of the play and players is moderate indeed. \* \* \*

However, "Six Days" will be a financial success.  
HERALD—\* \* \* makes up one of the most monotonous strung out and wholly without reason motion pictures that the present writer has had the misfortune to view.

TIMES-UNION—There are plenty of gorgeous gowns and every habitation is on the scale of a palace. Corinne Griffith looks exceedingly beautiful \* \* \* the producers, with the fear of the censors in their minds, and the censors themselves, have kept the film technically clear but the Elinor Glynn touch is there \* \* \*

**"The Song of Love"—1st Nat'l  
Capitol, Detroit**

FREE PRESS—\* \* \* has at least novelty to recommend it, splendid acting on the part of the star and her capable supporting cast, several excellent scenic "shots" and such action as is usually found only in western drama. \* \* \* may not be Miss Talmadge's best picture, but it is a colorful, lively romance, capably acted and produced on a costly scale, and to 99 per cent of screen followers it will prove highly entertaining.

NEWS—\* \* \* it is decidedly box-office, as the exhibitors put it. \* \* \* There are many nice things that could be said \* \* \* the sets are many and beautiful and the night scenes showing the Arabs \* \* \* are picturesque. Still it is not a big picture or one worthy of the beauty and talents of Norma Talmadge.

TIMES—Schildkraut gives one of the finest performances \* \* \* we have had the pleasure of reviewing since Percy Marmont was seen in "If Winter Comes." \* \* \* "A Song of Love" builds to a climax that can even eclipse in dramatic intensity, the acting of Miss Talmadge and Schildkraut \* \* \*

**"The Temple of Venus"—Fox  
Apollo, Indianapolis**

NEWS—\* \* \* is a curious mixture of fact and fancy, drama and melodrama, and practicality and mythology. Yet, despite such a conglomeration, it is interesting.

STAR—\* \* \* marked by nothing so much as versatility. \* \* \* at least a little bit of everything ever thrown on the screen.

**"This Freedom"—Fox  
Washington, Detroit**

FREE PRESS—\* \* \* not only the finest picture that has ever been imported from that country but also equal to the best American society dramas. \* \* \*

Denison Clift, an American director, in handling delicate situations, has shown rare skill; \* \* \*

TIMES—\* \* \* A daring film \* \* \* Fay Compton, directed by Denison Clift, is incomparable in her part as the woman. The supporting cast is to be complimented \* \* \*

**Liberty, St. Louis**

GLOBE-DEMOCRAT—A splendid picture, finely directed, well acted and artistically executed \* \* \* The story is one that not only stirs the feelings, but appeals to the mind.

STAR—\* \* \* an improvement on the book \* \* \* This theme is developed with intelligence in the picture, and is superbly handled by an English actress, Fay Compton, dignified, expressive, earnest.

TIMES—\* \* \* more interesting as a motion picture than it was in novel form. \* \* \* Perhaps it is not. At any rate, the theme has been intelligently developed, and the resulting photoplay is good entertainment.

**"Through the Dark"—Gold-Cosmop.  
Kings, St. Louis**

GLOBE-DEMOCRAT—The story is unraveled neatly and rapidly and proves engrossing from the first flicker to the final

**"Tiger Rose"—Warners  
Stanley, Philadelphia**

BULLETIN—\* \* \* one of the most thrilling pictures of the season. \* \* \* Miss Ulric's characterization is excellent, and as a whole the picture is well above the average.

NORTH AMERICAN—The picture is one of a very common type of "northwest" films, \* \* \* There are many tense moments and suspense is excellently maintained until the end of the picture.

It is interesting to compare Miss Ulric's performance on the screen with her stage performance, and done finds, in spite of very fine work and excellent direction, that her funny little rough voice is sadly missed.

PUBLIC LEDGER (MORNING)—"Tiger Rose is neither the worst nor the best melodrama of the North Woods that ever found its way to the screen. It is filled with action, and even though that action is not always new it holds the interest. \* \* \* In certain close-ups she (Lenore Ulric looks like a woman of forty, \* \* \*

PUBLIC LEDGER (EVENING)—There is nothing novel about the story. There have been so many stories of this type shown on the screen that it is a great tribute to the acting of Miss Ulric to say that it does furnish real entertainment.

The picture is notable for its beautiful settings.

**"To The Ladies"—F. P.-L.  
Mc Vicker's, Chicago**

HERALD-EXAMINER—\* \* \* I don't think there is any one alive with soul so dead as to miss or not appreciate its point. \* \* \* If you miss "To the Ladies" you are missing one of the best comedies ever written, better directed and better acted than most of the productions you'll find in town.

NEWS—It is a simple and honest picture, telling its story just as Jimmy Cruze wanted it told, without any useless flourishes.

**"Unseeing Eyes"—Gold-Cosmop.  
Alamo, Louisville**

TIMES—Tremendous scenic effects mark Lionel Barrymore's latest picture, "Unseeing Eyes," at the Alamo all week.

**"The Virginian"—Preferred  
Regent, Rochester**

DEMOCRAT-CHRONICLE—\* \* \* one of the best photoplays it has been our gratifying pleasure to review for this paper in months. Here is a photoplay that revives the spirit of hope in that will-o'-the-wisp, cinema art.

HERALD—The Virginian, all told is very well done. It is not high drama, it is what one might call restrained melodrama of the old home sort, and consequently, well worth the visit. This best seller of a score of years is fairly truthfully depicted in the screen version.

JOURNAL—\* \* \* a better western film than most, with less shooting and more excuse for it than is usual. \* \* \* it holds with admirable veracity to the text and brings to the screen all the essential elements of the book except the Virginian's own particular, deliciously profound humor.

TIMES-UNION—\* \* \* have faithfully transplanted the characters of the novel to the screen and have used excellent discretion in selecting the incidents so as to give smoothly running, if slim, plot and plenty of action.

**"West of the Water Tower"—F. P.-L.  
Rivoli, Baltimore**

AMERICAN—"West of the Water Tower" in passing from book to screen has been pretied up and censored considerably. Nonethless, I am not so sure that it isn't one of the best films of the current season.

**Capitol, Cincinnati**

COMMERCIAL TRIBUNE—Can offer only one excuse for existence—its appearance, and a painfully frank picturization of things that once were taboo in good society.

POST—Glenn Hunter, Ernest Torrence and May McAvoy do some fine work in "West of the Water Tower," from Homer Croy's novel, but that is about as far as we can go in recommending it.

TIMES-STAR—\* \* \* a flat disappointment. In the first place, it is a theme which does not lend itself well to screen translation. Secondly, the original plot has been so altered \* \* \*

**Missouri, St. Louis**

GLOBE-DEMOCRAT—\* \* \* an unmitigable masterpiece if not a screen epic credit for this beautiful picturization must be divided between the cast of the picture and Rollin Sturgeon, the director. The delicate situations in the book are handled with degree of intelligence that is gratifying and reflects the ingenuity of Sturgeon's efforts.

POST-DISPATCH—\* \* \* the book was not butchered in the filming, to be true, the story has been altered somewhat, but it means to its artistic hurt. \* \* \* a simple natural, human tale of life as life is lived in a small itic anywhere in the great Mississippi Valley.

STAR—\* \* \* a notable piece of work though, frankly, reducing Homer Croy novel of Junction City, Mo., to movie for lost much of the book's pungency.

TIMES—"West of the Water Tower" as fine screen entertainment as it was novel form. \* \* \* One may call the story a bit sordid, but one cannot deny that the characterizations are well done, and the photoplay is a finished production.

**YOU BUY A MINT**  
When You Show  
**THE FIRE PATROL**  
With  
**A STAGGERINGLY GREAT  
ALL STAR CAST**

Anna Q. Nilsson  
Madge Bellamy  
Helen Jerome Eddy  
Johnny Harron  
Frances Ross  
Jack Richardson  
Spottiswoode Aitken  
Charles Murray  
Bull Montana  
Gale Henry  
Billy Franey  
Charles Conklin  
Hank Mann

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WRIGHT**

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**ART TITLES**

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**"The White Rose"**—United Artists  
New Astor, Minneapolis

**TRIBUNE**—The production boasts of a very competent cast. The settings for the story are exceptionally fine.

**"Wild Bill Hickok"**—F. P.-L.  
Rialto, Milwaukee

**NTINEL**—It differs from other westerns in that it has some slight historical background. It follows the lines of wild and thrilling and will please the old Hart who like their heroes to be supermen performing impossible deeds with savoir faire.

**Woman of Paris**—United Artists  
Merrill, Milwaukee

**NTINEL**—It is a simple, human story, tragic, but sophisticated, of the lives of three people. But what Chaplin alone is to prove that one doesn't need a million dollars' worth of sets, several thousand dollars and all the rest of the bag of tricks to make such a story entertaining on screen. "A Woman of Paris" is a classic simplicity.

**Garrick, Winnipeg**

(Week Ending Jan. 5)

**EE PRESS**—There is not one inconspicuous feature in the whole of the film, on the very face of it, bears the stamp of perfection in screen directing. The singular richness with which the story goes from sequence to another, betokens the fact that the scene was filmed in its proper place, in logical chronological order.

**TRIBUNE**—Charles Chaplin, in making his serious photoplay, has achieved a two-triumph. "A Woman of Paris," is sure to rank with the best pictures of 1923, and to place Charles Chaplin, the director, among the foremost of the screen—yes, with Griffith and De Mille. "A Woman of Paris" is unquestionably one of the finest products of the screen.

**Woman to Woman**—Selznick  
Alhambra, Milwaukee

**NTINEL**—An ending that is true to life which circumstance occurs but rarely on the screen is the one claim to distinction which is made by "Woman to Woman," which otherwise devoid of unusual features, despite the fact that Betty Compson is the star.

**Sees Shorts in Ascendancy**  
(Special to THE FILM DAILY)

**Los Angeles**—Al Christie says: "All of the predictions now being made by various leaders of our industry point the way to the greater ascendancy of the short subject during the year of 1924. Probably one of the most encouraging things which have been said recently was Marcus Loew's statement through the Los Angeles press, that he would in the coming year concentrate on one and six reel pictures."

Mr. Loew, being one of the largest theater owners in the United States, should know of what he speaks and when he says that theater owners and the public are tired of padded pictures, and predicts that the reason for making eight, nine and ten-reel padded super-pictures will soon die out, he encourages every producer of short subjects to serve to round out a varied bill."

Clayton Arbuckle has been engaged by Cosmopolitan for the part of the character Meredith in "Janice Meredith."

**On Broadway**

**Astor**—"The Hunchback of Notre Dame"

**Broadway**—"Unseeing Eyes"

**Brooklyn Strand**—"Her Temporary Husband."

**Cameo**—"Through The Dark"

**Capitol**—"Under The Red Robe"

**Central**—"The Courtship of Myles Standish"

**Cohan**—"The Ten Commandments"

**Cosmopolitan**—"The Great White Way"

**Criterion**—"The Covered Wagon"

**Forty-Fourth Street**—"Scaramouche"

**Loew's New York**—"Today"—"Slave of Desire"

**Tuesday**—"Half A Dollar Bill"

**Wednesday**—"Our Hospitality"

**Thursday**—"This Freedom."

**Friday**—"Mask of Lopez" and "Cause for Divorce."

**Saturday**—"Judgment of the Storm"

**Lyric**—"The White Sister"

**Rialto**—"Let Not Man Put Asunder"

**Rivoli**—"The Humming Bird"

**Strand**—"Black Oxen"

**Next Week**

**Broadway**—Not yet determined

**Brooklyn Strand**—"Black Oxen"

**Cameo**—Not yet determined

**Capitol**—"Under The Red Robe" (tentative.)

**Central**—"The Courtship of Myles Standish"

**Cohan**—"The Ten Commandments"

**Cosmopolitan**—"The Great White Way"

**Criterion**—"The Covered Wagon"

**Forty-Fourth Street**—"Scaramouche"

**Lyric**—"The White Sister"

**Rialto**—Not yet determined

**Rivoli**—Not yet determined

**Some New Theaters**

(Special to THE FILM DAILY)

**Liberty, Mo.**—The Liberty is now three weeks old. This house cost \$25,000. Liberty was without a theater from Feb. 2, until the New Liberty opened.

**Alton, Ill.**—The Grand, which closed temporarily probably will reopen late in January or early in February.

**Walnut Ridge, Ark.**—The Swan has opened. L. L. Lewis is manager of the theatre which cost \$30,000 to build.

**Fayetteville, Ark.**—E. C. Robertson has plans prepared for a new \$40,000 picture house.

**Dinky Dean to be Starred**

(Special to THE FILM DAILY)

**Los Angeles**—Dinky Dean Prod. have been formed. Charles Francis Riesner is president, Louis C. Simmel, an oil operator, is general manager; Lewis Lipton is supervisor of productions and Jack Neville, director of publicity and exploitation. Plans call for four pictures annually covering a period of four years.

**Prize Story Filmed Soon**

"The Throwback," the psychological adventure drama written by William Elwell Oliver a University of California student, who won the Laemmle scholarship prize, will be produced by Universal in the next few weeks. The story will be prepared by Raymond L. Schrock.

**Memphis Partnership Ends**

(Special to THE FILM DAILY)

**Memphis**—The partnership between Clark Portner and Tony Ballas of Memphis, has been dissolved, and in the future Portner will operate the Rex Theater while Ballas will continue in charge of the American and DeSoto.

**Seeking Sunday Shows in Geneva**

(Special to THE FILM DAILY)

**Geneva, N. Y.**—The first reading of the city ordinance to allow Sunday pictures between 2 P. M. and 10:30 was made at the meeting of the Common Council. Final action will come up at the next meeting.

**Morton Now Controls Four**

(Special to THE FILM DAILY)

**Winnipeg, Man.**—Henry Morton has increased his chain of local theaters to four with the acquisition of the Arlington on Pantages Ave. The other holdings are the Gaiety, Monarch and Park.

**Staab Begins New Duties**

(Special to THE FILM DAILY)

**Milwaukee**—Henry Staab has begun his new duties as secretary of the state exhibitor unit.

**Vitagraph Buys "Clean Heart"**

The A. S. Hutchinson novel, "The Clean Heart," has been purchased by Vitagraph.

**Incorporations**

**Albany**—Equity Ticket Service, New York. 500 shares preferred stock, at \$100 each; 1,000 shares common, no par value. Attorney, W. Kaufman, New York.

**Albany**—G. G. G. Photo Service, New York. Capital \$7,000. Incorporators, G. G. Greenlee and J. A. Vanderzee. Attorney, T. Vantassel, Yonkers.

**Albany**—Richmount Pictures, New York. 100 shares preferred stock, \$100 each; 100 shares common, no par value. Attorney, S. V. Ryan, Albany.

**Albany**—Roy Pictures, Yonkers. Capital \$20,000. Incorporators, W. Bennett and G. Ellis. Attorney, M. L. Lesser, New York.

**To Check Up Child Labor Law**

(Special to THE FILM DAILY)

**Milwaukee**—Exhibitors and exchanges have been warned against employing help under 17 years of age. The Industrial Commission has notified the M. P. T. O. of Wisconsin that it will soon start a check-up among theaters in the state for violators.

**FIRST WITH THE BEST KINOGRAMS**

THE VISUAL NEWS OF ALL THE WORLD

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr. 542 Fifth Ave. Tel. Murray Hill 1831

**SYDNEY CHAPLIN**

Appearing in

Marshall Neilan's Associated First National's Thomas H. Ince's

"The Rendezvous" "Her Temporary Husband" "The Galloping Fish"

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."

GEORGE JEAN NATHAN in THE SMART SET

**First Revival of the 24 Two Reel KING BEE COMEDY SENSATIONS**

with **BILLY WEST**

in character with cane, hat, shoes and pants

State Rights Now Selling

communicate with

**PRIME PICTURES CORP.**

729 SEVENTH AVE.,

NEW YORK

Controlling Worlds Rights

Bryant 3377



Billy West



**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—B. P. Schulberg is completing plans for "The Breath of Scandal." Olga Printzlau is now putting the finishing touches on the script. The leading feminine role goes to Ethel Shannon.

Eve Unsell has completed the adaptation of "The First Year" and "The Boomerang." They now await production by Preferred.

Pat O'Malley, Hedda Hopper, Cyril Chadwick, Edith Yorke, Lawrence Grant and Patterson Dial, will support Lorette Taylor in "Happiness."

Jack White has appointed Jasper Blystone assistant to Al Ray, who is directing the Cameo comedy unit.

Slim Summerville and Bobby Dunn, are making one-reel comedies for Universal. Summerville is directing.

Josef Swickard is in the cast supporting Jackie Coogan in "A Boy of Flanders."

WALTER R. GREENE.

**Picture Types**

(Continued from Page 3)

Well-acted light comedy—Little Old New York—Lloyd V. Almirall, Harvey School, Hawthorne, N. Y.

Human problems or historical as Children of the Storm—Oklahoma United Brethren C. E. Union, T. A. Tripp, Pres., 2512 So. B'way, Oklahoma City, Okla.

Victor Hugo—Les Miserables—Dante's Inferno—Western plays, Shakespearean plays—Bunyan's Pilgrim's Progress—A. Angold Brown, St. Luke Congregational Church, 1416 Iberville St., New Orleans, La.

Popular fiction of highest type—Oliver Twist—Quo Vadis—Rev. Paul L. Grove, Redwood Falls, Minnesota.

The Covered Wagon—Miss George Washington (Marguerite Clark)—Grandma's Boy—The Illinois State Normal University, Drawer F, Normal, Ill.

Straight drama—Strangers of the Night was splendid—Also The White Rose and Ruggles of Red Gap were great—Mrs. Benjamin T. Rochester, 1022 So. 18th St., Birmingham, Ala.

Comedy drama—Ruggles of Red Gap—E. D. Turner, Mgr., Imperial Theater, Asheville, N. C.

Fiction—Robin Hood—The Three Ages—Covered Wagon—Nat Golden, 717 Vernon St., Brooklyn, N. Y.

If Winter Comes—Dr. W. H. McMaster, Pres. Mount Union College, Alliance, Ohio.

Comedy drama—Back Home and Broke—University of Wisconsin, Madison, Wis.

Has the quality of pictures advanced or is it at a standstill? This will be discussed in an early issue.

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ONE of A hundred exploitation ideas available for

**"The Unknown Purple"**

Roland West's thriller of thrillers

with a distinguished cast including Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Johnny Arthur, Ethel Grey Terry, Brinsley Shaw, James Morrison, Frankle Lee, and Richard Wayne.

Franchised on the Independent Market by

**Truart Film Corporation**  
M. H. Hoffman, Vice President

Coming to the  
Capitol, New York!

SEE  
WHAT PETER MARCHMONT DOES IN  
*The UNKNOWN PURPLE*  
THRILLINGLY DIFFERENT!



# The Film Daily

The BRADSTREET of MODERN DOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 12

Tuesday, January 15, 1924

Price 5 Cents

## Crosland Prod.

For Hodkinson Distribution—Compson in First Two—Deal on With Dean

Alan Crosland has formed his own production company and has made arrangements to distribute his pictures through Hodkinson. Betty Compson has been engaged to star in the first two of the series which will be made at the Tilford studio and in Florida.

Miss Compson is now on her way East from the coast. Crosland has just completed "Six Days," for Goldwyn-Cosmopolitan by whom he was borrowed from the Hearst organization. In the last year he made "Enemies of Women," and "Under The Red Robe," for the Cosmopolitan Corp.

It is reported that Hodkinson is negotiating with the Priscilla Dean Prod. for that star's pictures. One has already been made at the Hollywood studios. At Hodkinson, this was not confirmed yesterday but it was perhaps significant that the report was not denied.

## Denver Talks of Theater Deal

(Special to THE FILM DAILY)

Denver—The Times publishes a long article concerning the reported sale of the Isis, American and Colorado theaters to Famous Players. The paper adds that, if the deal is consummated, the Princess will be closed and Paramount will use the theaters named above for its first-runs. Fox is reported interested in the purchase of the Strand.

Officials of both Famous Players and Fox disclaimed any knowledge of the above report yesterday.

## British Rules Easier

Censors There Will Pass or Reject Pictures in Bond, Thus Eliminating Import Duty

According to a communication received yesterday from E. Peterson, manager of Bonded Stores, Ltd., of London, the British Government has made easier the restrictions governing the importation of foreign pictures into the country.

Peterson declares that arrangements have now been made whereby all films can be passed by the British Board of Film Censors in bond, obviating the paying of import duty until it is decided whether films are suitable for that country or not.

In addition to this, special facilities are now available for re-editing and

(Continued on Page 5)

## Quimby Joins "U"

To Handle Sale of Short Subjects—Convention in Chicago Terminates

Fred C. Quimby is expected to start duties with Universal tomorrow as short subject sales manager. He will handle one and two reel comedies, westerns and dramatic features, but not serials or the International News Weekly.

Quimby has been out of the distributing end of the business for quite a period. At various times, he was reported working on an independent distributing scheme with John S. Woody and will be remembered for his work in organizing Associated Exhibitors, Inc., several years ago.

The Universal sales convention in Chicago was practically brought to

(Continued on Page 5)

## Bailey a F. P.-L. Director

Frank Bailey, former president of the Title Guarantee and Trust Co. and director in a number of prominent real estate corporations in New York, has been elected a director of Famous Players, succeeding Theodore F. Whitmarsh, who resigned recently to become active in the affairs of the Federal Reserve Bank.

## Washington Favors Lifting of Tax On Admissions Up to Fifty Cents

Not Likely That Levy Will be Removed Entirely—Hearing Held Yesterday at Capitol—Closing of 1,400 Theaters in Sixteen Months Partially Blamed on Tax

(Special to THE FILM DAILY)

Washington—It was predicted in well-informed legislative circles here yesterday that if any change is made in the revenue law so far as admission taxes to theaters is concerned, such change would apply to admissions of fifty cents and under.

It is not held likely that the tax will be removed in its entirety. A plea for the repeal of that portion of the revenue law that affects theaters was made yesterday by a delegation representing the industry and composed of Jack S. Connolly, Washington representative of the Hays office, Charles C. Pettijohn, and Joseph R. Dennison, president of the M. P. T. O. of Michigan.

Dennison acted as spokesman for the group and told the Congressional committee that the admission tax was a contributing factor in the closing of 1,400 theaters in the past sixteen

months. He was questioned at length by the members of the committee and the fact that the members did indulge in queries of this character was taken to mean that they were unwilling to consider an entire repeal of the tax.

It was apparent that some of the Congressmen favor the repeal on admissions of thirty cents and under while others might favor fifty cents as the line between taxed and untaxed admissions.

Dennison said exhibitors were not asking for the repeal of the seating tax because he said they did not believe they were discriminated against in that respect. Pettijohn produced some figures to show that more than half of the theaters of the country charge admissions under twenty-five cents and that only nineteen throughout the country ask \$1 or more.

The question of salaries of stars again came up but Dennison sidestepped this. He expressed the belief that rentals have not advanced much during the past year and indicated that film prices cannot be held responsible for the closing of so many houses.

## M. P. T. O. Meets Today

The board of directors of the M. P. T. O. is scheduled to hold a meeting here today and tomorrow.



Louella O. Parsons, New York American: "The Courtship of Myles Standish" is highly interesting. The Mayflower will delight." It's an Associated Exhibitors release.—Advt.



Vol. XXVII No. 12 Tuesday, Jan. 15, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod. . .	108 1/8	108 1/8	108 1/8	300
F. P.-L. . .	71 1/8	70 1/4	70 1/8	4,000
do pfd. . .	91 1/8	91 1/8	91 1/8	100
Goldwyn . .	11 1/8	11 1/8	11 1/8	200
Loew's . . . .	17 1/8	17 1/8	17 1/8	600

**Kunsky Books "The Hunchback"**  
(Special to THE FILM DAILY)

Detroit—George W. Trendle, general manager of the Kunsky enterprises, has booked "The Hunchback," for an indefinite run at the Adams theater, starting in March.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

The Most Modern & Complete  
**ART TITLE SERVICE**  
Under One Roof  
**H. E. R. STUDIOS, INC.**  
150 W. 46th St. Bryant 7273

**Bryant 1871**

**Radio Boosting T. O. C. C. Ball**

The committee on arrangements has arranged with various radio stations around town to broadcast bulletins on the T. O. C. C. ball which occurs on the 24th. Billy Brandt stated yesterday that the contest being conducted in co-operation with the N. Y. American has caught favor. S. L. Rothafel is arranging for the coronation of the king and queen as well as for other features.

**Niblo Coming East**

(Special to THE FILM DAILY)

Los Angeles—Fred Niblo is leaving in a few days for New York with a print of "Thy Name is Woman." Metro is seeking a Broadway theater for it.

No arrangements have as yet been made by Metro for a special run of the Niblo film.

**To Name Committee Shortly**

(Special to THE FILM DAILY)

Philadelphia—The recently formed M. P. Board of Trade of Pa. have submitted to Gov. Pinchot the names of those who will sit in an advisory capacity with the Censor Board in reviewing pictures. Three members of the Board will serve on the joint committee.

**English Child Actress Signed**

M. H. Karper who maintains an office in the Times Bldg. states he has placed Vivian Surtees, an English child actress under contract and intends bringing her over from England. She appeared in "Souls of Drifting India."

**Hoffman Leaves On Trip**  
(Special to THE FILM DAILY)

San Francisco—Milton E. Hoffman, for two years production manager for Metro, has sailed for Honolulu on the first leg of a long ocean voyage which will end in New York.

**Sign Jose Collins**

(Special to THE FILM DAILY)

London—Edward Godal of British and Colonial has signed Jose Collins to appear in six two reelers. Moss Empire, Ltd., have acquired British rights.

**May Build in Buffalo**

(Special to THE FILM DAILY)

Buffalo—East Side businessmen are reported considering a new theater at Jefferson St. and Woodlawn Ave., not far from the Emblem.

**East Side Theater Robbed**

The Fugazy theater, 150 West Houston St., was robbed on Sunday of about \$2,000. The performance was under way at the time.

**Showing at the Capitol**

Goldwyn will give a special showing of "Name The Man," at the Capitol this morning at 10:15 o'clock.

**"Extra Girl" at Central**

"The Extra Girl," the new Mabel Normand film, opens at the Central on Sunday.

**In The Courts**

Spreme Court Justice Cohalan has signed an order in the suit brought by Hugo Riesenfeld against Rialto Prod. Inc., and M. D. Fields and Samuel R. Reece, trading as the Rialto Film Exchange, in which the defendants are directed to surrender to Riesenfeld's attorneys, Thomas & Friedman, films of the series of photoplays made in 1921 known as "Funny Face Comedies." The attorneys are to hold the negative and prints pending the trial of Riesenfeld's suit to declare cancelled a contract made with Rialto for distribution.

The petition alleged that under the agreement Rialto was to distribute the films for three years, but if its credit became impaired and it failed to carry out its financial obligations the contract was to be declared cancelled. Riesenfeld alleged that the contract was transferred to Rialto Film Exchange in November, 1922, in violation of the agreement, and that Fields and Reece have refused to account to him for the proceeds, and the books are in such condition that he is unable to tell the amount due. He said he desired possession of the negatives and prints to make new contracts and to prevent them from being "duped."

**Reissuing King Bee Comedies**

Prime Pictures Corp., has taken over world's distribution of rights of 12 King Bee comedies, featuring Billy West and plans to reissue them on the state right market.

**Bert Parker State Righting**

Bert Parker has taken over "Dangerous Hours," "Knock on the Door," and "Prepared to Die," three westerns starring Eddie Polo for state rights distribution. Miss Parker until now has been devoting her time entirely to the foreign field but from now on intends handling sales in both branches of the business.

**Warns Against Imperial M. P.**  
(Special to THE FILM DAILY)

St. Louis—The Film Board of Trade is warning exhibitors to be on the lookout for a concern known as the Imperial M. P. Co. which has been going about the country soliciting merchants to have pictures made of their towns.

Los Angeles—Enid Bennett will play the part of Rosamond Godolphin in "The Sea Hawk."

**HAL ROACH'S**  
**DIPPY-DOO-DADS**  
**COMEDIES**  
"A Proven Product"  
1 reel  
**Pathécomedy**

They couldn't have used a finer cast!



**The Law Forbids**

See it—  
that's all!

Trade showings to-day

*in New York at the*

CAPITOL THEATRE

10:15 A. M.

*in Chicago at*

ORCHESTRA HALL

2:30 P. M.

Goldwyn *presents* Victor Seastrom's  
*production*

**NAME THE MAN!**

*from "The Master of Man" by Sir Hall Caine*

with Conrad Nagel, Mae Busch, Hobart Bosworth  
Patsy Ruth Miller, Aileen Pringle, Creighton Hale

*Goldwyn-Cosmopolitan*

## Monday Morning

**TIME**—Any Monday morning.  
**PLACE**—Any Film Row in any Exchange Centre.

**CHARACTERS**—Two good film salesmen—Abe & Sammie

They meet on the corner; brief case in one hand, bag in the other.

"Hello Sammie, Howya Abe, which way you going—Death Valley? Me, too. Well let's catch that 11.30 and make this trip together. Fine. Wait here about five minutes 'til I go back to the office, the cashier has a couple tickets that the shipper bought to check two features to Whichville. We can use them and save four bucks a piece and make Whichville together. We can buy the cashier a couple good cigars and he'll be happy. I'll get 'em and give 'em to him now.

"Awright Abe, step on it. I gotta hit \$2,000 this week and what a chance I've got? But between the two of us we oughta be able to knock off that guy in Whichville fer plenty. You boost my pictures and I'll boost yours. Hear he's gotta lotta open dates.

### ON THE TRAIN

"Whatta ya mean these tickets ain't no good? When did that rule go in effect? I been doin' this for the past four years regular once a week and saving enough to pay for my smokes but if you are so cheap we'll pay. Come on Sammie, cough up four bucks ter little Jessie James here and then we can sleep; it takes about two hours to Whichville and I can use it—I was out late last night.

### TWO HOURS LATER

"WHICHVILLE!"

"WHICHVILLE!"

"Here we are Sammie grab your bags and let's go. Ever been in this town before? Say I know a swell one here; met her last trip thru. Lets give her a ring from the Station here.

"D—these phones, why don't they have one system like we have in Li'l Old New York. Say Abe what's her name—It ain't Babe is it—Yea? Eddie gave me her name and told me to call her if I ever hit this burg. Got her? Good!

"Hello Babe—how are ya—Fine. Whatta ya say if you get another girl, I got one of the boys with me; the four of us can go some place fer dinner or something. Fine; meetcha in ten minutes.

11 p. m. that night

"Gee Sammie ain't they the darb's?—Say, we just got ten minutes—shall we make this train for Schoolville or see old crabby down at the theater?—I don't think he needs anything anyway; lets pass him up and make Schoolville tonight? Atta boy!

"Wish I hadn't given that cashier them cigars.



This is the little kiddie who, through the generosity of a number of film men, will shortly be united with her father. Her transportation has been arranged for on the return trip of a boat en route to the city in which she is now living.

An additional \$5 was contributed yesterday by John D. Clark.

### Lasky Plant Reopens

(Special to THE FILM DAILY)

Los Angeles—After several weeks of inactivity, the Lasky studio has reopened. The first company to go to work was the George Melford unit which started "The Dawn of a Tomorrow," with Jacqueline Logan in the lead.

Cecil B. DeMille started "Triumph," yesterday. James Cruze returned from location at Natchez and starts interiors for "Magnolia," today.

### Isis Passes Away

(Special to THE FILM DAILY)

San Francisco—The Wigwam at 22nd and Mission no longer has competition. The Isis, will soon be remodeled into a business building. The lease which Morris Gallos held was sold to the owner of the property.

### Everett Burns; \$100,000 Loss

(Special to THE FILM DAILY)

San Francisco—The Everett theater, run by the Star Amusement Co. has been destroyed by fire of unknown origin. The damage is estimated at \$100,000.

### Crandall's New Tivoli Near Ready

(Special to THE FILM DAILY)

Washington—The completion of Crandall's new Tivoli, is in sight.

### The Swindle Sheet

BEST HOTEL

Whichville, Pa.

Rates \$1.50 single, \$2.50 double

### SALESMAN'S REPORT

Date	From	To	R.R.	Hotel	Meals	Misc.	Total	Business	Report
Anyday	Any-where	Which-ville	\$4	\$3.00	\$2.75	\$.60	\$10.35	None	Exhibitor has no dates open at this time. Only plays big specials. Likes "House Affre." See him next trip.

## Theater Changes

Sycamore, Ill.—Folka Bros., of Maywood, has leased for 20 years, the theater on State St.

Monessen, Pa.—Chas. A. Geiss has purchased the Olympic at Donner and Fifth from Peter Sotus.

Helena, Ark.—The Jewel is undergoing extensive redecorating and remodeling.

Ottawa, Ill.—\$50,000 will be spent by B. S. Jordan in remodeling the Orpheum.

Edgeton, Wis.—A large pipe organ is being put into the Rialto.

Little Rock, Ark.—Rialto is the new name of the old Crystal.

### Buys The State, New Bedford

(Special to THE FILM DAILY)

New Bedford, Mass.—George W. Allen, Jr., owner of a number of houses in the suburbs and vicinity, has bought the State. This is Allen's only holding in the central part of the city.

### Says He'll Make "Charlie Chu"

(Special to THE FILM DAILY)

Saginaw—F. Herrick who says he is a Detroit producer, while here for the holidays, stated that his company, the Herrick Studios, is about to produce a five-reel drama, "Charlie Chu."

### Enos Back At The New Portola

(Special to THE FILM DAILY)

San Francisco—Joseph F. Enos has again resumed management of the New Portola, a Rothchild house. The admission price has been reduced to 15 cents with four changes a week.

### Burhan A Theater Manager

(Special to THE FILM DAILY)

San Francisco—Frank C. Burhan, has entered the exhibiting field as manager of one of the theaters owned by the National Theaters Syndicate at Modesto.

### Theater Burns

(Special to THE FILM DAILY)

Conneaut, O.—Fire recently caused much damage to the Academy.

**Buchanan Editing "Messalina"**  
Donald I. Buchanan is editing "Messalina," the picture produced Enrico Guazzoni in Italy and now this country awaiting distribution.

## GET THIS RIGHT!

We've hit a tremendous winner in our first picture—but we are playing fair (This is our policy).

This big box-office bonanza will not be "R-Showed"! It will be sold on the First Equity Contract ever offered you!

**THEATRE OWNERS PRESENTATION of**

# AFTER THE BALL

A RENCO PICTURE

Gaston Glass  
Miriam Cooper

Chas. K. Harr.  
Dallas Fitzgerald

**ANDERSON PICTURES CORP.**

723 Seventh Ave., N. Y. C.

— F. B. O. EXCHANGES —

A financial expert who recently resigned an important executive post with one of the leading film distributing companies will leave soon for Los Angeles on personal business for a limited stay in California.

If you have any business to be transacted there this executive can be of valuable service to you, or close up any pending negotiations.

All communications confidential. Address Film Daily, Box M-15.



### British Rules Easier

(Continued from Page 1)

ing films in bond in order to take them suitable for the British market before duty is paid. This enable foreign producers to present their films to British buyers in complete and ready-to-show form, thereby enhancing their value, and by avoiding paying duty on eliminated parts of films which are not used by the censors.

Apparently all that it is necessary for producers here and in other countries to do now is to send their films to London, in care of Bonded Film Sales, which stands willing to look after the censoring and re-editing, provided the shipper has no representative in England.

### Drive Against Poor Projectors

(Special to THE FILM DAILY)

Detroit—The Film Board of Trade is now compiling a list of theaters in Detroit and Michigan where machines are in bad order. This is being done because a number of complaints have been made that film was being received by exchanges in poor condition.

**Ebin Compiles Roosevelt Film**  
Alexander B. Ebin has prepared a 3,500 ft. film called "Over the World With Roosevelt" which embraces incidents and situations important in the life of Roosevelt. It includes scenes of the Navy, Glacier Park, the Hawaiian Volcano, the Yellowstone National Park, and the entry of the Allied Troops into Paris, all in Prizma colors.

**Developed From Film Guild**  
Guild Made Pictures, with which Maude Adams has become associated, is a development of the Film Guild, formed in 1921 by Fred Waller and Fred Tuttle and later expanded to include Osgood Perkins, Townsend Martin and Dwight Wiman. This group has made five productions, released by Hodkinson.

**Plan A Release Weekly**  
(Special to THE FILM DAILY)  
St. Louis—Sam Werner of United Film Service will release 52 Westerns featuring Neal Hart, Leo Maloney, J. B. Warner, Pete Morrissey, George Larkin and Big Boy Williams, at the rate of one a week during 1924.

**Pommer of Ufa Coming Here**  
(Special to THE FILM DAILY)  
Berlin—Herr Pommer, a director of the Ufa expects to go to New York in March with prints of a number of pictures for disposal in America. The more important include: "The Grand Duke's Finances," "The Chronicle of Grieshus," "The Pious Beggar," "The Niebelungen" and "Cinderella."

**Raht Preparing New Story**  
Carlyle Graham Raht, author of "High Dawn," which was bought by Hunt Stromberg as a vehicle for Harry Carey, has engaged Ray Ujiffy, who is now scenarizing his novelette, "The Diamond Back," which was published in Everybody's. Curtis Brown, Ltd., will handle the sale of the story.

**Phila. Theaters Get Clean Bill**  
(Special to THE FILM DAILY)  
Philadelphia—An inspection of the city's theaters made by the Fire Dept. and the Electrical Bureau failed to reveal defects serious enough to cause drastic changes in licensing. As a result all houses will immediately receive new licenses.

### Quimby Joins "U"

(Continued from Page 1)

a close yesterday. Carl Laemmle will go to the coast from there on his regular mid-winter trip but Al Lichtman and others of the home office will return here tomorrow.

### Akers Promoted

(Special to THE FILM DAILY)

Chicago—Universal's sales convention ended yesterday. One of the most important subjects discussed was "The Hunchback of Notre Dame." It was brought out that all first runs will have been handled before June.

Announcement of the appointment of Dan Michaelove, as Universal district manager for the South-eastern States, including Atlanta, Charlotte, Jacksonville and Memphis exchanges was made. This will give Ned Depinet an opportunity to give more attention to New Orleans, Dallas, El Paso, Ft. Smith and Oklahoma City. Gerald Akers was appointed a district manager over the St. Louis, Kansas City and Minneapolis Exchanges.

## Specialty Film Company

INCORPORATED UNDER THE LAWS OF DELAWARE

W. O. UNDERWOOD, PRESIDENT; D. BERNBAUM, SECRETARY; HARRY T. PEEBLES, SALES MANAGER

DISTRIBUTORS OF HIGH CLASS MOTION PICTURES

ALL BOOKINGS CONFIRMED SUBJECT TO RULES AND REGULATIONS OF THE DALLAS FILM BOARD OF TRADE.

TERMS: CASH IN ADVANCE BEFORE DATE OF SHIPMENT

1914 MAIN STREET  
DALLAS, TEXAS

December 13, 1923.

Dura Film Protector Company,  
220 West 42nd Street,  
New York, N. Y.

Gentlemen:

We wish to advise you that we are well pleased with the duratizing we have had done to date. We have kept a very close check on this and find that it is the biggest help we have ever had in keeping our films in first class condition.

For your information we use an inspection in and out card on each print. This card is given the inspector each time she inspects the print and the film is graded according to condition from #1 which represents new film, to #7 which is junk film, and every time the inspector finishes with a print she makes a record on this same card as to the condition of each reel.

For the past year or so we have had a lot of trouble with prints of two reel comedies going to the bad quickly so we decided as a last resort to try duratizing them. We started this as you know, on the 1st of September and some of the first two reels that we had duratized have had as many as forty runs and are still in #1 and #2 condition according to the inspection card. Where heretofore two reel comedies that had had forty runs were usually down to about #4 or #5 condition.


We really believe that duratizing film gives the exhibitor a cleaner print and prolongs the life of the film. We are so well pleased with it that we are giving all of the laboratories instructions to have all of our film duratized - not only the two reel comedies.

Wishing you continued success, we are,

Very truly yours,

SPECIALTY FILM COMPANY

*H. J. Peebles*  
Sales Manager.



Read what  
a customer  
thinks of  
Duratized  
Film

## Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

### A Novel Stunt

New Haven, Conn.—When "Anna Christie" was due to play the Olympia, Tod Browning, the manager, mailed out post cards to a city-wide list, stating that Anna Christie was coming to town. This was done about a week before the opening. Later, another card followed asking the public not to judge her too harshly until they knew all the facts. Then a third told of her arrival, stating that she would tell all at 146 Temple St., Sunday evening, the place and time of the opening.

### A Good Emergency Stunt

David Bader, director of exploitation for Century Comedies tells how a Baby Peggy "double" contest was staged, when the picture played the Columbia, Far Rockaway.

When "The Darling of New York" was scheduled to play the Columbia, for two days, he found only a little time to pull the regular ballyhoo stuff. The semi-weekly papers were all ready out. So, he sold a kiddie shop the idea to find the Baby Peggy of the Rockaways. The entire store windows told of the contest.

### Gets 75 Special Window Displays

San Francisco—No less than seventy-five stores gave elaborate display advertising "The Country Kid" when it played the California. This was accomplished through the agreement the Warner's have with the Ingersoll Pencil Co. for a co-operative tie-up on both the latter's product and the picture in all stores that handle Ingersoll pencils.

### Picture For Centennial Celebration

(Special to THE FILM DAILY)

Austin, Tex.—The story of Texas will be filmed as part of the State's Centennial celebration in 1924. The suggestion was made by Theodore Price, editor of Commerce and Finance and immediately endorsed by Gov. Neff and other State executives. The picture will be produced and financed by Texans.

### "Forbidden Souls" For State Rights

Frank W. Hain, owner of a chain of drug stores makes his entrance into the film business with a seven reel mystery drama "Forbidden Souls." The picture will be released on the state rights market by James Serpico, 116 Clinton St., Newark, N. J.

### Two Spokane Houses In Deal

(Special to THE FILM DAILY)

Spokane—A deal for the transfer of two of the city's downtown theaters has been consummated. C. E. Stilwell has sold to J. W. Allender and R. E. Neill, the Casino and Class A. Neill and Allender also operate the Majestic and Lyric under the name of Neill and Allender, Inc.

### Cohens Buy Warren's Interest

(Special to THE FILM DAILY)

Detroit—Ben and Lew Cohen have paid Herman Warren \$250,000 for his interest in Warren & Cohen, operating the Coliseum, Globe, Rex and Colonial theaters, this city. The company is now controlled entirely by the Cohen brothers.

### To Help Texas Exhibitor

(Special to THE FILM DAILY)

Dallas—Col. Cole, head of the Texas M. P. T. O. is considering a plan to send an expert projectionist through the state, visiting exhibitors and help them take care of their machines.

### Remodeling Three

(Special to THE FILM DAILY)

Paris, Texas—The Musselman Theater Enterprises are remodeling and redecorating the Grand, Parisian and Cozy. The latter has been closed for about a year.

### New Saenger Nearing Completion

(Special to THE FILM DAILY)

Texarkana, Tex.—Rapid progress in being made on the new \$200,000 house being erected by the Saenger interests. The theater is Texarkana's first modern house.

### Gauntlett Busy on "Hunchback"

(Special to THE FILM DAILY)

Seattle—Vic Gauntlett is busy putting on roadshows of "The Hunchback," in this territory. He is in charge of a company for Washington, Idaho, Oregon and Montana.

### Orpheum, Winnipeg, Changes Policy

(Special to THE FILM DAILY)

Winnipeg, Man.—The Orpheum has been losing money with a straight vaudeville run at \$1 top. Admissions have been cut a third and a feature picture added to the bill.

### Winegar In Industrial Field

(Special to THE FILM DAILY)

Buffalo—Elmer C. Winegar has opened an office here to conduct an industrial business. He has finished a five reeler for the American Radiator Co.

### New House Opens In Alaska

(Special to THE FILM DAILY)

Ketchikan, Alaska—W. D. Gross has opened the new Coliseum theater, his sixth in this territory. Gross also owns and manages a Film exchange here.

### Breaks Detroit Record

(Special to THE FILM DAILY)

Detroit—"Flaming Youth," during its week's run at the Capitol grossed \$32,000. "A Woman of Paris" formerly held the record, with \$30,000.

### Hufford Now Has Two

(Special to THE FILM DAILY)

Whitesboro, Tex.—J. E. Hufford has bought the Ace from E. M. Duval. He also owns the Princess at Collinsville.

### Fire Threatens J. L. & S. Orpheum

(Special to THE FILM DAILY)

Chicago—Fire that destroyed an adjoining structure threatened the Orpheum theater, owned by Jones, Linick & Schaefer.

## Among Exchangemen

(Special to THE FILM DAILY)

Buffalo—Clayton P. Sheehan, district manager announces the following changes in the Fox office: T. J. McDermott, resigned to join Universal; William McSweeney, former assistant booker, promoted to salesman covering the southern tier, succeeding Bill Mahoney who has been sent to Syracuse; Bill Rowell, formerly in Syracuse, is now in Rochester.

Detroit—Changes in the Standard organization have been announced by Robert J. Rowan, manager. Herb Ives, succeeds Phil Charnes as office manager, the latter going back on the road. Wm. Flemion, salesman in Toledo succeeds Jim Allen sales manager, with headquarters in Detroit. George Hupenbecker succeeds Flemion as Toledo salesman.

San Francisco—Mel Hulling has resigned the management of the Associated Exhibitors' exchange to become mmanager of the Geo. Oppenheimer, Inc., exchange.

St. Louis—Fred Wasgien has tendered his resignation to the Sears and Jones theatrical circuit and will join a concern as salesman.

Atlanta—A. R. Nininger, who has been selling for Southern States Film, has joined Universal. He will cover North Carolina.

Philadelphia—Gene Michaels has joined Royal Pictures, Inc. He was formerly a salesman with the B. & B. Exchange.

Atlanta—H. B. Lasseter, who has been covering Florida for Hodgkinson, has rejoined Progress.

### To Censor Shows and Paper

(Special to THE FILM DAILY)

Springfield, Mo.—Heretofore the city censors have had only the power to pass on pictures, now comes an amendment to the ordinance empowering them with the right to censor any and all shows that may come into the city and all paper posted here.

World Film Rights to  
"Dreimaderl Haus"

Original Story of  
"BLOSSOM TIME"  
Apply to MARY FORRES  
1452 Broadway, Tel. 1944 Bry.

### JAZZ COMEDIES

12 one reel comedies per year  
New Product (Not Re-issues)  
Open for State Right Market  
Wire-Write-Phone

OBROCK & SPIEGEL  
Phone-Bryant 10359  
729 7th Ave., N. Y.

Phone—Beekman 9091



119 Fulton St., N. Y.  
INSURANCE EXPERTS  
TO THE THEATRICAL AND  
MOTION PICTURE INDUSTRY

## Principal Pictures

Sol Lesser, president

Produced It

First National

is Releasing it

"WHEN A MAN'S  
A MAN"

By the Greatest Living Author

HAROLD BELL WRIGH

Biggest Picture of 192

# SYDNEY CHAPLIN

Appearing  
in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's

"The Rendezvous"  
"Her Temporary Husband"  
"The Galloping Fish"

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."

GEORGE JEAN NATHAN  
in THE SMART SET

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

L. XXVII No. 13

Wednesday, January 16, 1924

Price 5 Cents

## ARTISTRY

By DANNY

When Goldwyn announced Victor Seastrom had been selected to direct in this country a man who knew the ability of a really great artist congratulated those who had engineered the deal. Yesterday at the Capitol Seastrom's first—and so his only picture made in this country was shown. And in the last title appeared and several thousand left the theater, in turn, knew what but a handful of Americans had appreciated—that here was a really great director—a producer of common ability. To say that Victor Seastrom is among the great at the top of the ladder is dressing it mildly.

"Name the Man" based on Halliday's famous story of "The Masque of the Red Death" was the vehicle which Seastrom used to express his ability. He did it wonderfully well. It is not only a great, artistic production, but better still, it spells real life at the box office. What tears women of his country will shed! They will delight in the pathos of the humanness of the story.

And what direction! The temperamental critics raved over the new school of directing as demonstrated in Chaplin's picture. They will see more of it—yes, even better done—with a master hand. And now Seastrom lays his contrast! It balances perfectly. Light and shade; laughter and tears.

is a picture of women—for women. A picture of a false step, and complete regeneration. It is a triumph.

### Swanson's Latest

"The Humming Bird"—looks like they are in at the till. Too much war—far too much. Checks the eye and hinders. Would be a lot better without it. Swanson doesn't wear her gorgeous plumage as usual. Appears often dressed as a boy and in as a girl of the Montmartre of Paris. And how your women folk like that remains to be seen. Does some good work however, and you may think her "cute."



"Mabel Normand broke all house records both Friday and Saturday with 'The Extra Girl,'" R. W. McKinney of the Regent Theater, Los Angeles wired J. S. Woody. It's an Associated Exhibitors release—Adv't.

### Brady Plans Set?

Reported First Picture Will Be "Simon Called Peter"—Production in Ft. Lee

The New York Herald yesterday stated that William A. Brady had completed plans for the resumption of picture making and that his first picture would be Robert Keable's book, "Simon Called Peter." According to the newspaper, Brady will concentrate his activities in Fort Lee.

"He said his plans had reached the point," the Herald story goes on, "where he could sign the necessary papers today and start production in a week if he so desired."

"Other plays available from his manuscripts are 'Forever After,' by

(Continued on Page 11)

### Due From Coast Today

Arrivals expected from the coast today include Joseph M. Schenck, Norma Talmadge and Sam Goldwyn.

### Goldwyn Guest at Coast Dinner

(Special to THE FILM DAILY)

Los Angeles—The night before Samuel Goldwyn left for the East, he was tendered a dinner at which Richard A. Rowland and Sam Katz were incidentally welcomed by local First National executives.

### Moss—Burr Deal

For Production Under Way—One Picture Planned But There May Be Series

B. S. Moss is about to re-enter the production field after an absence of some years. It is understood he has made arrangements to make at least one picture in conjunction with Charles C. Burr and that the plan may be extended to include a series.

Moss will probably be remembered as a picture producer by his "Three Weeks" and "The Salamander." At his office yesterday, he could not be reached for a statement but it was declared that "there was nothing definite" to talk about.

An effort made to communicate with Burr failed.

### Universal Executives Return

George Brown, Paul Gulick and Ned Marin, of the home office staff of Universal, returned from the company's sales convention in Chicago yesterday. Earl Kramer, Buffalo; F. C. Hopkins, Albany; Jules Levy, Philadelphia; and S. S. Liggett, New Haven, came back with the party for a short stay here before going home. Al Lichtman returns today with Dick Anderson.

### Seeks Special Tax

Kansas Senator Would Collect 25 Cents On Each Admission in a Specified Range of Prices

(Special to THE FILM DAILY)

Washington—An amendment to the revenue bill when it comes over from the House to be proposed by Senator Curtis (Rep.) of Kansas contemplates a tax of five cents for each twenty-five cents or fraction thereof of the amount paid for admission to any place of amusement where the amount so charged is in excess of twenty-five cents and not in excess of \$1. Where the admission is more than \$1, a tax of twenty-five cents of each dollar or fraction thereof would be charged.

Under the Curtis proposal, it is further provided in the bill that the revenues collected from Jan. 1, 1924

(Continued on Page 11)

### Forman Through with Preferred

(Special to THE FILM DAILY)

Los Angeles—Tom Forman has completed his contract with Preferred and has been engaged by Mission Film to direct "Flattery" for distribution through C. B. C. Forman's last for Preferred was the "The Virginian."

### Valentino Starts in Feb.

Rudolph Valentino starts work on "M'sieur Beaucaire," for Famous about Feb. 4. Sidney Olcott will direct. Valentino and his wife returned yesterday on the Belgenland from Europe.

### First Nat'l in East

Only One Company to Remain on Coast—Transfer Consummated By March

Although at First National no one would state that definite plans had been completed for a general transfer of the company's own producing units to the East, it was learned from other sources yesterday that by March all of the companies, with the exception of one, would be located in New York.

(Continued on Page 11)

### Cost Accounting

An interesting article concerning systems of cost accounting for motion pictures will be found on page 4, this issue.





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**Quotations**

	High	Low	Close	Sales
East. Kod. . .	110	108 3/8	110	600
F. P.-L. . .	71 1/8	70 3/8	70 1/2	3,100
do pfd. . .	90	90	90	100
Goldwyn . . .	11	11	11	100
Loew's . . . .	17 3/8	17 1/2	17 5/8	1,000

**Blackton At Work**

(Special to THE FILM DAILY)

Los Angeles—J. Stuart Blackton has started production on "Between Friends," by Robert W. Chambers. Lou Tellegen and Alice Calhoun have the leads.

**Warehouse for Brooklyn Strand**

The Brooklyn Strand has purchased ground adjoining the rear of the theater and on it has built a warehouse large enough to accommodate all of its sets and lighting accessories.

**Lubitsch Film at Strand**

"The Marriage Market," the first Lubitsch film for the Warners' will have its local premiere at the Strand in February. No date has been set.

**Lefevre Story for Viola Dana**

"Face to Face," by Edwin Lefevre which appeared in the Saturday Evening Post, has been bought by Metro for Viola Dana.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

**Geneva Votes Jan. 22**

(Special to THE FILM DAILY)

Geneva, N. Y.—Geneva will decide the fate of the Sunday show question on Tuesday, Jan. 22.

**Mohawk For Sunday Shows**

(Special to THE FILM DAILY)

Mohawk, N. Y.—Without a dissenting voice and every member in attendance, the Mohawk Board of Trustees granted a permit for Sunday shows at the Strand at such hours as will not conflict with church services.

**New Reinforcing Process**

A new type of reinforced film has reached the market. The process consists of sewing into the sides of the film a double strand of very strong thread. The manufacturer claims that it will greatly lengthen the life of film which is already worn out at the sprocket holes and says it is particularly useful in continuous advertising machines where the film undergoes great wear and tear. Henry Bollman is the sales agent.

**Mid-West Houses Close**

(Special to THE FILM DAILY)

St. Louis—The following theaters are reported either closed or closing: Grand & Landale, Carlinville, Ill.; Kozy, Dresden, Tenn.; American, Frankfort Heights, Ill.; Princess, Parkin, Ark.; Santens Hall, Robertsville, Mo.; Palace, Cypress, Ill.; F. E. Edwards, Griggsville, Ill.; Playhouse, Shelbyville, Ill. and Moonshine, Wayne City, Ill.

**N. Y. Houses to Show Health Slides**

(Special to THE FILM DAILY)

Albany—Through the cooperation of the M. P. T. O., Commissioner Nicoll, of the Department of Health has arranged with theaters to show slides containing health messages. One of these will be screened at each performance and a new text will be sent to the theaters every week.

**Balcony Reserved for Women**

(Special to THE FILM DAILY)

Oswego, N. Y.—The Richardson has decided that only women and girls will be allowed in its balcony hereafter. Men and boys have proved themselves troublesome during performances bothering not only women in the gallery, but others who are downstairs.

**"Cress" Smith in Chicago**

(Special to THE FILM DAILY)

Chicago—Cresson E. Smith—known as "Cress" Smith—who recently returned from supervising United Artists' offices in Australasia, has been appointed sales representative of Middle Western offices, with headquarters here.

**Taylor and Manners Leave Soon**

(Special to THE FILM DAILY)

Los Angeles—Laurette Taylor and J. Hartley Manners leave for New York in a few days with a print of "Happiness."

**Bershon Back**

Resumes Old Duties With West Coast Theaters, Inc.—Planned Business of His Own

(Special to THE FILM DAILY)

Los Angeles—David Bershon, former booking manager for West Coast Theaters, Inc., has reconsidered his resignation which was to become effective on Jan. 1, and is now back again with the Gore Bros.-Lesser interests.

Bershon, at the time of his resignation, planned to enter business for himself but was persuaded to change his mind by Sol Lesser and Mike Gore. At the time he decided to leave West Coast Theaters, it was the belief here and in the East that his decision was influenced by the peculiar position he was placed in continually with distributors with whom he was always doing business. His post was a difficult one to handle because the question of price was always a live issue.

**"Love's Whirlpool" in Work**

(Special to THE FILM DAILY)

Los Angeles—"Love's Whirlpool," the first release of the Kirkwood-Lee pictures, is in production at the Ince studio. It is an adaptation of Martha Lord's novel "The Inner Sight." The cast includes James Kirkwood, Lila Lee, Madge Bellamy, Mathew Betz, Robert Agnew, Edward Martindel, Margaret Livingston, Clarence Geldert and Joe Mills. Hodgkinson will release.

**Jossey Lines Up New Films**

(Special to THE FILM DAILY)

Cleveland—J. S. Jossey, of Press, is back from New York where he purchased "Lost in a Big City," 40 two reel comedies, starring West, Eddie Lyons and B. Dunn, three Neal Hart west three Leo Maloneys; 26 one reel sport pictorials and a feature, which will be announced shortly.

**Vogel Coming East**

(Special to THE FILM DAILY)

Los Angeles—William M. Vogel is en route to New York, following a stay of several weeks here.

**Kelso, Wash., Bans Norman**

(Special to THE FILM DAILY)

Kelso, Wash.—Kelso has placed a ban on all Normand films.

**HAL ROACH'S  
STAN LAUREL  
COMEDIES**

"The Pinnacle of Pantomim"

2 reels

Pathécomedy

You can't get away from it!



**The Law  
Forbids**





# Cost Accounting in Motion Pictures

William R. Donaldson, of Philip N. Miller and Co., has prepared an article titled "Cost Accounting in the Production of Motion Pictures," and published by the National Association of Cost Accountants. It was first read before the New York chapter of the organization.

"Little published data," says Mr. Donaldson, "is available on the principles and the practices of cost accounting in the production of motion pictures. Such a condition is easily understood, for the industry is a comparatively new one and its methods have but recently approached any basis of stabilization. This 'infant industry'—born within the lifetime of most of the readers of this article—has had a prodigious growth. Today, it is one of the foremost in the country, motion picture theaters in the United States alone numbering about 15,000, the attendance at which is estimated at over 50,000,000 per week."

Discussing important considerations in designing a system of accounting, the author says:

"It should be kept uppermost in mind that photoplays are in no sense standard, and that as a result a comparison of costs between them is only of relative value. Furthermore, price setting (ordinarily one of the predominating reasons for securing accurate information) is not determined by the cost of the picture. Any system of accounts installed in a studio, however, should be sufficiently complete and accurate to serve as a proper control of assets and liabilities, including a perpetual inventory of stores and fixed assets, and to permit compilation of reasonably accurate costs of productions made. Since a unit is not standard, no attempt was made in the early years of the industry to strive for accuracy in costing out productions, and producers were content to run their accounts on a cash disbursement basis.

"Outlining any system to be installed in a business that is truly an art, where the products and their component parts are in a great measure entirely dissimilar and where the real value to be measured is rather the 'idea' and the brain effort expended to crystallize it into photographed action, makes the problem a peculiar one. To set up in a production the cost of 'ideas' is impossible, though a considerable portion of the huge amounts expended as salary is paid to persons for the purchase of such ideas and their translation into photographs. While such a person is present in the studio presumably employed upon a certain production, he may be actually formulating ideas for use in succeeding ones. This is further complicated by the fact that during what may be termed 'lost time' (when the employee is absent or unassigned or when he is resting between the completion of one picture and the commencement of a new one, a frequently occurring situation representing large items of cost) such

ideas will continue to be formulated and will be embodied in future productions, together with ideas developed entirely outside of 'office hours.'

## Chart of Accounts

"This outline of the 'manufacturing process' forms the basis for the system of accounts and records built around a studio's operations to effect the general purposes outlined.

"The chart of organization reproduced here requires no extensive comment. It represents a typical departmental and divisional arrangement of a large studio, working on say eight to twelve pictures at a time, which is equivalent to turning out a product costing about \$5,000,000 or \$6,000,000 per annum."

## Style Cost Sheet

An analysis of cost in production is then reproduced as follows:

### TYPICAL STATEMENT OF COST ITEMS COMPRISING A MOTION PICTURE PRODUCTION

(Subsidiary Ledger to Control Account in General Ledger—Inventory of Productions in Process)

Account Number	Item
01	Salaries—Star
02	" Artists
03	" Director and Staff
04	" Extra Talent

- 05 Sets—Interior:
  - (a) Material
  - (b) Labor
  - (c) Properties—Stock
  - (d) Properties—Rented
  - (m) Miscellaneous
- 06 Sets—Exterior:
  - (a) Material
  - (b) Labor
  - (c) Properties—Stock
  - (d) Properties—Rented
  - (e) Autos and cartage
  - (f) Railroad fare
  - (g) Hotel
  - (h) Lunches
  - (j) Location Rental
  - (m) Miscellaneous

Separate accounts for each set

- 07 Properties not Chargeable to Single Set
- 08 Costumes—Stock
- 09 Costumes—Rented
- 10 Animals
- 11 Electric Current and Expense
- 12 Negative Film
- 13 Positive Film
- 14 Laboratory Expense
- 15 Still Expense
- 16 Titles
- 17 Cutting
- 18 Book
- 19 Scenario and Continuity
- 20 Miscellaneous
- 21 Apportioned Stores and Wardrobe Departments Salaries and Expenses
- 22 Apportioned Stage Overhead Salaries and Expenses
- 23 Apportioned Other Indirect Salaries and Expenses

### TYPICAL CHART OF ASSET AND LIABILITY ACCOUNTS OF A MOTION PICTURE STUDIO

#### ASSETS

- Current:
- Cash in Bank
  - Petty Cash Fund
  - Extra Talent Cash Fund
  - Advances to Assistant Directors and Business Managers
  - Accounts Receivable
  - Loans and Advances Receivable—Employees

- Inventories:
- Productions in Process
  - Scenarios and Continuities in Process
  - Scenarios and Continuities Complete
  - Raw Stores and Supplies
  - Negative with Cameramen
  - Positive in Laboratory
  - Unexposed Negatives in Still Room
  - Rights to Books, Plays and Stories

- Fixed Assets:
- Land
  - Buildings
  - Camera Equipment
  - Electrical Equipment
  - Machinery and Tools
  - Office Furniture and Fixtures
  - Autos and Trucks
  - Properties and Costumes
  - Less—Corresponding Reserves for depreciation
  - Construction in Process
- Deferred Charges:
- Fire, etc., Insurance Prepaid
  - Life Insurance on Stars and Director paid
  - Taxes Prepaid
  - Unassigned Salaries
  - Extraordinary Repairs
  - Miscellaneous

#### LIABILITIES

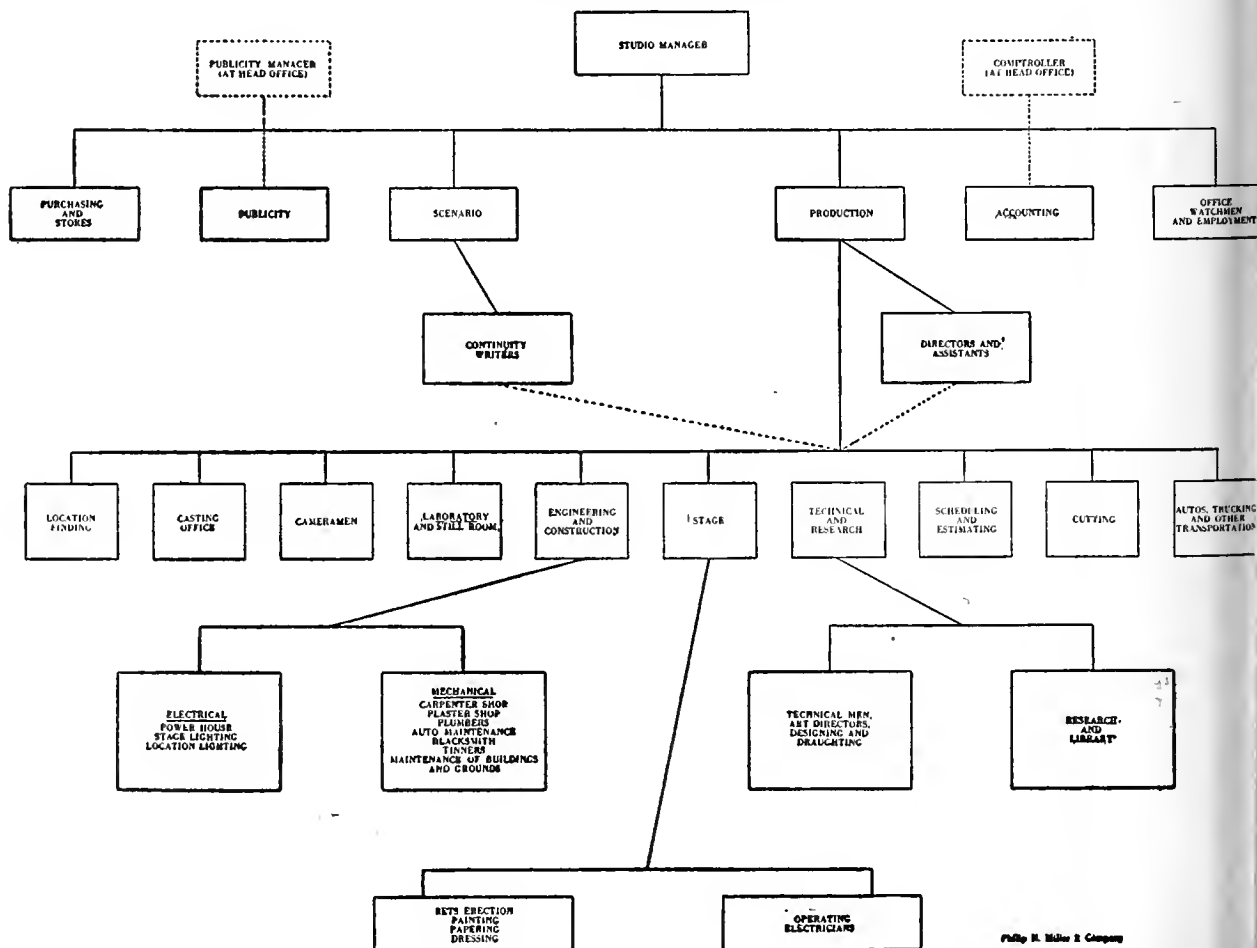
- Current:
- Accounts Payable
  - Extra Talent Payable
  - Unclaimed Salaries and Wages
  - Accrued Items
- Long Term:
- Loans Payable—Secured by Mortgage
  - Head Office Controlling Account:
  - Deferred Charges or Credits (Burden—paid or Over Absorbed):
  - Electrical Current and Expense
  - Use of Autos and Trucks
  - Sale of Laboratory By-Products
  - Stage Overhead } When absorbed or General Overhead } predetermined rate

The article then says: "Many studios absorb depreciation on stock props, costumes, etc.,"

(Continued on Page 9)

## Chart Showing Studio Organization

TYPICAL CHART OF ORGANIZATION OF A MOTION PICTURE STUDIO



# Like Wildfire

## it has spread!

The news about Gloria Swanson in Sidney Olcott's production of "The Humming Bird"

Everyone knows it's one of the greatest entertainments in picture history!

The critics analyze it this way:

"One of the best pictures of the year. Everyone is delighted with it. Gloria Swanson ideal. Mr. Olcott has done splendid things with the direction." **TRIBUNE**

"By all odds the most skillfully acted picture she has ever done. Makes us feel like standing up and yelling 'Bravo, Gloria.' A stirring, gripping, admirable screen play." **WORLD**

"She is more than a wearer of superb clothes. She expresses the dramatic quality of this odd little heroine to perfection." **TELEGRAM**

"Good entertainment and well worth seeing." **AMERICAN**

"Mr. Olcott has done a fine job all the way through. Gloria Swanson most effective." **HERALD**

"A particularly engrossing picture. One of the best we have ever seen and one in which there is not an uninteresting instant." **TIMES**

"Masterfully directed, stirring and beautiful. A fascinating bit of entertainment of which we shall always have pleasant memories." **MAIL**

"One of the most popular stars now acting. You will like 'The Humming Bird.'" **EVE. WORLD**

"A truly remarkable performance. She is everything the advertisements say she is." **SUN**

"Could have gone in the Criterion and pulled big money for ten or twelve weeks. A safe bet for anyone, anywhere." **TIMES SQUARE DAILY**

That's the way the critics'll talk wherever this picture is played.

The biggest hit that has come to the screen in the last six months

barring NONE

# Gloria Swanson

## in "The Humming Bird"

Presented by  
Adolph Zukor and Jesse L. Lasky

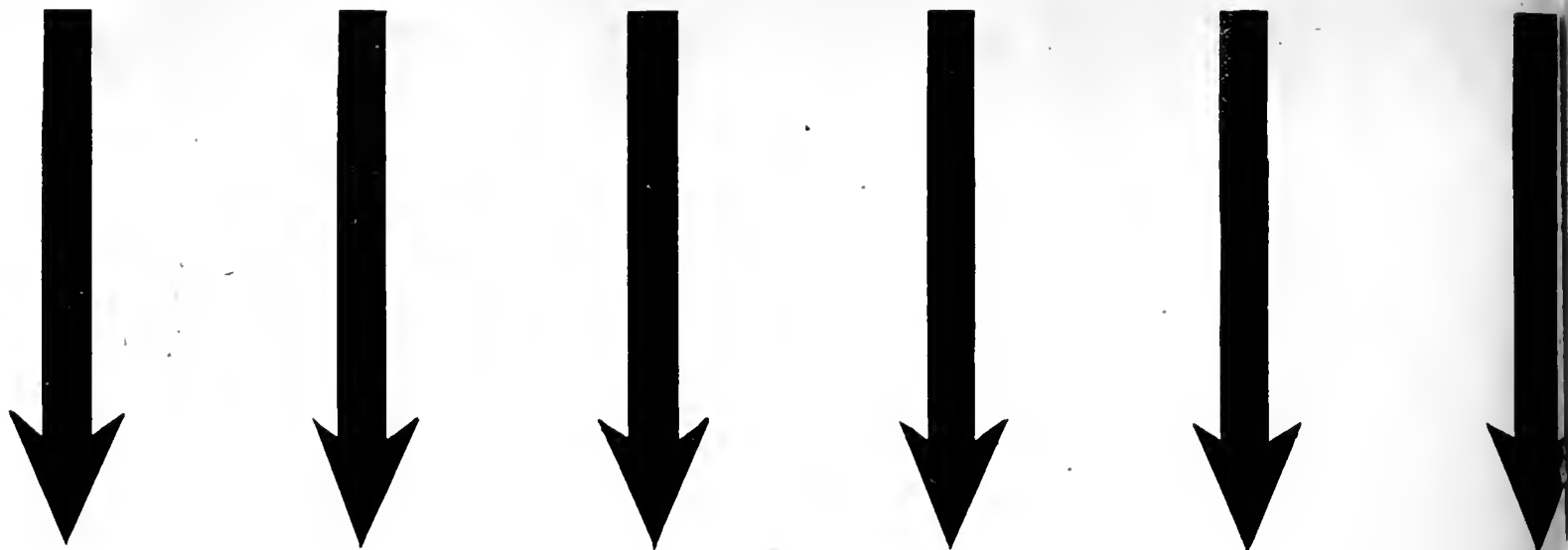
From the play by  
Maude Fulton

Written for the screen  
by Forrest Halsey

A  
**Sidney Olcott**  
Production

Produced by  
Famous Players-Lasky Corporation

A *Paramount Picture*



**When do  
that long**

# **HOLLYWOOD**

*Fred Caldwell Hollywood Productions  
Presented by  
L.K.C. Productions*

# **Series**

A glorious blending of  
straight comedy with the  
old fashioned slapstick-  
just the sort of mixture  
your patrons will enjoy.





**YOU play  
heralded**

**WOOD**

**es**

*In two reel lengths—  
one available each month*

**Standard Cinema Corporation**

**DISTRIBUTING  
THROUGH**

**SELZNICK**  
DISTRIBUTING  
CORPORATION

# One Reel, Real Features

Everyone  
knows  
**BRUCE  
BARTON**  
*His name  
is a  
household  
word - - -  
Anything  
he does  
is always  
praiseworthy.  
- - - And  
now he's  
making  
pictures*



Bruce Barton

**BETTER DAY  
PICTURES INC.**  
offers  
*A series of  
single reel  
features  
which are  
distinctly  
different.  
Entertainment  
worthy to be  
featured on  
any program.  
Made under  
the direction  
of*  
**BRUCE  
BARTON**

*Now available — one each month*

**STANDARD CINEMA CORPORATION**

*DISTRIBUTION  
through exchanges of*

**SELZNICK DISTRIBUTING CORPORATION**

**Broadway Theaters**

**Rialto**

Jules Offenbach's "Orpheus in the Lower World" is the overture. This is followed by Benfeld's Classical Jazz. The Rialto Magazine is screened next, and then Irving and Kaufman, the phonograph singers, are featured. They offer "Linger Awhile" and "Dum-Dum-Dum." "Let Not Man Put Asunder" is the feature. Alma Bailey is sixth in the bill, in a dance divertissement. "Pen and Ink Vaudeville," an Earl Hurd comedy from, closes the performance.

**Rivoli**

The overture is "Sixth Hungarian Rhapsody." The rest of the program includes: "Pictorial," "Montmartre," by Paul Osbourne; "La Torrecilla and the Rivoli Ensemble;" "Swanson in 'The Humming Bird';" "Little Gray Home in the West," sung by Edna Lax, soprano; Louise Johnson, soprano; Inga Wank, mezzo soprano, and Jeanne, contralto. "Just a Minute," a Pathé comedy, is the last unit.

**At Other Houses**

Features at the other houses include: "The Blackback," at the Astor; "Through the Fire," in its second week at the Cameo; "The Red Robe" at the Capitol; "The Partnership of Myles Standish" at the Central; "Ten Commandments" at the Cohan; "Great White Way" at the Cosmopolitan; "The Covered Wagon" at the Criterion; "Ramouche" at the 44th St. The Lyric houses "The White Sister" while "Blackback" has been held for a second week at Strand.

**Gasnier Adds to Cast**

(Special to THE FILM DAILY)  
Los Angeles—Fred Stanton, Betty Brown and Josef Swickard have been engaged to augment the cast of "Paradise" under direction of Gasnier. Gasnier's next picture will be "The Path of Scandal," soon to go into production.

**Century to Star McCoy**

(Special to THE FILM DAILY)  
Los Angeles—Century Comedies co-star Harry McCoy with Earle. Buddy Messinger has completed "The Caddy," Jack Earle "The Law" and Noel Smith "A Lot," in which the Century stars appear.

**Addition to United Studio**

(Special to THE FILM DAILY)  
Los Angeles—The new property building at United opened New Year's Day with a dinner in the team. It represents an investment of about \$100,000.

**Banquet To Bill Heenon**

(Special to THE FILM DAILY)  
Philadelphia—Friends of Bill Heenon, local First National manager, will tender him a banquet at the Hotel Biltmore, Friday. It will be his birthday.

**To Honor H. J. Schad**

(Special to THE FILM DAILY)  
Philadelphia—H. J. Schad, recently elected president of the M. P. T. O. of Pa., will be tendered a banquet shortly in appreciation of his work for the organization.

**More Detroit Houses Robbed**

(Special to THE FILM DAILY)  
Philadelphia—The safes of the Grand Victory and the Stratford theaters were blown open recently and considerable cash stolen from each.

**College Adds Course In Films**

(Special to THE FILM DAILY)  
Los Angeles—The University of California inaugurated a class in continuity instruction on Monday. A class in scenario writing started Tuesday in the Pacific Finance Bldg., while classes in short story writing begin tomorrow in the Junior Orpheum Bldg.

**Pelley Writes "Idle Hands"**

(Special to THE FILM DAILY)  
Los Angeles—William Dudley Pelley, author of "Torment," has written a story of life in Federal prisons to be sponsored by the Penal Board of the Department of Justice. It is to be called "Idle Hands" and will be produced at the Ince studio.

**Feldser Discontinues Sunday Shows**

(Special to THE FILM DAILY)  
Harrisburg, Pa.—O. B. Feldser has finally discontinued Sunday midnight shows at the Broad St. He was the only exhibitor here to continue showing pictures every Sunday at midnight.

**American Feature Film Moves**

(Special to THE FILM DAILY)  
Philadelphia—American Feature Film, the new Bob Lynch enterprise, has taken over quarters at 1335 Vine St. The exchange will handle the independent product formerly handled by Metro.

**Wesner Now In Jacksonville**

(Special to THE FILM DAILY)  
Jacksonville, Fla.—Louis Wesner, formerly of the F. B. O. office in Canada, is here to handle shipments out of this office. The F. B. O. exchange has moved to the Film Bldg.

**Cut Tax on Winnipeg 'Changes**

(Special to THE FILM DAILY)  
Winnipeg—The City Council has reduced the vault inspection fee for local exchanges to the nominal charge of \$1 per year in place of \$67 per exchange office which had previously been fixed.

**New Ruling On Theater Signs**

(Special to THE FILM DAILY)  
Peoria, Ill.—No more theater signs will be permitted overhead or on sidewalks, according to a new ruling issued by the police department. This goes for all stores, theaters, and other places of business in this city.

**United Theater Corp. Formed**

(Special to THE FILM DAILY)  
Dover, Del.—With a capital of \$1,250,000 the United Theater Corp. has been formed here by E. E. McGonigle, of Pittsburgh; W. F. Michael, of Homestead, Pa., and M. E. Nee, of Bellevue, Pa.

**Dan Fish With F. B. O. (British)**

(Special to THE FILM DAILY)  
Manchester, England—Dan Fish has resigned as foreign representative for Preferred and has joined F. B. O. handling Warner products here.

**Willis Resigns From Film Board**

(Special to THE FILM DAILY)  
Philadelphia—F. Willis, secretary of the Film Board, has tendered his resignation, effective immediately.

**Zephyrs M. P. Co. Formed**

(Special to THE FILM DAILY)  
Zephyrills, Fla.—M. Maner, R. Maner, H. J. Queripel, R. K. Napier and Henry Edmundson, all local business men, have formed the Zephyrs M. P. Co., for the purpose of erecting a theater here. The town has been without a picture house for a year.

**Security Buys New Product**

(Special to THE FILM DAILY)  
Cleveland—Lee Chapman, of Security Pictures has purchased from Morris Shlank for Ohio, three William Patton pictures five Jack Perrins; and from Great Western Prod. Co., six Fred Church westerns. Joe Leffler is now a city salesman.

**Billy Ganes Has New Job**

(Special to THE FILM DAILY)  
Philadelphia—Billy Ganes, for many years with Nixon-Nirlindger, is now booking for the Family, Mahoney City and also the Liberty and Penn Argyle. The latter was opened recently by Marsh and Hurd.

**Symphony Head Joins Carr & Schad**

(Special to THE FILM DAILY)  
Reading, Pa.—Harry E. Fahrback, conductor of the Reading Symphony Orchestra, has resigned to take over management of music at Carr & Schad's Colonial. Walter Pfeiffer, of Philadelphia, succeeds Fahrback.

**New Offices For Film Board**

(Special to THE FILM DAILY)  
Philadelphia—The Film Board of Trade will soon have new offices. Furniture and new equipment is now being purchased. The new headquarters will be at 1335 Vine St., the old Goldwyn office.

**Martin Resigns**

(Special to THE FILM DAILY)  
London—John S. Martin has resigned from Famous Players to establish a service to renters and importers of American and foreign films. The company will re-edit and adapt for release in the United Kingdom.

**Philadelphia—Admission prices at the Colonial have been reduced. The reduction is about ten cents.**

**Cost Accounting**

(Continued from Page 4)

charge to the burden account on a percentage basis of 20% to 33 1-3% per annum. While this is the easiest way, it does work inequity between pictures. For example: A picture in which most of the action occurs in the 'great outdoors,' drawing but little on the studio stock, is charged equally with a picture in which most of the action takes place in 'interiors' in the studio, drawing heavily on the studio's stock. Where it is the practice to charge depreciation into 'stage overhead' on a percentage basis, and thereby absorb into productions making use of stages, this inequity is not quite so patent, but nevertheless it may well be that one type of picture requires rented props almost exclusively, while another is able to make use of the studio's stock. In such a case it is evident that the former picture would bear a double burden."

Metro will release "The Fool's Awakening," late this month.

**JAZZ COMEDIES**

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**SYDNEY CHAPLIN**

Appearing in

**Marshall Neilan's Associated First National's Thomas H. Ince's**

**"The Rendevous"**  
**"Her Temporary Husband"**  
**"The Galloping Fish"**

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."  
**GEORGE JEAN NATHAN**  
in THE SMART SET

## Newspaper Opinions

**"The Humming Bird"—F. P.-L. Rivoli**

AMERICAN—\* \* \* Her (Miss Swanson's) big moment has arrived. Forrest Halsey has enhanced this dramatic occasion by furnishing one of his best scenarios, and Sidney Olcott, who is a director of directors, has given Miss Swan on the benefit of his skill. \* \* \* While "The Humming Bird" is neither new nor especially original \* \* \* it is good entertainment and well worth seeing. Miss Swanson is always interesting.

DAILY NEWS—"The Humming Bird" would merit a classroom rating of about 85 per cent, I think, with credit off for having thrown so much of the burden on the war.

EVENING WORLD—There were some moments of her work that we enjoyed immensely while others were just so-so. If you are a Gloria Swanson fan, and there must be millions, \* \* \* then you will like "The Humming Bird" better than we did.

HERALD—As a matter of fact, Director Sidney Olcott has done this war stuff exceedingly well, and has made his pictures seem eminently real. \* \* \* Mr. Olcott has done a fine job all the way through, particularly in his selection and direction of the cast. \* \* \* Gloria Swanson herself gives a very uneven performance. \* \* \*

MAIL—The film is masterfully directed, stirring and beautiful. Never have we seen Miss Swanson act with such fine zest. \* \* \* The story contains nothing that is striking. It is one that has been told many times on the screen, yet Sidney Olcott, the director, has lifted it above the ordinary and made it a fascinating bit of entertainment of which we shall always have pleasant memories.

MORNING TELEGRAPH—The picture has a true Parisian savor, and Gloria Swanson does much for the rather common-place story by her performance. \* \* \* On the whole, this film is good motion picture entertainment.

POST—"The Humming Bird" is the best thing she has ever done and she proves that she is an actress of no mean ability. \* \* \*

Sidney Olcott, the director, has made a truly good film, full of interest and the fact that it does not resemble the Maude Fulton play does not distract from its quality in the least.

SUN—In the early part of the picture she runs away with everything, giving a truly remarkable performance of a Paris Apache and not caring if it does take the marcel wave out of her hair. Then the picture steps in and runs away with her despite further valiant efforts on her part at acting.

TELEGRAM—Miss Swanson \* \* \* expresses the dramatic quality of this odd little heroine to perfection.

TIMES—This is particularly engraving picture with characters and types carefully selected \* \* \* directed with fidelity and discretion, and something much different from the usual moving pictures. \* \* \* The acting is extremely efficient throughout. It is one of the best pictures of Paris and Apaches we have ever seen, and one in which there is not an uninteresting instant.

TIMES SQUARE DAILY—Here is a case of another girl who for years has been used as a clothes mannikin on the screen finally coming into her own in a picture that has the advantage of superb direction at the hands of Sidney Olcott. \* \* \* As a picture this one is a safe bet for anyone anywhere with the advance assurance that it will pull money. \* \* \*

TRIBUNE—Gloria Swanson is an ideal choice for Toinette. \* \* \* She may not be French, but she is refreshing. \* \* \* Mr. Olcott has done splendid things with the direction, and altogether "The Humming Bird" is one of the best pictures of the year.

WORLD—"The Humming Bird" is by all odds the most skilfully acted picture play which she has ever done, so far as we know. It is a stirring, gripping, admirable screen play. Miss Swanson can act. This is a certainty. \* \* \* The "types" are carefully and sensibly selected, and the settings, many of which necessarily were constructed under difficulty, scarcely ever reek of artificiality.

**"Let Not Man Put Asunder"—Vita. Rialto**

AMERICAN—"Let Not Man Put Asunder," is bad in logic and somewhat dull, but Commodore J. Stuart Blackton has given us some beautiful scenes and sets that help. All in all, including the cast, \* \* \* we have seen much poorer pictures with much less to recommend them for Broadway booking.

DAILY NEWS—The basic idea of this film is sound. Its execution is slightly nutty. \* \* \* Some of the acting is so wild, some of the situations so palpably absurd, that you are

inclined to dismiss the good with the bad and give vent to a fervent "tosh."

EVENING JOURNAL—Pauline Frederick, Lou Tellegen, exotic dinner parties, sob-saturated situations, and a constant procession of divorces, constitute "Let Not Man Put Asunder." \* \* \*

EVENING WORLD—It isn't a picture to get wildly excited about, even if Miss Frederick and Lou Tellegen are in it.

MAIL—A preachy tone runs through the whole picture and there are several captions from the Bible.

MORNING TELEGRAPH—It is replete with inconsistencies, numerous sub-titles, and bits of action that convey little and lead nowhere. The scenes are short, and are poorly directed.

TELEGRAM—\* \* \* made very skilfully into an absorbing film drama by J. Stuart Blackton.

WORLD—Except for the familiar competence of Pauline Frederick the picture seems to have no claim whatever for attention as a work of art, a sermon or as an entertainment.

TIMES—The lighting in this picture gives an artificial aspect to many of the scenes. \* \* \* This is not a film we would like to see more than once, and we would willingly have sacrificed the chance of viewing it at all.

TRIBUNE—It is the nominal feature at the Rialto Theater and it seems to be drawing vast crowds. \* \* \*

### Lowers Prices for Kiddies

(Special to THE FILM DAILY)

Ottawa—After getting children started in their patronage at the Regent through Saturday matinees when an admission of 15 cents was charged, Manager Cloakey made a special price for children of 15 cents for matinees any day in the week and 25 cents for evening shows.

### Le Saint Rounds Out Cast

(Special to THE FILM DAILY)

Los Angeles—The completed cast for "Discontented Husbands" includes James Kirkwood, Celo Madison, Grace Darmond, Vernon Steele, Arthur Rankin, Carmeita Geraghty and "Baby" Muriel MacCormac. Edward J. LeSaint, will direct.

### New Logan Near Ready

(Special to THE FILM DAILY)

Philadelphia—Construction work on Stanley's new Logan theater is progressing so rapidly that an opening is looked for in the next few weeks. The house is on North Broad St.

### Declare 10% Dividend

(Special to THE FILM DAILY)

Housedale, Pa.—Directors and stockholders of the Lyric, have declared a 10 per cent dividend. The same officers were elected for the ensuing year.

### Danziger On Studio Staff

(Special to THE FILM DAILY)

Los Angeles—William Danziger, who has been Paramount's exploitation representative in the Cincinnati territory, has joined the coast studio publicity department.

### Laurel Kidding Hart

(Special to THE FILM DAILY)

Hollywood—Stan Laurel is making a travesty on Bill Hart's newest, "Wild Bill Hickok," which he will call "Wild Bill Hiccough."

### Gerson Making Fourth Feature

(Special to THE FILM DAILY)

San Francisco—Ora Carew is starred in the fourth picture made at the Gerson studios. It is to be called "Getting Her Man."

## Theater Changes

Henderson, N. C.—S. S. Stevenson, who controls the Princess and Liberty here, and the World at Wilson, has opened his new Capitol at Raleigh.

Spartanburg, S. C.—As a result of the new 10% State tax, admissions at all local theaters have been boosted. The increase is a cent on every ten.

Philadelphia—Jules Mastbaum, has sold the Bijou, on Eighth, above Race, to Will Rogers, a real estate man. The house runs vaudeville.

Newton, N. C.—G. G. Mitchell, who operates houses at Elkin and in North Wilkesboro, is reported negotiating for the Grand here.

Jerseyville, Ill.—S. E. Pertle, has added the American, Charleston, Mo., to his string. He purchased the house from O. W. McCutcheon.

Philadelphia—The Ridge on Jefferson and Park Aves., will reopen shortly as the Ridge. H. L. Kapner is the owner.

San Francisco—Wobber Bros. have closed the Odeon on Market St.

### Distributing Exhibitors' Product

(Special to THE FILM DAILY)

Atlanta—The deal whereby Progress, takes over the product handled by the First Nat'l of Virginia, has become effective. The latter had exchanges in Atlanta and Charlotte and all prints, accessories, paper, etc., have been delivered to the Progress offices in those two cities.

### Non-Theatricals Incorporate

(Special to THE FILM DAILY)

Albany—The M. P. Chamber of Commerce of America, Non-Theatrical, Inc., has been incorporated by representatives of the Y. M. C. A., Knights of Columbus and the Free Masons to make non-theatrical films.

### Sheehan's First "The Night Message"

(Special to THE FILM DAILY)

Los Angeles—Perley Poore Sheehan's first picture, previously called "Innocent," which he wrote and directed, has been changed to "The Night Message."

### Keaton In "Sherlock Junior"

(Special to THE FILM DAILY)

Los Angeles—Buster Keaton's third feature has been definitely decided upon as "Sherlock Junior." Buster's father and Buster, Jr. will again appear in it.

### Feldstein Joins Educational

(Special to THE FILM DAILY)

Philadelphia—Simon Feldstein, formerly with De Luxe, has joined Electric Theater Supply Co., distributors for Educational in this territory.

### Young Amuse Co. Changes Name

(Special to THE FILM DAILY)

Dover, Del.—The Diamond State Amusement Co. is the new name of the Henry Amusement Co., of Wilmington.

### London Talks of New Theater

(Special to THE FILM DAILY)

London—Reports are current of the possible erection of a new 50 seat picture theater in the West End. The Cinema says there is a possibility of the big American corporation building theaters in England, part of a world-wide scheme, for exploitation of their own pictures.

### Renovating Musselman Houses

(Special to THE FILM DAILY)

Paris, Tex.—Musselman Theaters Enterprises are remodeling three theaters, the Grand, Parisian and Cozy. The Cozy has been closed for about a year.

### Davis Goes To Memphis

(Special to THE FILM DAILY)

St. Louis—Don Davis, local manager for Associated Exhibitors, has been transferred to Memphis. He was succeeded by Steve O'Brien, former manager in Omaha.

### Fox Moves Montreal Office

(Special to THE FILM DAILY)

Montreal—Joe Brault, formerly with Vitagraph, is now with Fox. Fox has moved from Catherine Street to the Albee Bldg., taking the offices formerly occupied by Dominion.

### Carewe To Film Interiors in Paris

Edwin Carewe will film the interiors of "A Son of the Sahara" in the Eclair studio in Paris. The company will be in Paris for at least a month after its return from Biskra.

### Northwest Deal with C. B. C.

C. B. C. has closed with J. Friedman, of Minneapolis, to distribute the C. B. C. and Columbia pictures in the Dakotas, Minnesota and Upper Michigan.

### Gould Sells Out

(Special to THE FILM DAILY)

Kansas City, Mo.—Herman Gould has sold his interest in Dunbar Amusement Corp. to C. Hunt, formerly of Higginsville, Mo.

### Berman To The Coast

(Special to THE FILM DAILY)

Philadelphia—Len Berman of local Warner exchange has left for the Coast. He will be gone about a month.

### New Mission Film for C. B. C.

"Flattery" will be the second Mission Film to be distributed by C. B. C. John Bowers and Marguerite La Motte will have the leads.

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## Seeks Special Tax

(Continued from Page 1)

er the above provisions shall be aside in the Treasury as a special d for the payment of adjusted pension and expenses thereof to World War veterans should the us bill be enacted into law before rch 4, 1925. In the event of the at of the bonus bill these revenues uld be turned into the Treasury as other funds under revenue ac-nts.

ugustus P. Thomas will appear ore the House Ways and Means mmittee this morning on behalf of legitimate theater owners and agers, to appeal for the removal the admission taxes. Permission his appearance was secured by representative Ogden L. Mills of v York, who pointed out that only branch of the theatrical industry been heard. The rule of the mmittee is that only fifteen minutes o be given to each industry, but today's witnesses spoke only on alf of exhibitors.

## Pokane Theaters Change Hands

(Special to THE FILM DAILY)  
Pokane—C. E. Stilwell has sold Casino and Class A to Neil and nder. Neil sold his Rex to Mr. key. Now Stilwell will erect a 0,000 house on the present site he Unique. Neil & Allender plan 000 improvements on a business k to convert it into a theater. less and Smith are the new own- of the Blue Mouse at Kalama.

## 4,238 Theaters in Germany

(Special to THE FILM DAILY)  
ondon—The Cinema reports from lin that since the Armistice the ber of picture theaters in Ger- y has nearly doubled. The in- se works out at over 89 per cent 1918 to 1921. In 1918 the total ber was 2,333; in 1920, 3,580; in 4,238. Since then there has been till further increase.

## Bennett Rounds Out Cast

Whitman Bennett has engaged mar Godowsky, David Powell, mi Childers and Hedda Lind for tuous Liars," adapted from "The th About Wives" by E. C. Hol- . Eve Stuyvesant prepared the pt.

## Garfield Acquires Alder's Film

erman J. Garfield has acquired ld's rights to "The Isle of Van- g Men," produced by W. F. er Explorations, Inc. The pic- will be state righted.

## Lease Two Okla. Houses

(Special to THE FILM DAILY)  
k City, Okla.—Price and Fort leased both the Story and Quali- The firm also operates the Rialto linton.

## "Unknown Purple" at Capitol

he "Unknown Purple" has been ed by the Capitol for showing ebruary. Date at present unde-ined.

## New Arrow Sales

The A. H. Blank Enterprises of Kansas City, have secured for West- ern Missouri and Kansas, "Back To Yellow Jacket," "One Eighth Apache" and "The Santa Fe Trail."

Progress, Ohio, has contracted for "Lost In A Big City" and "Gambling Wives."

F. and R. Film of Minneapolis has bought "The Santa Fe Trail." All sales were made through Arrow.

## Charnas Plans Convention

Henry Ginsberg of Preferred leaves for the Middle West tomorrow where Harry Charnas of Standard Film Service will hold sales con-ventions. Meetings are scheduled for Pittsburgh, Cleveland, Cincinnati and Detroit.

## Nelson Directing Ken McDonald

(Special to THE FILM DAILY)  
Los Angeles—Jack Nelson has finished directing the fourth J. B. Warner production, "The Covered Trail" for Sunset Prod. and is at work on the third Kenneth McDonald picture.

## Burlingham Opens Office

Burlingham Travel Pictures have opened offices at 220 West 42 St., to distribute a series of 38 travel pic- tures. The actual selling will be handled by J. Joseph Sameth.

## Gloria Swanson Entertains

Gloria Swanson gave a house- warming at the Paramount Long Island studio on Monday. A number of prominent literary and film folk attended.

## Stahl To Film Own Story

(Special to THE FILM DAILY)  
Los Angeles—John M. Stahl's next picture will be based on an original story of his own writing. A. P. Younger is busy on the adaptation.

## Films on Coast Vessels

(Special to THE FILM DAILY)  
Seattle—Installations are now being made of projectors aboard the five steamships of the Admiral Ori- ental line.

## Acquires Two Tulsa Houses

(Special to THE FILM DAILY)  
Tulsa, Okla.—R. W. J. Betts will take over the Orpheum and Hippo- drome, in the near future.

## A. S. Friend In New Offices

Arthur S. Friend has opened new offices at 36 W. 44th St. where he has resumed his law practice.

## Jerry Abrams Here

Jerry Abrams, manager, Renown Pictures, Chicago is here for a few days.

## First Nat'l in East

(Continued from Page 1)

Richard A. Rowland went to the coast to discuss the transfer. At the home office, it was stated yesterday that he had probably not yet reached any decision. The change, if it is carried out as reported, will not mean that the Talmadge sisters will re- turn to New York, inasmuch as Joseph M. Schenck owns the United Studio at which they work.

## Peculiar Law in Bay State

(Special to THE FILM DAILY)

Boston—By a curious twist of the state law, "Woman to Woman" must undergo a slight re-editing. In the picture, a French girl has a child by an American soldier who deserts her. This was perfectly satisfactory dur- ing the week but for Sunday show- ings, the State decided the parents must be married. This change will have to be made.

## British Columbia Cuts Taxes

(Special to THE FILM DAILY)

Vancouver—A reduction in the amusement tax British Columbia is announced by the Provincial Govern- ment. The new legislation provides for a cut of 30 per cent in the tax. For several years, the assessment has been 10 per cent on the gross amount.

## Southwest Theater Changes

(Special to THE FILM DAILY)

Whitestoro, Tex.—J. E. Hufford has purchased the Ace from C. M. Duval.

Little Rock, Ark.—The Crystal has changed its name to Rialto.

## Enterprise Buys Two Features

(Special to THE FILM DAILY)

St. Louis—Jack Underwood of En- terprise has secured Southern Illinois and Eastern Missouri rights to "Rest- less Wives" and "Three O'Clock in the Morning."

## Hoffman Leaves for N. Y.

(Special to THE FILM DAILY)

Los Angeles—M. H. Hoffman of Truart has left for New York, via the Panama Canal. He is due there Jan. 30 aboard the Finland.

## Tex. House, To Be Rebuilt

(Special to THE FILM DAILY)

Marlin, Texas—Plans for the re- building of the old Marlin O. H. have been drawn. The house was de- stroyed by fire about a year ago.

## Schulberg Due Sunday

(Special to THE FILM DAILY)

Los Angeles—B. P. Schulberg is due in New York for a conference with J. G. Bachmann.

## Brady Plans Set?

(Continued from Page 1)

Owen Davis, in which his daughter, Alice Brady, was unusually success- ful on the stage; "Chains," by Good- man, which he said would be done with the original New York cast headed by Helen Gabagan and "The Things That Count," by Laurence Eyre, which he offered several years ago in this city.

"Mr. Brady said he does not aim to center his pictures around stars, but that, if anything, he would pres- ent 'stellar casts.'"

Brady could not be reached at his office, in view of the fact that he was attending the dress rehearsal of Grace George's new play. His secre- tary stated she knew nothing of the Herald story.

# FACTS—

1,400,000 Copies Sold

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most sincere films I  
ever saw in my life.  
They have never pro-  
duced in America  
a better film than  
'Woman to Woman.'"*

REX INGRAM

**Betty Compson**

in

**"WOMAN to WOMAN"**

*Adapted from the play by Michael Morton  
A Graham Cutts Production  
Presented by Balcon, Freedman & Saville*

**Selznick Distributing Corporation**

# THE **Film** DAILY

**The BRADSTREET OF FILMDOM** **The RECOGNIZED AUTHORITY**

XVII No. 14

Thursday, January 17, 1924

Price 5 Cents

## Makes Over Studio

**Schulberg in Big Coast Deal—Preferred Plans Eighteen Pictures for Next Year**  
*Special to THE FILM DAILY*  
Angeles—B. P. Schulberg has effected a deal whereby he will over the Hollywood Studios and give the name to the Schulberg studios. He plans to complete Preferred's eight remaining pictures for this season there as fast as it is possible to do so. Plans for next season are in the moment call for eighteen pictures from Preferred.

old Lloyd who has been working at the Hollywood plant will remain there until his own studio is ready. Space will be leased to independent producers as heretofore. Schulberg is on his way East to complete his plans.

Schulberg is due in New York on Monday to confer with J. G. Bachman of Preferred. The details of the 1924-1925 product will be rounded up during his stay.

**P. T. O. Meetings End**  
The directors of the M. P. T. O. have been meeting behind closed doors and terminated their discussions at dinner time last night.

**Laemmle on Coast**  
*Special to THE FILM DAILY*  
Angeles—Carl Laemmle has returned from the East.

## Arrow-Wilson Deal

**Agreement to Make 26 Features and Three Serials for Distributing Company**  
Wilson and W. E. Shallenbarger are en route to Chicago, and the way are understood to be clearing up final contracts under the deal. Wilson will make twenty-six features and three serials for Arrow production.

The deal is expected to be closed early in Chicago. From there, Wilson will go to the coast to start under the proposed agreement. Wilson has been an important negotiating factor with Arrow for some time. He has just completed negotiating "The Santa Fe" a serial which is now being copyrighted by Arrow.

Wilson has formed the Ben Wilcox Pictures Corp. in Albany to handle matters in connection with the serials.



"Charles Ray's 'The Courtship of Myles Standish' is of intense interest," writes Mrs. A. D. Collier, chairman, Theatre Committee, Woman's Club, Sioux City, Ia. "Surely such pictures will benefit all." Associated Exhibitors.—Advt.

## Contract Ready

**I. M. P. P. D. A. Gets Draft of New Agreement at Meeting Today—Some Interesting Clauses**

The Independent M. P. Prod. and Dist. Corp., will meet at the Astor today. Among the things discussed will be the new uniform contract drawn up by a special committee for operation in the State right field.

The contract is the result of about five week's work and, among other features, embodies the following interesting clauses:

- (1) Producer to insist upon impartial and complete performance of the contract and the proper care of prints and accessories.
- (2) If a contract is broken by the lessee (exchange) all bookings on pictures involved will revert to the distributor or producer.

(Continued on Page 6)

## "Why Get Married?" To Associated

Associated Exhibitors has closed a deal with L. Ernest Ouimet, of Laval Photoplays, Ltd., to distribute "Why Get Married?," featuring Andree Lafayette.

## Changes In London?

**Reported New Names Will Appear in Personnel of Paramount's Distributing Company There**

*(Special to THE FILM DAILY)*  
London—It is reported here that some sort of a shake-up is due to occur in the ranks of the Famous-Lasky Film Service Co., Ltd.

The change is said to affect important officials of the company.

E. E. Shauer, manager of the foreign department at Famous Players declared yesterday he had heard nothing of impending changes in London. He stated that John Cecil Graham, managing director of the English unit as well as of all Paramount subsidiaries in Europe is now en route to New York, due tomorrow. Graham is coming over on his regular winter visit to discuss sales plans for the Spring.

## Reinhardt May Direct

Cosmopolitan admitted yesterday that a deal was under way for the services of Max Reinhardt to direct a series of pictures. It was stated, however, that the matter "was still on the fire."

## 36 Jewels From "U"

**Three-Fold Increase Over Present Schedule—Means \$5,000,000 Increase in Production**

With the return from Chicago yesterday of Al Lichtman and R. V. Anderson, it was announced that the biggest point decided at the Universal sales convention, was the formulation of plans to make 36 Universal Jewel productions a year, or three times the present number.

This means a production policy which will call for an annual increase of \$5,000,000. Carl Laemmle decided upon this course at the solicitation of Lichtman and the assembled exchange managers, who reported that Universal exhibitors wanted more Jewels. Laemmle is now on the Coast to put the program into effect.

Universal officials declared yesterday that this was the biggest single step ever taken by Universal in production.

"Each of these pictures will be sold on its own merits," explained Licht-

(Continued on Page 6)

## Schlager On His Own

Sig Schlager has resigned as vice-president and a director of Luxor Pictures to organize an exploitation service which, he says, will take in twenty-four cities. He will continue with Luxor in an advisory capacity. In the conduct of the exploitation service, Donah Benrimo will assist Schlager.

## F. P.-L. Confab Today

**75 to Attend Two-Day Sales Meeting—Canada Represented As Well As U. S. Key Cities**

The quarterly convention of Paramount district and branch managers opens at the company's home office in New York this morning and will continue two days. Seventy-five men will be in attendance.

The business sessions, which will occupy the mornings and afternoons, will be presided over by S. R. Kent. This evening the entire body will attend a performance of "The Ten Commandments" and the convention will be brought to a close with a banquet Friday evening at the Commodore.

Those who will attend are:

- Adolph Zukor, S. R. Kent, G. J. Schaefer, Boston; John D. Powers, New Haven; J. H. MacIntyre, Portland, Me.; John Hammell, M. Kusell, M. W. Kempner, Albany; W. E. Smith, and P. A. Bloch, Philadelphia; Harry Hunter, Washington; E. W. Sweigert, Wilkes Barre; F. F. Creswell and David Prince, Atlanta; H. F. Wilkes, New Orleans; C. E. Peppiatt, Charlotte; S. Chesnutt,

(Continued on Page 7)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	110½	110½	110½	100
F. P.-L.	71¾	70¾	71½	1,300
do pfd.	90	90	90	300
Goldwyn	Not Quoted			
Loew's	17¾	17¾	17¾	700

**In The Courts**

(Special to THE FILM DAILY)

Newark, N. J.—Conspiracy to transport films of the Dempsey-Firpo contest, held at New York, from that state to New Jersey in violation of Federal laws on interstate commerce, was charged against three men in indictments handed to Judge Lynch by the retiring Federal Grand Jury. The men named in the indictments are Richard R. Schwartz, Murray Beier and one Arlitz. Beier was arrested after raids had been made by Federal agents on the Strand, Market St., and on the Strand of Hoboken.

**Conditions Good In Toledo**  
(Special to THE FILM DAILY)

Toledo—John Kumler, manager of the Pantheon, predicts a big year for theaters in this city. He bases his prediction on the healthy labor conditions now existing in and around the city.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St. New York, Chick. 2355 Cables—Geokann, N. Y.

**Sees Peace Hope in Films**

The motion picture which brings to the people of different nations a visualization of the manner in which the peoples of other nations live and the problems they have to confront is the great hope for the future peace of the world according to Sir Auckland Geddes, British Ambassador to the United States, who made a farewell public address at a dinner given in his honor by the Pilgrims of the United States at the Hotel Plaza.

**"Courtship" At The Woods Jan. 19**  
(Special to THE FILM DAILY)

Chicago—"The Courtship of Myles Standish," opens at the Woods' Saturday, when the house goes under the new ownership of Jones, Linick & Schaefer. Admission is \$1.50 top.

**Visitors**

Guy L. Wonders of Baltimore was in town yesterday.

Jake Milstein, formerly with Associated Exhibitors in Cleveland, is here.

**Stanley's New Logan Opens Soon**  
(Special to THE FILM DAILY)

Philadelphia—The Stanley Company will open the new Logan on Broad St., on Monday. The house will have two changes a week.

**Clayton Sheehan Going Abroad**  
(Special to THE FILM DAILY)

Buffalo—Clayton P. Sheehan, district manager for Fox, will leave the end of this month for a trip to Europe.

**Dagmar Godowsky Stays**

Dagmar Godowsky will remain in the East for another month to play a vamp role in "Virtuous Liars," a Whitman Bennett production.

**Newman Employees Have Party**  
(Special to THE FILM DAILY)

Kansas City—The annual anniversary party of the Newman theater was held recently at the Hotel Muehlbach.

**Washington Group Here**

Eddie Sherwood and John Payette of the Crandall theaters and Bob Smeltzer of First National's Washington office are here.

**Peter J. Schaefer To Cuba**  
(Special to THE FILM DAILY)

Chicago—Peter J. Schaefer, of Jones, Linick & Schaefer, is in Cuba. He will return in April.

**Arthur Dewey as Washington**

The Griffith offices report that after a country-wide search, Arthur Dewey has been selected to portray the role of George Washington in "America."

**Maude Leaves for Coast**

Arthur Maude has left for the coast relative to a series of short reel productions.

**Zane Grey Film at Rialto**

"The Heritage of the Desert" will be the feature at the Rialto next week.

**"Fashion Row" at Capitol**

"Fashion Row" goes into the Capitol next week.

**Suit Over Stock**

**\$50,000 Action in St. Louis Seen as Aftermath of Christy Cabanne's Venture There**

(Special to THE FILM DAILY)

St. Louis—An aftermath of William Christy Cabanne's producing venture in conjunction with local people is seen in a suit just filed in the St. Louis Circuit Court by the National City Bank against Florence A. Campbell Van Heel and Klas Van Heel to collect \$50,000 on ten promissory notes of \$5,000 each executed May 1, 1923, in payment for \$50,000 of stock in the William Christy Cabanne Trust Estate formed by Cabanne to produce "The Eternal Force."

The trust had a capitalization of \$250,000 and shortly before receivership proceedings in New York the promoters announced that \$162,700 in stock had been disposed of. Later it was stated that a number of subscribers had defaulted in their pledges for stock for about \$25,000. Recently suit was filed in a Justice of the Peace Court against Mayor Henry W. Kiel of St. Louis to collect \$500 alleged to be due on a stock subscription and similar suits are pending against other prominent men in St. Louis business, political and social circles.

Mrs. Campbell Van Heel is the widow of James Campbell, railroad, traction and public utility magnate, who left her an estate valued at \$25,000,000 when he died. Van Heel was scheduled to have been made vice-president of Cabanne's organization.

**Territories Sold on Cuneo Ser**  
(Special to THE FILM DAILY)

Los Angeles—Ward Lascelle is both producing and selling rights on the Lester Cuneo western has closed the following deals: Feature Rights of Louisville; Cuneo Enterprises, New Orleans; Metropolitan States Film Attractions, De Luxe, Philadelphia; Exclusive, Chicago; Exclusive, Detroit; Lieber Co., Indianapolis and S. S. Film, Pittsburgh. The first picture has been completed and is now being released. Actual production on the second is finished and the accessories are being made.

**Lee Moran Corp. Dissolve**  
(Special to THE FILM DAILY)

Albany—The Lee Moran Corp. of New York, has been dissolved.

**HAL ROACH'S**  
**SPAT FAMILY**  
**COMEDIES**  
"Laughing Purposes Only"  
1 reel  
**Pathécomedy**

It can't fail to clean up!

**The Law Forbids**



LOU TELLEGEN

PAULINE FREDERICK



# Get Not Man Put Asunder

From the famous novel by Basil King

## Shall Man-Made Laws Defy Divine Command?

### Woman's Eternal Question!

### Man's Age-Old Problem!

*The Divorced Husband Said:*

"You are my wife; you are not his; you never can be his. You are mine. I am yours; by all that is God, by all that is Nature, by all that is love, you are my wife."

*The Divorced Wife Who Wed Again Said:*

"What is divorce? The tearing of bone from bone and flesh from flesh. I am your wife. I am not Dick's. If I am one man's wife I am the other man's mistress!"

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VITAGRAPH

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# pictures and

# 20

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# *book First National*

# Twenty First National Winners and Their Release Dates

## FEBRUARY

### 4th—"WHEN A MAN'S A MAN"

Harold Bell Wright's famous novel. Directed by Edward Cline with an all star cast.

### 11th—"TORMENT"

Maurice Tourneur's powerful dramatic picturization of William Dudley Pelley's thrilling story. All star cast.

### 18th—"THE LOVE MASTER"

with STRONGHEART, the screen's greatest dog. A Laurence Trimble-Jane Murfin production directed by Laurence Trimble.

### 25th—"FLOWING GOLD"

Richard Walton Tully's wonderful adaptation of Rex Beach's virile story of the oil fields. Directed by Joseph de Grasse.

## MARCH

### 3rd—"GALLOPING FISH"

Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be funnier than "The Hottentot."  
From story by Frank R. Adams.

### 10th— NORMA TALMADGE in "SECRETS"

A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

### 17th—RICHARD BARTHELMESS in "The ENCHANTED COTTAGE"

From the stage play by Sir Arthur Wing Pinero.  
A John S. Robertson production.

### 24th—"LILIES OF THE FIELD"

featuring CORINNE GRIFFITH and CONWAY TEARLE. One of the biggest attractions of 1924. Directed by John Francis Dillon, the man who made "Flaming Youth." A Corinne Griffith Production, Inc.

### 31st—"SON OF THE SAHARA"

Edwin Carewe's blood-tingling story of Paris and the Great Sahara. Adapted from Louise Gerard's novel with Bert Lytell, Claire Windsor and a great supporting cast.

## APRIL

### 7th—"AGAINST THE RULES"

Thos. H. Ince's romantic drama from the story by Frank R. Adams, directed by John Griffith Wray, from story by Frank R. Adams.

### 14th—CONSTANCE TALMADGE "THE GOLDFISH"

Adapted from the stage success. Directed by Jerome Storm.

### 21st—"The WOMAN on the JURY"

A picturization of the tremendous stage drama with all star cast.

### 28th—GEORGE FITZMAURICE'S "CYTHEREA"

from the novel by Joseph Hergesheimer.

Presented by  
Samuel Goldwyn

(Not now connected with Goldwyn Pictures)

## MAY

### 5th—"THOSE WHO DANCE"

Thos. H. Ince's stirring picture from the story by George Kibbe Turner with Blanche Sweet and big cast.

### 12th—"SUNDOWN"

The greatest picture of the Old West the screen has ever seen. More than a quarter of a million head of cattle used in this picture. Story by Earl J. Hudson, directed by Laurence Trimble.

### 19th—"The WHITE MOTH"

A Maurice Tourneur production featuring Barbara La Marr. A society drama from the story by Izola Forrester.

### 26th—"FOR SALE"

featuring CORINNE GRIFFITH, a Corinne Griffith Production, Inc.

## JUNE

### 3rd—"The RAGGED MESSENGER"

Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

### 10th— COLLEEN MOORE "The Flaming Youth Girl" in

### "THE PERFECT FLAPPER"

Another big success for Colleen Moore.

### 17th—"FLAMING WIVES"

A First National special.

Remember these ten?

"Potash and Perlmutter"—"Ashes of Vengeance"—"Flaming Youth"—"Ponjola"—"The Fighting Blade"  
"Anna Christie"—"Boy of Mine"—"Her Temporary Husband"—"Black Oxen"—"The Eternal City"  
well—the same big money consistency holds true to First National form in the 20 pictures  
listed above for release during the next FIVE MONTHS.

# SOLID



## Contract Ready

(Continued from Page 1)

(3) A clause reserving lease holds on all maritime or oversea (foreign) rights with special reference to the United States Shipping Board and the Navy.

(4) A clause with respect to the granting or leasing of all rights of exhibition on all pictures listed under the agreement making specific provisions for the granting or retention of non-theatrical and theatrical rights.

There is seemingly a division of opinion among members of the committee as to whether the producer should or should not reserve the right to permit re-editing or re-cutting of pictures. The committee is reported to have reached a solution and will draft a clause relative to cutting prints and submit it for the consideration of the association at its next meeting.

Another matter under consideration covers the question of a uniform rebate to the producer or distributor when a picture is condemned in any territory. The committee is also considering the length of time for which pictures will be territorially leased. This phase of the contract, however, will in all probability be left entirely to the discretion of the parties concerned in any deal.

### Would Erect New Structure

(Special to THE FILM DAILY)

Kansas City—Negotiations are understood to be under way for the erection of a new theater to replace the Victory. A syndicate would build an office building of from six to eight stories, with a new theater to be leased for 99 years to the Josephson Amusement Co., present operators of the house. If an agreement is reached, the Victory will close either late in March or April 1 at which time work on the new building will begin.

### Spoor Preparing His First

(Special to THE FILM DAILY)

Chicago—George K. Spoor will film as his first production, "The Price of the Prairie," introducing his new natural vision pictures. Production will be at the old Essanay plant. Spoor originally intended filming "Graustark," and even had sets made when he switched.

## WANTED "JOB" WITH LOTS OF WORK

Publicity Man, 12 years newspaper, legitimate and motion picture experience open for New York job only. Unquestioned references. A man that takes his coat off and sets an example for his department. If there are nine bosses to please don't answer, but I'll satisfy any firm that knows exactly what it wants. Real money but not exorbitant. Address Box H-117 care FILM DAILY.

## 36 Jewels From "U"

(Continued from Page 1)

man. "The quota will be fixed after due inspection, and fixed on the actual value of the picture from its audience appeal. I expect to have these pictures, and every other picture that Universal makes, sold truthfully on its merits. That is the only way to sell and retain your own self-respect and that of your customer."

### Feinman Resigns

A. L. Feinman, who recently returned from a tour of the continent where he acted as special exploitation representative for the Warners', has resigned. Feinman was with the Warners' for two years. He went abroad in June and conducted a successful campaign. He returned here a few weeks ago, following an attack of skeptic poisoning from which he has now recovered.

### Gough Plans Own Business

J. F. Gough has resigned as sales manager for Inter-Ocean to form a company to be known as Premier Photo Plays. The organization will deal in the foreign field. Gough leaves Inter-Ocean about Feb. 1 and will sail for Europe on the 15th. He is succeeded by B. H. Shoninger.

### "Yankee Consul" in Boston

(Special to THE FILM DAILY)

Boston—"The Yankee Consul" will have its world premiere at the Fenway Saturday night. The picture will have an indefinite run. MacLean is expected from the coast for the opening. He may also stay East for the New York opening, Feb. 22.

### Rosen Coming East

(Special to THE FILM DAILY)

Los Angeles—Philip Rosen, director of "Abraham Lincoln," is on his way to New York to attend the premiere of the picture at the Gaiety theater Monday night. Graf Prod. have placed Rosen under contract.

### Committee Approves "Extra Girl"

John S. Woody was advised from St. Louis yesterday that following a screening "The Extra Girl" was approved by Archbishop Glennon's committee which represents 360,000 Catholics in St. Louis.

### Cabanne Re-engaged by Burr

William Christy Cabanne has been again re-engaged by Charles C. Burr to direct a picture in which Doris Kenyon will appear. The present title is "Lend Me Your Husband."

### New Elrae Opens Feb. 22

(Special to THE FILM DAILY)

Philadelphia—The opening of the new Elrae has been definitely set for Washington's Birthday.

### Morris of Ohio Dead

(Special to THE FILM DAILY)

Cleveland—C. N. Morris, veteran film salesman and exhibitor has passed away, following a long illness.

### Shirley Here

William Shirley, of the State, Schenectady was in town yesterday.

## Incorporations

Albany—Bellman Picture Corp., New York. Capital \$15,000. Incorporators, J. Bellman, I. Trachtenberg and A. Pollack. Attorneys, Shapiro & Witte, New York.

Albany—Beauty Pictures Corp., New York. Capital, \$6,000. Incorporators, S. M. Gold, J. L. Linder and M. Marmer. Attorney, R. B. Ittelson, New York.

Albany—Aquilar Screen Prod. New York. Capital \$10,000. Incorporators, J. Frier, D. I. Buchanan and J. Dilorenzo. Attorney, S. L. Klapper, New York.

Albany—Ben Wilson Pictures Corp., New York. Capital, \$20,000. Incorporators, B. Wilson and M. Gerst. Attorney, H. G. Kosch, New York.

Albany—Columbia Pictures Corp., New York, Capital \$250,000. Incorporators, J. Cohn, J. Brandt and H. Cohn. Attorney, H. Lewis, New York.

Albany—Neptune Film Corp., New York. Capital \$12,500. Incorporators, I. Rendelman and T. Levitt. Attorney, L. L. Green, New York.

Atlanta, Ga.—The Savannah M. P. Corp., Savannah. Incorporators, W. S. Scott, Louis Ponder and R. E. Scott.

Dover, Del.—Phonofilm Finance, Wilmington. Capital \$100,000. (Colonial Charter Co.)

Sacramento, Cal.—Sonoma Photoplay Corp., Sonoma, Cal. Capital, \$25,000.

### Alberta Theater Sold

(Special to THE FILM DAILY)

Winnipeg—H. B. Brewerton has purchased the Rex at Red Deer, from N. White and W. E. Lord.

### North Carolina House Burns

(Special to THE FILM DAILY)

Oxford, N. C.—The Crescent is a total loss from fire.

**JAZZ COMEDIES**  
12 one reel comedies per year  
New Product (Not Re-issues)  
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WHY? ASK THOSE WHO USE**

# Bryant 1871

She was a Gambler  
for money and a  
Gambler in Hearts!  
This Woman in  
"Gambling  
Wives"  
This Arrow  
wonder-pict  
is one of the  
sensations  
of the seasons

ADELL HENDERSON PRODUCTION  
SUPERVISION BEN WILSON STORY BY ASHLEY T.L.O.  
SCREEN VERSION BY LETA MORGAN

## Mr. Independent Producer

The unsurpassed facilities of the  
**GOLDWYN STUDIOS**  
ARE NOW AVAILABLE

To the independent producer for picture production  
under extremely favorable conditions

Consult  
S. J. Cohn

Goldwyn Pictures Corp.  
Culver City, Calif.



**New Theaters**

Portland, Ore.—The new Bob White, on Foster Rd., between East 1st and 65th Sts., will be finished in a few days. The structure represents an investment of \$87,000.

Santa Rosa, Cal.—The new Tocantón-Davis St., near Fifth, is fast approaching completion. The United Theaters Co., of Los Angeles, has leased the building.

Woughton, Mich.—Work on the Masda is well under way. Grosvenor Bros. are behind the project.

Tampa, Fla.—The Avon Park, at Park, a 600 seat theater, has been completed.

Englewood, N. Y.—Frank Wiatroski is building a new house on Main St.

Waterbury, Cal.—A. Sifuentes's new seat theater has opened.

Ann Arbor, Mich.—The new Family Theater has formally opened.

Port Jervis, N. Y.—The Palace has been completed. It seats 1,000.

**Two Films on One Screen**  
(Special to THE FILM DAILY)

Seattle—Development of pictures in the future will result in the showing simultaneously on the same screen of two separate pictures, either of which may be viewed by the spectators without interference from the other, according to Professor F. A. Osborn of the University of Washington.

The spectator will be supplied with red glasses which will make visible the picture he chooses to watch and obliterate the other. This will be made possible by following distinct color schemes in the two pictures.

**Would Allow Minors in Theaters**  
(Special to THE FILM DAILY)

Albany—Children between eight and sixteen, even if unaccompanied, should be permitted to enter theaters in New York City under a bill introduced by Assemblyman F. A. Tamm, Democrat, of New York. The children would have to be segregated in a specific section on the lower floor and be accompanied by a matron.

**Theater for Blytheville, Ark.**

(Special to THE FILM DAILY)  
St. Louis—Hezekiah Highfill plans to erect a \$75,000 picture theater and business structure on West St., Blytheville, Ark.

**Showing Scheduled Jan. 20**

(Special to THE FILM DAILY)  
Philadelphia—F. B. O. will give a special showing of "The Lullaby" at local exchange on Jan. 20.

**Frank Reynolds Recovering**

(Special to THE FILM DAILY)  
Atlanta—Frank Reynolds, manager of the Ansley, is recovering from a recent illness.

**Two Savannah Houses in Deal**  
(Special to THE FILM DAILY)  
Savannah, Ga.—Two West Broad St. theaters, the Star and Globe, have been purchased by the Savannah Savings & Real Estate Corp. at a reported price of \$75,000. The houses were formerly owned by the Savannah Picture Plays Corp. The purchasers are negro business men who will continue operation of the Star, but have already sold the Globe to the Royal Undertaking Co.

**Arrow In Deal With Cubberly**  
A deal made by Arrow with Fred Cubberly of F. and R. Film gives the latter company "The Broken Silence," "Jacqueline," "The Rip Tide," "The Little Red School House," and a series of 10 westerns produced by Ashton Dearholt and starring Edmund Cobb, together with a series of six features starring Richard Hatton and Neva Gerber. The territory includes Minnesota and the Dakotas.

**Check-Up in St. Louis**  
(Special to THE FILM DAILY)  
St. Louis—Mrs. Frank B. Young has been selected to head a special committee of ten to investigate the picture houses of East St. Louis and St. Clair County with a view of passing on the pictures shown, their suitability for children, heat and ventilation, cleanliness and fire protection. The committee was named by the Illinois Federation of Women's Clubs.

**Two Deals On Fight Pictures**  
(Special to THE FILM DAILY)  
Chicago—James J. MacGrath, who controls the Dempsey-Firpo fight picture rights in this territory, has just closed a deal with Lubliner & Trinz, to show the picture in 18 of their houses. The Aschers will also show the picture.

**Brenon Resumes Work**  
(Special to THE FILM DAILY)  
Los Angeles—Herbert Brenon started work Monday at the Lasky studio on "The Breaking Point." Patsy Ruth Miller, George Fawcett, Matt Moore and Nita Naldi will be featured.

**St. Louis 'Changes Plan Dinner**  
(Special to THE FILM DAILY)  
St. Louis—On Jan. 27 the manager of the exchanges will be hosts to the salesmen operating in and out of St. Louis at a banquet, probably at the Elks Club.

**F. B. O. to Star O'Hara**  
(Special to THE FILM DAILY)  
Los Angeles—Plans arranged by F. B. O. provide for the early filming of a feature, of which George O'Hara will be the star.

**"The Missourian" for Denny**  
(Special to THE FILM DAILY)  
Los Angeles—"The Missourian," by Eugene P. Lyle, has been purchased by Universal as a vehicle for Reginald Denny.

**Kilfoil In Southern Territory**  
(Special to THE FILM DAILY)  
Atlanta—Tom Kilfoil, traveling auditor for Famous, is working the Southern States.

**F. P.-L. Confab Today**

(Continued from Page 1)  
Jacksonville; H. A. Ross and Otto Bolle, Detroit; M. C. Hughes, Pittsburgh; J. E. Fontaine, Cleveland; C. C. Wallace and N. F. Agnew, Chicago; O. J. Wooden, Milwaukee; M. M. Hirsch, Peoria; M. A. Milligan, Cincinnati; C. M. Reagan, Indianapolis; H. W. Dodge, Columbus; R. C. LiBeau and B. Blotcky, Kansas City; H. I. Krause, St. Louis; Louis Marcus and H. W. Braly, Salt Lake City; M. S. Wilson, Denver; Herman Wobber and O. V. Traggadh, San Francisco; C. N. Peacock, Los Angeles; G. P. Endert, Seattle; C. M. Hill, Portland, Ore.; A. W. Nicolls and Frederick Strief, Minneapolis; R. F. Crawford, Des Moines; R. D. Thomson, Omaha; A. B. Leak, Sioux Falls; H. G. Rosebaum and J. B. Dugger, Dallas; R. E. Hefner, Oklahoma City; W. H. Erbb, Memphis; P. H. Reisman and W. A. Bach, Toronto; E. English, Montreal; D. Clark, Toronto; P. J. Hogan, St. John, N. B.; H. G. Ballance, J. D. Clark, G. W. Weeks, Claud Saunders, A. M. Botsford, C. E. McCarthy, Mel Shauer, M. H. Lewis, C. M. Spidell, G. B. J. Frawley, A. O. Dillenbeck, E. E. Shauer, E. J. Zukor, Robert T. Kane, Joseph Seidelman, Henry Salisbury, O. R. Geyer, G. Weltner, D. Souhami, M. H. Greenwald, Cincinnati; J. Davis, Boston; John C. Graham, London; Leon Bamberger.

**Stebbins Contributes \$10**  
Arthur W. Stebbins, of Reuben Samuels, Inc. has contributed \$10 to the relief fund designed to unite father and daughter and make a film man's New Year a happy one.

**Colby Back Again**  
(Special to THE FILM DAILY)  
Cleveland—Tom Colby, who resigned some months ago as manager of Universal to enter the real estate business, has re-entered the exchange field, this time with F. B. O.

**"EXPERIENCED FOREIGN SALES MANAGER"**  
Sailing to Europe early in February, has formed a company to handle American product abroad. Looking for a good product to sell while on the continent and in England.  
Address Box. B-100.  
c/o FILM DAILY

**Corinne Griffith Coming East**  
(Special to THE FILM DAILY)  
Los Angeles—Actual shooting on "Lillies of the Field" has been completed by the Corinne Griffith unit. Miss Griffith will take a month's vacation while the script on "For Sale," an original is prepared for her. This will be made in the East as will the future Griffith pictures for First National.

**I. E. CHADWICK OF MERIT MET "GAMBLING WIVES" CHADWICK WINS!**

**ONE MAN WITH 50 MILLION FOLLOWERS**  
Harold Bell Wright  
GREATEST LIVING AUTHOR  
**"When a Man's a Man"**  
THIS BIGGEST STORY MADE INTO A BIG PHOTOPLAY  
The Screen Event of 1924  
IT'S A PRINCIPAL PICTURE A FIRST NATIONAL ATTRACTION

**SYDNEY CHAPLIN**  
Appearing in  
**Marshall Neilan's Associated First National's Thomas H. Ince's "The Rendezvous" Her Temporary Husband "The Galloping Fish"**  
"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."  
GEORGE JEAN NATHAN  
in THE SMART SET

**Absolutely,  
Mr. Allen!**

**Screenings  
By Don Allen.**

**ANOTHER THRILLER.**

"Sporting Youth," the latest in the thrillodramas that have come from the Universal studios, arrived up at 1600 Broadway yesterday. We gave it a hurried look over and, believe us, there are some thrills that ARE there. We've seen many an auto race on the screen, but wait till you see this one. It will be released soon.

from  
THE  
NEW YORK  
EVENING  
WORLD

**"SPORTING  
YOUTH"**

*is the fastest, most thrilling combination  
of comedy and drama you've ever seen!*

Carl Laemmle presents  
REGINALD

**DENNY**

in Byron Morgan's Dazzling  
story of the Younger Set

Directed by HARRY POLLARD

**UNIVERSAL JEWEL**



# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 15

Friday, January 18, 1924

Price 5 Cents

## Reinhardt Signs

Famous German Director Placed Under Contract For Five Years By Cosmopolitan

Cosmopolitan announced yesterday that it had engaged Max Reinhardt, the German director, to direct Marion Davies in a series of pictures for a period of five years.

Reinhardt, under the contract, will receive a large salary and will devote twelve weeks in each year to the supervision of the productions. The negotiations with Mr. Reinhardt were conducted personally by William Randolph Hearst, who witnessed the American premiere of "The Miracle" and who was so impressed with the staging that he immediately sought the services of the director.

The German director's new duties probably will take him entirely away from regular stage production. He will begin work upon the production immediately following that of "The Prince Meredith," the name of which has as yet unannounced.

## Brady's Production Plans

It is understood that a conference was scheduled for last night between William A. Brady and representatives of the Hodkinson organization, with a view to possible release of Brady's productions through that organization.

**Vandal Here With "The Battle"**  
Marcel Vandal and Delac Paris is at the Ambassador with a copy of "La Bataille," or "The Battle," for which Sessue Hayakawa made a special trip to Paris. Vandal is here to arrange American distribution.

## "Stick," Says Brady

Former Head of National Body Urges Development of Independent Organization

William A. Brady made, as he put it, his "re-entree" to the picture business yesterday, for the first time since he left the old National Association, when he was the chief speaker at the first public luncheon held by the new organization of Independent M. P. Producers and Distributors Ass'n.

He started off by saying that he had studiously avoided making any public statements since Will Hays took up the work, and said he wanted to congratulate Hays on what he had done for the good of the industry.

Brady urged the independents to stick together and predicted that

(Continued on Page 4)



"Just finished playing Mabel Normand in 'The Extra Girl,' with a decided increase of business each day," wires, J. H. Taylor, Lincoln Theater, Los Angeles. Presented by Mack Sennett, Distributed by Associated Exhibitors.—Advt.

## "House of Youth" Next

Joseph M. Schenck and Norma Talmadge arrived from the coast yesterday. Norma's next picture will be "The House of Youth." The Schencks will remain at the St. Regis until Jan. 26 and then leave for Palm Beach, returning to New York about March 1. From here, they will return to Hollywood.

## Two Hope Hampton's for Warners'

Hope Hampton sails Saturday on the Belgenland for a tour of Continental Europe. On her return she will go to California to star in two Warner films. She will be accompanied by her husband, J. E. Brulatour, Mr. and Mrs. Vincent and Diana Kessner. The party returns in April.

## Vogel Returns from Coast

William M. Vogel, exporter returned from the coast yesterday together with his family which has arrived in this country from Australia.

## Craver To Build Theater?

(Special to THE FILM DAILY)  
Atlanta—Reports have it that R. D. Craver will build a new theater at Charlotte, N. C.

## Two New Loew Houses

Within two weeks Marcus Loew will add two theaters to his string, Loew's Burnside at Burnside and Walton Aves., and Loew's Elsmere, at Crotona Parkway and Elsmere Place. The Burnside will be devoted to pictures and will seat 3,000. The Elsmere comes back to the Loew fold after several years and will also show straight pictures.

## M. P. T. O. for Shorter Features

One of the resolutions passed at the directors' meeting of the M. P. T. O. A. this week concerned the length of features. The resolution favored "a reduction in the footage of feature motion pictures as to hold all within a limit of six reels at the most."

## Edwards Starts New Picture

J. Gordon Edwards has started work on "It Is the Law" at the local Fox studio. Herbert Hayes is prominent in the cast.

## Flint Coming East

(Special to THE FILM DAILY)  
Los Angeles—Motley Flint left here yesterday for New York.

## A Release Weekly

From Famous Between March 3 and July 1—Lubitsch-Negri Film on List

Famous Players yesterday announced a series of seventeen pictures, designed for weekly release beginning March 3 and ending July 1. Prominent in the list is "Montmartre," a Pola Negri picture made in Europe by Ernest Lubitsch and said by Lubitsch's friends to be the finest Lubitsch picture yet to reach the screen.

The company's announcement stressed the point that in each studio there has been established an estimating department, composed of production experts, whose duty it is to go over each script with the director and scenario writer and estimate the cost of every scene in the picture before any photographing is done at all.

Aside from the names of those pictures which were announced for release, there was also included several properties which will be shortly placed in production. Some of these titles such as "Merton of the Movies" and "Monsieur Beaucaire," have already been announced but in addition in the list included "The Swan" which is one of the stage successes of the New York season; "Tomorrow's Bread," and "Feet of Clay," both of which will be made by Cecil B. De Mille and "The Salamander," which was once before produced by B. S. Moss.

Leatrice Joy will be formally introduced as a star in "Take It or Leave It," which Joseph Henabery will direct.

The seventeen pictures listed follow:

William S. Hart in "Singer Jim McKee," directed by Clifford S. Smith.

(Continued on Page 4)

## Famous to Build in Tampa

(Special to THE FILM DAILY)  
Tampa—Famous Players has taken over a piece of property on Franklin St., on which a 2,000 seat theater will be built. The company at present operates four houses here.

## Atlanta Project on Tap

Harold B. Franklin of Famous declared yesterday that no decision had been reached about a project to build a theater at Peachtree and Cain Sts., Atlanta. Newspapers in that city declare that Louis Cohen of Southern Enterprises, Inc., has practically closed negotiations and that the house will be operated jointly by Famous and the Keith interests. The reported cost is \$750,000.





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**Quotations**

	High	Low	Close	Sales
East. Kod.	110 1/8	110	110	700
F. P.-L. ....	72 1/2	71	71 3/4	5,200
do pfd. ....				Not quoted
Goldwyn .....				Not quoted
Loew's .....	17 3/4	17 3/8	17 3/4	400

**Cuts and Flashes**

Ricardo Cortez, who came East to support Gloria Swanson in "A Society Scandal," has returned to Hollywood to begin work in a new production at the Lasky studio.

"Under The Red Robe," will be held for a second week at the Capitol.

First National will release "The Love Master," Feb. 18.

**To Bear Stamp of Approval**  
(Special to THE FILM DAILY)

Wichita, Kans.—A design for a seal has just been designed for the Parent-Teachers Ass'n, for use on all pictures bearing the approval of the organization.

**ADVERTISE YOUR SHORT SUBJECTS MATS** for this "ad" FREE at your Educational Exchange



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

**Museum Acquires Johnson Film**  
The American Museum of Natural History has ratified an agreement with the Martin Johnson African Corp., whereby the museum acquires all negatives and films which Johnson has secured during his twenty-six years of travel. The museum also becomes the permanent depository of all film, which Johnson secures during the present African expedition, which is to last five years.

**Daigler Goes to Minneapolis**  
(Special to THE FILM DAILY)

Seattle—Hal E. Daigler, for several years house manager of the Blue Mouse and later of the Columbia has left for Minneapolis where he will have charge of a leading theater.

**Friedl Succeeds Bruce Fowler**  
(Special to THE FILM DAILY)

Dallas, Tex.—John J. Friedl has taken over the Palace, formerly held by Bruce Fowler. Fowler has become manager of McVicker's in Chicago.

**Sliter Succeeds Feldman**  
(Special to THE FILM DAILY)

Seattle—Charles H. Feldman, First National manager has resigned and will be succeeded by Fred G. Sliter, who formerly handled short subjects.

**Gordon Plans "The Social Code"**

L. N. Gordon plans to produce a story called "The Social Code," in Jacksonville, Cuba and in New York. Alyce Mills is slated for the feminine lead.

**Frank Vesley Transferred**  
(Special to THE FILM DAILY)

Woodland, Cal.—Frank Vesley has been transferred by the National Theater Syndicate, to Marysville, where the company operates three theaters.

**Two Laporte Theaters Merge**  
(Special to THE FILM DAILY)

Laporte, Ind.—The Laporte and Central have been merged by the Laporte Theater Co. and Ora K. Redington, representing the Central.

**Hammond Invests \$375,000**  
(Special to THE FILM DAILY)

Chicago—Oliver C. Hammond, a local theater owner, has just bought a fireproof apartment house worth \$375,000.

**Rex Theater In Fire**  
(Special to THE FILM DAILY)

Pittston, Pa.—\$20,000 is the estimated fire damage suffered by the Rex theater, at Nanticoke.

**Must Close at Midnight**  
(Special to THE FILM DAILY)

Seattle—A new ruling issued by the police department prohibits theaters from remaining open after midnight.

**"Hunchback" In Kansas City Jan. 26**  
(Special to THE FILM DAILY)

Kansas City—"The Hunchback of Notre Dame," opens at the Liberty, Saturday, Jan. 26.

**"Reel Journal" Five Years Old**  
(Special to THE FILM DAILY)

Kansas City—"The Reel Journal," is celebrating its fifth anniversary.

**In The Courts**

Supreme Court Justice McCook has denied the application of Leon D. Britton, Inc. and Leon D. Britton, to dismiss as against the Brittons a suit by Albert Calaza for an injunction and accounting. He sues Fox Films, Firpo and Tex Rickard in addition to Britton, alleging that Britton gave Firpo the right to distribute films of the Firpo, Willard, McAuliffe and Floyd Johnson fights in the South American countries and Firpo assigned the right to him. He asserts that Fox obtained films of the fights and is using them in violation of the contract.

Papers have been filed in the Supreme Court in a suit of Abraham L. Levy against Charles O. Baumann on a note for \$2,500. They showed that a process server tried for fifteen days in December and January to serve the papers personally on Baumann both at his office, and his residence, 180 Riverside Drive, but couldn't find him. It was alleged that Mrs. Baumann refused to say where her husband could be found. The note was made last fall and was due in sixty days.

**T. & D., Jr. Take Over Tulare**  
(Special to THE FILM DAILY)

Tulare, Calif.—The T. & D., Jr., circuit has taken control of the Tulare from Paul R. Reardon. Robert A. Hazel will manage for the new owners.

**Bork Quits "U," Joins Schine**  
(Special to THE FILM DAILY)

Buffalo—Bill Bork, for many years booker for Universal has resigned to join the Schine theatrical interests. He will be located in Gloversville in charge of booking. Artie Young succeeds Bork.

**Roosevelt and Chicago Raise Prices**  
(Special to THE FILM DAILY)

Chicago—The Roosevelt and Chicago have raised their admission prices. The increase amounts to five cents on week days and ten cents on Sundays.

**House for Rickards and Nace**  
(Special to THE FILM DAILY)

Mesa, Ariz.—A new theater will be built on the site formerly occupied by the Lesneur Emporium and will be leased to Rickards and Nace.

**HAL ROACH'S CHARLEY CHASE COMEDIES**

"Consistently Good"

1 reel

**Pathécomedy**

It's going to pack them  
jam them, cram them in!



**The Law Forbids**



**Now Booking!**

*Associated Authors*  
*Frank Woods AA Elmer Harris*  
*Thompson Buchanan AA Clark W. Thomas*  
*present*

“**NO MORE WOMEN**”

*An Original story for the screen by Elmer Harris*  
*featuring*

**Matt Moore and Madge Bellamy**

*Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper*

*An Elmer Harris Production*

*Direction by Lloyd Ingraham*

**“Witty, Clever, Unpadded:  
Provides Fine Amusement”**

“Let us have more pictures like ‘No More Women.’ Witty, cleverly handled and unpadded, it provides fine amusement,” says McElliott in the N. Y. Daily News. “If we had more pictures like it, more real people with real situations, those superior folk who turn up their noses at the movies would turn ‘em down again. Madge Bellamy adds some comedy tricks to her real beauty.”

**Now Booking**  
**Allied Producers and Distributors Corporation**  
**729 Seventh Ave., New York**  
**Hiram Abrams, President**  
A Branch Office located in every United Artists Exchange



**"Stick," Says Brady**

(Continued from Page 1)

when business depressions developed, that then, with the proper kind of an organization, the Independents would come into their own, and be the most important factors in the country "because the other fellows won't be able to weather the storm."

He dwelt on the evils of the star system, and the place the independent producer held in the picture business. He ended by declaring they could call on him day or night, that he would go anywhere for them, from the Pacific to the Atlantic Coast, or "to hell."

L. K. Bartlett told of conditions in England and Martin Quigley, of "The Exhibitors Herald," spoke briefly on the importance of organization to the independents.

The I. M. P. P. D. A. now has a total of eighteen members. An executive meeting was held yesterday following the open discussion at which five new members were elected: Anchor Film Distributors, Inc., Artclass Pictures, Canyon Pictures, Ben Wilson Pictures Corp. and Fidelity Pictures.

**Lang Re-elected A. D. A. Head**

The Assistant Directors Ass'n of New York held their semi-annual election Wednesday evening. Walter Lang was re-elected president. Bert E. Siebel was elected vice-president; Charles Berner, treasurer, and Walter R. Sheridan, secretary. Seven members were elected to serve on the Board of Governors, comprising George Cline, chairman; John V. DeLacy, John Coleman, Michael Mig-gins, Leon d'Usseau, Bert Tvey and Ben Behrens.

**Wittman Re-elected President**

At the recent election of the Bronx M. P. T. O. Ass'n, John J. Wittman was re-elected president, his twelfth term. John C. Bolte was re-elected vice-president for the fourth time; Henry Cole, executive secretary; J. Rothman, treasurer; L. Jacobs, three year trustee; A. Leff, two year trustee; H. Stravita, one year trustee, and William Wilson, sergeant-at-arms.

**Col. Joy in Hospital**

Col. Jason S. Joy, chairman of the Public Relations Committee of the Hays organization is in the Post Graduate Hospital undergoing stomach treatment. It will be about a month before he resumes his duties.

**Pathe News Issues Special**

A special release of Pathe News was on Broadway last night. It contained scenes of the safe arrival of the Shenandoah at the Lakehurst aviation fields. The mooring mast was shown and also wrecked portions of the dirigible. Pathe cameramen in half dozen Eastern cities remained most of Thursday night ready to shoot in the event that the ship turned up in or near their cities.

**Six Orchestras for Ball**

Music at the T. O. C. C. ball next Thursday will be supplied by Paul Whiteman, Jack Fox and his Clover Gardens orchestra, Lou Gold and the Wigwam Club Serenaders, Arthur Lang and his orchestra from The Cinderella, Paul Specht and his Alamac Hotel Orchestra and Sam Lanin and the Roseland Jazz Serenaders.

**Schedule Filed**

A schedule in bankruptcy has been filed by the Virginia Pearson Photo-plays, Inc. Liabilities are listed at \$31,625, with \$500 in assets. Principal creditors listed are Paul Meyer, \$17,175, for services and loans and Louis Meyer, \$14,150, for services and loans.

**"Marriage Circle" For Strand**

It was inadvertently stated yesterday that "The Marriage Market," will shortly go into the Strand when "The Marriage Circle," was the production meant. The picture opens at the heater Feb. 3 and is the first Lubitsch picture for the Warners.'

**McConville Addresses A. M. P. A.**

Bernard McConville, supervising director of Universal's Jewel output addressed the A. M. P. A. yesterday on scenarists and their problems.

**M. C. Wiley Ill**

(Special to THE FILM DAILY)  
Buffalo—M. C. Wiley, owner of the Seneca, formerly the Red Jacket, is seriously ill. He is expected to recover.

**New Detroit House Opened**

(Special to THE FILM DAILY)  
Detroit—The new Cinderella in the East End has opened.

**Morris Schlank Here**

Morris Schlank of Anchor Film Dist., Inc., Los Angeles is in town.

**Lincoln Goes to Coast**

E. K. Lincoln leaves Thursday on his annual trip to the Coast.

**A Release Weekly**

(Continued from Page 1)

"Icebound," a William de Mille production.

Walter Hiers in "Fair Week," directed by Rob Wagner.

Gloria Swanson in "A Society Scandal," an Allan Dwan Prod.

"Magnolia," a James Cruze Prod.

Pola Negri in "Montmartre," a Lubitsch production.

"The Dawn of a Tomorrow," a George Melford Prod.

Thomas Meighan in "Write Your Own Ticket," directed by Victor Heerman.

"Triumph," a Cecil B. DeMille Prod.

"The Breaking Point," a Herbert Brenon Prod.

Agnes Ayres and Antonio Moreno in "Bluff," a Sam Wood Prod.

"Wanderer of the Wasteland," an Irvin Willat Prod.

Pola Negri in "Men," written and directed by Dimitri Buchnowetzki.

Dorothy Dalton in "The Moral Sin'er," a Ralph Ince Prod.

Leatrice Joy in "Take It or Leave It," a Joseph Henabery Prod.

"The Code of the Sea," a Victor Fleming Prod.

"In the First Degree," a William de Mille Prod.

**Hirsh in Havana**

(Special to THE FILM DAILY)

Havana—Nathan Hirsh and his wife have arrived here from New York. They intend staying here for two weeks and thence to Jacksonville and Palm Beach.

**Shannon in "Icebound"**

Frank Shannon has joined the cast of "Icebound," being directed by William De Mille. Shannon was prominent in the stage cast of "Anna Christie."

**Mrs. George Kline Dead**

Mrs. George Kline, wife of George Kline of Chicago, died Wednesday afternoon. The funeral will occur on Saturday and will be private.

**Goldwyn Re-Engages Mae Busch**

Following Mae Busch's work in "Name the Man," she has been signed on a long-term contract with Goldwyn.

**Pearl White En Route**

Pearl White is returning to America with a print of "Terror," which she produced in Paris. Miss White is aboard the Aquitania, due on the 22nd.

**To Make "Adorable Scofflaw"**

Acting on the suggestion of the Quincy, Mass., man who offered a prize for the best word to describe the lawless drinker, B. P. Schulberg, will at once begin work upon a production to be called "The Adorable Scofflaw." Clara Bow will play "The Adorable Scofflaw" and Kenneth Harlan the leading man. The picture will be released in the Spring.

**"EXPERIENCED FOREIGN SALES MANAGER"**

Sailing to Europe early in February, has formed a company to handle American product abroad. Looking for a good product to sell while on the continent and in England.

Address Box. B—100.  
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**JAZZ COMEDIES**

12 one reel comedies per year  
New Product (Not Re-issues)  
Open for State Right Market  
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WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**FIRST WITH THE BEST KINOGRAMS**

THE VISUAL NEWS  
OF ALL THE WORLD

**TO THE TRADE**

Please be advised that we have in course of production and will shortly release the following features:

**ROSE OF THE FOLLIES  
PRICE OF PLEASURE  
THE POLICEMAN**

All Rights Reserved

C. B. C. Film Sales Corporation

**SYDNEY CHAPLIN**

Appearing in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's  
"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."

GEORGE JEAN NATHAN  
in THE SMART SET

# ALL RECORDS BROKEN

Mr. C. R. Seelye,  
1650 Broadway, N. Y. C.  
Dear Mr. Seelye:

Jan. 16, 1924

We control three leading theatres in Schenectady, The State, Strand and Albany. We therefore have choice of most of best pictures made. Your picture, "Daughters of Today," which we are running this week, is one of the best pictures ever produced. The following box office receipts for first four days of "Daughters of Today" as compared with other big pictures proves this.

	Daughters of Today	Flaming Youth	Little Old N. Y.	White Rose	Common Law	Ashes of Vengeance	Main Street	Woman Proof
Sat.	\$1,800.05	\$1,259.70	\$1,044.63	\$834.39	\$913.62	\$928.55	\$892.40	\$868.01
Sun.	1,905.40	1,487.10	1,269.42	917.55	805.74	882.75	1,002.60	848.20
Mon.	480.20	308.15	453.15	320.69	353.22	399.03	281.21	192.88
Tues.	460.55	370.75	516.58	219.59	685.15	495.73	309.84	137.25
	<u>\$4,646.20</u>	<u>\$3,425.70</u>	<u>\$3,283.78</u>	<u>\$2,292.22</u>	<u>\$2,757.73</u>	<u>\$2,706.66</u>	<u>\$2,486.05</u>	<u>\$2,046.34</u>
Daughters of Today grossed more by	\$1,220.50	\$1,362.42	\$2,353.98	\$1,888.47	\$1,940.14	\$2,160.15	\$2,599.86	

Flaming Youth, which stands next to your picture in the above table, in seven days grossed \$4,337.15 which is \$309.05 less than "Daughters of Today" has grossed in four days. Little Old New York had Thanksgiving week and Ashes of Vengeance had New Year's week. You will also note that with but one exception each of the above pictures are released by different companies, First National, Goldwyn, United Artists, Selznick, Warners and Famous Players.

Based on the figures for the first four days and considering the fact that matinees have been far in excess of matinees on other pictures I feel certain that all Schenectady records will be broken by your picture and this does not bar the records in Schenectady of Robin Hood, Knighthood or Harold Lloyd.

Our advertising appropriation, spent in newspapers, on most of the above pictures varied from \$250 to \$500. On your picture we will expend less than \$100. More advertising was not needed because in the newspapers, magazines, pulpits and schools as well as in nearly every home there is daily discussion of the theme of your picture, the conduct and habits of the young women of today. All classes of patrons have congratulated us for running such an interesting and pleasing picture and one which drives home such an excellent moral lesson regarding life today.

Yours very truly,

WILLIAM M. SHIRLEY,  
Vice President and Managing Director.

State of New York,  
County of New York.  
Sworn to and subscribed to before me  
this 16th day of January, 1924.  
Sadie Burg,

Notary Public.  
County Clerk's No. 370.  
New York County Register's No. 4007.  
Commission expires March 30, 1924.

Ask Al Elliot, Playhouse Theatre, Hudson, N. Y.—William Calihan, Regent Theatre, Rochester, N. Y.—Walter McDowell, Strand Theatre, Syracuse, N. Y. DAUGHTERS OF TODAY broke records in their theatres too.

## Putting it Over

Here is how a brother exhibitor puts his show over. Send along your ideas. Let the other fellow know how you cleaned up.

**Two New Houses for Boston**  
(Special to THE FILM DAILY)  
Boston—Two new vaudeville-picture theaters are under way here. One, the new Keith house, is going up at the corner of Washington and Essex Sts., while the other is the new Gordon, to be built on property adjoining the Wilbur theater on Tremont St.

**Can't Stop "Birth of Nation"**  
(Special to THE FILM DAILY)  
Wichita, Kans.—The City of Wichita has been restrained from interfering with the showing of "The Birth of A Nation." Robert C. Foulston, city counselor, declares the picture will not in the future be interfered with here.

**Would Tax St. Louis Theaters**  
(Special to THE FILM DAILY)  
St. Louis—Alderman Samuel Wimer, who has introduced more freak and unpopular bills probably than all the other members of that board, has presented a measure to the aldermen providing for a tax of one mill on each 50-cent theater admission.

**Seattle Theaters Cut Prices**  
(Special to THE FILM DAILY)  
Seattle—The Coliseum has reduced admission prices to twenty-five cents. The Heilig recently announced a twenty-five cents admission as part of its new policy. It is not believed this will cause other houses to reduce their admissions.

**Ridge Ave. House Reopens**  
(Special to THE FILM DAILY)  
Philadelphia—The Ridge Avenue theater will be reopened the latter part of this month as the Elk. The house has been closed for about a year. H. L. Kapner of the Jefferson and Park, will assume management.

**Brady With Metro**  
(Special to THE FILM DAILY)  
Buffalo—Tom Brady, recently manager of the Buffalo Goldwyn-Cosmopolitan office, has become associated with Metro. He will handle "The White Sister" and "Scaramouche."

**"Covered Wagon" In Phila. Jan. 21**  
(Special to THE FILM DAILY)  
Philadelphia—Randolph Hartley, advance exploitation agent for "The Covered Wagon," is here getting things ready for the opening of that picture at the Forrest on Monday.

**Party For Heenan**  
(Special to THE FILM DAILY)  
Philadelphia—William J. Heenan, manager for First National will be given a birthday party tomorrow night at the Majestic Hotel by exhibitor and exchange friends.

**Held for Showing Without License**  
(Special to THE FILM DAILY)  
Oswego, N. Y.—George W. Ripley is being held by a grand jury on bail, charged with showing films without the State censor's license.

**West Coast Still Growing**  
(Special to THE FILM DAILY)  
Los Angeles—West Coast Theaters, Inc. have acquired the new Balboa and the Cabrillo in San Diego.

### "Buddie" Stuart Scores

Boston—"Buddie" Stuart, F. B. O.'s exploitation man is credited with putting across a very successful campaign for "The Mailman," during the run of that picture at Fay's theater. His campaign incorporated several new and unusual features, among which are:

Stuart had a trailer made showing the inside workings and details of the local post-office, this trailer, together with the regular trailer, was used about a week in advance of the opening. A letter carrier, in uniform, made speeches twice daily for several days in advance of the showing. He told of the hardships the mailmen undergo in the faithful discharge of his duties and the small pay he receives. The talk ended by telling how true to life Emory Johnson's, "The Mailman" was.

Arrangements were made with the postmaster to have the carriers distribute envelopes addressed "A message from the mailman," with a two-faced card on the inside, one side carrying an ad on "The Mailman" and the other urging the recipient to write his congressman in behalf of the mailmen.

On Sunday all local post-office employees, mailmen, etc., and their families attended a special showing of the picture, at which the mailmen's band gave a concert in front of the house.

Another stunt that proved effective was the use of a 24-sheet poster as a curtain which was lowered at each performance. The back of a regular drop-curtain was used on which one of the 24-sheet posters was pasted. This was lowered at each performance while the house was dark and a spotlight thrown on it.

Plenty of free newspaper publicity and advertising put the campaign over with a smash.

### Tie-up With Realtors

Los Angeles—Although the campaign used for boosting the premiere showing of "The Man That Life Passed By," at Loew's State, consisted mostly of the regular variety, still there were a few stunts that attracted attention. Phil Geresdorf, Metro, was in charge.

A large number of window cards were distributed throughout the city. The local newspapers all carried free publicity, besides the regular ad announcements. Tie-ups were made with local real estate dealers. Special window cards were gotten up which read like this: "Don't be the man life passed by. Own your own home," with the usual opening wording. A man dressed like Percy Marmont appeared on all the principal streets with a mask, carrying a sign that read "The Man Life Passed By."

### Stringing 'Em Along

Waterloo, Ia.—Manager Weld arranged a special campaign when he played "Circus Days," at the Strand.

He made a novel display of the tent lobby, he artistically clad usherettes who resembled a part of Mr. Ringling's trained equestriennes and put the freaks on exhibition. His biggest drawing card was the humorous slant given the display by titles. Some were:

"Caucasian Whutizit! Don't get too near, it's almost human." This was a mirror freak. "Egyptian Guseba. Captured in King Tut's tomb. Only one in captivity. So small it is invisible to the naked eye." Hundred strained their eyes to find out what that cage contained. It was empty. "Grecian groundhog. Native of the city of Hamburg in the Sandwich Islands. Caught in the panhandle district after a hot chase through Greece." The Grecian groundhog was represented by a hamburger sandwich. "Mexican chinchilla! Spooning specie. Deadly foe of bugs and cockroaches. Usually found near food geysers and hot dog joints." The deadly "chinchilla" was a bowl of chili and a spoon. "Irish Red Bat. Flying variety. Captured near the coast of Ireland as it darted from a chimney toward the earth." It was simply a brick.

The idea of kidding the show along got over, combined with an attractive lobby.

### Putting The Lobby To Work

Portland, Ore.—Careful attention to detail contributed greatly to the drawing power of the lobby arranged by Manager Stille of the Liberty, for "The Fighting Blade." An account of the front is found below:

A beaver board castle with crossed swords and a roof where the joints were cut off in squares. The lobby displays around the box-office were distinguished by the arrangement of the stills, placed so as to overlap the edges of the shield. Handsomely bordered insert displays at each side of the entrance resembling a mirrored reflection.

**Crescent To Have Sales Drive**  
(Special to THE FILM DAILY)  
Kansas City—The Crescent exchange will dedicate March as Crescent Month. A sales campaign will be featured by the Kahns. As a cooperative measure with exhibitors, a posters, accessories, etc., will be supplied at half price.

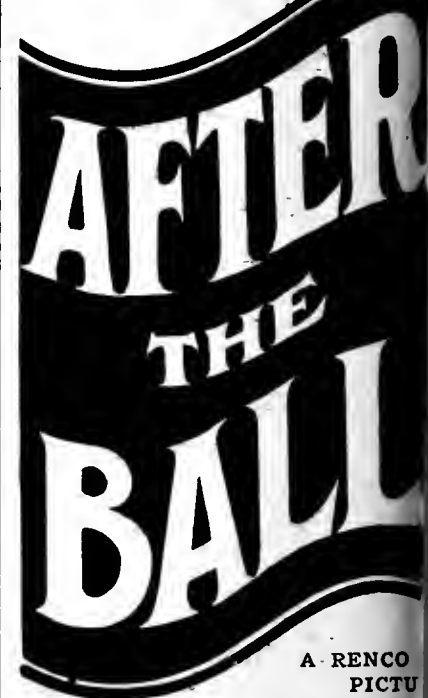
**Hubbard, 2nd, Plans Theater**  
(Special to THE FILM DAILY)  
East Aurora, N. Y.—Backed by local capital, Elbert Hubbard, 2nd., will erect a new theater here.

## GET THIS RIGHT!

We've hit a tremendous winner in our first picture—but we are playing fair (This is our policy).

This big box-office bonanza will not be "Rough Showed"! It will be sold on the First Equal Contract ever offered you!

THEATRE OWNERS  
PRESENTATION of



A RENCO PICTURE  
Gaston Glass  
Miriam Cooper  
Chas. K. Harris  
Dallas Fitzgerald

ANDERSON PICTURES CORPORATION

723 Seventh Ave., N. Y. C.

— F. B. O. EXCHANGES —

EARLY BOOKING MEANS EARLY CLEANUP

WHEN A MAN'S A MAN

The Photoplay 50,000,000 people are waiting for  
BY THE GREATEST LIVING AUTHOR

HAROLD BELL WRIGHT

LOVE

ADVENTURE

THRILLS

Produced by PRINCIPAL PICTURES CORPORATION, Sol Lesser, President  
A FIRST NATIONAL ATTRACTION



**CARL LAEMMLE**

will soon present

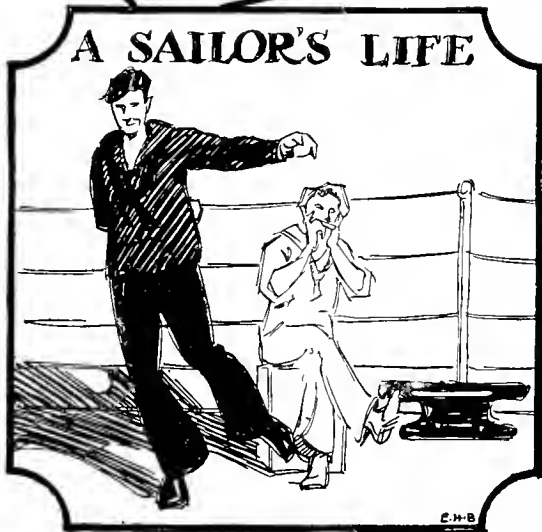
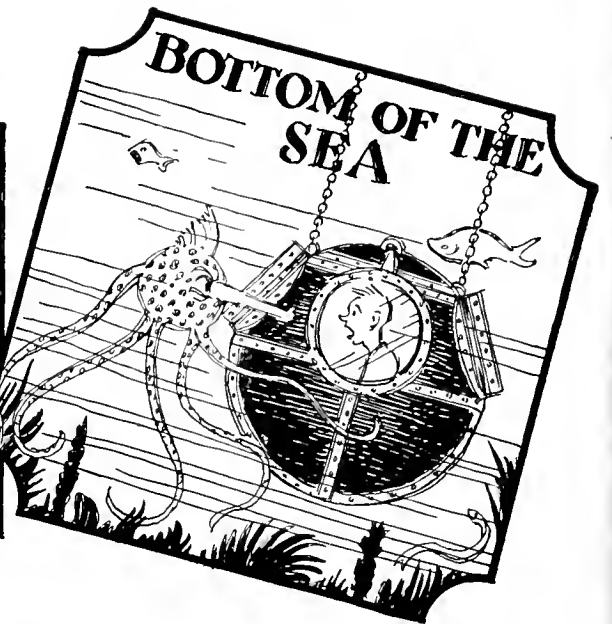
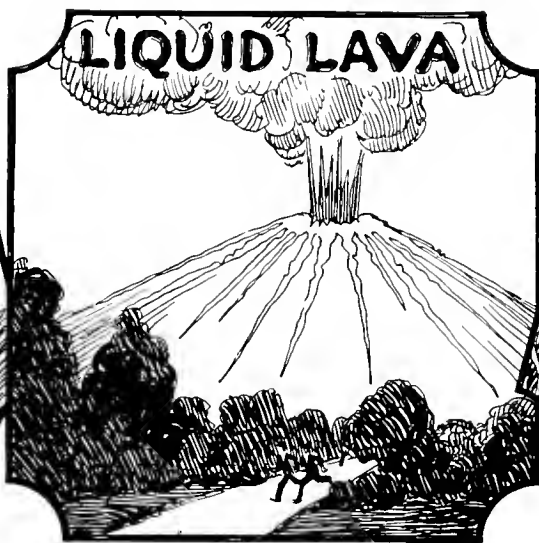


**"The Law Forbids"**

A GREAT PICTURE FOR EVERY MEMBER OF EVERY FAMILY

And, Oh! What a Cast — Including  
BABY PEGGY — ROBERT ELLIS — ELINOR FAIRE  
JOE DOWLING — HAYDEN STEVENSON — WILLIAM WELSH  
WINIFRED BRYSON — BOBBY BOWES  
WILLIAM E. LAWRENCE — EVA THATCHER  
Directed by Jesse Robbins

UNIVERSAL JEWEL DE LUXE



# LYMAN H. HOWE'S HODGE- PODGE

A SECOND GROUP OF TWELVE ONE-REEL NOVELTY CLASSICS

The reception being accorded by exhibitors to this new series of HODGE-PODGE proves the judgment of those numerous showmen who have declared HODGE-PODGE the best one-reel novelty subject on the market.

SPEEDVILLE  
BOTTOM OF THE SEA  
LIQUID LAVA  
A SAILOR'S LIFE

and Eight Others Coming



**Y**OUR voice, Mr. Exhibitor, raised in protest against the evil of the over-long, padded feature, is being heard. The first signs have been seen of a move by some producers toward a more reasonable average length for feature pictures.

This is not victory for you, however. It is only the first sign of coming victory—if you keep up the fight.

Don't let your protests weaken, but rather make them louder now that you are sure they are being heard. Remember that you can't use Real Showmanship when you book a picture so long that it leaves no room for anything else on your program.

*E. W. Hammond*



# The BRADSTREET of FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

OL. XXVII No. 16

Sunday, January 20, 1924

Price 25 Cents

## Hurst To Produce

ans Pictures for Principal—Aside from Long Island Studio Proposition

(Special to THE FILM DAILY)  
Albany—Eastern Productions, of New York, have been incorporated here, listing 600 shares of common stock, no par value. The incorporators are Charles S. Hervey and William O. Hurst. M. L. Lesser is the attorney.

W. O. Hurst has engaged space at the Glendale studio where he will produce "The Masked Dancer," an adaptation of the German stage play, "The Woman of the Mask" by Rolf Lotchar. It will be distributed through Principal on a franchise basis and there is a possibility that Hurst will make a series for that Company. Burton King has been engaged to direct also Helene Chadwick and Powell Sherman for the leading roles. This producing project is aside from the nine-stage studio which Hurst is sponsoring. A site has been secured in Long Island City. It covers about three and a half city blocks bounded by Skillman Ave. on the south; Dickson St. on the west; Midway Ave. on the north and Woodside Ave. on the east. The road is on the Roosevelt Ave. subway line and is about three minutes from Bridge Plaza.

Actual construction will probably started in March.



Mabel Normand in "The Extra Girl," a box office winner wherever it has played, opens a run at the Central Theater, New York today. It's distributed by Associated Exhibitors.—Adv't.

## Another Contract

T. O. D. C. Frames One With Original Objectionable Clauses Removed

The Theater Owners' Distributing Corp., of which W. A. Truc is president and Sydney S. Cohen, chairman of the board of directors, has developed a uniform contract of its own. It is called the "Theater Owners Standard Contract" and is to come into being with the release of "After the Ball," through Anderson Pictures.

Carl Anderson on Friday issued a long statement tracing the history of uniform contracts from the time the first conferences were held by committees of the Hays organization and of the M. P. T. O. A. The statement declared that after the present form of contract was finally developed it was adopted by the distributors but not by the exhibitors because, the statement averred, "many claimed that the very things for which they had fought the hardest were denied them."

His contract, Anderson said, contained seven items which had not been agreed to by the exhibitors and which they contended could be overcome "if the distributors desired to play fair." Anderson then apparent-

(Continued on Page 2)

## Mayer and Niblo Here Tuesday

Louis B. Mayer and Fred Niblo are due in New York on Tuesday from the coast with a print of "Thy Name Is Woman," for which a Broadway theater may be engaged.

## Graham's Arrival Delayed

John Cecil Graham managing director of the various European Paramount companies did not arrive on Friday from London because of storms at sea. He is due in Sunday.

## Rosen Here

Philip Rosen who directed "Abraham Lincoln," is in town to attend the premier of the picture, Monday night at the Gaiety.

## Col. Yoder Joins Hodkinson

Col. Bill Yoder, former Southern division manager for Pathe, has joined Hodkinson as Atlanta manager, effective Monday.

## Production Plans

Joseph M. Schenck presents some interesting ideas on this subject. See Monday's issue.

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# Reinhardt

Master craftsman. Producer of unusual ability. Just signed by Hearst. For Cosmopolitan. Which may mean much to picture making—and makers—of this country. Great genius that he is, it takes but a visit to the Century to see "The Miracle" to have this demonstrated. For after all "The Miracle" is really a living motion picture. In all the three and a half hours of the show there is but one point where words are used. And then only to hear a part of the Lord's Prayer, spoken by the penitent heroine. Otherwise it is all pantomime. But such pantomime!

Every motion picture director—every producer—should see this spectacle. For groupings; for effects; for touches; for probably the finest handling of a crowd ever seen in the theater. And for much more; which lack of space prevents describing. But the producer, the director, who can, and fails to see this is trifling with his opportunities.

It will be absorbingly interesting to watch what Reinhardt does with an American producer. In Hearst he has as an aid a visionary; a dreamer, whose greatest difficulties to date have been that he has been unable to develop his organization to meet those dreams. Perhaps Reinhardt will aid.

## ENTHUSES

Coast wires indicate that one Richard A. Rowland. Of First National. Feels good. Oh, yes; very good. Over "Flowing

(Continued on Page 4)





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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Boom In Japan

Business Has Not Suffered Because of Earthquake, Film Man Writes  
Louis Auerbach

Although fifty picture houses were destroyed in Tokio by the Japanese earthquake, a well known film man has written Louis Auerbach, vice-president of Export and Import, that business has not suffered.

"I have not had the pleasure of addressing you since the earthquake catastrophe owing to press of work in order to get my affairs into working order again," says the letter, in part, "as you no doubt can understand it has been impossible to attend to foreign correspondence when everything was in such a state of disorder that our very existence was for a time at stake.

"However, I am glad to say that some order has been regained, and no doubt Tokio will be just as busy and prosperous within a very short time. As you are primarily interested in the picture world in Japan, I would like to say that although some 50 picture houses were destroyed, business has not suffered. In fact, at present picture houses are doing an enormous business owing to lack of attractions in other lines. All the houses which were destroyed are being put up as quick as possible.

Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**

220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

**COSTUMES FOR HIRE**  
New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
143 W 40th St. N. Y. C.

### Coast Unit Formed

Producers' Organization Gets Incorporation Papers—Active Since the Summer

(Special to THE FILM DAILY)

Los Angeles—Articles of incorporation for the Ass'n of Motion Picture Producers, Inc. have been filed here.

The fifteen original incorporators are:

Associated First National Pictures, Inc.; Christie Film Co. Inc.; Famous Players-Lasky Corp., Fox Vaudeville Co., Thomas H. Ince Corp., Louis B. Mayer Studios, Inc.; Metro Pictures Corp., Principal Pictures Corp., Hal Roach Studios, Joseph M. Schenck Prod., B. P. Schulberg Prod., United Studios, Inc.; Universal Pictures Corp., Vitagraph Co. of California and Warner Brothers.

Courtland Smith, secretary of the Hays association, stated Friday that the new coast unit has been functioning since the summer. It is a new organization of producers, to succeed the former M. P. Producers Ass'n which collapsed following the M. P. Revue and Exposition held in Los Angeles in June. Smith declared that the formality of getting a name for it had been neglected until now. The Ass'n of M. P. Producers, Inc., will be the name for the West Coast office of the Hays organization as well as that of the producers who are members of it.

### Music Publishers to Produce

It is understood that a syndicate of music publishers will jointly produce a series of pictures starring Mary Kissell at the Peerless Studios in Fort Lee. The first will be "The Flaming Highway" and will go into production in February. Miss Kissell has appeared in a number of pictures. It is reported Kenneth Webb will direct the first.

### "The Puritans," Maude Adams' First

"The Puritans" will be the first production of the Film Guild in which Maude Adams will assist in supervision and direction. This production is one of the Yale University series of "Chronicles of America." Casting will probably begin next week. After "The Puritans" is under way the Guild will start work on "Aladdin."

### Another Contract

(Continued from Page 1)

ly got busy in drawing up an agreement that would eliminate those clauses to which the Cohen group objected.

"Such important questions," said the statement, "as the ownership of accessories, cash deposits, right to cut out scenes of advertising or propaganda, requirements that the exhibitor must name the producer and distributor in his paid newspaper advertising, method of fixing playdates and time limit for rejection of applications together with method of arbitration—all of these important points were left unsettled by the national organization of producers' and distributors' contract. In the new contract all of these points are said to have been overcome by their elimination or adjustment' and it is this 'Theater Owners Standard Contract' that Anderson Pictures will use beginning with its first release."

When the Hays office was asked about the Anderson contract on Friday, no one there had heard of it. It was very clearly recalled, however, that at the time the Cohen group withdrew from the Hays conferences, objections had been raised to only four of the twenty-one clauses while seventeen had been approved.

### Bollman Gets Hunt Film

Henry Bollman has closed a distribution contract with Producers Security Corp. for "Vanishing Game Trails of Africa," a feature produced by William P. Harris, Jr. It is a record of a five months' expedition into the heart of the big game country. Major A. R. Dugmore was associated with Harris in the expedition.

### Preparing Rawlinson's Next

(Special to THE FILM DAILY)

Hollywood—Irving Cummings is preparing Herbert Rawlinson's next into shape while the latter is on a honeymoon trip.

### Seiter Directing "Listen Lester"

(Special to THE FILM DAILY)

Los Angeles—Billy Seiter is producing "Listen Lester" at the F. B. O. Studios for Sacramento Pictures.

### Start "Dan McGrew"

(Special to THE FILM DAILY)

Hollywood—Actual camera work on "The Shooting of Dan McGrew" has been started at Metro.

## Pathé News

First and exclusive pictures SHENANDOAH, giant U. S. dirigible, winning all night fight against disaster.

Other important items.

THE FIRST NEWS REEL  
THE REAL NEWS FIRST

# today

## HAL ROACH'S

WILL ROGERS

COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

## Bryant 1871

YOU'RE BOUND TO STAND 'EM UP

with

WHEN A MAN'S

A MAN

HAROLD BELL WRIGHT

Produced by Principal Pictures Co.

Sol Lesser, President

A First National Attraction

## COMING SOON

# BETTY COMPSON

IN AN

## Alan Crosland Production

FOR

## HODKINSON RELEASE



O n "The Virginian" our every  
promise has come true



now

Here's another ex-  
ample of truthful  
advertising —

# MAY TIME

Six years a great stage success — now a wonderful Preferred Picture

Has everything that makes  
the big crowds come!

B. P. Schulberg presents a  
**GASNIER PRODUCTION**  
from the famous play by Rida Johnson Young

with Harrison Ford Clara Bow  
Ethel Shannon Wm. Norris  
and Hollywood's twelve most beautiful girls.

Scenario by Olga Printzlau

**Preferred Pictures**  
Corporation

B. P. Schulberg, Pres. J. G. Bachmann, Treas.

1650 Broadway, New York.

FOREIGN DISTRIBUTORS  
EXPORT AND IMPORT FILM CO. INC.

# Reinhardt

(Continued from Page 1)

Gold" and "Lilies of the Field." The latter with Corinne Griffith—back and all. Every time Dick reaches the Coast he feels good. But his chief reason for feeling good this time is that he won't go back there very often. First National will produce chiefly in the East. After April. And then one of Rowland's choicest dreams will come true.

## PRODUCING NEAR THE BANK

One of Rowland's strongest reasons for making pictures in the East: He maintains—and has a lot of company—that no other manufacturing business on earth would have a factory 3,200 miles away from the executive offices. And he's right. But for years there has been developed an idea that Hollywood was the only place to make pictures.

All of which is the bunk. There are, of course, many good reasons for producing in Hollywood. But to say it is the only place—well, forget it. Bob Kane has proven that good pictures can be made at a profitable figure in Paramount's Long Island studio. Other producers have proven Eastern pictures can be right—take "Potash and Perlmutter" for instance. Fitzmaurice is making another one here now—"Cytherea." Sid Olcott has made some mighty fine pictures here. And there are too many others to mention.

## SEGREGATION WORKS POORLY

When you get a lot of people of one kind—with one thought—one idea—segregated; it works for mischief. Every once in a while the Pennsylvania State police have to go into the coal mining towns and club a few Poles into understanding of law and order. Put a hundred novelists in one hotel. Let them see no others, hear no others and only have a chance to squabble about their work and they'll need the police, too. That's natural.

And that's the chief difficulty with Hollywood. Several thousand boys and girls out there making pictures. Nothing else to do. No diversion, worth talking about. One little cafe; one hotel to dance in; one theater—up next month. No wonder things happen when a lot of young people with big incomes, and time on their hands seek to break the monotony of things. Put that same crowd in any big city—with its many diversions, and you'll end all these messy stories. Each of which costs this business untold fortunes.

## THAT BANK

Some weeks ago there was a lot of talk in the newspapers of a motion picture bank being formed. And all the boys who are in the hands of the bonus gang wondered when the good news was going to prove true. And they are still waiting.

## STUDIO STUFF

When Gloria Swanson completed her latest "She Laughs Last" at the Long Island studio she gave a tea to all the working force. To celebrate the event. One of the electricians was told it was going to be a formal affair. So he made a deal with the Wardrobe Dept. folks. And strolled in dressed in a dinner jacket. And a lot of fancy fixings. Only to be told that dinner clothes weren't used at tea time. Couldn't understand it.

Maybe he had seen a Cecil DeMille society drama.

## MANNY'S CHANCE

Manny is a trap drummer. Formerly of the Rivoli orchestra. But switched to the Rialto last week. To help put over Earl Hurd's "Pen and Ink Vaudeville." And got away with it. Incidentally used a new contraption to make a sound like singing. Hurd is so tickled to death with the result that he will buy Manny a new drum. Maybe.

## PETE SMITH'S LOVE

Writes Pete Smith from ye Coast:

"Dear Danny:—

I note in your Dec. 30 issue what "Vee-Dee" says about press agents. As a humble P. A. I would like to say:

I love the movie editor.

I love the nice fellow who tells you he is going to use

your stuff, makes you give it to him exclusively—and the next day informs you it was 'crowded out.'

I love the gent who drops in around lunch time regularly.

I love the gink who never comes around excepting he has a hunch on a scandal story.

I love the editor who thinks he is the only critic in town whose reviews amount to anything.

I love the gent who insists upon original copies of all stories—but never opens your envelope.

I love the person who dams the press agent but depends upon said P. A. for the material he uses in his paper.

I love the gentle soul who always insists upon ten pair of passes to everything—but uses none.

I love the fellow who is too busy to see you on an important story because he is writing a four line quip about nothing in particular.

I love Los Angeles because it is free of these types.

I love all editors but I often not only wonder why some of them are, but how they could ever be?"

## CARDS OR PICTURES—WHICH?

Which affects the morals of a community the more—playing cards or seeing pictures on Sunday?

Howard Bryant, president of the City Council of Baltimore is finding out. Has sent a questionnaire to a lot of mayors in various cities, trying to determine.

There is a censor commission in Baltimore. Acting for the State. And Sunday shows are prohibited in Baltimore. Possibly the Bryant idea may develop into Sunday shows in Baltimore.

## THE RIGHT SPIRIT

Next month is Laemmle month. And the Universal crowd are on their toes. To make a record. To help out in this Adolph Zukor has written Laemmle he wants to co-operate "in a business way" to make the celebration a success.

Of course Laemmle is happy over the idea. And so expresses himself to Zukor.

That's the right spirit. That's what this business has needed for years. If there was more of this sort of thing—and less of the rest of things that need not be mentioned—this business would get a lot further a lot quicker.

Incidentally many other executives might write Laemmle. And offer to co-operate. He's done a lot for this business. For them.

## PAGING THE AUTHOR

While "resting"—during the legal squabble with Famous-Valentino wrote two books. One on keeping fit and healthy; the other a small volume of poems. This is sure: the volume on keeping in good physical condition may get nowhere. But how his flapper fans will eat up his poetry!

## STEPPING OUT

The re-built Hodkinson organization. Takes a big breath of new life by signing up Alan Crosland to do two with Betty Compson. And they do say that there are other ideas being worked out. Which should make Hodkinson verra, verra important in the season to come.

## IT'S A BUSINESS

Independent exchangeman. Typical of today. In an independent producer's office. Wants some pictures for his territory. You know the kind I mean. Says he never gave a note in payment for film in his life. Always pays cash. Three buttons, a shoe hook, and \$4 for a \$20,000 picture.

They are talking about a picture. Exchangeman wants to know if it has thi-r-rills. Yes, says producer. Has it action? Yes. Is it rough and ready? Yes. ARE THERE ANY HORSE IN IT? What do you want with horses? says the producer. Must have horses. NO; WE HAVE NO HORSES—WHAT'S THE DIFFERENCE? If you don't have horses, says the exchangeman, you can't put them on the posters, and I must have a horse on every poster I have on a picture. That's the only kind I can see

DANN

**"The Love Master"**  
 Producer: Lawrence Trimble  
 Distributor: First National  
 a Whole.... **STRONGHEART**  
**ONCE MORE ACQUITS HIMSELF CREDITABLY IN PICTURE THAT'S FULL OF BEAUTIFUL LOCATIONS AND MIGHTY INTERESTING DOG ACTING.**  
 st.... The wonder dog at his best in story that, while probably not as good as some others he has appeared in, gives him ample opportunity to be appealing. Some other clever animals give Strongheart excellent support, particularly Lady Jule. Lillian Rich, Harold Austin and John A. Richardson, the heroine-hero-villain trio of the human angle of the story, but far less interesting than the dogs.  
**Type of Story....** Drama of the frozen North. As in previous productions exploiting the unusual instinct and almost human characteristic of Strongheart, "The Love Master," once again gives the dog star a chance to do the sort of things that have already gained a following for him. He's a loyal protector for the man who befriends him, loyal to the extent that he fights for him, guards him, works for him and once, when the man is near death, the dog's remarkable behavior, a wild barking that might be construed as a violent prayer, appears to be the means of the man's recovery. There are numerous similar incidents that make the offering rich in human interest. The picture is beautiful to look upon. There is one gorgeous shot after another of wonderful snow-covered country, scenes showing the dog sleds racing up and down the mountains and splendid sunset views. Scenically the film is superb. The actual plot is conventional, dealing with hero's love for the girl and the attempt of villain to take her away which is frustrated by the appearance of the dog who brings hero to the scene.  
**Box Office Angle....** This is a good audience picture. There are but few people who are not interested in dogs, especially a dog as unusual and with such remarkable human instinct as Strongheart.  
**Exploitation....** Probably the best means of acquainting your folks with "The Love Master," is a trailer that will give them an idea of the picture, its splendid pictorial appeal and the clever work of the dog. Use plenty of stills in the lobby and especially one showing Strongheart with his "wife and family." If you have snow during the showing, it would be very good advertising to rig up a dog sled and have it driven about to advertise the picture. Most any kennel would be glad to cooperate with you by lending dogs.  
**Direction....** Lawrence Trimble; satisfactory.  
**Hours....** Lawrence Trimble and Gene Murfin  
**Scenario....** The same  
**Cameraman....** Charles E. Dreyer  
**Photography....** Very good  
**Locale....** The North  
**Length....** About 7,000 feet

Betty Compson in  
**"Woman to Woman"**  
 Selznick Distributing Corp.  
 As a Whole..... **ONE OF THE BEST ENGLISH MADE PRODUCTIONS EVER SHOWN HERE. BETTY COMPSON DOES HER BEST WORK IN PATHETIC STORY THAT BRAVES AN UNHAPPY ENDING.**  
**Star....** Probably her best performance since "The Miracle Man." Gives a really sincere and effective interpretation in the role of a French dancer, victim of a war romance. Very pretty in some close-ups and usually well lighted.  
**Cast....** Clive Brook's work satisfactory but he's rather a cold type for the work. Marie Ault pleasing as the dancer's companion and maid. M. Peter, the child, poorly suited and Josephine Earle adequate as the society wife.  
**Type of Story....** Romantic drama with tragic ending. Deloryse, little French dancer, holds sacred the memory of her lover, David, who is called to war on the eve of their marriage. Shellshock erases Deloryse from David's mind and he becomes the husband of an English woman who refuses to bear him a child. A dramatic meeting with the dancer restores David's memory. Deloryse agrees to part with her son—and David's—that he may have a name, then performs her "death dance" at a fete given by David's wife, thus bringing the story to a tragic close. There is nothing offensive in the illegitimacy angle of the theme. It is carefully handled and the story beautifully told and with the interest well sustained, except for occasional unnecessary detail. The production is very good and with many unusually artistic effects, especially in settings and lighting.  
**Box Office Angle....** A very good picture but just what it merits as a box office attraction is doubtful because of the tragic ending, a perfectly logical one; but it won't satisfy where they still want sugar-coated endings. The picture will go out with this ending but exchanges will be able to supply you with an alternate happy ending, if you think it will put it over to better advantage.  
**Exploitation....** Here's a fine one for your women folks. Give them the problem presented and get them interested through catchlines: "If you found the man you loved, and the father of your boy, married to another woman, would you give her your child? See how it works out in 'Woman to Woman.'" Play up the romantic angle with suggestion of a love story, a little French dancer and a British officer, the principals. Use Betty Compson's name prominently and show stills in her dancing costume.  
**Direction....** Graham Cutts; very effective.  
**Author....** Michael Morton  
**Scenario....** Alfred J. Hitchcock  
**Cameraman....** Claude McDowell  
**Photography....** Good  
**Locale....** England and France  
**Length....** 6,994 feet.

Gloria Swanson in  
**"The Humming Bird"**  
 Paramount  
 As a Whole.... **MINUS HER GORGEOUS GOWNS GLORIA SWANSON GIVES A STRIKING PERFORMANCE AS A PARISIAN WAIF BUT WOMEN FANS WILL MISS HER USUAL REGAL ATTIRE.**  
**Star....** Does very good work, almost equalling that of "Zaza"—her characterization of the Montmartre girl who, at times disguised as a boy, becomes notorious as "The Humming Bird," a thief. Offers opportunities which are not lost but the important question remains whether the women who crowd in to see Gloria want to have her appear in such characterizations. Her wardrobe, her unusual ability to dress a part, has materially aided in building her present strong position.  
**Cast....** Unimportant. Edward Burns makes a handsome but somewhat weak lover. There is little for others to do.  
**Type of Story....** The love affair of a Montmartre waif for a newspaper correspondent; how she ceases thieving and the natural climax after his heroic war record. Not very much of a story and they have padded it to extremes with too much footage of war shots, soldiers marching etc. unnecessary. Drags picture considerably.  
**Box Office Angle....** Where they like Gloria they will probably "eat" this and like it. Your women fans, however, may be disappointed in not seeing her usual collection of bizarre costumes.  
 On the other hand you can well promise that Gloria's work here fulfills the promise she gave in "Zaza" when she showed she could really act. She has passed the point where she need be figured just as a splendidly dressed actress.  
**Exploitation....** Play up Gloria all you can. Some fans may remember the title as that of a very successful play of some years ago but take no chances. Use Sidney Olcott's name and recall such of his recent productions as "The Green Goddess" and "Little Old New York." The Parisian atmosphere of the story may also be exploited to attract them. Stunts to put the picture over might include the distribution of small celluloid birds with tags attached reading: "Let 'The Humming Bird' guide you to the blank theater where you'll see Gloria Swanson as an Apache." Your lobby, attractively decorated with birds in cages will also bring them in. These might readily be secured from a local bird shop.  
**Direction....** Sidney Olcott; fair. Parisian women do not swagger as Gloria does. His touches, however, are excellent, especially in the earlier portions of the picture.  
**Author....** Maude Fulton  
**Scenario....** Forrest Halsey  
**Cameraman....** Harry Fishbeck  
**Photography....** Good  
**Length....** 7,577 feet.

**"Name The Man"**  
 Goldwyn-Cosmopolitan  
 As a Whole..... **TREMENDOUS DRAMA, MAGNIFICENTLY PRODUCED. GREAT ENTERTAINMENT FOR YOUR WOMEN PATRONS. SEASTROM'S DIRECTION SUPERB.**  
**Cast....** Conrad Nagle gives one of very best performances—probably his very best. Mae Busch excellent as the "wronged girl." Patsy Ruth Miller of "The Hunchback" fame has a saccharine role. Hobart Bosworth gives the outstanding performance of the production. Others, excepting Creighton Hale, unimportant.  
**Type of Story....** Strong drama, based upon Hall Caine's famous novel, "The Master of Man" which deals with the betrayal of a country girl by the man who succeeds his father as the Chief Justice of the Isle of Man, and subsequent developments when, arrested for the murder of her child, she is sentenced to be hung by the infant's father. The regeneration of the man, and the happy ending, complete the story. This brief outline fails in many ways to indicate the strength, power and interest which the story holds. Most important, in this connection is the treatment of the subject and the direction of Seastrom. The skill; the cleverness of handling his cast; his ability, by touches, to put over essentials, is unusual and excellent.  
 The usual strength of a Hall Caine story is there, and in spots where censors wield wicked shears there may be some difficulty. But this should be overcome easily. It is strong gripping drama, of the type of "Anna Christie." If this went over well with your people this later subject should prove a big winner.  
**Box Office Angle....** Of particularly strong appeal to women. Love story will hold them to the very end. Unusual treatment of rather old theme.  
**Exploitation....** You will have to depend upon Hall Caine's name, together with the players mentioned, because American fans as a whole are not familiar with the great work of Victor Seastrom whose first American production, however, will place him in the front ranks here. He has made a really great picture. You can make strong promises for this one.  
**Direction....** Victor Seastrom; has made one of the finest pictures of this era of big, important productions.  
 Keep your eye on Seastrom. He is liable to do some things that will make him one of the most important directors in this country. He is one of the greatest of the foreign lot. Incidentally, if they can prevail on him to act in one of his productions he will also prove surprising.  
**Author....** Hall Caine  
**Scenario....** Paul Bern  
**Cameraman....** Charles Van Enger  
**Art Director....** Cedric Gibbons  
**Photography....** Magnificent  
**Locale....** The Isle of Man  
**Length....** 7,771 feet.



MADGE BELLAMY



HELEN JEROME EDDY

# AT LAST!!

## THE YEAR'S GREATEST SENSATION

HUNT STROMBERG'S

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## REMARKABLE ALL-STAR CAST

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BULL MONTANA



**For Better Pictures**

**Investigation Of Five Southern States Shows Exhibitors Are Willing To Cooperate**

(Special to THE FILM DAILY)  
New Orleans, La.—Mrs. Elizabeth Werlein, new director of public relations for the Saenger Amusement Co. finds that exhibitors are willing to cooperate in making their theaters community centers and in building up a demand for a better class of pictures. Mrs. Werlein after making a survey finds:

Before I started I thought it might be interesting to see what the response might be to the idea of a public relations department among exhibitors in New Orleans. I was limited for time so decided to go on just one and choose the Saenger Amusement Co. They were not enthusiastic about the idea and needed every help and cooperation possible—gave me letters to all the exhibitors they thought it might be interesting for me to meet—invited me to have an office in their building and be anxious to work in the new office of the Hays organization just as soon as it could be arranged. I found them eager to help in every way toward building the motion picture into the high place in civic life and its great possibilities point the

My first stop was at Washington. I went to the Crandall theaters and found that the Crandall theaters were being used as community centers and meeting places for any committees working for educational, civic and welfare advancement. That Sunday mornings the theaters were all given over to Bible societies and that weekly classes were held there, that in some instances church services were held.

**Evans Remodels His Three Theaters**  
(Special to THE FILM DAILY)  
Philadelphia—John S. Evans has finished redecorating on his three theaters, the Dreamland, Manheim and Tioga.

**Bluebird Remodeled**  
(Special to THE FILM DAILY)  
Philadelphia—Renovation of the Bluebird has been completed by George Elliot. The work has taken several months.

**New St. Helena Opens Feb. 15**  
(Special to THE FILM DAILY)  
Baltimore—The new St. Helena in Baltimore, will open Feb. 15. The building is being erected by the Liberty Theatricals Co.

**To Rebuild Burned Grand**  
(Special to THE FILM DAILY)  
Richmond, W. Va.—The management of the Grand which burned to the ground last week, is planning the reconstruction of another structure.

**START WITH THE BEST  
KINOGRAMS**  
THE VISUAL  
**NEWS**  
OF ALL THE WORLD

**Kessnich Busy On "Scaramouche"**  
(Special to THE FILM DAILY)

New Orleans, La.—C. E. Kessnich is here starting a "Scaramouche" company in this territory. He will next go to Dallas to get the Texas company going and will then proceed to Oklahoma for the same thing.

**Miller Joins Assoc. Screen News**  
(Special to THE FILM DAILY)

Montreal—W. W. Miller, formerly of the Filmcraft Industries, of Toronto, has joined the Associated Screen News of Canada, Ltd., with headquarters in this city, as laboratory superintendent.

**Wagners Sell Out**  
(Special to THE FILM DAILY)

Independence, Mo.—W. D. and R. F. Fite, of Wichita, have bought the Best from the Wagner Amusement Co. The Wagners also run the Belldorf.

**Theaters Helping Drive**  
(Special to THE FILM DAILY)

Fort Worth, Tex.—The local theaters have received much praise from city officials for their cooperation in pushing the "Forward Fort Worth" move.

**Dolen New Selznick "Rep"**  
(Special to THE FILM DAILY)

Rochester, N. Y.—Lester Wolfe, has appointed D. J. Dolen as special representative for Selznick in Rochester.

**New House For Tacoma**  
(Special to THE FILM DAILY)

Tacoma, Wash.—F. E. Lyons, owner of the Lyric, a neighborhood house, plans the erection of another theater in the residential section.

**Ripley-Dolan Interests Get Another**  
(Special to THE FILM DAILY)

Cosmopolis, Wash.—The Ripley-Dolan interests have acquired the Princess from Earl W. Davis.

**Winnipeg Exhibitor Dead**  
(Special to THE FILM DAILY)

Winnipeg, Man.—George Scott, of Outlook, Sask., owner of the Lyric theater, here, has passed away.

**Marcus In Deal With Howard-Wells**  
(Special to THE FILM DAILY)

Wilmington, N. C.—Jack Marcus has taken over the Victoria and Royal from the Howard-Wells Amusement Co. Marcus has heretofore been associated with H. M. French, in Rockingham, and F. M. Schnibben in Florence. The new acquisitions will be operated as Jack Marcus Enterprises.

**Bromberg Buys Goldstone Product**  
(Special to THE FILM DAILY)

Atlanta—Arthur C. Bromberg has bought from Phil Goldstone, a series of "Snowy" Baker pictures, a series of William Fairbanks subjects and some single reels. This deal is for ten states. Bromberg has also bought the latest series of Dick Talmadge productions and "Deserted At The Altar," for eight Southern states.

**Mix in "Mixed Manners"**  
(Special to THE FILM DAILY)

Los Angeles—"Mixed Manners," starring Tom Mix was started this week. Jack Blystone is directing. Claire Adams has the lead and other principals are, Richard Lareno, Boyse Combs, Dolores Rousse, Charles K. French and Pat Crissman.

**Hines Contemplates Another**  
(Special to THE FILM DAILY)

Raleigh, N. C.—N. C. Hines, who opened his new State not so long ago, and who also operates the Superba here, plans the erection of another in Charlotte.

**E. C. Leeves Promoted**  
(Special to THE FILM DAILY)

Dallas—E. C. Leeves has been appointed division manager for Preferred with supervision over Dallas, New Orleans and Atlanta offices.

**Denies Reported Theater Deal**  
(Special to THE FILM DAILY)

Chico, Cal.—Henry Daly, proprietor of the Majestic, Daly and Broadway, emphatically denies newspaper reports that the National Theater Syndicate has bought his houses.

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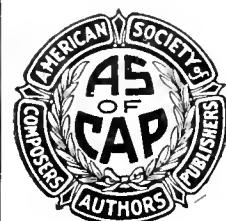
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56 WEST 45th STREET  
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SYDNEY CHAPLIN

Appearing in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's

"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."

GEORGE JEAN NATHAN  
in THE SMART SET

**"Through the Dark"**

*Goldwyn-Cosmopolitan*

As a Whole.....GOOD CROOK MELODRAMA OF THE TYPICAL JACK BOYLE-"BOSTON BLACKIE" VARIETY; HAS ACTION, SUSPENSE AND PROPER REQUISITES TO MAKE IT APPEAL.

Cast....Colleen Moore pleasing as the little girl whose love reforms Blackie, played effectively by Forrest Stanley. George Cooper's comedy touches are not amiss only there should have been more of them. He's clever at this type of characterization. Margaret Seddon provides the heart interest touches as "Mother McGinn." Others are Hobart Bosworth, Eddie Phillips, Wade Boteler, Tom Bates and Carmelita Geraghty.

**Type of Story...**One of Jack Boyle's "Boston Blackie" stories, originally called "The Daughter of Mother McGinn." For the patrons of crook melodrama "Through the Dark" will provide a thoroughly enjoyable entertainment and for the public at large, it has enough good elements of audience appeal to get it over without much difficulty. There are many real bits of action with a thrill in the early reels that gets it off to a good start—that in which heroine Colleen Moore is rescued from a runaway horse by Forrest Stanley, fugitive. Director George Hill has supplied a first rate suspense, kept the story moving and handled the production end of it very well, besides selecting a suitable cast. "Through the Dark" is conventional, if you want to be critical, but then the crook regeneration theme still seems to have the public's approval.

**Box Office Angle...**Should pull a good crowd. You know pretty well what business you can do with a picture that boasts of a "Boston Blackie" story. There have been enough of them made for you to be able to judge the drawing power of another. If they want action, thrills, suspense, heart interest, romance and all the other so-called audience getters, here's your picture.

**Exploitation...**You might do well to exploit this one in teaser fashion. The title lends itself readily to a variety of stunts. Have bill posters placed prominently throughout the town. They should contain merely the words "Follow the lantern through the dark" and to one side of this line there might be tacked a real lantern. Throwaways in the shape of lanterns, with the teaser line: "Are you traveling 'Through the Dark,' might also arouse curiosity. Follow the stunts with regulation announcements, names of the cast, especially Colleen Moore, mentioning her recent success "Flaming Youth," and use a trailer.

**Direction...**George Hill; good but takes too long to reach climax.  
**Author .....** Jack Boyle  
**Scenario .....** Frances Marion  
**Cameramen ..** L. W. O'Connell and Al Ziegler  
**Photography .....** All right  
**Locale .....** San Francisco  
**Length .....** 7,999 feet.

**"Hoodman Blind"**

*Fox*

As a Whole....CONVENTIONAL HOKUM BUT WILL LIKELY REGISTER SUCCESSFULLY WITH THE AVERAGE PICTURE AUDIENCE. HENRY ARTHUR JONES' STORY OF THE OLD FASHIONED, CUT-AND-DRIED VARIETY.

Cast...Gladys Hulette gives the best performance in dual role, giving good distinction to each and making her roles convincing. Marc McDermott adequate as her scapegrace father and Frank Campeau a typical villain. David Butler a regular he-man hero who has more strength than common sense. Others Regina Connelly, Trilby Clark, Jack Walters, Eddie Gribbon.

**Type of Story...**Drama of the old school order. Plot one of those elaborately planned and planted affairs in which the complications keep piling on merely because the characters fail to do the natural thing and seldom apply any common sense to their actions with the result that the plot thickens, the intrigue of the villain becomes more involved and things continue to go from bad to worse until the climax solution and the happy ending. And at that there are still a good majority of patrons who are strong for this order of picture. Director Ford tells it straight, without any attempt to apologize for the hokum.

You have a man who leaves his wife and baby, goes off with another, then leaves her. How the old skin flint, in whose care the girl is left, plans to get the man's money for himself provides plenty of excitement and thrills.

**Box Office Angle...**The public usually favors these sensational hero-heroine-villain entertainments and so long as they provide action, thrills and a touch of romance, they're usually satisfied. "Hoodman Blind" has all these requirements and a good cast to boot.

**Exploitation...**One of the best ways to interest them in "Hoodman Blind" will be to show them a trailer of the storm sequence in which the crew of the wrecked vessel is brought ashore in a breeches-buoy. This sequence furnishes good thrills and they'll probably be interested to see the rest of the film. Talk about Gladys Hulette's work and use stills showing her in the two different roles. The title can be exploited in teaser fashion if you care to arouse curiosity before announcing the showing. Post bills containing the picture of a mask and a big question mark. Below have a picture puzzle made up of drawings of a hood, a man (with sight) and another man blind. Tell them the pictures represent the title of the film you will show.

**Direction...**John Ford; good, doesn't waste footage.  
**Authors ..** Henry Arthur Jones and Wilson Barrett  
**Scenario .....** Charles Kenyon  
**Cameraman ....** Geo. Schneiderman  
**Photography .....** All right  
**Locale .....** Fishing village  
**Length .....** 5,434 feet.

**"Alimony"**

*Film Booking Offices*

As a Whole.....HACKNEYED PLOT GIVEN VERY POOR PRODUCTION AND A NOT OVER CAPABLE CAST. GOOD DIRECTION MIGHT HAVE PUT THIS OVER FAIRLY SATISFACTORILY.

Cast...Jackie Saunders has a glorious time of it in the climax when her husband goes to shoot her lover. Such overacting you seldom see. Grace Darmond the best in the cast. She tries very hard but there are too many handicaps for her to overcome. Warner Baxter and Clyde Fillmore poorly suited and Ruby Miller a heavy, unattractive vamp.

**Type of Story...**One of those grand plots in which the villain cries "I always get what I want" and then when he finds he can't win the wife of the man he made rich, he proceeds to ruin him; but the faithful little wife has a clever head on her shoulders and saves the day with the alimony money her husband had given her. And that's all there is to recommend "Alimony"—the faithfulness of the wife, played rather sincerely by Grace Darmond whose performance is the only one that could be called satisfactory.

A. T. Locke, author of the piece, can make no claims for originality here. The idea has served time and again for picture plays. Nor has he given any new solution. Everything happens along in the same old way with the vamp and the villain running true to form. Director James Horne has certainly failed to improve on the story. At times it would almost seem that he was off the "lot" when they made the scene so badly do the players behave.

**Box Office Angle.....**Suitable only where you don't cater to a critical audience. Or you will probably find that a down town trade will like the diet it offers. You cannot show this to discriminating patronage without hearing from them.

**Exploitation.....**Plenty for you to talk about to bring them in providing you want to. You can advertise the title effectively and in catchy fashion by distributing stage money bearing the line: "Here's your 'Alimony.' What are you going to do with it? See what one wife did in the picture at the blank theater." There are no especially well known names to use so you'll have to stick to titles, stills, catchlines and the usual routine advertising.

**Direction.....**James W. Horne; ordinary.  
**Author .....** A. T. Locke  
**Scenario ....** Wyndham Gittens and E. M. Ingleton  
**Cameraman .....** Joseph DuBray  
**Art Director ....** Wm. L. Heywood  
**Photography .....** Average  
**Locale .....** Any city  
**Length .....** 6,917 feet.

**"Thundergate"**

*First National*

As a Whole....ORIENTAL DRAMA CONTAINING VERY FAIRLY FETCHED PLOT BUT WILL PROBABLY DRAW WELL WITH A GOOD MAJORITY—ESPECIALLY THOSE WHO LIKE PLENTY OF INTRIGUE AND THRILLS.

Cast.....Owen Moore has a busy time of it playing a dual role, that of Lord of Thundergate and also a young American reared in China. Moore's performance quite interesting. Robert McKim up to his usual villainy but he doesn't appear very often. Richard Cummings contributes some good comedy bits. Others Virginia Broderick, Edwin Booth Tilton, Sylvia Breamer, Tully Marshall.

**Type of Story....**Drama laid in the Orient. The theme is quite fetched but those who will accept it for the adventure and thrills that it contains and not look too closely for logic and plausibility, will amply be satisfied. There is considerable plotting and a great wealth of intrigue in which an American hero arouses from a drug stupor and finds himself installed as the grand Lord of Thundergate, a faction in China's old regime opposed to the new Republic. Hero assumes an impersonation since it affords him the opportunity to prove to the unworldly cast him off, that he was not neglectful of the latter's interests in China and that the uncle's representative had double crossed him. Of course there is a romance woven in that affords some more intrigue with the real Lord of Thundergate returning to claim the white girl had forced into marriage and who now loves the American. Director De Grasse has dressed the story attractively with settings and realistic effects that give the picture a good pictorial appeal.

**Box Office Angle...**Where they like adventure stories and won't pick it apart because this or that is "possible," you can count "Thundergate" getting by.

**Exploitation...**Promises of a picture with Oriental atmosphere are sufficient lure for many picture goers. There's something fascinating about them that attracts many you might make it a point to concentrate upon the locale, using prominently in the lobby and trailer of some of the more interesting bits. Tell them about Owen Moore's dual role. Decorate your lobby with lanterns, etc. and have your ushers in Chinese costume.

**Direction...**Joseph De Grasse; supplied good production.  
**Author .....** Sidney Herschel  
**Cameraman ....** S. E. Landers-R  
**DeGrasse**  
**Photography .....** C  
**Locale .....** C  
**Length .....** 6,565

# *Paramount Pictures*

For Spring and Summer, 1924

*(To Be Released One a Week Beginning March 1st.)*

## IS YOUR MILL ON A STREAM THAT NEVER RUNS DRY?

**T**HE wise miller gets his power from a stream he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work entrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

It was no accident that Paramount produced last year the two greatest pictures ever made—two pictures that have been and will continue to be of incalculable value to the entire industry—"The Covered Wagon" and "The Ten Commandments."

Inspired by one aim, better pictures, Paramount has grown and developed, and around these better pictures has grown the industry.

Paramount has never failed exhibitors. For ten years, the Paramount product has been recognized as the finest all-round, high-class business-building picture product in the industry. From eight years of continued national advertising the name Paramount has been made synonymous in the public consciousness with "the finest motion pictures." There is no doubt about that fact. You can test it out for yourself.

And now for the spring and summer of 1924, Paramount is building as it has built for twelve years, not for temporary success but for all time.

And the exhibitor who is building for the future must build upon that solid and dependable rock to tap the stream that never runs dry.

# *Paramount Pictures*

(Produced by Famous Players-Lasky Corporation.)



Adolph Zukor and Jesse L. Lasky present

# THOMAS MEIGHAN

in

## "Write Your Own Ticket"

MEIGHAN is one of the few sure bets of the screen. Every picture in which he stars is a certain success in advance.

"Write Your Own Ticket," is a virile crook story of the type of "The Miracle Man," bristling with punch scenes and surprises. Meighan chose it personally from over 150 stories which he considered. It was written by Laurie York Erskine and ran in All-Story Weekly. Victor Heerman is directing, and the supporting cast, which includes Virginia Valli, is AA1.

Meighan has the role of a New York underworld leader of power, fearlessness and a splendid heart.

Here's money in the bank!

*A Paramount Picture*







Adolph Zukor and Jesse L. Lasky present  
**A WILLIAM DE MILLE**  
PRODUCTION  
**"Icebound"**  
*with*  
**Lois Wilson, Richard Dix**  
*Supported by Vera Reynolds*

IF you have played "Don't Call It Love," you know William de Mille has struck his box-office stride and is producing big money-makers. "Icebound" will beyond a doubt be the greatest de Mille box-office picture of them all.

As a stage play, "Icebound" won the famous Pulitzer Prize, given each year to the greatest American drama, and ran over a year at the Harris Theatre, New York. The story is about a girl who inherits a handsome but wild young adventurer in a will and proceeds to make a man out of him. From the play by Owen Davis. Screen play by Clara Beranger.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

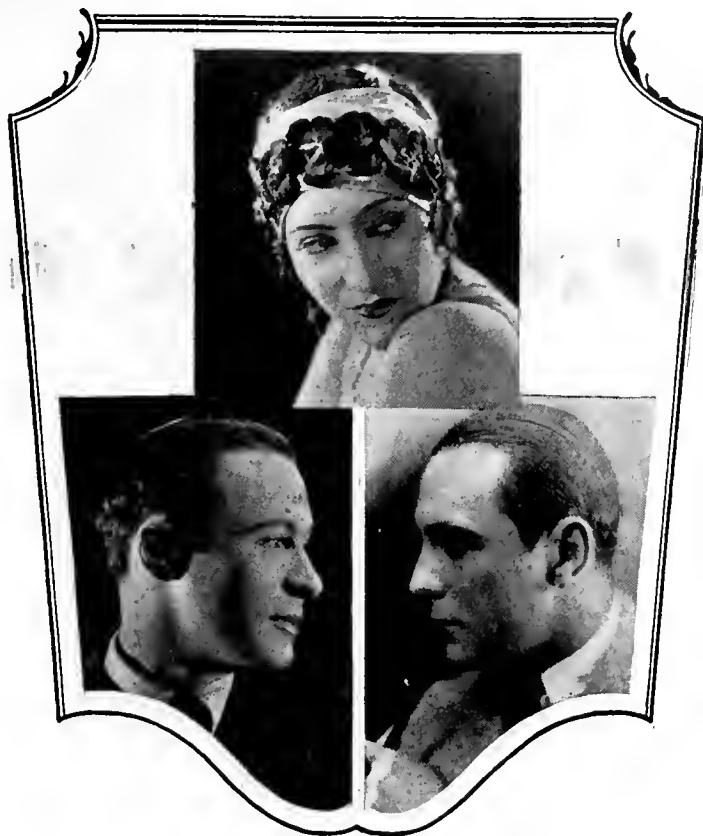
# "FAIR WEEK"

with  
**WALTER HIERS**

A COMEDY of thrills. Laughter interwoven in a satirical fashion of confidence-man melodrama, with scenes of broad comedy, mingled with plenty of action. The flight of the runaway balloon, where Hiers rescues a little girl in mid air, the remarkable fight in belfry, the small town locale and the romantic reinstatement of the hero in the eyes of the community make a most interesting comedy feature. Directed by Rob Wagner, famous Saturday Evening Post writer, and written by Walter Woods, the man who adapted most of the James Cruze and Wallace Reid successes. This is a highly satisfactory feature in every way and is sure to give immense pleasure to picture-goers.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

**GLORIA SWANSON**  
*in*  
**"A Society Scandal"**  
An Allan Dwan Production

GLORIA of "The Humming Bird," again in silks and laces, Gloria in furbelows, Gloria wearing gowns as only she can wear them! But the new, vital, flashing, dramatic Gloria that you saw in "Zaza" and "The Humming Bird."

That's Gloria Swanson in "A Society Scandal," a great dramatic comedy-romance of high life, love and divorce.

The supporting cast includes Rod La Rocque, of "Ten Commandments" fame, Ricardo Cortez, Ida Waterman, Allan Simpson, Yvonne Hughes and Fraser Coulter. Produced by the man who made "Robin Hood," "Zaza" and "Big Brother." Written for the screen by Forrest Halsey. From Alfred Sutro's play, "The Laughing Lady," in which Ethel Barrymore starred on the stage.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*  
**A James Cruze Production**  
**"MAGNOLIA"**  
By Booth Tarkington

*With Ernest Torrence, Mary Astor,  
Cullen Landis, Phyllis Haver, Noah Beery*

AFTER "The Covered Wagon," "Ruggles of Red Gap" and "Hollywood," your patrons and you know what to expect in a James Cruze production. His picturization of Booth Tarkington's latest and greatest stage play, "Magnolia," is destined to be the biggest Cruze picture of them all.

"Magnolia" is a romantic drama of the old South, the South of Mississippi steamboats, feuds and love. The hero is a timid youth who, under the jovial eye of a great gunfighter, is transformed into a reckless dare-devil and thus wins the girl.

Cruze is producing this marvelous drama in the lower Mississippi country with the great cast named above. Torrence has the role of the gunfighter, his best since "The Covered Wagon." Adapted by Walter Woods.

*A Paramount Picture*







Adolph Zukor and Jesse L. Lasky *present*  
**POLA NEGRI**  
*in a LUBITSCH production*  
**"MONTMARTRE"**

**A** STORY of the Parisian Latin Quarter—the artists' studios and gilded cafes of Montmartre, a place of color and romance and a vivid stage for both joyous comedy and sordid tragedy.

With Pola Negri as Yvette, the darling of the studios, a warm-blooded, carefree grisette, to whom each day meant a new tilt with men and fortune.

A splendidly produced photoplay made by Ernest Lubitsch, who brought Pola Negri to stardom. A flaming story of love with Negri in a part exactly suited to her remarkable talent.

Vivid, colorful, living, vital, "Montmartre" will score a sensation wherever played. Adapted from "The Flame" by John Miller.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

*A* **GEORGE MELFORD**  
P R O D U C T I O N  
"The Dawn of a Tomorrow"  
*With* Jacqueline Logan

JACQUELINE Logan in one of the greatest roles of fiction, suited to her as if written for her, a part similar to the one she played in "The Light That Failed," that of a girl too hopeful to despair, although the morrow holds nothing for her. She comes to the rescue of London's greatest man at a moment when power and riches and responsibility combined have forced him almost to the point of suicide. A story of new life and regeneration, the supporting cast headed by David Torrence and sumptuously produced. By Frances Hodgson Burnett. Adapted by Harvey Thew.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

# WILLIAM S. HART

in

## "Singer Jim McKee"

THE second William S. Hart picture since his return to the screen, written by Mr. Hart himself, with the supporting cast consisting of Phyllis Haver, Ruth Miller, Bert Sprotte, George Seigman and many others. A typical outdoor Hart Western picture, with Mr. Hart in the sort of role he likes best to play. If "Wild Bill Hickok" was a success, this will be even more so. A well developed human, vivid story, which will please all lovers of William S. Hart.

By William S. Hart. Adapted by J.G. Hawks. Directed by Clifford Smith. A William S. Hart Production.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

**CECIL B. DE MILLE'S**  
*Production*  
**"Triumph"**

*With Leatrice Joy - Rod La Rocque,  
Robert Edeson*

THIS picture will be bigger than "Manslaughter!" Like "Manslaughter," it is a strictly modern love story adapted from a Saturday Evening Post serial and novel. De Mille is producing it with characteristic lavishness of cast, gowns and settings, but devoting to it the same inspired talent and care that he did to "The Ten Commandments"

The story is about a strong man ruined by sudden wealth and a weak man regenerated through the loss of his fortune, and through a wonderful girl.

Besides the principals named above, the cast includes Theodore Kosloff, Victor Varconi, and Charles Ogle. Screen play by Jeanie Macpherson from the story and novel by May Edginton!

*A Paramount Picture*







Adolph Zukor and Jesse L. Lasky present  
a HERBERT BRENON production  
"The Breaking Point"  
with  
NITA NALDI - MATT MOORE  
PATSY RUTH MILLER GEORGE FAWCETT

MONTH after month this great novel by Mary Roberts Rinehart has been a best-seller throughout the country. Practically every woman in America has read it or heard of it favorably.

"The Breaking Point" is the story of a man who, after a wild youth spent with wine, women and song, reforms and marries. Memories of his old life suddenly come flooding back—with dramatic and sensational results.

This picture, produced with the all-star cast partially named above and by the director of "The Spanish Dancer" and "Shadows of Paris," is bound to be one of the two or three great pictures of the Spring.

Adapted by Julie Herne and Edfrid Bingham.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

**AGNES AYRES**  
**ANTONIO MORENO**  
*in* "BLUFF"  
*A SAM WOOD Production*

WHAT happens to a girl when she is thrown entirely on her own resources in New York? when she wants to be clean and honorable? and when she wants to make a success and the ordinary means to success are denied her? This is a story of "Bluff" written by Rita Weiman and Josephine Quirk, produced by Sam Wood, who made "Bluebeard's Eighth Wife" and played by a great cast. A story of New York gorgeously produced and having in it every element of motion picture appeal, youth, beauty, romance, mystery, suspense, love interest and a happy ending.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

**ZANE GREY'S**

*"The Wanderer of the Wasteland"*

*With* **JACK HOLT**

*an* **IRVIN WILLAT PRODUCTION**

**H**ERE'S something that will amaze and delight the whole screen world. A better Zane Grey story and even more magnificent scenery than you saw in "The Heritage of the Desert," produced entirely in natural colors by the famous Technicolor process! This will be unquestionably the most beautiful and the most widely discussed picture of the whole season. Featuring manly Jack Holt as a typical Zane Grey hero and directed by the man who made "The Heritage of the Desert." Supported by a marvelous cast and produced entirely in the Western locale of the story.

*A Paramount Picture*





Adolph Zukor *and* Jesse L. Lasky *present*

# POLA NEGRI *in* "Men"

IT'S the fiery, flashing, tigerish Pola Negri of old that you'll see in "Men." Written and produced by Dimitri Buchowetski, the great Polish director who made "Peter the Great." Made in the Lasky studio with an all-American supporting cast, this picture will exceed anything Miss Negri has yet done for dramatic fervor and lavishness of production.

Pola has the role of a famous beauty with many loves and adventures. The cast will be composed exclusively of big box-office names.

"Men" will undoubtedly be the biggest Negri picture of them all, not excepting "Passion." Adapted by Paul Bern.

*A Paramount Picture*







Adolph Zukor and Jesse L. Lasky *present*

# DOROTHY DALTON

*in a RALPH INCE production*

## "The Moral Sinner"

PRODUCED from the great drama that was one of Mrs. Fiske's most popular stage plays. A story remarkable for its accuracy, its beauty, its depiction of modern Parisian life, and the simple sincerity of its characters. A story of real human emotion and real, vigorous human beings, not mere movie puppets. And a great box-office title. A mystery tale adapted by J. Clarkson Miller from "Leah Kleschna," the play by C. M. S. McClellan. Cast includes James Rennie, Paul McAllister and Alphonz Ethier.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky present

# LEATRICE JOY

in

## "Take It or Leave It"

A JOSEPH HENABERY PRODUCTION

PRODUCERS don't make stars. Exhibitors don't make them either. The public makes them. The public has been hailing Leatrice Joy as a star ever since her wonderful work in "Manslaughter." Her performance in "The Ten Commandments" is one of the few superfine characterizations in screen history.

You have been putting Miss Joy's name in electric lights for many months now. We do not "make" her a star. We simply officially recognize the fact that the public has long hailed this beautiful and splendidly talented actress as a star and bill her as such.

"Take It or Leave It," Miss Joy's first starring picture, will establish her more firmly than ever with the public. It is a great love-drama produced by the man who made "The Stranger."

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

*A* **WILLIAM DE MILLE**  
*production*  
**"In The First Degree"**

A REMARKABLE mystery story of a lovable old man who proves to be a blundering sort of detective and in a humorous but determined way solves the mystery of the murder of his own brother. A picture of romance, intrigue, some scenes chilly and uncanny but with the same mingling of love, comedy and pathos as distinguished "Grumpy," yet a story different entirely, resembling "Grumpy" only in its elements of simplicity and appeal. Written by Clara Beranger especially for William de Mille and played by a typical William de Mille cast.

*A Paramount Picture*





Adolph Zukor and Jesse L. Lasky *present*

# "The Code of the Sea"

*With*

**ROD LA ROCQUE**

*A VICTOR FLEMING Production*

THE hero of "The Ten Commandments" in a story written by Byron Morgan, the author of the Wallace Reid auto successes, and produced by the director of "The Call of the Canyon." A great story of the Marine Light Ship service, wherein a young man is called on in the most dramatic possible a situation to fight off the call of the blood and the call of his own heart. Situation piles on situation, tempest on tempest, until a climax such as is given few melodramatic stories. Mr. Fleming has called to his aid all the resources of the Government Light Ship Service, and the best of the Pacific Coast ships. Some startling new features will be shown in this picture, a melodrama of the sea, vivid, real, awe-inspiring. Scenario by Bertram Milhauser.

*A Paramount Picture*





**"The Age of Desire"**

Producer: Arthur Jacobs  
Distributor: First National

As a Whole...HAS EFFECTIVE AUDIENCE APPEAL AND GOOD HEART INTEREST IN ITS MOTHER LOVE ANGLE; A WELL SUITED AND CAPABLE CAST AND FIRST RATE PRODUCTION ALSO.

Cast....Myrtle Stedman particularly capable of putting over this type of mother role. Poorly photographed, however. William Collier, Jr. very good as her son and Mary Philbin a charming sweetheart. Others Josef Swickard, Frank Truesdell, Baby Bruce Guerin, Frankie Lee.

Type of Story....Drama. Woman deserts little son to marry rich man and in after years tries to satisfy her yearning by finding her son. How she accomplishes this but is eventually confronted by her husband who refuses to accept her son is followed by the reformation of the boy, who had become a crook, and a general reunion when his mother's husband agrees to accept him and his sweetheart takes him back. Frank Borzage doesn't usually have such conventional material but his skillful treatment and capable handling of the story, covers up its triteness and makes it effective and pleasing entertainment that should be agreeably received by the majority. He has injected a splendid heart interest through the mother love angle and gotten over a few more or less illogical steps in the development without making them especially prominent. He has secured a well suited cast which he uses to advantage and his production is all that could be desired.

Box Office Angle.....Should pull satisfactorily with the average audience. It contains the right appeal for the masses and you can count on the mother love business to give it a proper tone, sufficient to offset the blackmail sequence' improbabilities. The cast will please.

Exploitation...A catchy title should afford you many means of profitable advertising. Throw-aways can contain lines such as: 'Women call it 'desire.' Philosophers call it 'discontent.' Find the answer for yourself in Frank Borzage's production 'The Age of Desire.' Or, 'She gave up her son in order to obtain riches. Was she happy then? Which is to be more desired, wealth or happiness? A trip to the blank theater where 'The Age of Desire' is playing, will convince you.' Use the names of those in the cast especially Myrtle Stedman—recalling her work in "The Dangerous Age" and "The Famous Mrs. Fair," also Mary Philbin. They'll remember her for "Merry-Go-Round."

Direction.....Frank Borzage; quite capable.

Author.....Dixie Willson  
Scenario.....Mary O'Hara  
Cameraman.....Chester Lyons  
Locale.....Any city  
Length.....5,174 feet.

Jack Hoxie in

**"The Man from Wyoming"**

Universal

As a Whole...AVERAGE WESTERN FEATURE THAT BOASTS OF SOME GOOD ACTION BUT NOT VERY MUCH THAT'S NEW IN ITS SITUATIONS.

Star....Hasn't as good a story as he had in "The Red Warning," his last vehicle, but makes the most of opportunities that come his way. His action bits well handled and he's quite likeable except where they give him close-ups in which he poses too much.

Cast....Lillian Rich would be a lot better if she didn't look so soulful. The role doesn't call for it but most of the time she looks very sad. Claude Payton the regulation villain. Others in the supporting company the usual western types.

Type of Story..Western; a familiar story of a feud between cattle and sheep herders, based on the once bitter fight between these two factions. The cattle rangers had everything their own way until the sheep herders arrived to share the great open spaces of Wyoming. Upon this they build a rather conventional plot in which an ex-convict, to keep from being exposed, is forced to assume the ownership of villain's sheep herd and suffer the antagonism of an adjacent cattle raiser. The latter is killed from ambush by villain but the blame goes to hero. Later he is given a chance to clear himself and wins the love of the girl who falls heir to the cattle ranch after he has saved her from the villain. There are intermittent bits of action and the story moves along at a satisfactory pace. Some of hero's remarkable victories over his enemies are so improbable as to be rather humorous.

Box Office Angle.....All right for western fans and the action lovers. An average picture of its kind. You know best how to handle it.

Exploitation....If you succeeded in getting them interested in Jack Hoxie, a comparatively new portrayal of western roles, and they've seen him in "Don Quickshot of the Rio Grande" and "The Red Warning," let them know that he will appear at your theater in his latest Universal release, "The Man from Wyoming." Universal's press sheet offers contest suggestions that cannot be explained here but might well be taken advantage of. Run a trailer showing them a few of the more exciting moments in the picture.

The familiar stunt of having a cowboy on horseback driving about town will also be good advertising. He should display signs reading: "The Man From Wyoming" is in town. See him in action at the blank theater on (date)."

Direction...Robert North Bradbury; usually satisfactory.

Author.....Wm. McLeod Raine  
Scenario.....Isadore Bernstein  
Cameraman.....Merritt Gerstad  
Photography.....All right  
Locale.....Wyoming  
Length.....4,717 feet

**Current Releases**

ALLIED PRODUCERS & DISTRIBUTORS

The Valley of the Wolf, (Jack Pickford).....Reviewed

ARROW

At Devil's Gorge.....  
The Sting of the Scorpion.....

ASSOCIATED EXHIBITORS

The Extra Girl (Mabel Normand).....  
The Miracle Makers.....

ASSOCIATED FIRST NATIONAL

Anna Christie.....11-25-23  
Chasity (Katherine MacDonald).....  
The Eternal City.....11-11-23  
Flaming Youth.....11-18-23  
Her Temporary Husband.....12-16-23  
Jealous Husbands.....  
Ponjola.....11-11-23  
Thundergate.....  
Twenty-One.....11-25-23  
The Wanters.....  
When a Man's a Man.....  
The Dangerous Maid (Constance Talmadge).....12-16-23  
Boy of Mine.....12-30-23  
The Song of Love (Norma Talmadge).....1-13-24  
The Love Master.....  
Black Oxen.....1-13-24

C. B. C.

Innocence.....  
The Marriage Market.....  
The Barefoot Boy.....

FAMOUS PLAYERS-LASKY

Big Brother.....12-20-23  
Call of the Canyon.....12-16-23  
His Children's Children.....11-11-23  
The Light that Failed.....12- 2-23  
Stephen Steps' Out (Doug. Fairbanks Jr.).....11-25-23  
To the Ladies.....11- 2-25  
West of the Water Tower (Glenn Hunter).....1- 6-24  
Wild Bill Hickok (Wm. S. Hart).....11-25-23  
Woman Proof (Thomas Meighan).....11- 4-23  
Don't Call It Love.....12-30-23

FILM BOOKING OFFICES

Alinony.....  
Blow Your Own Horn.....11- 4-23  
Breaking Into Society.....  
The Dancer of the Nile.....11-18-23  
Fashionable Fakirs.....  
The Love Pirate.....11-11-23  
The Mailman.....12- 2-23  
Judgment of the Storm.....12-30-23  
The Lullaby.....1- 6-24  
Phantom Justice.....1-13-24

FOX

Big Dan (Chas. Jones).....10-28-23  
Cameo Kirby (John Gilbert).....10-21-23  
The Exiles (John Gilbert).....  
The Governor's Lady.....12-23-23  
The Grail (Dustin Farnum).....12-23-23  
Mile-a-Minute-Romeo (Tom Mix).....  
Six Cylinder Love (Ernest Truex).....12- 9-23  
When Odds Are Even (Wm. Russell).....11-25-23  
You Can't Get Away With It.....  
This Freedom.....12- 9-23  
The Shepherd King.....12-16-23  
Cupid's Fireman (Chas. Jones).....12-16-23  
Gentle Julia.....1- 6-24

GOLDWYN-COSMOPOLITAN

The Day of Faith.....12- 2-23  
In the Palace of the King.....12- 9-23  
Name the Man.....  
The Rendezvous.....11- 6-24  
A Slave of Desire.....12-16-23  
The Steadfast Heart.....12-30-23  
Under the Red Robe.....11-18-23  
The Great White Way.....1-13-24  
Reno.....1-13-24

W. W. HODKINSON

The Old Fool.....12-23-23  
Grit.....1- 6-24

METRO

Fashion Row (Mac Murray).....12- 2-23  
In Search of a Thrill (Viola Dana).....11- 4-23  
Long Live the King (Jackie Coogan).....11- 4-23  
The Man Life Passed By.....12-23-23  
Our Hospitality.....11-18-23  
Pleasure Mad.....11-11-23  
Half-A-Dollar-Bill.....12- 9-23  
The Heart Bandit.....1-13-24

PATHE EXCHANGE

The Way of a Man.....11-18-23

PREFERRED

April Showers.....11-11-18  
Maytime.....12- 2-23  
Poisoned Paradise.....

PRINCIPAL

Mind Over Motor.....

SELZNICK

Bag and Baggage.....  
A Prince of a King.....12-30-23  
Broadway Broke.....12-30-23  
Defying Destiny.....1-13-24  
Woman to Woman (Betty Compson).....

UNITED ARTISTS

A Woman of Paris.....10- 7-23

UNIVERSAL

Crooked Alley.....12- 2-23  
His Mystery Girl (Herbert Rawlinson).....12-23-23  
Men in the Raw (Jack Hoxie).....11- 4-23  
Million to Burn (Herbert Rawlinson).....11- 4-23  
The Near Lady (Gladys Walton).....12- 2-23  
Pure Grit.....  
The Red Warning (Jack Hoxie).....12- 9-23  
Hook and Ladder (Hoot Gibson).....1- 6-24  
The Whispered Name.....1-13-24

Jewel Prod.

White Tiger (Priscilla Dean).....11-18-23  
A Lady of Quality.....12-16-23

VITAGRAPH

Let Not Man Put Asunder.....  
The Man From Brodney's.....12- 2-23  
On the Banks of the Wabash.....10-28-23  
Pioneer Trails.....10-21-23  
The Leavenworth Case.....11-18-23

WARNER BROTHERS

Conductor 1492.....  
The Country Kid.....11- 4-23  
Lucretia Lombard.....12-23-23  
Tiger Rose.....12- 9-23

STATE RIGHTS' RELEASE

The Way Men Love (Grand-Asher).....11- 4-23  
Let's Go (Truart).....11-11-23  
The Mask of Lopez (Monogram).....11-25-23  
Why Women Re-Marry (Asso. Photo-plays).....11-25-23  
The Unknown Purple (Truart).....12- 2-23  
You Are in Danger (Blair-Coan).....12- 2-23  
The Satin Girl (Grand-Asher).....12- 9-23  
The Daring Years (Equity).....12- 9-23  
The Whipping Boss (Monogram).....12-16-23  
Enemies of Children (Mammoth).....12-16-23  
The Marriage Market (C. B. C.).....12-23-23  
The Veil of Happiness (E. L. Klein).....12-23-23  
After the Ball (Anderson).....  
The Supreme Test (Comosart).....12-23-23  
Other Men's Daughters (Grand-Asher).....12-30-23  
Three Miles Out (Kenma).....1- 6-24  
Restless Wives (C. C. Burr).....1- 6-24

**Big New House For Kansas City?**

(Special to THE FILM DAILY)  
Kansas City, Mo.—The Werby Brothers, David and Jacob, are reported thinking of erecting a large picture house on their 39th and Main St. property. The pair originally conducted the Coliseum which was recently destroyed by fire.

**Co-operating For Tax Repeal**

(Special to THE FILM DAILY)  
Atlanta—Clark Howell, editor of the Atlanta Constitution, has pledged his editorial support to the repeal of the admission tax. He is incidentally Democratic National Chairman.

**Won't Ban Normand Films**

(Special to THE FILM DAILY)  
Camden, N. J.—The Camden Board of Censors has decided that films in which Mabel Normand appears will not be banned in this city. A special meeting was called to settle the question.

**Vandette Atlanta Closed**

(Special to THE FILM DAILY)  
Atlanta—The old Vandette, under lease to Southern Enterprises, has been turned over to the J. M. High department store interests who will build an addition to their store on the site.

**To Show Films To Farmers**

(Special to THE FILM DAILY)  
Santa Paula, Cal.—The State Agriculture Commission is arranging to show a series of educational pictures to the farmers of this county. The Commission has a number of pictures of this type and will show them to agricultural communities throughout the state.

# Opinions on the Quality of Pictures

Has the quality of pictures advanced or is it a standstill was the question put to a representative number of fans through a questionnaire of THE FILM DAILY. The survey was made with the co-operation of several hundred theaters throughout the country and has revealed a mass of extremely interesting information relative to picture values. Some of the replies are found below:

- "Not much change in quality last 6 years."—University of Wisconsin, Madison, Wis.
- "Advanced."—Nat Golden, 717 Vernon St., Brooklyn, N. Y.
- "I think the quality is advancing."—Dr. W. H. McMaster, Pres. Mt. Union College, Alliance, Ohio.
- "Better class films have advanced."—Mrs. Benjamin T. Rochester, 1022 So. 18th St., Birmingham, Ala.
- "Advanced."—E. D. Turner, Mgr. Imperial Theater, Asheville, N. C.
- "Some are better—especially the expensive type like 'The Covered Wagon.'"—Illinois State Normal University, Normal, Ill.
- "Not advanced very much."—Rev. Paul L. Grove, Redwood Falls, Minn.
- "Advanced."—A. Angold Brown, Pastor St. Luke Cong. Church, New Orleans, La.
- "Some improvement in last 5 years."—T. A. Tripp, Pres. Oklahoma C. E. Union, Oklahoma City, Okla.
- "The quality of pictures have advanced."—Lloyd V. Almirall, Harvey School, Hawthorne, N. Y.
- "They have advanced considerably, witness 'The Covered Wagon.'"—E. N. DeSoto, 8 Dellwood Rd., Hasbrouck Hill, Staten Island, N. Y.
- "Showing some advancement."—Wm. G. Taylor, V. P. Delaware Trust Co., Wilmington, Del.
- "Advanced markedly."—Rabbi Lee J. Levinger, 905 Van Buren St., Wilmington, Del.
- "Can't see much change except in price."—W. F. Harris, Palace Theater, Petersburg, Va.
- "Yes, they have advanced."—Rialto Theater, Clinton, Iowa.
- "I believe the quality has advanced materially."—A. O. Grier, City Editor, Every Evening, Wilmington, Del.
- "Quality today is far better than those of other years. I consider that motion pictures are constantly improving in every way."—Mrs. James T. Chandler, Jr., 214 W. Ninth St., Wilmington, Del.
- "Noticeable improvement in this season's product."—Mgr. Palace-Orpheum Theater, Milwaukee, Wis.
- "Distinct advancement, with exceptions of course."—Mrs. Louis Jersawit, 485 Central Park West, N. Y. C.
- "Standstill."—W. T. White, Birmingham, Ala.
- "This season at a standstill."—Harry T. Wasserman, Mgr. Eagle Theater, Roxbury, Mass.
- "No improvement."—President Mass. Agricultural College, Amherst, Mass.
- "There is on the whole an advance in moral quality."—Rev. Ed. W. Scofield, D.D., 155 So. Church St., Goshen, N. Y.
- "Some are better but apparently the mass no."—A banker.
- "Advancing steadily, to my mind."—M. Caroline Bell, 430 E. Lafayette Ave., Baltimore, Md.
- "Improving slowly."—California Polytechnic School, San Luis Obispo, Cal.
- "Advanced."—Virginia Theater, Hazard, Ky.
- "Generally advanced."—A teacher.
- "With notable exceptions they are going back."—C. C. Marshall, Methodist Episcopal Church, Bridgeport, Conn.

- "I think they are certainly better than they were. There is still some very poor work being done and some poor judgment used."—F. Woll, Associate Professor, College City of N. Y., N. Y. C.
- "At a standstill."—Frank N. Freeman, University of Chicago, Chicago, Ill.
- "They are worse now than they were before."—Louis Frohman, 209 Greenmount Ave., Baltimore, Md.
- "Advanced."—Miss Edna Hatfield Edmondson, Indiana University, Bloomington, Ind.
- "They have a little."—Rev. D. M. Johnson, St. Ignatius Rectory, 65 Glenwood Ave., Chicago, Ill.
- "Marked advances have been evident."—Henry E. Bliss, College of City of N. Y.
- "They have advanced."—Office of the Dean, University of Ill., Urbana, Ill.
- "In the main I think they have advanced slightly."—John C. Ruckelshaus, Attorney Indiana Trust Bldg., Indianapolis, Ind.
- "Advanced."—South Boston Amusement Co., South Boston, Va.
- "Much advanced artistically."—Rev. Ambard M. Blackford, Chairman Reviewing Committee, Better Films Comm. of Jacksonville, Fla.
- "Quality in technical details of mechanics, scenic designs, bizarre novelty and charlatany have vastly advanced. The subject matter of the pictures has retrograded. Take 'Jazzmania' for instance and Gloria Swanson's wardrobe exhibits. The fundamental basis of a picture is commercial. It is made to please the mob-mind and the mob is located on a plane lower than any individual constituting the horde. A picture is intended to give the people what they want and what people want is a gratification of the senses and not appeal to their heroism, ideals or to beauty."—Rabbi Joseph Leisner, Beth El Congregation, Helena, Ark.
- "Advanced."—Rev. E. D. Spiller, Lanesboro, Iowa.
- "Advanced."—Bureau of Visual Inst. Extensive Division, Indiana University, Bloomington, Ind.
- "About a standstill."—Kansas State Theaters College of Pittsburg, Kansas.
- "I believe the exhibitions in Ohio have improved much in two years."—M. Rowley, Bedford, Ohio.
- "Advanced."—Maude Richman, State Supervisor of H. E., Oklahoma City, Okla.
- "Standstill."—A. B. Meyer, Tell City, Ind.
- "Advanced."—Mrs. Joseph E. Friend, 1807 Palmer Ave., New Orleans, La.
- "Advanced."—B. P. Donovan-Equitable Trust Co., S. E. cor. Fayette Calvert Sts., Baltimore, Md.
- "If we look back over a period of years, the pictures have advanced. In the average pictures at present however, improvement might be made."—Mrs. Arthur Twining, Ft. Wayne, Ind.
- "Advanced."—A lawyer.
- "Advanced."—Mrs. Bloomfield Moore, Sec. Ind. Indorsers of Photoplays.
- "Bigger and Better than ever."—New Grand Central Theatre, Grand Bluffs, at Lucas Ave., St. Louis, Mo.
- "The quality of pictures has undoubtedly advanced during the last year or two. I asked this question of a group of men and women recently and the answer in the affirmative was unanimous."—E. Higbie, Pres., Eastern South Dakota State Normal School, Madison, S. D.
- "Mechanically, much; from a dramatic standpoint, not so much."—E. Dysinger, Fullerton High School, Fullerton, Cal.
- "Still, except on high psychic phenomena."—The Lowe Observatory, Lowe, Cal.
- "Can see little change, except in large films."—A teacher.
- "They advanced considerably."—Rabbi Raphael Goldenstein, Temple B'nai Israel, Pasadena, Cal.

## \$300,000 Involved In Coast Deal

(Special to THE FILM DAILY)

Berkeley, Cal.—Negotiations are about completed for the transfer of the U. C. and Berkeley theaters to E. H. Emmick, by A. H. Moore and J. T. Dean, owners of the Berkeley, and lessees of the U. C. Emmick is representing two new theater corporations, who take over the Berkeley on a 15 year lease and acquire the U. C. term of 13½ years.

Oklahoma City—Barclay Morgan, who is interested in the Morgan and Yale at Henryetta, with Charles Blaine, has purchased the Cozy from John Feeny. The latter will shortly open a new house at Okmulgee.

## Varner Assisting In Tax Fight

(Special to THE FILM DAILY)

Columbia, S. C.—Tom Varner, of the legal department of Southern Enterprises is here helping South Carolina exhibitors repeal the 10% state tax which went into effect Jan. 1.

## Another New One For Miami

(Special to THE FILM DAILY)

Miami—A new addition to list of new theaters will be made in the near future. O. B. Furry will erect a new open air house at Ocean Drive and First St.

Walton, N. Y.—Frank S. Medrick has sold the theater here to William Smalley.

## At Work on "Borrowed Husbands"

(Special to THE FILM DAILY)

Los Angeles—Vitagraph has selected an all star cast for "Borrowed Husbands," which David Smith is producing. Florence Vidor, Rockcliffe Fellowes, Earle Williams, Robert Gordon and Kathryn Adams are in leading parts.

## Work Starts on New 'Change

(Special to THE FILM DAILY)

Atlanta—Construction work on the new exchange building which Arthur C. Bromberg is erecting has started. The structure will be ready in March.

Maderia, Cal.—A pipe organ is being installed in the new theater here.

## Two Theaters Burn

(Special to THE FILM DAILY)

Medford, Ore.—Flames entirely gutted the Page a few days ago.

Bluefield, W. Va.—Fire originated in the basement of the Grand Northfolk, McDowell County, caused an estimated damage of \$5,000.

## Changes in the Field

(Special to THE FILM DAILY)

Philadelphia—J. Sharkey, book and C. R. Baines, salesman, in local F. B. O. office, have both joined Hodkinson.

Atlanta—David Ross, formerly Goldwyn, has joined Dave Priests sales force, at Famous.

**Week's Headlines**

**Monday**  
C. Pettijohn conferring with Re- can National Committee on legislation erning pictures.  
ident M. P. Prod. and Dist. Ass'n up uniform contract to govern deal- in the state right field.  
blic discusses types of pictures through ionnaire.

**Tuesday**  
gton favors lifting of taxes on ad- ons as high as fifty cents. Public ng before House Ways and Means mitted.  
rosland Prod. for Hodkinson release. two to star Betty Compson.  
Quimby joins Universal as short sub- sales manager.  
import duties lifted, until productions either passed or rejected by censors.

**Wednesday**  
Curtis of Kansas would amend rev- bill to collect five cent tax on each ty-five cent admission. Money would be for soldiers' bonus.  
A. Brady reported about to resume re production. "Simon Called Peter" first.  
Moss and Charles C. Burr contempla- joint production plan.  
National to bring all of its own pro- g units East, with the exception of

**Thursday**  
al to increase its Jewel output to y-six pictures. Means added pro- duction budget of \$5,000,000 yearly.  
Schulberg takes over Hollywood Stu- on Coast. Will make eighteen pic- for Preferred next year.  
ilson about to close deal with Arrow wenty-six features and three serials.  
ant changes in personnel reported in us-Lasky Film Service Co., Ltd.— mount's English distributor.  
a contract of I. M. P. P. D. A. con- interesting clauses relative to book- and rights when exchange defaults greement.  
Players sales convention starts. Sev- ve attending.

**Friday**  
Players to release picture weekly March 3 to July 1. "Montmartre," ng Pola Negri and produced in Ger- by Ernst Lubitsch on list.  
einhardt signs contract with William olph Hearst to direct Marion Davies. ill make one picture a year for five

A. Brady addressing I. M. P. P. n. urges them to stick to their in- and develop the independent field.  
conference with Hodkinson relative s own pictures.  
lampton to star in two more pictures 'Varners'

**Saturday**  
Owners' Dist. Corp. frames new n contract with objectionable clauses ed.  
S. Hervey and Wm. O. Hurst form n Productions. Hurst to make for Principal.

**Changes in Fox Personnel**

am J. Kupper, former man- of the Fox Pittsburgh exchange assistant to Richard A. White, l sales manager. Harry E. s, city salesman in Pittsburgh eral years has been appointed er.  
Rudolph has been appointed er of the Buffalo office in the e of Clayton P. Sheehan who ing a trip through Europe in erests of the company.

**Four Join Celebrated**

pecial to THE FILM DAILY  
ago—F. O. Neilson, formerly nager for Universal; Paul formerly sales manager for an Pictures and Ralph Simons oined the sales forces of the ted Players. Mort Hanock, y of Goldwyn, has also joined ted.

**Short Subjects**

**"The Frontier Woman"—Chronicles of America—Pathe**  
*Worth-while Historical Drama*

Type of production... 3 reel historical drama  
Historically correct, well acted and produced, "The Chronicles of America" series which Pathe are releasing, and of which this is a part, are very worth-while. They offer, also, to the wide-awake exhibitor, an excellent means of tying up with and obtaining the cooperation of local patriotic organizations, schools, colleges, American legion posts, etc. In "The Frontier Woman"—the story of the trials of a settler's wife in the days of the Revolution and the hostile Cherokee Indians—the part played by the brave hearted women in the founding of this country is brought out very strikingly. A desirable short subject for any program.

**"Neck and Neck"—Mermaid—Educational**  
*Should Find Favor*

Type of production... 2 reel comedy  
This is the sort of comedy that is generally well-liked, and it certainly does contain plenty of fast action, quick laughs, and slapstick of an amusing variety. It is a Jack White production with Lige Conley, directed by Fred Hibbard and photographed by Francis Corby. The business dealing with a homely girl's efforts to attract a man—any man—is not particularly new, but it is laughable as presented here. The boat race sequence is a new twist. In this, the boat that Conley is rowing suddenly bends in the middle and in spite of all his efforts simply goes around in a circle. This bit is very novel. Altogether a comedy that will be liked.

**"Aggravating Papa"—Christie—Educational**  
*Much Helter-skelter Action*

Type of production... 2 reel comedy  
Much running around by all members of the cast which includes Duane Thompson, the girl, George Pearce, her father, who forbids her to see Jinnie Adams, her ardent suitor and owner of a drug store, and his Belgian wolf-hound, Peter the Great, comprise most of the plot and action of this Christie comedy. Getting into a rage because he finds Jimmy and his dog calling on his daughter, father contracts a terrible headache. Daughter goes to Jimmy's store for some headache powders and Jimmy discovers after she has left with them that he has put arsenic into them—or thinks he has. Thereupon ensues much helter-skelter action to prevent father from taking them. The cast works very well as a whole, and the dog exhibits considerable intelligence.

**"The Broncho Express"—Jos. M. Schenck—Educational**  
*Fine Pantomime Work*

Type of production... 2 reel comedy  
Written, directed and played by Clyde Cook, "The Broncho Express" offers some enjoyable humor. All of this is due, however, to Cook's fine conception of the art of pantomime. All his laughs are gotten over by means of this. For instance, his funny bewilderment when the bad man of the west shoots his bowtie off. He feels of his ear, and looks questioningly at the shooter, of his nose, and repeats the look, of his hat, and still looking his question, finally discovers that his tie is missing. Fine stuff. The comedy deals with Cook's efforts to exist in the wild west of the 60's, where, as a title gives it, "men are men and women are women—because they can't help themselves."

**"Help One Another"—Hal Roach—Pathe**  
*Good Number of Good Series*

Type of production... 2 reel comedy  
If you aren't playing the "Spat Family" series, you are overlooking one of the most amusing series of comedies on the market. There are only three people in the cast—Mr. and Mrs. Tewksbury Spat and Brother Ambrose—but they are sufficient unto themselves. The discord that arises between them, the manner in which each thinks they "know it all" and can do everything perfectly, and the constant mishaps that occur will bring forth spontaneous laughter from any audience. In this number they decide to paint their country house. And after that one decision—discord reigns supreme. Everything that can possibly happen, happens, except the painting of the house. Very amusing.

**"The Mandarin"—Universal**  
*Amusing Nonsense*

Type of production... 1 reel comedy  
Once again Neely Edwards and Bert Roach are seen as the happy-go-lucky pair of tramps, always trying to beg, borrow or bluff the price of a meal. The gags in this reel sometimes approach the nonsensical but the easy way in which the team puts them over makes them register effectively. The facial expressions of both Edwards and Roach are first-rate. Richard Smith directed.

**"Pen and Ink Vaudeville"—Earl Hurd**  
*Amusing Cartoon Number*

Type of production... 1 reel cartoon  
To get the most out of this Earl Hurd cartoon you'll have to have an orchestra. It can be used without it, of course, but not to as good advantage. The reel consists of a burlesque on a vaudeville show with the orchestra providing a wild accompaniment to the various acts, all of

which are humorously sketched and naturally much exaggerated. It's a good novelty number that will give your program variation and offers a good number of laughs.

**"The Butterfly"—Secrets of Life—Educational**  
*Highly Interesting*

Type of production... 2 reel educational  
Louis H. Tolhurst's microscopic lens delves this time into the life history of the butterfly—one of the most fascinating evolutions of nature. In this reel is shown in the most complete detail, with every step explained by means of first-rate titling, first the grotesque caterpillar, hatched from a butterfly's egg, then the manner in which it spins its silken cocoon, then the finished cocoon and lastly the butterfly. The butterfly emerging from the cocoon is not shown, however, although numerous types and kinds of butterflies are pictured and even the construction of their wings given in detail.

**"One of the Family"—Hal Roach—Pathe**  
*Not Much—But Pleasing*

Type of production... 1 reel comedy  
Charley Chase's second comedy for Pathe is a nice little one-reeler. Chase is provided with a good supporting cast that helps considerably. Particularly is this true in the sequence where Chase, a good looking chauffeur hired to make his mistress's husband jealous—is taken home to dinner by the pretty little maid whose parents are decidedly Irish. The way the family imitate his manners at the table will certainly bring forth the laughs. Nothing much to it, but it's pleasing.

**"A White Wing Monkey"—Universal**  
*A Clever Monk*

Type of production... 1 reel comedy  
Joe Martin, the well-known monk, is seen for the first time in quite a while in this Universal one reeler. His work is exceedingly good, but he shares the picture with several lions which romp around and presumably scare everyone to death. On the whole, however, this will be found an entirely satisfactory short reel.

**Won't Ban Normand Films Yet**  
*(Special to THE FILM DAILY)*

Chicago—Until investigation of the Normand affair is made, the Illinois Federation of Women's Clubs refuses to approve the resolution recommending that pictures in which the star appears be banned in this state.

**Williams Denies Report**

J. D. Williams denies the report that appeared in the Journal on Friday to the effect that Henry King would direct Rudolph Valentino's first for Ritz.

**"Leather Pushers" Series Finished**  
*(Special to THE FILM DAILY)*

Los Angeles—Filming of "Big Boy Blue," the sixth and last production of Universal's first series of "Leather Pushers" starring Billy Sullivan, has just been completed.



# 49 Features Reviewed In 15 Cities

## "Anna Christie"—1st Nat'l State, Minneapolis

STAR—It is one of the most satisfactory transcriptions of a stage-play or novel ever exhibited in Minneapolis. \* \* \* the cast does some excellent character portrayal—something seldom seen in the movies. The acting of Marion is perfect.

TRIBUNE (MORNING)—\* \* \* gives an authentic interpretation of the drama and displays a colorful background which enhances the story.

## "The Bad Man"—1st Nat'l Strand, Cincinnati

POST—\* \* \* is one of the most enjoyable comedy-dramas in many moons. Blinn, \* \* \* has the title role, and his characterization \* \* \* is very amusing.

TIMES-STAR—There is every reason to believe that Mr. Blinn's artistic translation of this character into photoplay form will rank as one of the best film achievements of the year.

## "Big Brother"—F. P.-L. Columbia, Washington

POST—The usual play of propaganda is unconvincing or dull, but such is not the case here, \* \* \*

Some of the best acting the local screen has shown this year is on view, \* \* \*

STAR—Although Mr. Moore has the leading role, he is almost outshone in acting by a new screen prodigy, Mickey Bennett by name.

## "Black Oxen"—1st Nat'l Capitol, Detroit

FREE PRESS—\* \* \* an excellent photoplay and is unusually faithful to the novel. The changes are few and unimportant. \* \* \* Miss Griffith, beautiful as always, enacted the difficult role with skill and understanding, but she does not look the part. \* \* \*

The real star of the picture is little Clara Bow. \* \* \*

NEWS—By giving the story a long imaginative handicap, the average spectator will find it very acceptable screen amusement. Certainly the book has been followed closely and every important playing role has been exceptionally well handled. \* \* \* Corinne Griffith is very much the whole thing in "Black Oxen." She is beautiful, sweet and cynical as the situation demands \* \* \*

TIMES—In the ten years we have been reviewing pictures we haven't seen "Black Oxen's" superior as genuine screen entertainment. We have seen more spectacular drama, we have seen more massive productions, we have seen more thrilling plot material, but never have we seen a picture better directed, acted or produced or carrying a bigger universal theme \* \* \*

## Metropolitan, Washington

POST—In fact, one of the most pleasing features of the screen version is the accuracy with which it follows the action of the book.

Veracity is not, as is all too often the case, sacrificed in the interest of a sugar-coated ending. \* \* \*

The play is very much Conway Tearle and Corinne Griffith.

STAR—A carefully selected cast adds much to the picture, Corinne Griffith does her best work on the screen so far \* \* \*

A commendable feature of the picture is its faithfulness to the script.

## "Boy of Mine"—1st Nat'l Circle, Indianapolis

NEWS—This plot, perhaps, sounds a bit threadbare, but with Mr. Tarkington guiding its minor points, one forgets how familiar it all is. There are present those careful touches, those moments of skillful character drawing, brief flashes of understanding which have made the author the genius he is.

STAR—"Boy of Mine" is an outstandingly human study of a real boy. William Beaudine, who directed it, supplied some fine comedy scenes.

## "The Country Kid"—Warner's Apollo, Indianapolis

NEWS—The picture is alternately amusing and sad. \* \* \* There is not a too-evident desire to appeal to the weaker emotions. The film, in fact, is to be recommended for diversion.

STAR—William Beaudine has inserted plenty of laughs in the film.

## "Cupid's Fireman"—Fox Monroe, Chicago

HERALD-EXAMINER—"Cupid's Fireman," isn't going to send you cheering \* \* \* nor is it going to drive you out jeering. Though obviously an invention, there is an element of mild humanity about it.

## Liberty, St. Louis

GLOBE-DEMOCRAT—If you like the excitement and confusion, \* \* \* that means a big fire, then you'll find a thrill in "Cupid's Fireman." \* \* \*

STAR—\* \* \* has a strong emotional appeal even if it obtains it by the obsolete methods of panting heroes and heaving heroines.

TIMES—There are no problems in the story, no great wickedness, and plenty of thrills. \* \* \* Yes, it is good entertainment.

## "The Dangerous Maid"—1st Nat'l Rivoli, Baltimore

SUN—Many of the smaller roles are very well handled and the whole picture is quite entertaining.

## State, Cleveland

NEWS—To use a curt expression, Connie's latest is nothing to brag about. By the same token it is not what one would call a really poor screen production. Simmered down the foregoing means that "The Dangerous Maid," is just a picture.

PLAIN DEALER—From the beginning to well into the middle \* \* \* "The Dangerous Maid" is good entertainment because the comedy vein is uppermost. You begin to have hopes that the costume drama has plenty of honest laughs in it, but toward the close the picture settles into straight run 100 proof drama and the interest drops off somewhat.

PRESS—The plot pursues a rather unsteady tempo, at times rising to mildly exciting, at other times falling to rather slow.

Constance Talmadge, however saves the picture.

## "The Darling of New York"—Universal Rivoli, St. Louis

GLOBE-DEMOCRAT—With marvelous and adept skill Baby Peggy portrays a very big role in this picture, and along with her childish pranks, enacts the story with such dramatic force as to win the sympathy and admiration of her audience.

STAR—It is an excellent picture.

POST—The picture is well acted, though there is a little too much melodrama, and is quite good, all told.

## "Defying Destiny"—Selznick Broadway, Los Angeles

(Week ending Jan. 12)

EXAMINER—Monte Blue and Irene Rich do very well in the leading roles. Several of the love scenes are particularly worthy of note. They are very realistic and very convincing. \* \* \* The direction of this film is adequate all the way through, but the cutting and general editing is quite loose in a number of spots.

EXPRESS—Luckily the role is entrusted to Monte Blue and he is so natural in his acting that a certain amount of credulity accompanies him in his wanderings. In fact, the cast throughout is excellent, Irene Rich.

HERALD—The action is fast and furious from the start. \* \* \* It is a good picture, to say the least, with an unusually good cast. For real acting ability nobody would deny Irene Rich that honor.

RECORD—While the Selznick picture is featured, the extremely funny satire ("The Soilers") is by far the best bet of the two.

\* \* \* From viewing the feature picture, one is convinced that even destiny can be defied by plastic surgery.

TIMES—\* \* \* a triumph for plastic surgery if not for picture art! It is rather old-fashioned stuff, though holding some interest, and is exceedingly well played by a very fine cast.

## Central, Washington

POST—The production is a thoroughly natural and convincing one and Monte Blue and Irene Rich contribute their usual facile characterization. The other members of the cast do excellent work.

## "Don't Call It Love"—F. P.-L. McVicker's, Chicago

HERALD-EXAMINER—On the whole the production is disappointing, and though there is evidence of Mr. De Mille's rapture in finding his favorite situation he hasn't done the picture with his usual finesse and delicate satire. \* \* \* The cast, saving Rod La Rocque and Theodore Kosloff, distinguishes itself by some singularly unconvincing character work. \* \* \* Brother William slipped on this one.

## Stanley, Philadelphia

BULLETIN—\* \* \* a picture of unusual merit at the Stanley this week. While the title seems too trivial and "movie-fied," it does not detract from a story which lends itself well to screen adaptation and is of well-sustained interest.

INQUIRER—\* \* \* will appeal to many. It has many points in its favor. Love is always an absorbing theme to persons of all ages, it seems, and since love is the basis of the picture, that alone should make for its popularity.

NORTH AMERICAN—The story in itself is very light, but it has been very amusingly produced, and the titles are decidedly happy, in that they give the spectator credit for some intelligence and do not describe in detail events that every one can see for himself.

PUBLIC LEDGER (MORNING)—The cast is imposing, \* \* \* The bizarre costumes worn by Nita Naldi are especially noteworthy.

PUBLIC LEDGER (EVENING)—\* \* \* has no great appeal to the thrill hunter, but it does have a very fair entertaining value and a cast containing seven screen favorites.

## "The Eternal City"—1st Nat'l Madison, Detroit

FREE PRESS—One of the most stupendous and gripping screen dramas of recent release \* \* \* From a photographic point of view, "The Eternal City" will be a constant delight, as view after view of surpassing beauty is flashed on the screen.

NEWS—The settings for this picture are beautiful, \* \* \* Barbara La Marr does the best work of her screen life as the girl, and Richard Bennett comes near being the star \* \* \*

TIMES—\* \* \* he has given the production beautiful backgrounds and "in spots" has risen to the real intention of the author, but—taken as a whole—"The Eternal City" is a great disappointment.

## "Fashion Row"—Metro Strand, Minneapolis

JOURNAL—\* \* \* the most interesting Mae Murray venture in a long while, to say that it is high art, or anything of sort, for the art in Mae Murray pictures consists of giving audiences something different rather than something real or earnest. "Fashion Row" does all that. It is a turgid sort of thing.

STAR—Although the plot is not so original, and although the cast is not exceptional, it is a good picture. And work of the director shows most in the art of Mae Murray who plays a double role.

TRIBUNE (MORNING)—Admirers Mae Murray may be startled when witness their screen idol in her latest role "Fashion Row," at the Strand theater week, for she has assumed a dual role which has a deep appeal.

## "Her Fatal Millions"—Metro Piccadilly, Rochester

DEMOCRAT-CHRONICLE—\* \* \* though the diminutive comedienne may be about the most attractive ingenue on screen, she will have a final "fade-out" some one is not soon discovered who supply her with the right sort of plays—live, shrewd and jaunty showcases for little lady's unquestionable talents.

HERALD—That over-delightful, an exquisite little actress, Viola Dana, is ring in a rather bold comedy on the Piccadilly screen this week. \* \* \* A very interesting and diverting picture.

JOURNAL—\* \* \* is a typical vehicle, a light, inconsequential comedy on broadly farcical situations, but amusing. There can be no question that Dana is funny \* \* \*

TIMES-UNION—There is more than comedy in "Her Fatal Millions," and Miss Dana's personality and manner fit excellently into the role \* \* \*

## "Flaming Barriers"—F. P.-L. Missouri, St. Louis

GLOBE-DEMOCRAT—\* \* \* posse most auspicious cast \* \* \* The story is and wholesome and is generally spiced with thrills and romance. The picture also has its spectacular moments, including a mammoth forest fire that is most realistic.

POST-DISPATCH—Old-fashioned drama recovers its long-lost glory in "Flaming Barriers," \* \* \* an unusual picture.

STAR—A machine-made melodrama a la the-turned villain \* \* \* and a sensational hero \* \* \* Some compensation fact that the heroine in Jacqueline who is always good to look upon.

TIMES—Jacqueline Logan and Moreno scamper through "Flaming Barriers" in a thorough satisfactory manner for reels of romance and thrills. \* \* \* of action, plenty of thrills, but a sad of originality in the theme.

## COMING SOON

# "LOVE'S WHIRLPOOL"

WITH  
JAMES KIRKWOOD, LILA LEWIS  
and MADGE BELLAMY

FOR  
HODKINSON RELEASES



Walnut, Cincinnati

COMMERCIAL TRIBUNE—\* \* \* is a y of frenzied imagination written around adventures of Patrick Malone \* \* \* OST—\* \* \* there is something lacking stands.

IMES-STAR—"Yuh ain't bein' to foree the old mortgage, be yuh?" This, led with a love affair and a fire engine, substitutes the plot of "Flaming Barriers,"

"Flaming Youth"—1st Nat'l  
Rialto, Louisville

HERALD—"Flaming Youth," at the lat- theater is a silversheet production of h any producer might be proud.

IMES—\* \* \* the frankness of (the ) is tempered by the many humorous ations which arise. Types of modern depicted in the film are true to life.

"Temporary Husband"—1st National  
Eastman, Rochester

DEMOCRAT-CHRONICLE—If "Her oporary Husband," \* \* \* produces as h hilarity at every performance as it at the first of the week, there is sufficient on to infer that the Eastman photoplay success. \* \* \* the comedy is well prod- and, and those seeking relaxation will find a goodly measure at the Eastman this

HERALD—\* \* \* picture in which Owen ore and Sydney Chaplin do some fairly d acting and in which Sylvia Breamer , not so good supernumary. The picture parts is funny, in no part does one find ruly humorous in the higher sense. It none of that exceedingly rare cinema ity, capable of bringing a smile. \* \* \* re are parts which are moderately ous.

JOURNAL—Still, after "Her Temporary band" got started, there was a good of laughter heard resounding through- the Eastman theater \* \* \* A lot of melo- na is injected and the final scenes are a table riot of false whiskers, smashing kery and overturned furniture.

IMES-UNION—Stand and sedate Roterians giggled, shuckled, chortled, shout- and finally shrieked, last night, as the riment of the play mounted higher and er and the interest of its rapid action : them out of themselves.

"His Children's Children"—F. P.-L.  
Colonial, Indianapolis

NEWS—The sets, as one expects them to these days, are lavish and ornate. The d of parties is done up in good style, with he splendor regarded as necessary. The too, is good.

TAR—George Fawcett, an able character r, gives an excellent performance as old r Kayne; Dorothy Mackaill is lovely as la. \* \* \*

"His Mystery Girl"—Universal  
Crandall's, Washington

OST—The production is one of the most plete in detail of recent Universal re- s, and the members of the supporting pany are uniformly capable.

TAR—Herbert Rawlinson gives a grace- and spirited performance in "His Mys- Girl." \* \* \*

"Hoodman Blind"—Fox  
Washington, Detroit

FREE PRESS—\* \* \* proved to be one of e gripping things of the old stage, en- ced by an unrestricted interpretation ough the new medium—the silver sheet. s full of slashing excitement, and the drama that permeates the whole is al- ther too good to hold this against the

NEWS—If you prefer your movies well- with melodrama and flavored with thrills action, you will like "Hoodman Blind."

IMES—Probably only one other char- actor on the screen excels Marc Mac- nott and that one is the invincible Henry thall. \* \* \* wonder picture \* \* \* a ling story \* \* \*

"Jealous Husbands"—1st Nat'l  
Park-Mall, Cleveland

NEWS—There is nothing in this pro- duction that startles one unless it be the acting of Ben Alexander.

PLAIN DEALER—\* \* \* in many spots it is deadly dull going. Near the end the in- terest revives somewhat \* \* \*

PRESS—Ben Alexander \* \* \* is a like- able youngster without the ungainly manner of Barry.

There is just a trace of the smart-aleck in him, tho, which must be squelched if he is to become popular. As an actor he shows possibilities, with the right directing.

The picture has little else to recommend it.

"Judgment of the Storm"—F. B. O.  
Kings, St. Louis

GLOBE-DEMOCRAT—\* \* \* has every quality that goes into making a fine pro- duction. To begin with there is a real story \* \* \* It has a plot that is off the beaten path, a plot which has so much "meat" that the director (Del Andrews) has been able to inject a punch in each reel big enough for the climax of several ordinary photoplays.

POST-DISPATCH—An effort was made to put a punch in every reel—and with fair success. Punches and probability, however, do not always go together. \* \* \* The story works to a climax in a wonderfully realistic snowstorm \* \* \*

STAR—\* \* \* is of the "Way Down East" school of drama, not badly done but not very entertaining.

TIMES—The film has been misnamed, but it is good entertainment nevertheless. There is a normal amount of mush, and much real sentiment.

"Lucretia Lombard"—Warners  
California, Los Angeles

(Week ending Jan. 12)

EXAMINER—But the picture is real. \* \* \* the film version is first rate in its own right.

In the first place, "Flaming Passion," offers one of the most sincere and most con- vincing love stories that's been woven into a screen drama in many moons.

EXPRESS—\* \* \* a melodrama that is, to the majority, grippingly realistic. And many sit tense in their seats \* \* \* as the photoplay un winds a denouement which is, in the main, full of spectacular punch and "heart interest."

HERALD—\* \* \* entertainment of the first class.

RECORD—That hectic title ("Flaming Passion") is likely to keep many persons away from what is really a good picture. Certainly best in points of humanness and drama of the week's new-offerings. \* \* \* Thrill- ing enough, and with an excellent minia- ture for the birdseye shot of the breaking dam, the rest of the picture is simply hokum melodrama. But remember, as a whole it's a good picture.

TIMES—\* \* \* a flaming beacon, lighting the way for real screen achievement in the realm of melodrama. It is melodrama with enough freshness of plot, enough character study, enough of a psychological twist, to make its climax, that great forest fire, not merely a thrilling stunt but tremendous drama.

"Main Street"—Warners  
Allen, Cleveland

NEWS—Of all the motion picture pro- ductions of so-called "small town life," few if any have equaled the entertainment value as contained in \* \* \* "Main Street" \* \* \*

PLAIN DEALER—\* \* \* highly amusing, but it cannot be said that the producers have caught or have even attempted to catch the spirit of the book. \* \* \* Few will argue about the way the film handles them. The types are largely untrue. The situations are exaggerated.

PRESS—"Main Street," the movie, misses the point of the Sinclair Lewis "Main Street." \* \* \* The movie scenario writer and di- rector \* \* \* present no fresh view of a small town, but merely repeat the view which has been used in hundreds of plays and vaude- ville sketches.

"The Man Life Passed By"—Metro  
Delmonte, St. Louis

GLOBE-DEMOCRAT—If a splendid story, with a tear now and then and a tempest of thrills and heart throbs, makes

ideal screen entertainment, no fan can possi- bly afford to pass by "The Man Life Passed By." \* \* \*

POST-DISPATCH—There is an excellent supporting cast \* \* \*

STAR—\* \* \* a poor attempt to be "stu- pendous."

TIMES—While there is an absorbing plot, and an abundance of tears, hokum, fights, thrills and drama, the scene the di- rector must have set his heart on is a "Roman revel."

"Maytime"—Preferred  
Regent, Rochester

DEMOCRAT-CHRONICLE—Very lovely to look upon is our verdict of "Maytime," but \* \* \* if you don't like to imbibe sac- charine matter simultaneously with the de- lights in photographic art the director of this picture has provided for your vision, then look elsewhere than the Regent for your pleasure this week.

HERALD—And this could have been such a splendid picture had it only been cast dif- ferently. \* \* \* The story of "Maytime," is delightful, sentimental if you will, but never- the less delightful. \* \* \* The end of the picture is in rather delightful colored motion pictures.

JOURNAL—\* \* \* a charming romance of two generations, \* \* \* It is a dainty little story, appealingly told. \* \* \* The cast is excellent, and so is the photoplay, except for the final scenes in color, which turn Miss Shannon from a brunette to a blonde and reveal Mr. Ford in a green shirt. \* \* \*

TIMES-UNION—The motion picture fol- lows the thread of the story of "Maytime," but goes painstakingly into detail in many of the scenes that were left to the imagination in the musical play, and entirely loses the atmosphere of romance of the former which, sentimental as it was, yet had an undeniable charm.

"The Net"—Fox  
Victoria, Rochester

DEMOCRAT-CHRONICLE—The "Net" is well built and entertaining melodrama— if one overlooks an absurdity at its main turning point. Despite this weakness, J. Gordon Edwards has constructed some pretty tense scenes.

"Our Hospitality"—Metro  
Majestic, Louisville

HERALD—\* \* \* Buster Keaton in "Our Hospitality," presented at the Majestic, is well up to the standard of that comedian.

TIMES—\* \* \* there are few moments dur- ing the course of this picture, as well as in many that have gone before, that the au- dience is not swept by gales of laughter.

"Paddy-the-Next-Best-Thing"—Allied  
Regent, Philadelphia

INQUIRER—Mae Marsh plays the title part in winsome and appealing fashion. Scenes in London and Ireland are in evidence during the progress of the story.

PUBLIC LEDGER (MORNING)—\* \* \* one could scarcely find more wholesome en- tertainment. It marks the return of Mae Marsh to the filmfold. Few pictures can boast of such fine photography. It is a pleasure to see such crystal-clear work.

PUBLIC LEDGER (EVENING)—Mae Marsh is her same old charming self \* \* \* She is seen as the heroine in a picture which has many thrilling moments. \* \* \* One could not find a cleaner, more wholesome picture if one looked a thousand years.

"Pleasure Mad"—Metro  
Capitol, Cincinnati

COMMERCIAL TRIBUNE—The story is a cross-section of modern life as it has been exemplified by more than one newly rich family. \* \* \*

POST—Of course, you are sure he will see the error, of his way before the final fade- out, but it makes an entertaining picture, what with the fine performance of Huntly Gordon \* \* \* Mary Alden \* \* \* William Collier Jr. \* \* \* and Norma Shearer \* \* \*

TIMES-STAR—The material of the plot has been used so frequently that it contains not a single element of surprise or novelty; and yet such is the artistry of Mary Alden's acting and Reginald Barker's direction that the film gripped Sunday's audiences \* \* \*

Palace, Montreal

GAZETTE—The play has been fashioned with a dramatic effectiveness and the parts are all depicted with a naturalness and a con- vincing quality that rob the piece of any suggestion of preachment, strongly as the moral element is emphasized. \* \* \*

"Ponjola"—1st Nat'l  
Strand, Milwaukee

SENTINEL—Cynthia Stockley's stories are always bound to be far-fetched and origi- nal as well as popular. Her "Ponjola," which has been made into a First National attraction is no exception. \* \* \* The success with which Anna Q. Nilsson carries of the male impersonation is the outstanding feature of the picture.

"The Prodigal Son"  
Imperial, Montreal

STAR—\* \* \* an English film of quite unusual merit—\* \* \* originally an entire evening's entertainment of eighteen reels. \* \* \* The cutting, however, has been done with no little skill, and the story in its condensed form presents a continuous and co- herent whole, with certainly not a single foot of superfluous scenery or incident shown.

The acting is remarkable for its authority, \* \* \*

"Rosita"—United Artists  
Capitol, Montreal

GAZETTE—\* \* \* quite as charming as Mary of the ringlets. \* \* \* the characteri- zation remains a most winsome and sym- pathetic one. \* \* \* and with an effective background of royal residences, dingy dun- geons, and picturesque ancient streets thronged with carnival-mad revellers. Mr. Holbrook Blinn gives a strongly drawn and clearly-outlined portrait of the kingly vol- upuary, \* \* \*

"Shadows of Paris"—F. P.-L.  
Adams, Detroit

FREE PRESS—Pola Negri has come back. Disregarding the artificiality that made her earlier American pictures unpopular in so many quarters, this lovely foreign girl dis- plays \* \* \* a great deal of the talent that won her fame.

NEWS—A good many of those admirers of Pola Negri who were alienated by "Bella Donna" and "The Cheat" may be won back by the fiery performance of the European star in "Shadows of Paris." \* \* \* gives Miss Negri wider scope for her talents but it is not so strongly dramatically or pictorially as "The Spanish Dancer."

TIMES—Herbert Brenon has turned out another good picture with Pola Negri—\* \* \* "Shadows of Paris," is a real, actionable, entertaining melodrama. \* \* \*

"Six Cylinder Love"—Fox  
Hippodrome, Cleveland

NEWS—\* \* \* retains much the same en- tertainment as did the stage version \* \* \*

This is due in a good measure to the fact that several of the members of the original stage company appear in the same roles in the celluloid edition.

PLAIN DEALER—\* \* \* comes better out of the celluloid hopper than a great many of its predecessors. \* \* \* catches the spirit of the stage play pretty deftly. It comes near making slapstick out of some of the situations, we admit. But in general it runs along smoothly and amusingly. \* \* \*

"The Social Code"—Metro  
Capitol, Philadelphia

PUBLIC LEDGER (MORNING)—Viola Dana is ably assisted by an excellent cast. \* \* \* The picture was directed by Oscar Apfel and is a worthy addition to his list of productions.

PUBLIC LEDGER (EVENING)—Viola Dana has the leading role and manages to make it sufficiently interesting to hold the attention \* \* \* The story is not particularly noteworthy for its originality, but it has an element of genuine interest in its acting.

"The Song of Love"—1st Nat'l  
Grand Central—West End Lyric—Capitol,  
St. Louis

GLOBE-DEMOCRAT—The best picture Norma Talmadge has ever made since the good old days of her tremendous popularity. She has never been quite so beautiful, nor quite so effective as an exponent of intense romance.

POST-DISPATCH—\* \* \* she becomes an Arab dancing girl, but without the Oriental touch that means everything in a role of that kind. She is Norma Talmadge all the way and considerably more at ease in the later episodes of the story, when her gowning is more ample. \* \* \*

STAR—\* \* \* it is exceedingly bad, a melange of absurd hokum disguised by gorgeous theatricalism and the romance that is supposed to attach to the Sahara. Another heresy of which this critic is guilty is a belief that Norma Talmadge is growing old. \* \* \* This feature is, in a couple of words, a "box-office picture," which is what the managers say of anything that will pack their houses.

TIMES—The desert atmosphere is interesting, and Miss Talmadge gets an opportunity to display bizarre costumes. The love passages show Norma to advantage.

"Squibs, M. P."  
Loew's, Montreal

STAR—\* \* \* with Betty Balfour \* \* \* is bound to win all hearts here as she is reputed to have done across the pond," in "Squibs, M. P." \* \* \* Betty Balfour's comedy is perfect of its kind.

"Strangers of the Night"—Metro  
Century, Baltimore

AMERICAN—Once it has really got under way, "Strangers of the Night" is a pretty jolly sort of photoplay. After a slightly tedious beginning, Fred Niblo has directed the offering in fine style.

"This Freedom"—Fox  
The Fox, Philadelphia

BULLETIN—\* \* \* the director has faithfully reproduced "This Freedom" as near possible to the story as the author told it. The theme, dealing with the problems of woman combining business and marriage, interests many, although "If Winter Comes" was far better acted and a more interesting story than Hutchinson's second novel.

INQUIRER—Persons who see the picture expecting to see another "If Winter Comes" will be sadly disappointed. That is not the fault of the picture, but rather the fault of the book. "If Winter Comes" was full of dramatic situations and was the sort of story that lent itself to the screen.

NORTH AMERICAN—"This Freedom" is an interesting study of the possible consequences of a mother and father pursuing independent careers. \* \* \*

The principal feminine role is played by the eminent English actress, Fay Compton, and rarely, indeed, has there been seen on the screen a finer portrayal of a character from the age of 17 to 40 than hers.

PUBLIC LEDGER (MORNING)—Fay Compton, as "Rosalee," during the stressful years from seventeen to forty, is all that could be desired. Her portrayal \* \* \* is a marvelous performance.

PUBLIC LEDGER (EVENING)—Fay Compton carried the burden of the leading role in "This Freedom," the feature picture, most ably. She rose to fairly lofty heights of acting. \* \* \*

"To The Ladies"—F. P.-L.  
Garden, Milwaukee

SENTINEL—\* \* \* quite as genuinely pleasing in celluloid form as in spoken. For this, we think, the praise belongs to James Cruze, \* \* \* who selected ideal types to portray the amusing and original story. \* \* \*

"Trilby"—1st National  
New Lyric, Minneapolis

JOURNAL—"Trilby" might not please George du Maurier, but it will please most theater goers. It is not a great picture; but it is a good one, chiefly because of the compelling work of Andree Lafayette. \* \* \*

STAR—Edmund Carewe's portrayal of Svengali, \* \* \* is a characterization which

affects one's visual memory \* \* \* You simply cannot shake it off.

\* \* \* The story is intensely fascinating and the production is artistic. The screen interpretation of the famous story is intelligent, which alone places the picture in a class by itself.

TRIBUNE (MORNING)—In the initial role of Trilby, Miss Lafayette proves to be an unusually interesting type as well as a highly talented actress. Mr. Carewe interprets the role of Svengali with supreme skill.

"West of the Water Tower"—F. P.-L.  
Palace, Washington

POST—A real hit was scored \* \* \* when Paramount offered \* \* \* its gripping and graphic picturization of Homer Croy's "West of the Water Tower," with an excellent cast. \* \* \*

STAR—\* \* \* has at least two striking virtues—it is a thoroughly entertaining picture story and it is interpreted by one of the best casts Washington has seen for some time.

"The White Sister"—Metro  
Alhambra, Milwaukee

SENTINEL—Another noteworthy picture has been added to the screen's honor roll. \* \* \* To make the production spectacular there is an outburst of Vesuvius, and later a flood, but even without these the picture would be an unusual one, its only fault being its excessive length of eleven reels.

"Wild Bill Hickok"—F. P.-L.  
Lyric, Cincinnati

COMMERCIAL TRIBUNE—The play is highly seasoned with love, pathos, drama and quaint humor.

POST—The action of the picture is fast-moving, and Hart disposes of dozens of villains in its seven reels. \* \* \* We liked the ending. Hart defies movie traditions by eschewing the conventional "clutch."

TIMES-STAR—It is a typical Bill Hart picture. It gives him the chance to do again those things he does so well. \* \* \*

"Wild Oranges"—Gold.-Cosmop.  
Rialto, Washington

POST—An author of the first rank, an able director and a notable cast combine to give Washingtonians an 18-carat play in "Wild Oranges." \* \* \* The cast is particularly well chosen.

STAR—\* \* \* a strong photoplay, "Wild Oranges," full of punch and thrill with five characters in its cast. \* \* \*

"A Woman of Paris"—United Artists  
Orpheum, Chicago

AMERICAN—You will find a handling of subject matter which suggests the unique. You will find boldness and, if you wish it, considerable daring, not only in the subject matter but in the treatment of it. \* \* \* The picture as a whole has a morbid touch, which will surprise many.

JOURNAL—\* \* \* a great dramatic photoplay. \* \* \* Here is a picture constructed on a plan different from that of the usual film. Its drama lies in its simplicity. \* \* \* The plot is scant, everything is centered in the characters, and Chaplin has pressed a story out of them. He has built up little, inconsequential incidents into huge, revealing chapters.

POST—She can stand comparison with any of the best actresses we have. No spotlight is needed to pick out the star in this picture, for Edna Purviance and her splendid acting are the whole picture. \* \* \* Charley's direction is very clever.

Gifts, Cincinnati

COMMERCIAL-TRIBUNE—This first effort in a new field on the part of Chaplin deserves the highest praise. The story is interesting and well constructed, and what is more important, it is plausible from beginning to end. There are no slip-ups in the action to break the illusion. Throughout the plot is dramatic in treatment with now and then a touch of the really tragic.

POST—The genius of Charles Chaplin is stamped all over \* \* \* "A Woman of Paris." It proves Charley is as great a director as he is a comedian. It is not so much the story, but the way Chaplin has handled it, \* \* \*

TIMES-STAR—Chaplin has taken this opportunity to acquaint the film world with another phase of his creative talent, and he

has worked out in highly commendable form an absorbing study in realism. That mastery of detail which has made him the foremost comedian of the screen is in evidence in its soberer form as applied to intensely dramatic situations.

"Woman to Woman"—Selznick  
Metropolitan, Los Angeles

(Week ending Jan. 12)

EXAMINER—"Woman to Woman" has a more definite appeal for the theatergoer than this, however, in that it offers Miss Compson opportunity for excellent dramatic work. The story is likewise novel, for the film, in that it gets away with realism and excellent logic from the usual "happening ending." \* \* \*

EXPRESS—\* \* \* Betty Compson. \* \* \* meets all demands of the role in intelligent fashion. Each succeeding role finds Miss Compson advancing in histrionic measure.

HERALD—The picture has a strong, human story, well told and, except in spots, well screened.

RECORD—It's not Miss Compson's best, nor yet her worst. She is pictorially at a disadvantage under the harsh lights of the European studio, \* \* \* But there are some delightful scenes with the son, a winning little lad.

TIMES—The picture is far from being a great or even a good one in its naturalness. There are moments when you wonder why its pathos does not reach you more, especially in the closing scenes. At the same time there is a peculiar charm to what transpires of romance; \* \* \*

"You Can't Get Away With It"—Fox  
Tally's Los Angeles

(Week ending Jan. 12)

EXAMINER—It's all a bit sordid, and it's a pity to give Mr. Marmont, such a silly role after the splendid work he has done on the screen. Not even his excessively interesting profile can quite excuse the namby-pambyness of the part.

EXPRESS—There was absent that most essential element of both drama and photoplay, real conflict, although the cards were stacked for a good sizable dramatic situation, and a tensely tragic ending. Neither developed.

HERALD—This is a problem play and the ending may suit you or it may not. \* \* \* If you enjoy pondering over the problems of the present day, you will enjoy this picture.

RECORD—\* \* \* Marmont is woefully miscast. \* \* \* Just a tract for shopgirls and a pretty obvious one at that.

TIMES—In spite of the story, Rowland Lee, who directed, has turned out an entertaining picture—one that you will find it fairly easy to enjoy.

"Zaza"—F. P.-L.  
Ohio, Indianapolis

STAR—Miss Swanson plays Zaza with a bad-tempered, coarse, insolent woman, not in the least appealing.

Bad direction may be responsible for this, \* \* \* seems inferior stuff.

STAR—Miss Swanson plays Zaza with a great deal of fire and temperament.

"Flattery," Mission's Second  
(Special to THE FILM DAILY)

Los Angeles—Mission Film is producing "Flattery," from an original story by H. H. Van Loan. Tom Forman is directing. In the cast are John Bowers, Marguerite de la Motte, Alan Hale, Grace Darmond, Edwards Davis, Louis Morrison and Larry Steers. Jefferson Moffatt wrote the continuity. Leon Rice is president of Mission and Norman Walker, business manager.

Capital Increased Half a Million  
(Special to THE FILM DAILY)

Dover, Del. — Animated Picture Products Co. will be known hereafter as Animated Products Corp., a name change to this effect having been filed with the Secretary of State. The corporation has also increased its capital from \$1,000,000 to \$1,505,000.

## Song Cartoons

Planned by Harris and Fleischer  
Red Seal—State Rights Distribution—To Be in One Reel

Chas. K. Harris and Max Fleischer of Out-of-the-Inkwell Films arranged with Red Seal Pictures to produce a series of old-time mated song cartoons.

A perfect synchronization of popular song music with animated cartoons is promised. The first reel now in work and will be finished the next few weeks.

Strict secrecy is being maintained as to just how the effects are going to be produced, but it is known some rather unusual machinery, just been devised and installed in Out-of-the-Inkwell studios, is to handle this novelty properly.

The series will be distributed by Red Seal through state right changes.

## Promotions at Universal

Harris P. Wolfberg who was pointed assistant general manager exchanges at Universal some time ago has been made district manager in charge of Chicago, Milwaukee, Minneapolis. Wolfberg was a former district manager for Famous Players.

Ike Von Ronkel, who is also well known among exhibitors, has been made district manager in charge of Des Moines, Sioux Falls, Omaha.

## Starts Scenario Contest

The Film Mutual Benefit Bureau announces a scenario contest open to any writer, professional or amateur. The script must provide for a reeler and the best story submitted will be cast and rehearsed by Famous Players. The finished picture will be shown at the M. P. Carnival on Jan. 13 at the Plaza.

## Trowbridge Leaves U. A.

C. S. Trowbridge, who has been associated with United Artists in its organization, has resigned. He was first supervisor of the American exchanges and then went to England as general manager.

## Olcott Meets Reviewers

Pete Harrison of Harrison's Exchanges gave Sidney Olcott a luncheon at the Lambs yesterday in order to give the director an opportunity of meeting the reviewers on the various publications.

## "Independence" in Production

Thomas F. Molloy is photographing "Independence" at the Vitaphone studio for Chronicles of America. He recently finished work on "Wolf in Montcalm."

## Dietch Promoted

Joseph J. Dietch has been promoted to general sales manager of Tri-State. He was formerly contract manager and principal.

## Paramount Meeting Ends

Paramount's sales convention brought to a close Friday night with a dinner at the Commodore.

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# The **Film** DAILY

The **BRADSTREET** of **FILM DOM** The **RECOGNIZED** **AUTHORITY**

Vol. XXVII—No. 17 Monday, January 21, 1924 Price 5 Cents

## Receiver in Equity

**Appointed for Prizma, Inc.—Action Said to Be a Friendly One to Preserve Assets**

On motion of McDermott, Enright and Carpenter, attorneys for William V. D. Kelley, Judge William N. Runyon of the U. S. District Court of New Jersey has appointed Charles D. K. Walsh of New York and Albert I. Drayton of Jersey City receivers in equity for Prizma, Inc.

It is understood that the action is a friendly one designed to preserve the assets of Prizma, so far as it is possible for the benefit of the stockholders. Kelley, it will be recalled, recently formed Kelly Color Films, a producing unit. Although he is no longer an official of Prizma, he is understood to hold a large block of stock.

## "Covered Wagon" Makes Record

"The Covered Wagon," on Friday night of last week broke the world's record for the long run of a motion picture. It opened at the Criterion on March 16, and with the matinee performance of Friday completed its 44th week, thus equalling the record set by "The Birth of a Nation."

## Goldwyn-Cosmo. Corp. Formed

(Special to THE FILM DAILY)  
Dover, Del.—The Goldwyn-Cosmopolitan Corp. of America has been chartered here with a capital of \$5,000. The incorporators are Gabriel Hess and L. M. Scheuer, of New York, and S. S. Braunberg, of Brooklyn.

## Would Remove "Blue Laws"

(Special to THE FILM DAILY)  
Trenton, N. J.—A Sunday bill, designed to do away with some of the old "blue laws," will be presented to the New Jersey legislature tonight by Assemblywoman May Carty, of Jersey City.

## Hoy to Audit Accounts

The Hoy Reporting Service has made arrangements for the auditing of picture accounts throughout the country.

## Wampas Hold Frolic

(Special to THE FILM DAILY)  
San Francisco—The Wampas held their annual frolic here Saturday night. It is sufficient to say that it was a real party.

## "Lincoln" Opens Tonight

"Abraham Lincoln" opens at the Gaety theater tonight.



Margaret I. MacDonald in Screen Opinions: "Charles Ray's 'The Courtship of Myles Standish' is AA-100 per cent. It has substantial box office value." Associated Exhibitors.—Advt.

# Plans

Definite concrete ideas as to the manner in which West Coast producers plan to effect savings on production for the 1924-25 season were voiced by Joseph M. Schenck, who is here en route to Palm Beach.

"Producers will work much closer together," said Mr. Schenck. "In the past there have been at times plans of this character made but as a result of production costs which ran to exceedingly high figures during the past year, there have been a number of conferences and discussions among producers of importance with the result that there is a much better understanding and there will be a much closer cooperation than ever before.

"Producers will notify each other when important players or stars will be at liberty and this also applies to directors. Instead, therefore of high-priced artists being unoccupied while on salary with accumulative costs developing for the producer who uses them next, production schedules will be planned to meet this end, and as a result these higher costs of important players and stars will in a measure be reduced.

"Another reason for lower production costs can be attributed to the fact that there will be but few costume pictures made on the Coast during the coming year. No other phase of production was as costly as costume pictures.

(Continued on Page 3)

## Sees Active Spring

**Schulberg Here from Coast—Says Production is Reviving in Active Manner in Hollywood**

B. P. Schulberg arrived in town from the coast on Saturday to arrange production and distribution plans for 1924-1925. Preferred, as noted, will make eighteen pictures for next year. Schulberg said that he looked for a busy spring in production on the coast. Many of the companies are again resuming work in an active manner. So far as Preferred is concerned, Gasnier is editing "Poisoned Paradise" while work on "The Breath of Scandal" will be started at once. In the Hollywood studios, which he has taken over, Schulberg believes he has a better plant than the Mayer studio at which he has been working until now. Some of the independent units now using space on the Hollywood lot will remain there.

Schulberg will remain in town for two weeks and will then return to the coast to get busy on the plans he expects to consummate while here.

## Goldwyn Leases London House

(Special to THE FILM DAILY)  
London—It is reported that Goldwyn has leased the Oxford theater, beginning Feb. 18.

## Doubt Over Educat'ls

**M. P. Commission Wants That Type of Picture Defined—Submits Report**

(Special to THE FILM DAILY)  
Albany—The M. P. Commission is seeking to have Section 6 of the law which created it amended so as to remove the uncertainty and confusion which it claims now exists as to what constitutes "an educational, charitable or religious film" and also so as to give the Commission authority to issue permits for industrial films without the payment of the fee fixed by the statute.

A second amendment is sought of that clause which imposes penalties for securing a license or permit on a false affidavit and of that portion of the clause which provides for the immediate revocation of a license or permit if any change or alteration is made except upon written direction of the Commission. The Commission holds, however, that violations may occur, which are the result of carelessness of employees and which, owing to the large property interests involved, would not warrant so drastic a penalty as the removal of the film from the screen. The Attorney-

(Continued on Page 4)



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**Three Theaters Burn**

(Special to THE FILM DAILY) Bridgeport, Conn.—Fire in the Poli Bldg. threatened the Poli. The blaze started in the cellar, but was checked by firemen after much difficulty.

Bennington, Vt.—The Colonial at East Arlington, conducted by Nathan Kamber, is a total loss by fire.

Beckley, W. Va.—\$25,000 is the estimated damage suffered by the Grand from a recent fire.

**Bennett to Direct Novak**

(Special to THE FILM DAILY) Los Angeles—Chester Bennet will start work soon on a new feature with Jane Novak for F. B. O.

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**On Broadway**

Broadway—"Through The Dark"  
Brooklyn Strand—"Black Oxen"  
Cameo—"The Lullaby"  
Capitol—"Under The Red Robe"  
Central—"The Extra Girl"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"The Great White Way"  
Criterion—"The Covered Wagon"  
Gaiety—"Abraham Lincoln"  
Loew's New York—Today—"Little Old New York"  
Tuesday—"Loving Lies" and "The White Panther"  
Wednesday—"The Net."  
Thursday—"Flaming Youth."  
Friday—"The Heart Bandit" and "Trail of the Law"  
Saturday—"Jealous Husbands"  
Lyric—"The White Sister"  
Rialto—"The Heritage of the Desert"  
Rivoli—"The Humming Bird."  
Strand—"The Eternal City"

**Next Week**

Broadway—"Black Oxen"  
Cameo—Not yet determined  
Capitol—"Fashion Row"  
Central—"The Extra Girl"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"The Great White Way"  
Criterion—"The Covered Wagon"  
Gaiety—"Abraham Lincoln"  
Lyric—"The White Sister"  
Rialto—Not yet determined.  
Rivoli—Not yet determined  
Strand—Not yet determined

The Neighborhood Amusement Co., of Brooklyn, has been dissolved.

**Many First Nat'l Foreign Deals**

First National has closed the following foreign contracts:  
The South African rights to "The Bright Shawl," "The Fighting Blade," "Within The Law," "Dulcy," "The Voice From The Minaret," "Ashes of Vengeance," "Bellboy 13," "The Sunshine Trail," "What A Wife Learned," "Scars of Jealousy," "Her Reputation," "Mighty Lak' A Rose," "Girl of the Golden West," "Twenty One," "Boy of Mine," "Slippy McGee," "The Bad Man," "The Huntress," "Penrod and Sam," "Trilby," "The Isle of Lost Ships," "Wandering Daughters," "Age of Desire," "Minne," "Slander The Woman," "The Wanters," "Ponjola" and "Her Temporary Husband," to African Films, Ltd.  
Carl Suering, of Berlin, has purchased "Daddy," "Oliver Twist" and "Circus Days," for Soviet Russia.  
Czech-Slovakia, Austria-Hungary, Jugoslavia and Poland rights to "Potash and Perlmutter" have been bought by Ala Film A. G., Vienna.

Junction City, Mo.—The Cozy has changed hands.

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**OUR GANG**  
**COMEDIES**  
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2 reels  
**Pathécomedy**

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NEW YORK CITY

## Plans

(Continued from Page 1)

"Arrangements have been made whereby producers will cooperate for the use of outdoor sets to a much greater extent than heretofore. There are a number of other matters under discussion which I believe will lead to a material reduction in the cost of negatives.

"It is quite true that the average negative cost for next season will be not over \$175,000 per picture.

### THE COAST vs. THE EAST

Asked whether there seemed to be a sentiment among producers to leave the coast to make pictures in the East, he said:

"I think, generally speaking, that 75 per cent of all production activities will always be on the Coast. The chief reason for this is a desire of the important artists to live and work in Hollywood rather than elsewhere. After all there are but a limited number of important directors, leading performers and stars and it is their will rather than the desire of the producer which will prevent any great migration of production from the Coast to the East. Weather conditions, etc., have really little to do with this important matter. It is rather up to the individuals of importance and as long as they desire to work on the Coast just so long will pictures be made there. A producer may prevail upon a director or star or performer of importance to leave the Coast for, let us say, a picture or so, but in the main these artists desire to work in Hollywood and their wishes must be respected."

It was Mr. Schenck's idea that story value would remain the chief point for the development of the better and finer picture. He has voiced this belief on many occasions. So impressed was he upon this point that at the moment he is considering the curing of a Broadway house in which to present "Secrets," the latest of the Norma Talmadge productions because in his belief the story is so compelling, so strong and so interesting, in spite that it is not a so-called "big" picture in the usual sense of the word, that it is suitable for a special Broadway showing.

DANNY.

**De Mille Starts "Triumph"**  
(Special to THE FILM DAILY)  
Los Angeles—Cecil B. De Mille has started work on "Triumph." Raymond Hatton, Spottiswoode Aiken, and Fred Butler have been added to the cast in which Leatrice Joy, Rod La Rocque, Victor Varconi, Charles B. Kipling, Theodore Kosloff, Robert Edey, Anne Cornwall and Shannon Day are important members.

**Gilbert in "The Apache"**  
(Special to THE FILM DAILY)  
Los Angeles—Production has been started at the Fox studio on "The Apache," in which John Gilbert is starred. Edmund Mortimer is directing. Renee Adoree is the leading woman and the cast includes Noble Johnson, Wilfred North, Thomas Mills, James Neill, John Giddings and Patterson Dial.

### Three Sales by Red Seal

The "Einstein Theory of Relativity" has been sold to the Standard Film Co., of Atlanta for North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee; to Standard Film of Cleveland for Ohio, Michigan, and Kentucky, and to Federated of Pittsburgh for Western Pennsylvania and West Virginia. Sales closed by Red Seal.

### Museum Annexes New Films

The American Museum of Natural History has acquired Frederick Buringham's films showing his recent expedition among the wild men of Borneo. The Museum also has a number of his Alpine pictures.

### In The Courts

(Special to THE FILM DAILY)  
Indianapolis—The temporary injunction granted Tri-stone Pictures, Inc., against Joseph D. Waintrup and State Film Service, of Indianapolis, restraining the latter from distributing unauthorized Triangle prints in the Indiana territory, has been made permanent by order of the court. In addition, the court ordered the defendants to turn over to the plaintiff all prints of Triangle or Keystone pictures in their possession.

### Paul With Bennet Unit

Edward Paul is photographing "Virtuous Liars" which is being directed by Whitman Bennett and Leon D'Usseau at the Bennett studio.

## COMING SOON

Whitman Bennett's Production

# "The Hoosier Schoolmaster"

FEATURING

HENRY HULL and JANE THOMAS

FOR

HODKINSON RELEASE

FOURTH ANNUAL

# DINNER AND BALL

OF

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JAZZ ORCHESTRA RAMBLERS

Admission \$10.00

Tickets Available at T.O.C.C., 1540 Broadway, New York

# SYDNEY CHAPLIN

Appearing  
in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's

"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."

GEORGE JEAN NATHAN  
in THE SMART SET



## Doolittle Explains

**Tells How Foreign Buyers Secure Protection Under Selznick's Guarantee Trust Fund Plan**

In commenting on Danny's editorial comment of recent date which concerned the indebtedness of American Releasing toward foreign buyers including Wardour Films of England, E. J. Doolittle, foreign manager of Selznick has some interesting things to say. He points out in a letter that protection is guaranteed under the company's guarantee trust plan and says:

"I have just finished reading your interesting column in THE FILM DAILY under date of January 13th and feel compelled to take issue with you on the statements contained in paragraph two, under the sub-head 'Making It Hard.'

"It might appear to one unacquainted with the facts that to list the various foreign buyers in the bankruptcy schedule of American Releasing Corp. as creditors to the tune of nearly \$100,000 would mean that a major loss would be sustained by these buyers, but in the light of what actually happened the result will prove not to be so serious from the foreign buyers position.

"The various amounts listed in the bankruptcy schedule of American Releasing Corp., represent advance payments on a sharing arrangement and against which deliveries were made to the various buyers, it being the custom in such instances to retain any advance payments from the first rents collected, so the foreign buyers will undoubtedly recoup their advance payments and suffer no losses, but the producers of the pictures delivered will lose their proportionate share of any advance payments paid to the American Releasing Corp.

"The Selznick Distributing Corp., who are now distributors of the American product in the foreign market also have made an adjustment in the Australian situation which preserves the \$10,000 advance payment for the producers of pictures delivered in that market, and are at present working on other adjustments in the producer's interest.

"It will probably be of interest to producers generally to know that under our newly created policy of guarantee trust funds, no producer who is dealing with us or will deal with us in the future, ever faces the situation which confronts the producers whose product was handled by the American Releasing Corp. Our guarantee trust fund not only protects them insofar as American revenues are concerned but also safeguards them against any loss from money through the release of their product by us in the foreign market.

### Roberts Recovering

(Special to THE FILM DAILY)

Los Angeles—Theodore Roberts, who was stricken with a severe illness while filling a vaudeville engagement in Pittsburgh, is rapidly recovering, according to a letter received by Jesse L. Lasky.

### New Manager at Hamilton

George Holloway has succeeded Daniel Burns as manager of B. S. Moss' Hamilton theater. Burns resigned.

## Doubt Over Educat's

(Continued from Page 1)

General has held that even though the license were revoked by the conviction, that the Commission had power, upon proper application being made and upon payment of the fee required by statute, to issue another license.

The total receipts of the Commission since its organization amount to \$476,233.06, and the amount expended by the State in carrying on the work of the Commission, \$200,288.28, showing a net profit to the State of \$275,944.78 to Jan. 1, 1924.

The number of films approved without eliminations totaled 2,257; those from which eliminations were made totaled 586; features condemned entirely, 29.

### Nat'l Board's 40 Best

The National Board of Review has selected a list of forty best pictures of 1923. The selections follow:

- Anna Christie (First National).
- Blizzard, The (Fox).
- Brass Bottle, The (First National).
- Bright Shawl, The (First National).
- Call of the Wild, The (Pathe).
- Covered Wagon, The (Famous Players).
- Cricket on the Hearth, The (Selznick).
- Driven (Universal).
- Enemies of Women (Goldwyn-Cosmopolitan).
- Go-Getter, The (Famous Players).
- Green Goddess, The (Goldwyn).
- Hero, The (Preferred).
- Hollywood (Famous Players).
- Hunchback of Notre Dame, The (Universal).
- Hunting Big Game in Africa (Universal).
- If Winter Comes (Fox).
- Isle of Lost Ships, The (First National).
- Little Old New York (Goldwyn-Cosmopolitan).
- Long Live the King (Metro).
- Marriage Circle, The (Warner Bros).
- Merry-Go-Round (Universal).
- Monna Vanna (Fox).
- Othello (Export and Import).
- Peter the Great (Famous Players).
- Pilgrim, The (First National).
- Polikushka (Moscow Art production).
- Potash and Perlmutter (First National).
- Richard, the Lion-Hearted (United Artists).
- Rosita (United Artists).
- Safety Last (Pathe).
- Scaramouche (Metro).
- Six Days (Goldwyn).
- Spanish Dancer, The (Famous Players).
- Ten Commandments, The (Famous Players).
- Tillers of the Soil (Myron S. Stearns).
- Trailing African Wild Animals (Metro).
- Where the Pavement Ends (Metro).
- White Sister, The (Inspiration).
- Woman of Paris, A (United Artists).
- Wonders of the Sea (F. B. O.).

The annual luncheon of the National Committee for Better Films will be held at the Waldorf Feb. 16.

### Barthelmess Returns to Work

After two weeks in the Polyclinic Hospital, where he underwent a minor operation, Richard Barthelmess will resume work on production of "The Enchanted Cottage," today.

## Incorporations

Albany—Smalley Stamford Theater Corp., Cooperstown, N. Y. 200 shares common stock, no par value. Incorporators, W. C. Smalley and H. N. Smith. Attorney, O. L. Van Horne, Cooperstown.

Albany—Buffalo & Crystal Beach Corp., Buffalo; theaters. Capital, \$1,000,000. Incorporators, G. C. Hall, J. M. Heen and C. A. Laube. Attorneys, Coatsworth & Diebold, Buffalo.

Albany—Charlton Prod. Co., New York. Capital \$1,000. Incorporators, N. L. Ernest, J. L. Fox and M. H. Cane. Attorneys, Ernst, Fox & Cane, New York.

### Predicts Films by Wireless

(Special to THE FILM DAILY)

Columbia, Mo.—David Sarnoff, vice-president and general manager of the Radio Corp. of America, in an address before the University of Missouri predicted development of "radio television," or the sending and receiving motion pictures by wireless—and to the achievement of the transmission by radio of both sound and moving pictures.

### Webb Again Heads M. P. D. A.

Kenneth Webb has been re-elected president of the M. P. D. A. Other officers are: Robert Vignola, vice-president; C. J. Williams, treasurer; William F. Haddock, secretary; Webster Campbell, inner guard; Edwin Hollywood, outer guard. James Vincent and Ashley Miller were re-elected trustees for three years.

### "EXPERIENCED FOREIGN SALES MANAGER"

Sailing to Europe early in February, has formed a company to handle American product abroad. Looking for a good product to sell while on the continent and in England.

Address Box. B—100.  
c/o FILM DAILY

Blomfield Bans Normand  
(Special to THE FILM DAILY)  
Bloomfield, N. J.—The Bloomfield Board of Censors has banned all pictures in which Mabel Normand appears.

I am in the market for  
**SINGLE REEL NOVELTIES**  
Iris Film Exchange  
**JOHN J. IRIS**  
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A First National Attraction

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**HARRY CAREY**  
IN  
**"The Night Hawk"**  
FOR  
**HODKINSON RELEASE**

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# THE BRADSTREET OF FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

XXVII No. 18

Tuesday, January 22, 1924

Price 5 Cents

## FAIR PLAY

By DANNY

Several exhibitor organizations have gone on record banning Mabel Normand's pictures; this evidently to the record sensational newspaper reports of her happening in Hollywood in which Miss Normand was participant.

When a wild-eyed ism-chaser, a professional reformer, or a politician casts one eye to the windward, starts bawling picture because of any real-whatsoever, people in this business as a rule don't take such matters seriously. But when an exhibitor organization takes such an attitude time to stop, look and think.

No brief is held for Miss Normand none is intended to be filed. But what has Miss Normand done to highbrow exhibitors with such inspirations feel impelled to join ism-chasers? She was at a party which developed into a mess. So far nothing has developed to prove anything more than this. But because she witted a shooting her pictures are to be banned.

How high-faulting, how high-brow, how wonderfully ethical these exhibitor organizations are getting to be!

What happens to Miss Normand is a matter that concerns her. But what happens to be an organization of other unusually fine men who are distributing her latest feature. If the picture isn't good, it should not be advertised. Not because of ethics or high-brow ideas, but simply as a business proposition. Otherwise any such action as mentioned makes one speculate as to when the first batch of second-hand angels wings will be distributed to exhibitor organizations.

### Flint in Town

Botley Flint, the Los Angeles actor, is in town. Expects to remain several weeks.

### The Census

It is sincerely urged that all executives see to it that the blanks forwarded by the Bureau of Census of the Department of Commerce, be completed and returned to Washington at the earliest moment, to facilitate in the completion of this work speedily.



New York World: "Mabel Normand is the funniest girl in pictures. We enjoyed every minute of 'The Extra Girl,' Central Theater. Distributed by Associated Exhibitors.—Advt.

## Two More To Go

And Then Mae Murray Completes Metro Contract—Company Silent on Renewal

Mae Murray has two more pictures to make for Metro release in order to complete her present contract. One of these will be "Mademoiselle Midnight," on which she is now at work and the other probably a story that Vicente Blasco Ibanez is writing for her.

"Fashion Row" is the latest Murray release which is down on the Metro schedule for Dec. 3. It has been released rather generally throughout the country but starts in New York next week at the Capitol. W. E. Atkinson at Metro yesterday

(Continued on Page 2)

### Graham Denies Report

John Cecil Graham, in charge for Famous Players in Great Britain, yesterday declared the reports circulated in London to the effect that he intended leaving Famous "were absurd."

Mr. Graham expects to leave for London either the end of the week or early next week.

## New Deals Under Way

Hodkinson Dickering With Terwilliger, E. H. Griffith and E. L. Hollywood for Pictures

Continued activity is under way in the Hodkinson organization, looking toward the acquisition of new product for the current season. It is understood that deals are being considered whereby at least three additional directors will be identified with the company's producing forces. They are George Terwilliger, E. H. Griffith and Edwin L. Hollywood.

If the plans carry out, these directors would make their pictures in the East. An official of the company admitted yesterday the directors named above did figure in present negotiations.

### Reinhardt Starts in Summer

Max Reinhardt leaves for Germany in a few days. He is expected back in a few months to start work on his first Marion Davies picture for Cosmopolitan. Miss Davies will next make "Janice Meredith," production of which will take several months. Her picture following that will be the one Reinhardt will direct.

## Float Stock Issue

Warner Bros. on Curb Today—Expect to Apply for Listing on "Big Board"

Warner Bros. have made arrangements to sell a block of 150,000 shares of stock to the public and for that purpose, the issue will be traded in this morning on the New York Curb, probably at an opening price of \$12 a share.

It was declared yesterday that in the near future, an application will be made to list the stock on the New York Stock Exchange. In a statement made in this connection, the assets of the company are placed at \$5,000,000 and while no definite figures were issued, it was said that the earnings for 1923, computed on a nine months' basis, were approximately ten per cent of the assets, or about \$500,000. Based on the present production plans, officials of the company state they expect the earnings during 1924 to reach fully 40 per cent of the company's assets.

### "Extra Girl" Breaks Record

Associated Exhibitors declared yesterday that the opening day of "The Extra Girl" established a one day record at the Central. While no figures were available, it is understood the gross for the day was about \$3,800.

### Chaney Here for Vacation

Lon Chaney arrived in town yesterday for a two week's vacation. He is at the Commodore.

## Dwan Signs

New Contract With Famous for One Year—Plans Five Consecutive Swansons

Allan Dwan has signed a new contract with Famous Players for a year, under the terms of which he will direct Gloria Swanson in five consecutive pictures. The next is in doubt for the moment but will probably be "Manhandled."

The director has just completed "She Laughs Last," with Miss Swanson in what approximates a record number of shooting days at the Paramount Eastern studio. A trifle over three weeks was needed to make the picture.

It was reported yesterday that Dwan had completed his contract with Famous and had signed with Hodkinson to make several pictures but this was denied by him personally when he was reached at the studio.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.....	.....	.....	Not Quoted
F. P.-L.	71½	70¾	70¾	2,000
do pfd.	.....	.....	.....	Not Quoted
Goldwyn	.....	.....	.....	Not Quoted
Loew's	16¾	17¾	17½	800

**Tie-up on "Eternal City"**

Harry Reichenbach has posted a large number of placards throughout New York bearing the following inscription:

"Help Make New York the Eternal City of Safety. Drive Slowly." "The Eternal City," is at the Strand this week.

**Composers Re-Elect Buck**

The Society of Composers, Authors & Publishers, has re-elected Eugene Buck president; Victor Herbert, vice-president; Raymond Hubbard, treasurer, and Charles K. Harris, secretary.



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150 W. 46th St. Bryant 7273



Betty Compson, who arrived in New York yesterday on her way to Miami to appear in Alan Crosland's productions for Hodkinson release.—Advt.

**Two More To Go**

(Continued from Page 1)

declined to say anything about a future contract when the present agreement expires.

Miss Murray makes her pictures for Tiffany Prod. which in turn releases them through Metro. An effort was made yesterday to ascertain whether the completion of the distribution contract would be identical with the end of her agreement with Tiffany but in the absence of M. H. Hoffman who is on his way East from the coast via the Panama Canal, A. S. Aronson declined to make any statement.

**Abandon Newark Fight**

(Special to THE FILM DAILY)

Newark, N. J.—Following a long fight to close the Weequahic theater on the Sabbath, Protestant ministers have finally abandoned their crusade. Inasmuch as relief through public officials was not forthcoming, they deemed it best to abandon their plans.

**Editors Find Business Good**

The regular weekly reports of the financial editors of the various Hearst newspapers indicate that business conditions continue more than good in the West, South and Middle West and that "there would appear to be hardly a black spot in the whole territory."

**Marion Davies the Guest**

The Woman Pays Club will entertain Marion Davies at lunch on Jan. 29.

**"Scaramouche" at Capitol**

"Scaramouche," will play at the Capitol the week of Feb. 19.

**Sid Franklin Quits Warners'**

(Special to THE FILM DAILY)

Los Angeles—Sidney Franklin has left the Warner organization and, it is understood, will again direct Norma Talmadge in "The House of Youth." Alfred E. Green is expected to direct Constance in her next picture.

At the Schenck office yesterday, the Franklin report was doubted. It is probable that Frank Borzage will direct and also play one of the leads in "The House of Youth." Eugene O'Brien will be in the cast.

**Coast Producers Meet Today**

(Special to THE FILM DAILY)

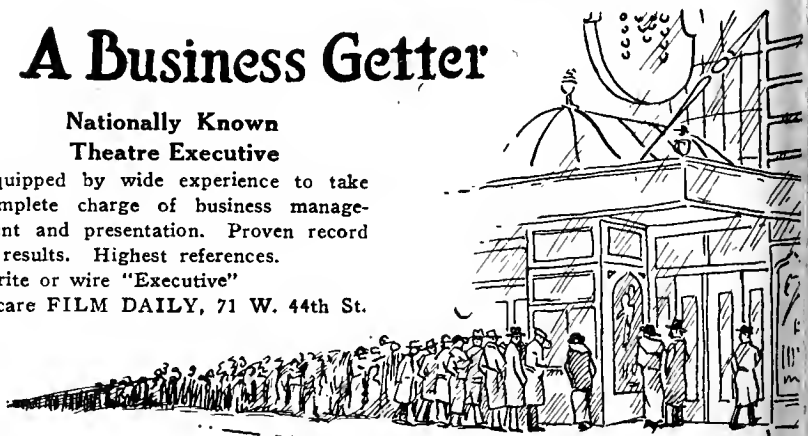
Los Angeles—The first meeting of the Ass'n of M. P. Producers, Inc., incorporated last week by 15 producing companies here will be held today at which time it is expected officers will be elected. Will H. Hays says of the association:

"This association is the California instrumentality to carry out the purposes in which the national association is engaged."

**A Business Getter**

Nationally Known Theatre Executive

Equipped by wide experience to take complete charge of business management and presentation. Proven record of results. Highest references. Write or wire "Executive" care FILM DAILY, 71 W. 44th St.



Ruby Lafayette has been engaged for a part in "Triumph."

**HAL ROACH'S**  
**DIPPY-DOO-DADS**  
**COMEDIES**  
"A Proven Product"  
1 reel  
**Pathécomedy**

**Louis Seel In**  
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**HAROLD BELL WRIGHT**  
Tremendous Story of Love and Self-Sacrifice  
**"WHEN A MAN IS A MAN"**  
FIFTY MILLION PEOPLE HAVE READ HIS WORKS. YOU CROWDS ARE WAITING. WHAT MORE COULD YOU ASK?  
BOOK IT NOW  
**A First National Attraction**

# "S. R. O." Stuff

Howard Frankle, the manager of Columbus Majestic is the proud possessor of two suburban theaters in Columbus, Ohio. Frankle says business is fine if you go after it. Stood them out to the curb last week with his novelty night. Gives away a half dozen dolls all shapes and sizes, pocketbooks, tea sets, mouth-organs, etc. Lucky numbers win prizes: coupon stunt attached to admission ticket. Great neighborhood gag stuff results in crowds standing out to curb. Has a specialty every night in the week.

- Monday ..... Novelty Night
- Tuesday ..... Jazz Band Night
- Wednesday ..... Amateur's Night
- Thursday ..... Novelty Night
- Friday ..... Country store. Gave away live pig last week.
- Saturday ..... Jazz Band
- Sunday ..... Straight pictures; big picture

Says that film don't mean anything in his suburban houses the word amusement means more than motion pictures. Analyzes "amusement," ala Webster to mean "diversion."

Has a set price of week day features and doesn't care what picture it is. Claims the added attractions get the dough. Claims he has tried out big pictures on many occasions; spent big money for them only to break even or lose. Buys cheaper pictures now and spends the difference in extras as above and is packing them in.

### Court Halts Stock Sale

The activities of Al Gilbert in selling stock of the Rising Sun Prod, which he represented, who intended to produce a film, "Five Years in Hell," have been curbed by the Supreme Court when Justice Burr signed an injunction restraining Gilbert and the corporation from selling any more stock.

### Carlos Signs Horne

(Special to THE FILM DAILY)

Los Angeles—Abe Carlos has signed James W. Horne to direct the next Richard Talmadge picture for Tru-art.

### Paquet Reopens Quebec House

(Special to THE FILM DAILY)

Quebec—J. H. Paquet has reopened the Theater Canadian. The house has been thoroughly redecorated.

### Zittel Plans Theater

C. F. Zittel has practically completed a deal for property fronting on 42nd and 43rd Sts., west of the Selwyn theater, upon which he will build a theater and apartment building. The theater will show pictures and vaudeville and will seat between 2,000 and 3,000.

### "Yankee Consul" Premiere

"The Yankee Consul," Douglas MacLean's second production for Associated Exhibitors, had its world premiere at the Fenway, Boston, Saturday, and broke all Saturday night attendance records for that house, according to Associated Exhibitors, Inc.

### Winnipeg Theater Closes

(Special to THE FILM DAILY)

Winnipeg—The Strand has closed because of poor business.



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FOURTH ANNUAL

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**Incorporations**

Albany—Productive Films, Brooklyn. Capital \$25,000. Incorporators, H. Rosenfeld, B. Abelowitz and Carson. Attorney, S. L. Kapper, New York.

Albany—Butfer Amusement Corp., Rochester; theaters. Capital \$5,000. Incorporators, E. F. Palmer, B. Schaefer and S. Gaai. Attorney, R. Robertson, Buffalo.

Albany—Smith & Shannon, New York. Capital, \$1,000. Incorporators, L. A. and C. H. Smith and B. Shannon. Attorney, A. Dryer, New York.

Albany—Eastern Prod., New York. 100 shares common stock, no par value. Incorporators, C. S. Harvey and J. O. Hurst. Attorney, M. L. Messer, 366 Madison Ave., New York.

Albany—Marple Co., New York, theaters. Capital \$10,000. Incorporators, L. Sloden, J. Ruben and M. H. Tiercy. Attorneys, Slavin & Leightman, New York.

Albany—R. A. Prod., New York. Capital \$10,000. Incorporators, M. H. Malloy and S. B. Barrow. Attorney, Chambers, New York.

Dover, Del.—Brinkman Pennant Large Screen Corp. Incorporators, T. Sherman, Lebanon, Pa.; E. Brinkman, Lancaster, Pa.

**Resumes Work March 1**  
(Special to THE FILM DAILY)

Los Angeles—"One Night in Rome," Laurette Taylor's second picture for Metro is scheduled to go into production in March. King Vidor is directed "Happiness" with Miss Taylor may not make the new picture because of previous arrangements with Goldwyn.

**Plan Eighteen Features**

(Special to THE FILM DAILY)  
Los Angeles—Sam Grand and Edward M. James of Grand-Asher are here from the East with plans to make 18 features and a number of special productions. The first special will be "The Rose of the Ghetto," which Roy Neill will direct. Another will be "Once in a Blue Moon" which Neill will likewise direct with Marie Prevost, Carl Miller, George K. Arthur, Anders Randolph, William V. Mong, Dana Collins, Claire McDowell and Sydney Bracy in the cast.

**Smith Completes "My Man"**

(Special to THE FILM DAILY)  
Los Angeles—"My Man" has been decided upon as the title for George Randolph Chester's novel which David Smith has finished for Vitagraph. Patsy Ruth Miller and Dustin Farnum have the leads in a cast which includes Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke and Violet Palmer.

**Niagara Falls Overseated?**

(Special to THE FILM DAILY)  
Niagara Falls, N. Y.—The announcement that a new theater would be erected on the site of the International Hotel by the Robbins Enterprises and Harris Lumberg has caused some comment among theatrical folks here, many declaring that the city is already overseated.

**Anderson to Broadcast**

Carl Anderson is considering the erection of a broadcasting station atop of the building at 723 7th Ave. where he makes his office. He will use the radio to exploit "After the Ball."

**T. O. C. C. Tickets Well Sold**

Billy Brandt said yesterday that the tickets for the T. O. C. C. ball on Thursday at the Astor had been almost entirely disposed of. About 3,000 persons are expected.

**Mrs. Bernheim Dead**

Mrs. Bernheim, mother of Julius Bernheim, director-general of Universal City, and sister of Carl Laemmle, is dead, according to a cable received yesterday from Germany.

"Name the Man" will be shown before the Newspaper Club tomorrow night.

**In The Courts**

The Mercantile Factors Corp. yesterday secured attachments against the Warner Bros. Pictures Corp. on two notes, each for \$5,000. The notes were originally made to Warner Bros. by Independent Film Corp. of Philadelphia, the distributor of the Warner output in Eastern Pennsylvania and Southern New Jersey and assigned by Warner Bros. to the Mercantile Factors Corp.

**Community Service Pays**

(Special to THE FILM DAILY)  
New Orleans—The secretary of the Association of Commerce, Walter Parker, has written to the Saenger Amusement Co., saying in part:

"We who are active in the management of the association want to express our sense of the extent and unselfishness of your contributions to the organization's own work for the community. If more of our larger business enterprises would take the same interest in our common concerns, the city would quickly feel the benefit of it."

**Engages Eve Unsell**

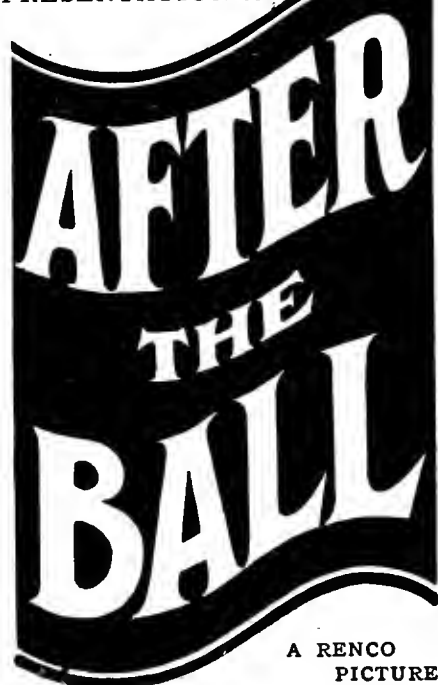
(Special to THE FILM DAILY)  
Los Angeles—Bennie Zeidman who is producing a series for Principal, has engaged Eve Unsell to edit two of the group. She will also write an original story for him.

Dorothy Phillips Here  
Dorothy Phillips is in town from Los Angeles.

**NAIL THIS NOW!**

Touted by critics as—"Full of Human Touches"—"Moves Swiftly to Gripping Climax"—"One Tense Situation After Another"—"Full of New Twists."

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**COMING SOON**

Whitman Bennett's Production

**"The Hoosier Schoolmaster"**

FEATURING

**HENRY HULL and JANE THOMAS**

FOR

**HODKINSON RELEASE**

**SYDNEY CHAPLIN**

Appearing in

Marshall Neilan's  
Associated First National's  
Thomas H. Ince's  
"The Rendevous"  
"Her Temporary Husband"  
"The Galloping Fish"

"I am very much interested in the work of Sydney Chaplin. I consider him the foremost comedian on the screen today."

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in THE SMART SET

# Rowland's first report from the coast!

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PREVIEWED FLOWING GOLD AND THINK IT CORKING GOOD  
AUDIENCE PICTURE HAS SAME STRONG AUDIENCE VALUE AS THE  
SPOILERS

R A ROWLAND

Get that! "As good an audience picture as 'The Spoilers' ~ ~ You know what that means!"

Richard Walton Tully  
presents his  
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**"FLOWING  
GOLD"**

The Famous Novel by  
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Directed by  
**Joseph DeGrasse**  
A First National Picture

**"FLOWING GOLD"**  
will be another money  
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# THE BRADSTREET OF FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

XXVII No. 19

Wednesday, January 23, 1924

Price 5 Cents

## England Upset

Conditions Bad Because of Exhibitors Combining On Prices and American Distributors Cutting Them

Harry Rowson of Ideal Films, one of the leading producing and distributing concerns of England, who arrived here yesterday, brings word of difficult conditions existing in England.

What between American distributors' concerns offering pictures at cut prices; and English exhibitors getting together and holding down prices it indeed trying for the British distributor and exhibitor," said Rowson. The exhibitors in the smaller cities and towns get together and arrange between themselves as to product they will use. Then they offer prices accordingly and that is the end of the matter. It is not a question of what distributor demands for his product; it is what they will pay. This does not apply to the first run houses in large cities, but particularly to those in smaller cities.

(Continued on Page 6)



Mae Tinee, Chicago Tribune: "There is no question as to the value of 'The Courtship of Myles Standish.' Charles Ray has the 'spark' of genius in him." This great production is distributed by Associated Exhibitors.—Advt.

## Fewer Adverse Bills

Legislative Situation Throughout Country Better Than This Time Last Year

Reports from various sections of the country indicate that there is now less adverse legislation leveled at the motion picture business than at this time last year.

Executives of the larger companies have been advised to expect a certain number of bills aimed at exchanges and at admissions because of the extensive road building campaigns planned in a number of states. Censorship may crop out here and there, but it is believed that there is no real danger in that direction.

(Special to THE FILM DAILY)

Jackson, Miss.—An effort will be made to introduce censorship in Mississippi. A bill has been drafted and will be introduced shortly providing for a censorship commission of five, each to get a salary of from \$2,500 to \$3,000 per year.

## T. O. C. C. Ball Tomorrow

The annual ball of the T. O. C. C. will be held tomorrow night at the Astor. The popularity contest conducted by the N. Y. American terminated yesterday with Marion Davies and Rudolph Valentino leading the list. They will be crowned king and queen.

## Selznick Directors Meeting

The directors of Selznick Distributing are holding a session that is expected to run through the week.

## Cabanne Engaged by Garsson

It was reported last night that Christy Cabanne would direct a picture for Murray W. Garsson.

## Joins Famous

Alan Crosland Will Make "Sinners in Heaven" and Several Others to Follow

Despite the original plan of Alan Crosland to make two pictures starring Betty Compson for Hodkinson, it is understood he will make only one and then join Famous Players for whom he will first direct "Sinners in Heaven." Later, he is expected to make several more for Paramount.

Betty Compson arrived in town yesterday from the coast. Crosland expects to start for Miami in a few days to get his Hodkinson picture under way.

## Convention In May

M. P. T. O. Has Not Selected City As Yet—Another Meeting of Committee Soon

The 1924 convention of the M. P. T. O. will be held in May in a city as yet undetermined by the committee which has this matter in charge. Another meeting, however, will be held shortly.

A suggestion has been made that the National M. P. Day this year be extended to cover a week with the first day's receipts going toward the national treasury and the remainder for the direct benefit of the individual theater owner.

Sydney S. Cohen yesterday issued a lengthy report covering the recent directors' meeting in New York. He said that the question of objectionable advertising matter would be taken up with the Hays office and likewise, the non-theatrical problem.

## "Song of Love" At Rivoli

Norma Talmadge's new picture, "The Song of Love," will probably play the Rivoli the week of Feb. 24. Tomorrow, Joseph M. Schenck will address the A. M. P. A. and in the evening the Schencks leave for Florida on a vacation.

## Changes In Canada

H. M. Thomas Rejoins Famous Players—Robson Handling Eastern Theaters

(Special to THE FILM DAILY)

Toronto—There have been some important changes in the personnel of the Famous Players Canadian Corp., Ltd. H. M. Thomas, former general director of theaters, is back with the corporation. He went to Iowa about a year ago to resume the direction of the Blank theaters. Thomas will now have charge of all Famous theaters in Western Canada from Port Arthur to Vancouver.

Clarence Robson, manager of the Hippodrome, has been appointed manager of theaters for Eastern Canada and will supervise houses east of Port Arthur, covering Ontario and Quebec.

Ben Cronk has been appointed manager of the Tivoli, Toronto. He

(Continued on Page 6)

## Order Removes Attachments

An order removing the two attachments secured against Warner Bros. by the Mercantile Factors Corp. was filed yesterday when the Warners' furnished the court with sufficient guarantees to cover the two \$5,000 notes involved.

## Branham with Nate Gordon

(Special to THE FILM DAILY)

Boston—Charles G. Branham, who recently resigned from Famous Players Canadian Corp., is now with the Gordon circuit.

## Settlement Pending

I. L. M. Club and Long Island Exhibitor May End Squabble over Arbitration

Last night, a settlement was pending between the F. I. L. M. Club of New York and Charles W. Jackson who operates a theater bearing his name at Hampton Bay, L. I.

According to Louis Phillips, executive secretary of the board and an attorney as well, Jackson contracted for a number of pictures with Comstock and then refused to either show or pay for them. The matter, in the usual manner, was presented to the joint arbitration board and

(Continued on Page 6)

Newspaper Opinions

"The Extra Girl"—Asso. Exhibitors Central

AMERICAN—I might say she out-Mertons "Merton of the Movies" and gives "Hollywood" an awful run for first place among the pictures laid in the Hollywood studios.

EVENING WORLD—Whatever else may be said about Mabel Normand she is still, in the opinion of the writer, far and away the premiere comedienne of the screen. \* \* \* countless thousands of disappointed fans were turned away from the Central on the first day of the picture.

"The Extra Girl," is just what was expected, only more so.

MAIL—\* \* \* a wishy-washy comedy of the Hollywood type. In our opinion it is below his standard of slap-stick. \* \* \* It seems that Sennett ran short of slapstick ideas for the picture. It is more the weepy melodrama than the farce one would expect from this producer.

MORNING TELEGRAPH—The situations, if they had been treated in a humorous manner, might have overcome the underlying gloom of the showman story. Even those scenes which Mr. Sennett had obviously designed to be played in a comedy vein somehow just don't seem to register.

Mabel Normand, who used to be able to put life into any story, missed many opportunities in this picture.

SUN—There were many delightful comedy moments in the picture, but it seemed that interest weakened when Mr. Sennett applied the sentimentality a little too strongly. There is a plot, to be sure, though rather banal.

TELEGRAM—There is a characteristic Mack Sennett chase in the early part of the film and an exciting scene with an escaped lion in the Hollywood episode. The piece moves along at a lively rate, attended by equally lively laughter from the audience.

Miss Normand gives an amusing burlesque

TIMES—\* \* \* a Mack Sennett comedy poking fun at the much-discussed idea of lone girls going to Hollywood. \* \* \* All the time the lion is on the screen there is plenty to laugh at.

TIMES SQUARE DAILY—Incidentally, "The Extra Girl," is a rather fair picture. It is interesting and at times has a couple of thrills. Had it come along before the advent of "Hollywood," or "Souls for Sale," this one would have been a knockout. It is old-fashioned comedy-melodrama that has been hoaxed up with a flock of studio incident. It will get to most audiences, and they will enjoy it—only the question remains whether or not they will accept Normand, although there isn't any reason why they shouldn't.

TRIBUNE—\* \* \* although she still is one of the most captivating comediennes on the screen and her humor is always subtle and refreshing, her latest comedy is pretty poor material. Or perhaps it isn't either. Ever and anon we forget that we admitted we wouldn't know a good slap-stick if one hit us in the face. \* \* \* Mabel Normand is so much better actress than most people that we should like to know why she can't be fitted with a good story.

WORLD—Mabel Normand is the funniest girl in pictures. \* \* \* we enjoyed every minute of "The Extra Girl," yesterday. It seems that Miss Normand simply can't help being funny.

"The Lullaby"—F. B. O. Cameo

AMERICAN—Lillian Ducey is the author of the story and Chester Bennett is responsible for the direction, which is far above the average. On the whole, for this type of film, "The Lullaby" is well done. Personally, we prefer stories with a more cheerful trend, but we know many folks who adore

TO SUB-LET

Small office Loew State Theatre Bldg. reasonable, possession February 1. Inquire Room 1215.

Bryant 8033.

being miserable, and for them "The Lullaby" will meet every requirement.

EVENING WORLD—Mother-love has been so fearfully maltreated and kicked around in so many movies that it is a wonder any producer had nerve enough to give it another try, but Chester Bennett did, and with right good results. It ought to be advertised as "glorifying the American sob," for if you have tears to shed prepare to shed them during the unwinding of "The Lullaby."

MORNING TELEGRAPH—\* \* \* good motion picture entertainment. It abounds in "human interest," is fairly well acted, and tells a story which is highly dramatic. Such is the stuff of which entertaining pictures are made.

There is nothing very original in the story \* \* \* this is good stuff for the average motion picture-going public and will doubtless be popular.

SUN—The story emphasizes once more the truism that it is folly for a man to introduce his best masculine friend to his bride.

TELEGRAM—Perhaps no better portrayal of real, untiring mother love has been given on the screen hereabouts than was presented in \* \* \* "The Lullaby."

TIMES SQUARE DAILY—It's all dramatic hokum, and pretty forced at that. Photography and settings excellent.

WORLD—\* \* \* displays a versatility and promise which should develop decidedly with good direction. Her company is moderately accomplished. Sincerity rather than excitement is the keynote of the narrative.

Adds to "America" Cast

Through Charles Walton, Riley Hatch, Louis Wolheim, Arthur Donaldson, Edwin Holland, Downing Clarke and Arthur Dewey have been added to the cast of D. W. Griffith's, "America."

The Burnside Opens Jan. 31

Loew's Burnside, at Burnside and Walton Aves., the Bronx, will be formally opened Jan. 31. The house seats 3,000.

Harry Cohn Back To Coast

Following a month's stay here, Harry Cohn has returned to the Coast.

Phone—Beekman 9091



119 Fulton St., N. Y.

INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

Pathé New

MOSCOW, RUSSIA—Lening dead! MIAMI, FLA.—Jack Dempsey keeps trim.

GUADALAJARA, MEXICO—With rebel troops, at the front.

Other items from Washington, Paris, Amsterdam, Manchester and Atlanta.

THE FIRST NEWS REEL THE REAL NEWS FIRST

today

HAL ROACH'S STAN LAUREL COMEDIES

"The Pinnacle of Pantomime"

2 reels

Pathécomedy

Our inquiring reporter asks,

When is an exhibitor a real business man

Answer: When he books

YOU

The big picture play of 1924 Presented by Sol Lesser

A First National Attraction

COMING SOON

BETTY COMPSON

IN AN

Alan Crosland Production

FOR

HODKINSON RELEASE



Vol. XXVII No. 19 Wednesday, Jan. 23, 1924 Price 5 Cents

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	High	Low	Close	Sales
East. Kod.	109½	109¾	109¾	200
F. P.-L.	71	70¾	70½	1,200
do pfd.				Not Quoted
Goldwyn				Not Quoted
Loew's	17½	17½	17½	100
Warner's	12¾	12	12¼	46,300



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Sailing to Europe early in February, has formed a company to handle American product abroad. Looking for a good product to sell while on the continent and in England.  
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<b>RECEIVED AT</b> 2NY NL  H D LOSANGELES CAL JAN 16  LILIES OF FIELD NOT JUST GOOD ITS GREAT IT IS CORINNE GRIFFITHS GREATEST PICTURE AND WILL BE A KNOCKOUT PROBABLY BEST PRODUCTION THIS SEASON PUTS CORINNE GRIFFITH ON TOP WILL STAND UP TO ANYTHING YOU SAY ABOUT IT  R A ROWLAND					

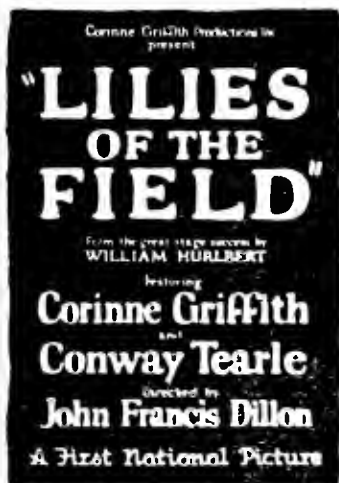
**"-Not just good - IT'S GREAT"  
and Corinne Griffith's best**

**We knew it - It couldn't fail**

**"LILIES OF THE FIELD"**

**featuring Corinne Griffith  
and Conway Tearle will  
knock the spots out of**

**"BLACK OXEN" and you know  
that mean's stepping some**



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 383 Madison Avenue, New York

# The Morning Telegraph

SUNDAY, JANUARY 13, 1924.

## Real Sufferer in a Film Scandal.

The only person deserving of sympathy in one of these so-called "Hollywood scandals" is the producer. If there ever was an innocent bystander shot by a stray bullet it is the man who, having put up his money and expended his energies in the making of a picture, finds it all thrown into the scrap heap because the conduct of some man or woman has incurred the disfavor of that noisy element of our community which has taken upon itself the safeguarding of our morals.

The situation is a harsh one and the punishment inflicted upon an innocent party unjust, but there seems no way of remedying it. A producer plans a picture, lays out his money, has his casting department and director select the players, with the object of giving the plot the best delineation possible. The work has progressed sometime to completion. There is every prospect of adequate financial return when suddenly on some night something is done or something is made known that shows a violation of the moral law by one of the players in the company. If the individual be of sufficient consequence very promptly the censorious packs gather and begin their yapping. And the peculiar part of it is that they do not ask that the person concerned be punished directly; they do not press for imprisonment or exile, but their sole cry is "bar the film." Thereupon there arises all over the country individual exhibitors who evince a desire for publicity to announce that never shall any picture in which the offending person appears be presented at his theatre. Of course, they do not mean it, but they have got their names in the paper, and that is what was wanted.

No one is saying that persons who openly and notoriously live evil lives should escape censure and punishment. It does not matter whether they are of the stage or screen or law or medicine or the church, for that matter, the offender should be made to pay. But why hit the producer, who innocently and honestly engaged in a legitimate enterprise? Why fine him so heavily for something he was dragged into by mischance?

That is one phase of the hullabaloo method of reform which should be considered.

FRIDAY— JANUARY 11, 1924

## Something to Think About

By Bruno Lessing

### Morality and Hypocrisy.

**T**HE moral vultures were quick to pounce upon the California screen actress who happened to be present at a drinking party when a man was shot. In various States, immaculate boards of censors barred her films from theatres because they had the power to do so and because they believed that the exercise of this power would meet with popular approval.

Perhaps they were right. Perhaps not. But all fair-minded people will agree that they were rather indecent in taking such harsh action upon the mere ground of newspaper reports. They might, at least, have waited until the trial was over and then consulted the authentic records of the court.

**P**OPULAR opinion is a fickle jade, who changes her mind without rhyme or reason, and frequently regrets the damage she did. She always acts hastily because she is emotional and more or less ignorant. Those who always cater to her are, sooner or later, thrown into a ditch.

**S**UPPOSING this actress had really accepted some drinks from her host without inquiring whether he had bought them from a bootlegger or had owned them for five years. And then supposing some one, without her connivance or consent, had shot her host. What evil effect can her pictures have upon the public mind?

Oh, the hypocrisy of this whole censorship idea!

**W**HY not bar the music of Chopin? Were he living in Oklahoma today the Ku Klux Klan would drive him out of town for his immorality. Why not bar the writings of Edgar Allan Poe and Robert Burns? They were habitual drunkards.

If you were to make a study of the private lives of many of the world's greatest geniuses, painters, poets, musicians, philosophers, whose thoughts and creations are the greatest adornments of civilization, it would make every hair of your head stand on end. Yet, supposing some hypocritical censor had suppressed their work because they killed or stole or drank or had a dozen irregular households — what would the world have gained?

And why not suppress all their works today?

**T**HE work of Benvenuto Cellini has for centuries been, and will for centuries be, an inspiration to all lovers of the beautiful. Yet, if there was a crime that Cellini did not commit, it was merely because he had overlooked it.

**W**HY not let the California actress alone? She has her living to make. She is not strong enough to cope either with boards of censors or with public opinion.

If her pictures are bad bar them. That would be doing the public a good turn. Bar all bad pictures—if you're sure they are bad. If they are good, go to see them. Above all—

“Let him who is without sin among you—”

(Copyright, 1924, by King Features Syndicate, Inc.)

## Settlement Pending

(Continued from Page 1)

Jackson was ordered to appear before that body. Phillips says he failed to do so and then the law was resorted to. An order was issued in the Supreme Court, recognizing the workings of the arbitration board and instructing Jackson to submit to its findings. Several exchange managers declared yesterday the ruling was important in that it served to impress on the exhibitor mind that the arbitration system was recognized in a court of law and that thereafter owners could not afford to sidestep the agreement made under the uniform contract to be governed by joint arbitration.

Jackson has been ordered to appear before the court today but last night it seemed likely that a settlement would be made.

### Eastern Visit Held Up

(Special to THE FILM DAILY)

Los Angeles—Louis B. Mayer, Fred Niblo and Enid Bennett expect to leave for New York today or tomorrow. The visit East has been held up because Mayer waited for the completion of the new Reginald Barker picture.

Paul Daniels, formerly with Shadowland Review, is now distributing the Mason Wadsworth product.

**RENALLES, Inc.**  
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## At Broadway Theaters

### Cameo

The overture consists of (a) "Babes In The Woods;" (b) "Poor Butterfly" and (c) "The Glow Worm." This is followed by Pathe News and an Aesop Fable. Agnes Sweet next sings "The World is Waiting For the Sunrise." A Jimmy Aubrey comedy precedes the feature picture, "The Lullaby," featuring Jane Novak. John Priest closes with an organ selection.

### Central

"The Extra Girl," with Mabel Normand, is the feature. Other numbers include an opening musical selection and "Picking Peaches," a Mack Sennett comedy.

### Gaiety

"Abraham Lincoln," a Rockett production, is the feature.

### Rialto

The opening musical unit is "Capriccio Italien," followed by Riesenfeld's Classical Jazz, "Man's Conquest of Time," a novelty offering; "Plastigrams," a film; the Rialto Magazine; Zane Grey's, "Heritage of the Desert," and Billy Sullivan in "The Kid From Madrid, Michigan."

### Strand

The Strand program this week consists of excerpts from "Cavalleria Rusticana," played as the overture; a dance fantasy, "In A Shop Window," with the Strand Ballet Corps and Mlle. Klementowicz; the Topical News Review; a prologue to the feature, "The Eternal City," the feature; "The Rat's Revenge," an Aesop Fable, and an organ solo.

### At Other Houses

"Under The Red Robe" has been held for a second week at the Capitol and likewise "The Humming Bird" at the Rivoli. Other hold-overs include: "The Ten Commandments," at the Cohan; "The Great White Way," at the Cosmopolitan; "The Covered Wagon," at the Criterion, and "The White Sister," at the Lyric.

### Roth On Trip

Max Roth, who recently joined Preferred to take charge of special work on "The Virginian" and "Maytime," will leave today for a business trip through the Middle West. His itinerary will take him to Indianapolis, Kansas City, St. Louis, Omaha, Des Moines and Chicago.

### Presented to the President

(Special to THE FILM DAILY)

Washington—Miriam Battista was received by the President yesterday. She was introduced by Representative La Guardia.

## Changes In Canada

(Continued from Page 1)

was director of theaters for Jule and J. J. Allen when the latter had about 40 houses across Canada. The Tivoli has just concluded a four weeks' run, at \$1.50 top, of "The Hunchback of Notre Dame."

No manager to succeed Robson at the Hippodrome has as yet been named.

## England Upset

(Continued from Page 1)

the smaller towns. And as we all know it is the smaller cities that make up the bulk of the business. Their alibi is that they want the price of production to come down.

"As to the cut prices at which American distributors are offering pictures I do not see what the distributors are getting out of their investment. Certainly they are making it difficult for themselves for time to come."

### Suit Over "Feet of Clay"

Laura D. Wilck yesterday instituted a suit for \$2,500 in commission against Margarita Tuttle, author of "Feet of Clay." Miss Wilck contended that she was engaged to dispose of the picture rights and that she had made a tentative deal with the Warners' for \$25,000. Having been advised by the author, she decided not to sell because two directors, friends of the writer's, had quarreled over the book. Miss Wilck then claims she discovered the rights had been sold to Famous Players at the same figure.

New York Chicago Hollywood

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January 24th

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JAZZ ORCHESTRA RAMBLERS

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Tickets Available at T.O.C.C.  
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**HARRY CAREY**  
IN  
A HUNT STROMBERG PRODUCTION  
"THE NIGHT HAWK"  
FOR  
HODKINSON RELEASE

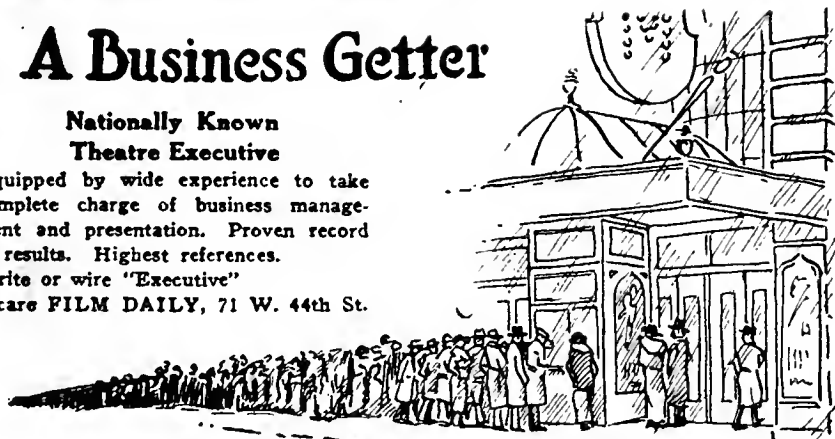
## Mr. Independent Producer

The unsurpassed facilities of the  
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ARE NOW AVAILABLE

To the independent producer for picture production  
under extremely favorable conditions

Consult  
S. J. Cohn

Goldwyn Pictures Corp.  
Culver City, Calif.





# THE **Film** DAILY

the BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXVII No. 20

Thursday, January 24, 1924

Price 5 Cents

## LINCOLN

By DANNY

ere came, unheralded, al-  
without any advance pub-  
or exploitation, into the  
y—never before turned  
for picture showing—the  
ett's picturization of "Abra-  
Lincoln." It stole into the  
quietly. It was met with a  
of trumpets of acclaim. All  
one of the newspaper critics  
ed it as one of the biggest,  
t pictures ever shown.  
e was unstinted. It was de-  
d.

When on the Coast several  
onths ago it was my luck to  
e this. Accompanied by Sid  
auman and Hugo Riesen-  
d. All of us appreciated its  
portance, and value.

Every man knows his busi-  
ss best. The Rocketts know  
y they are planning to run  
as a road show over the  
langer houses.

at that this is sure: if a trained  
e mind; an exploitation mind,  
been back of the opening,  
ham Lincoln" would have had  
t similar to that of "The Coy-  
Wagon" with which it ranks in  
il ways. Properly exploited;  
rly handled, "Abraham Lincoln"  
l—and could—easily prove as  
ble a piece of property as "The  
ed Wagon." But what is need-  
hat it must have—is the spend-  
kind of publicity and exploita-  
that such a picture and such a  
ction warrant.

The ordinary exploitation,  
e kind that is sufficient for  
e theater, is insufficient,  
eak and almost worthless  
r a motion picture. The  
otion picture audience is  
stly different in many ways  
an the theater clientele.  
nd must be treated accord-  
gly.

raham Lincoln" is a great pic-  
a fine picture; a splendid piece  
roperty. The Rocketts deserve  
congratulations. They have  
ed a long way out as producers.  
Frances Marion again scores;  
t's direction is often excellent.  
icture could stand a bit of cut-  
here and there to advantage.  
ge Billings is superb as Lincoln.  
(Continued on Page 2)



Harriette Underhill, New York Tribune: "Mabel Normand is one of the most captivating comediennes on the screen. Her humor is subtle and refreshing." In "The Extra Girl," Associated Exhibitors.—Advt.

### Some "U" Plans

"The Butterfly" Purchased—Company  
To Continue Activity in Short  
Reel Field

(Special to THE FILM DAILY)

Los Angeles—Carl Laemmle  
brought from New York a number  
of interesting announcements rela-  
tive to future Universal production  
plans.

He has secured the rights to "The  
Butterfly" by Kathleen Norris, for the  
probable use of Virginia Valli and  
Norman Kerry. Stories approved for  
production include "Love Insurance,"  
in which Reginald Denny will star;  
"The Missourian," a Civil War novel  
for Denny; and "Damned," to be  
made with an all-star cast.

(Continued on Page 2)

### Industry to Honor Edison

George Kleine is the sponsor for  
a luncheon which important execu-  
tives in the industry will tender to  
Thomas A. Edison on Feb. 13. The  
function is prompted by Mr. Edison's  
birthday which occurs on the 11th.

### Terriss Organizes

Forms Own Company to Make Paul  
Gwynne Stories—First for Gold-  
wyn-Cosmopolitan

(Special to THE FILM DAILY)

Dover, Del.—Terriss Prod. were  
formed here yesterday with a capitali-  
zation of \$100,000.

Tom Terriss, as noted, has com-  
pleted arrangements to make "The  
Bandolero," by Paul Gwynne for  
Goldwyn-Cosmopolitan. The picture  
will be made in Cuba and the Ba-  
hamas with Goldwyn to have super-  
vision over the cast and continuity.  
Terriss expects to leave for the South  
tomorrow.

He intends making a series based

(Continued on Page 2)

### Cathrine Curtiss to Produce

It is understood that Cathrine Cur-  
tis is completing plans for a series  
of six pictures, probably to be made  
on the coast. A national distributor  
is mentioned in connection with the  
release.

### Divided Over Tax

House Committee Members Hold  
Various Ideas on What Should  
Be Repealed by Congress

(Special to THE FILM DAILY)

Washington—The House Ways  
and Means Committee yesterday be-  
gan tentative consideration of rates  
in the revenue bill. A number of  
motions were made dealing with the  
portion of the bill relative to ad-  
missions, thus indicating a difference  
in opinion among the various com-  
mittee members.

Among the motions made was one  
calling for the removal of the tax on  
admissions under twenty-five cents;  
another, for the repeal on admissions  
of fifty cents and under; a third,  
eliminating the tax on admissions of  
one dollar and under and a fourth,  
regarding \$1.50 admissions. Another  
provided for the repeal of all taxes.

Based on returns for the first six  
months of the fiscal year, the Gov-  
ernment will receive about \$90,000,-  
000 during the current year in ad-  
mission taxes.

### Geraghty Leaves Famous

(Special to THE FILM DAILY)

Los Angeles—Tom J. Geraghty,  
one of the supervising editors for  
Famous, has resigned and, according  
to report, will join Douglas Fairbanks  
and Mary Pickford.

Geraghty has held a number of im-  
portant posts at Famous. On several  
occasions, he has been in complete  
charge of Eastern production.

### Expect 2,500 at Ball

About 2,500 people are expected at  
the T. O. C. ball at the Astor  
tonight. The entire choruses from  
"The Follies" and "Kid Boots" will  
aid in the coronation of Rudolph Val-  
entino as king and Marion Davies as  
queen.

### Bowes Returns

Edward J. Bowes returned on the  
Aquitania yesterday from Europe.  
His trip concerned the production of  
"Ben Hur" in Italy.

### Sheehan Sails Saturday

Winfield R. Sheehan sails for Eu-  
rope on Saturday.

### What of the Radio?

What has been its effect on  
business at the box-office?

Interesting data on this sub-  
ject will be a feature of next  
Sunday's issue.



Vol. XXVII No. 20 Thursday, Jan. 24, 1924 Price 5 Cents

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### Quotations

	High	Low	Close	Sales
East, Kod.	.....	.....	.....	Not quoted
F. P.-L.	70%	69 1/4	69 1/4	3,400
do pfd.	.....	.....	.....	Not quoted
Goldwyn	.....	.....	.....	Not quoted
Loew's	17 3/8	17 1/4	17 3/8	200
Warner's	12 5/8	12 1/8	12 1/8	12,500

### LINCOLN

(Continued from Page 1)

Ruth Clifford is appealingly sweet as his sweetheart, and at times is photographed beautifully.

They have a great piece of property—a valuable piece of property. And all who know the way the Rocketts have worked and struggled to get this over will join in wishing them the best of luck. They deserve it.

### "Pagan Passions" to Selznick

"Pagan Passions," with a cast including Wyndham Standing, Rosemary Theby, Tully Marshall, Sam De Grasse, Raymond McKee, Barbara Bedford and June Elvidge, has been acquired by Selznick. Colin Campbell directed the picture for the Rellimeo Film Syndicate of Hollywood.



Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**

220 West 42nd St. New York, Chick. 2355 Cables—Geokann, N. Y.

### Terriss Organizes

(Continued from Page 1)

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Los Angeles—Charles H. Christie leaves Los Angeles Jan. 27 for New York on his regular Mid-Winter trip.

### "Hunchback" In Omaha Sunday

(Special to THE FILM DAILY)

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### Washington M. P. T. O. Meets

(Special to THE FILM DAILY)

Seattle—The state exhibitor unit met at Wenatchee Monday and Tuesday.

### Some "U" Plans

(Continued from Page 1)

Laemmle declared that Universal will maintain its activities in the production of short reels. A new series will be "The Information Kid," in which Billy Sullivan will star and which Edward Laemmle will direct. Three serial units headed by William Desmond and Eileen Sedgwick, Margaret Morris and Lucien Albertini and William Duncan and Edith Johnson will maintain their present schedules. Slim Summerville and Neely Edwards have a full schedule of one reel comedies to make.

The stage destroyed in the recent fire will be replaced by a new one, twice the size of the original.

Hepworth Dist. Corp. has moved to the Godfrey Bldg.

### HAL ROACH'S

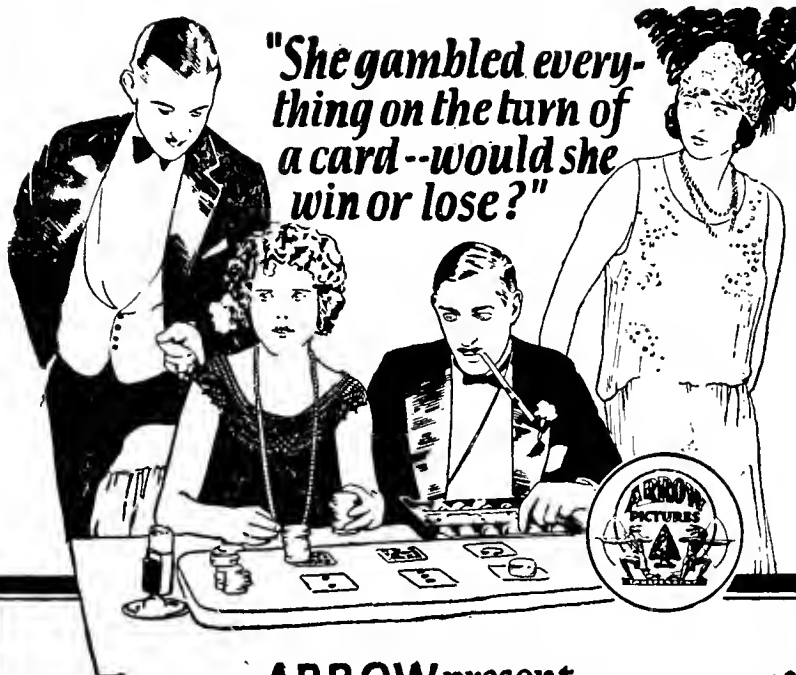
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"Laughing Purposes Only"

1 reel

Pathécomedy



ARROW present

## "Gambling Wives"

A DELL HENDERSON PRODUCTION with a superb cast

Story by ASHLEY T. LOCKE

Supervision BEN WILSON

SCENARIO BY LEOTA MORGAN



Pauline Garon  
Estelle Taylor  
Wyndham Standing

Top a Sure-Fire Patronage Case



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New York City

Book these also

"YESTERDAY'S WIFE"

"THE MARRIAGE MARKET"

"INNOCENCE"

"DISCONTENTED HUSBAND"

### Newspaper Opinions

#### Abraham Lincoln"—Rockett Film Gaiety

AMERICAN—Here is the life of one of the great men told simply, naturally and without any attempt to force artificial incidents upon the obvious purpose of achieving dramatic effects. Here are charming dignity and a judicious choice of detail that impressed me as being the sort of film story to which Lincoln, himself, would have lent his warm approval.

EVENING JOURNAL—And from start to finish the end the historical blend leaves one breathless and wide-eyed and tense. \* \* \* The story, written by Frances Marion, runs smoothly; there are beautiful backgrounds, stirring war scenes, excellent photography—an evidence, throughout the entire picture, of the sincerity of everyone connected with it.

EVENING WORLD—\* \* \* the producers have turned out an historic epic which is bound to fill movie houses everywhere. The acting at least is not overdone, and, indeed, the repressed sadness of its story is its most compelling feature. \* \* \* "Abraham Lincoln" is bound to have a long and successful run.

REPUBLIC—"The Dramatic Life of Abraham Lincoln," forms a document of great value on the screen, and opens up a new historical field which the movies may well exploit. As the first of its type it is naturally experimental—but that does not interfere with the fact that it is vitally stirring and impressive.

If you are a Lincoln lover (and if you are not you had better consult a specialist) you will see this picture.

MAIL—The main fault lay in the attempt to crowd into the film too much history. The directors might have been wiser to concentrate themselves to the incidents touched upon by John Drinkwater in his play.

Thus the producers have done one thing which they have animated the printed page of history. And this they have done well. To the film "The Dramatic Life of Abraham Lincoln" is misleading, for drama is not there. \* \* \* The Messrs. Rockett deserve credit for their care and attention to detail and for their courage in bringing this subject to the screen.

MORNING TELEGRAPH—There is no doubt that the Brothers Rockett have produced an epochal picture. Mrs. Marion has succeeded in translating for the screen the inspiration which compelled them to do anything and to risk everything in order to do it. \* \* \* One may easily predict that "Abraham Lincoln" will be remembered longer than many of its ambitious contemporaries have been forgotten.

POST—\* \* \* It is one of the most thrilling and sympathetic stories ever told. \* \* \* In fact, it is the production of artist-eries of paintings of historical exactitude and pictorial composition. Men in the mass are handled as one and, in more individual cases, the whole was never lost sight of. The cast was so excellently chosen and, most important, each part was so well played that it is impossible to speak of Anne Rutledge, General Grant, and so on, except that they contributed greatly to the perfect whole.

UN—After a very great man has been dead for many years his life becomes epic—a thing of moments. \* \* \* If their moments can be revealed with a full comprehension of their part in the complete picture we have something very like great photography. And if they can be shown on the screen we have something very close to approaching a great motion picture.

In every respect fulfilled the requirements of the above somewhat didactic definition. \* \* \* The Lincoln of the film is precisely the man as the stories of his life will let you be. If he sometimes makes unlikely remarks at unlikely times the fault is with his life. \* \* \* There are other moments, important moments, when art almost as perfect is attained. There is a moment or two where the actor is not equal to the act—as there are moments or two in Lincoln's life, none of which the same may be said.

TELEGRAM—The vital point of the picture was, of course, the characterization of Abraham Lincoln. \* \* \* It is said that there was two years in the making, and the most uninitiated in production could understand. \* \* \* George A. Billing, as Lincoln, was a find, not only for his natural resemblance to the character but because of his rough, yet dignified appearance. The part was handled in a much lighter, more human way than it is usually done.

NEWS—There may be no sound or color in the historical film masterpiece, "The Dramatic Life of Abraham Lincoln," which was presented last night before an enthusiastic

audience in the Gaiety theater, but nevertheless scene after scene of this inspiring picture will linger long in the memory of those who see it. Here is a production which will teach the young and refresh the minds of adults.

TIMES SQUARE DAILY—Historically this screen version of the life of Lincoln is a thing of beauty, impressive to the nth degree.

But there is naught about the picture that is going to make any audience stand up in its seats and cheer. After all, it is just a motion picture.

TRIBUNE—\* \* \* it seems to us a thrilling and beautiful production, with direction that is inspired. No wonder one calls loudly for imagination in pictures when so much of it has gone into this one. We think we know perfectly well why it is that "Abraham Lincoln" has something which few other pictures ever have had, but it would not be polite to write it in here. \* \* \* Phil Rosen directed "Abraham Lincoln" and it is one of the finest pictures we ever saw. Do not miss it!

WORLD—\* \* \* one of the most astonishing picture plays which the films have given us. In "The Dramatic Life of Abraham Lincoln," the Rockett brothers present a motion picture which is not only of commanding importance as a document of American ideals and patriotism, but which is also, largely by virtue of its soundness and honesty, a drama of inspiring and thrilling quality. \* \* \* It is intense and unrelenting in its faithfulness to a glorious life, and still it is at those moments when sadness and sorrow spread their wings that one is brought most clearly to recognize the greatness which was Lincoln's.

**THE NAMES  
BUSINESS  
BOX OFFICE  
CHARLES DICKENS  
Anna Brown  
Josef Swick  
Fritzi Ridg**

TRIBUNE—The formula is quite as well known and not as interesting—to us, anyway—as the one we expected.  
WORLD—The picture will not be called a colossal contribution to the history of Hollywood manufacture, but it unquestionably is an agreeable adventure.

**TO SUB-LET**  
Small office Loew State Theatre Bldg., reasonable. Possession February 1. Inquire Room 1215.  
Bryant 8033.

**Minnie Elizabeth Webster**  
*Exclusive representative for*  
**HELENE D'ALGY**  
Blackton's "Let Not Man Put Asunder"  
Address all Communications to  
17 West 42nd Street  
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**Bryant 1871**  
Office Supplies—Prompt Delivery.  
**TOTEM STATIONERY CO.**  
1476 Broadway, at 42nd St.  
Longacre Bldg., Room 824

**"The Heritage of the Desert"**  
F. P.-L.  
Rivoli  
AMERICAN—Zane Grey grinds out tales of the arid desert like a sausage-maker manufactures his product. "The Heritage of the Desert," might be ticketed formula 23—it reads so true to Zane Grey form.  
DAILY NEWS—You'll see plenty of hard ridin' and gun pullin' in "Heritage of the Desert." That, my brethren, is the kind of film it is.  
EVENING WORLD—\* \* \* has a wonderfully fine cast, headed by such players as Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes, and any film cast containing the names of Beery and Torrence is pretty apt to be fine screen entertainment.

**STUDIO SPACE FOR RENT**  
Fully equipped—In New York City—Twenty Minutes from Times Square—Large or Small Stage—New Scenery—Plenty of Lights, Including Sunlight Equipment.  
**PYRAMID PICTURES, INC.**  
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MORNING TELEGRAPH—\* \* \* a typical Zane Grey story and has been produced, for the most part, with taste and discretion, by Irving Willat.  
POST—\* \* \* is about as entertaining as pictures of this type can possibly be. \* \* \* The cast is fine, but the star of the production is really Ernest Torrence, \* \* \*  
TELEGRAM—\* \* \* another triumph for Paramount.  
TIMES SQUARE DAILY—\* \* \* the picture, even though partly shot in natural colors hasn't any particular punch in it at any time. In other words, it is just a western—and that's all.

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729-7TH AVE. N.Y.—BRYANT 2158  
**THE MACKLER PROCESS**  
**WE PROCESSED AND TREATED "THE HUNCHBACK OF NOTRE DAME" WHY NOT YOUR FILM IT PAYS**

**COMING SOON**  
**BETTY COMPSON**  
IN AN  
**Alan Crosland Production**  
Cast includes  
Lucy Fox, Hedda Hopper, J. Barney Sherry, Alan Simpson, Lawford Davidson  
FOR  
**HODKINSON RELEASE**



We  
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The

### Terriss Organizes

(Continued from Page 1)  
on the works of Gwynne who writes stories in the same vein as Blasco Ibanez. In "The Bandolero," Renee Adoree, Arthur Edmund Carew and Gustave von Seiffertitz will play the leads.

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(Special to THE FILM DAILY)

ricket

on

us story  
by one of the  
world's greatest  
authors. Portray  
a cast whose sel  
was well-nigh i  
Can you aff  
up this sure-fire

COMEDIES  
"Laughing Purposes Only"  
1 reel  
Pathécomedy



present  
**Wives**  
PERSON PRODUCTION  
rb cast  
Supervision  
BEN WILSON  
EOTA MORGAN

Produce  
Gerson Pictu

?



WILL THESE NAMES  
ATTRACT BUSINESS  
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CHARLES DICKENS

Virginia Brown Faire

Josef Swickard

Fritzi Ridgeway

the

Hearth

**SELZNICK**  
DISTRIBUTING  
CORPORATION

**Eastman in Theater Deal**

(Special to THE FILM DAILY)

Rochester, N. Y.—George Eastman is now the sole owner of the Regent and Piccadilly theatres and the Gordon or the Star as it has been called and also a site on Clinton Ave., South, originally intended for a new theater. The consideration is said to have been \$500,000. Eastman bought the Gordon outright from Mrs. Bessie Gordon of Boston, Hymen Gordon of Rochester, and Nathan Gordon of Boston. He also buys the interest which these people have had with him in the Regent and the Piccadilly.

Acquisition of theaters downtown was begun two or three years ago when Eastman bought out the interest of Marcus Loew in the Regent and the Piccadilly. Loew had previously acquired that interest from Thomas J. Swanton and George Simpson.

**Take Over Fresno Theaters**

(Special to THE FILM DAILY)

Fresno, Cal.—The West Coast Theaters, Inc. has assumed control of the Kinema and Liberty, following their purchase several weeks ago for \$500,000. This gives the concern three Fresno theaters, the third being the Hippodrome. The purchase was from the Kehrlein Corp. Managers H. E. Purkett of the Liberty and A. Sharpe of the Kinema will be retained.

**Cleveland Houses Cut Prices**

(Special to THE FILM DAILY)

Cleveland—The Allen and State operated and controlled by Loew's Ohio Theaters, Inc., have reduced their admission prices from 65 cents in the evening to 50 cents and from 40 cents at matinees to 30 cents. Sundays and holidays the admission remains at 65 cents.

**Leo A. Getzler Dead**

(Special to THE FILM DAILY)

Omaha—Leo A. Getzler has passed away, following an operation at the St. Katherine Hospital for appendicitis. Getzler was first identified with the Greater New York Film Co., in New York, in 1908.

**Lesserman Quits Universal**

(Special to THE FILM DAILY)

Chicago—I. Lesserman, one time manager of Universal, has resigned to enter the exhibiting end of the business. He has bought a house at Forest Park.

**Gus Schlesinger Recovering**

Rapid progress towards complete recovery is reported by physicians in attendance on Gus Schlesinger, who was recently operated on at the Fifth Ave. Hospital.

**Indicted on Federal Charge**

(Special to THE FILM DAILY)

Cleveland—Edward Sullivan has been indicted by local Federal authorities for transporting a fight picture to Ohio. He has pleaded guilty.

**Pearl White Here**

Pearl White was a passenger on the Aquitania which docked yesterday. She has with her a print of "Terror," made in Paris.

**Incorporations**

Springfield, Ill.—Spanuth & Tilbuscher Theatrical Enterprises, Inc., Chicago. Capital \$2,500. Incorporators, Jean Tilbuscher, Hans A. Spanuth and I. C. Soffran. Attorneys, Lewis, Adler, Lewis & Kohn.

Oklahoma City, Okla.—Northeast Amusement Co., Oklahoma City. Capital \$15,000. Incorporators, P. R. Braniff, L. E. Butterick and H. C. Thirman, all of Oklahoma City.

Springfield, Ill.—I. M. Weingarden Enterprises, Inc., Chicago. Capital \$5,000. Incorporators, I. M. Weingarden, Harry P. Munns and Jack H. Dwork.

Oklahoma City, Okla.—Hollywood, Inc., Oklahoma City. Capital \$1,000. Incorporators, W. W. Walthall, J. H. Hill and W. J. Crammer, all of Oklahoma City.

Albany—Suburban Theater Corp., New York. Capital \$50,000. Incorporators, H. G. Wiley, M. W. Ross and G. Searing. Attorney, M. Sulzberg, New York.

Albany—M. M. P. Corp., Buffalo. Capital \$50,000. Incorporators, G. C. May, A. H. Seter and W. Vogel-sang. Attorney, A. C. Ueck, Buffalo.

Indianapolis—Cinema Specialty Mfg., Co., Inc., Gary. Capital \$20,000. Incorporators, John, Ida and Joseph Ovitkovich.

Annapolis, Md.—Art Film Exchange, Baltimore. Capital \$50,000. Incorporators, Joseph Robbins, Louis Tuniek, et al.

Dover, Del.—Conway Prod., Inc., Wilmington. Capital \$200,000. (Colonial Charters Co.)

Dover, Del.—Current News Features, Wilmington. Capital \$100,000.

**Jackson Case Postponed**

The arbitration board has postponed for one week the action against Charles W. Jackson of Hampton Bay, L. I., who was ordered by the Supreme Court to appear before the board and abide by its decision in a dispute between him and Commonwealth.

**Sues For \$225,500**

Madlaine Traverse has started proceedings against Herbert Lyon Smith to recover \$225,500, alleging breach of contract. The plaintiff charges that Smith agreed in 1920 to form the Madlaine Traverse Photoplays Corp., paying her \$3,500 a week.

**Coast Bound**

Departures for the coast include: Charles L. Gaskill, who wrote the scenario for "Let Not Man Put Asunder."

Martha Petelle who appeared in the above-named picture.

Al Lincoln, actor.

**E. H. Griffith With Hodkinson**

E. H. Griffith will direct the second of the Betty Compson series for Hodkinson, having signed yesterday with the Tilford Cinema Corp. Story and cast have not been selected but the company leaves for Florida about Feb. 20. Griffith will probably use the same staff he had for "Unseeing Eyes." Between now and the start of that picture, he will work on another production.

**His Own "Boy of Mine"**

Ace Berry managing director of the Circle, Indianapolis wired this publication the following yesterday:

"Played 'Boy of Mine' last week and on Saturday, Mrs. Berry presented me with my boy of mine at the Methodist Hospital. When you get this, he will be four days old and weigh seven pounds. Shall I make a publicity man of him? Want to start early with his training."

**Famous Engages Millhauser**

Bertram Millhauser has been engaged by Famous to adapt "The Code of the Sea," by Byron Morgan. This story will be put into production shortly with Rod La Rocque in the principal role. Millhauser's recent adaptations include "Lucretia Lombard" and "The Stranger."

**Warner Stock Active**

The second day of active trading in the Warner stock yesterday resulted in a turnover of 12,500 shares. The closing price was 12 1/2.

"True As Steel" Rupert Hug new picture is nearly ready.

ARTHUR C. BROMBERG OF ATLANTA KNOWS A LOT ABOUT "GAMBLING WIVES" ASK HIM

**FOR SALE**

High grade miscellaneous office furniture, two projection machines included. World Film Corp., 130 West 46th St. N. Y. C.

DURATIZE YOUR FILM  
**DURA**  
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 220 WEST 42<sup>ND</sup> STREET  
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**TONIGHT**  
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**ASTOR HOTEL**  
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**BIG**  
**DINNER AND BALL**  
 OF  
**THEATRE OWNERS CHAMBER**  
**OF COMMERCE**

AL JOCKER'S CALIFORNIA  
 JAZZ ORCHESTRA RAMBLERS

Admission \$10.00

Tickets available at T. O. C. C., 1540 Broadway, New York

## Putting it Over

*Here is how a brother exhibitor puts his show over. Send along your ideas. Let the other fellow know how you cleaned up.*

**Fitzmaurice Leaves for Coast**  
George Fitzmaurice left for the coast yesterday to produce "Cytherea" for Samuel Goldwyn. The picture was started here and about three weeks' work completed when it was decided to start all over again in Hollywood. The original script by Ouida Hoffmann will be replaced by one written by Frances Marion. Meridan Hall who will assist Fitzmaurice leaves today together with Bert Schable.

**Two Houses For Chicago**  
(Special to THE FILM DAILY)  
Chicago—The colored belt of Chicago will, within a year or so, have new theaters, to seat 3,500 and 2,500 respectively. This region now has about 12 theaters, of which two are stock and the rest film houses. The new ones, one is to be built by the Paul-Stone Amusement Co. at 10th and 35th, and will seat about 2,500. The other house, to be built at State and 33rd, will seat 2,800.

**Lloyd and Party Coming East**  
Harold Lloyd and a party including W. R. Fraser, Joe Reddy, Tom Grey, and Gaylord Lloyd are due down from Hollywood tomorrow. Entertainment stuff.

(Special to THE FILM DAILY)  
Los Angeles—Harold Lloyd's new picture just completed and formerly titled "The Girl Expert," has been renamed "Girl Shy."

**Schenck Heads Coast Producers**  
(Special to THE FILM DAILY)  
Los Angeles—Joseph M. Schenck has been elected president of the National M. P. Producers, Inc. Hal Roach is first vice-president; Thomas H. Ince, second vice-president; and Fred Beetson, secretary and treasurer. Will H. Hays is honorary president.

**Lipson Enters Louisville Field**  
(Special to THE FILM DAILY)  
Louisville—I. Lipson, controlling interests in Cincinnati, Dayton and Columbus, has taken over the Majestic and Rialto.

**Associated Gets Kennedy Film**  
Associated Exhibitors, Inc., will distribute the new Madge Kennedy picture, "Three Miles Out," which ran at the Rialto recently.

**Miss Short Completes Role**  
Dorothy Short is completing her work in "The Enchanted Cottage," a picture directed by John S. Robertson.

### Jackie Coogan Contest Staged

Kansas City—The management of the Pantages staged a Jackie Coogan contest as an exploitation stunt for "Long Live The King." The idea of the contest was to find the boy or girl in Kansas City that most closely resembled Jackie.

Eight prizes were offered to winners, ranging from a larger silver loving cup and a Jackie Coogan suit, to free passes to see the picture and a Jackie Coogan cap. Pictures were taken of all the contestants on the stage of the theater and from this film judges selected the winner. The picture was screened at each performance.

Large circulars were distributed announcing the rules, etc., of the contest, with a coupon attached. The papers gave the usual announcements.

### German Marks As an Aid

Philadelphia—Realizing that the continued drop in valuation of German currency was a topic of public interest, the Strand management decided to tie up their exploitation of "Why Worry," with the mark. Enough of the German marks were purchased at a paltry price to serve as throwaways. At the left-hand side of the mark, where there is a space occupied only by an ornamental design, the theater placed an imprint, which read:

"Yes, this is real money—but don't try to spend it. 'Why Worry' with Harold Lloyd at the Strand will cost you 28 cents real American money."

### Circus Angle For Coogan Film

Cleveland—The covered front of a circus wagon and a hundred myriad lights that glittered on, above and below the marquee were the outstanding features of the exploitation used for "Circus Days" at Loew's State.

Inside the entrance a compo board covering, painted to resemble the awning of the tent, marked the entrance. The box office, before and behind, was converted into a traveling circus car. The miniature menagerie was on hand to help out the display.

**Charter Oak Exhibitor Dead**  
Charter Oak, Ia.—Louis King, of the Royal, has died.

### Stages Newsie

Mobile, Ala.—When "Long Live the King" played the Crown, and what proved to be highly popular contest was effected by C. D. Haug, Metro exploitation representative.

Haug ran a "Who's the most popular newsboy in Mobile" contest in connection with the "News-Item." The News printed coupons, each counting ten votes, which were clipped, marked, and deposited in a box in front of the theater. A Jackie Coogan suit was given to the most popular newsie. To the second was given \$10 in gold and to the third, five books of admission tickets.

Haug's coup, however, were day to day stories which appeared in boxes on the first page of the News-Item from the beginning to the end of the contest.

### Ushers Dress Like "Connie"

Houston—Manager Al Lever of the Isis advertised Constance Talmadge as "The Dangerous Maid" when the attraction played that theater. When the play date arrived, however, he had four dangerous maids around his house instead of one. They were four ushers who were decorated in silk and satin riding costumes, a la the pos of Miss Talmadge's part.

Princess, Rainbeck, Ia., Burns  
Rainbeck, Ia.—First has rendered the Princess theater a total loss.

R. J. INGRAM OF PROGRESS PICTURES, DALLAS, CAN TIP YOU OFF ON "GAMBLING WIVES" ASK HIM.

HAROLD BELL WRIGHT says of "WHEN A MAN'S A MAN"

"The picture is the novel exactly as I wrote it"

Mr. Wright has 50,000,000 followers in America

# LUMMOX

THE SENSATIONAL BEST SELLER

— BY —

FANNIE HURST

HAS NOT

BEEN SOLD FOR PICTURES DESPITE REPORTS TO THAT EFFECT AND IT WILL NOT BE UNTIL I SELL IT, AS EXCLUSIVE AGENT FOR MISS HURST.

R. L. GIFFEN

1402 BROADWAY

Also "THE ROVER" by Conrad

## COMING SOON

ALBERT L. GREY presents

LLOYD HAMILTON

IN HIS DARKER SELF

based on the original story "MAMY'S BOY" by Arthur Caesar HIS FIRST SUPER-FEATURE COMEDY

FOR

HODKINSON RELEASE

# Technicolor

## breaks ground for *New Plant at Hollywood!*

**T**O insure prompt delivery of rush prints Technicolor is building a new plant and California Headquarters at Hollywood.

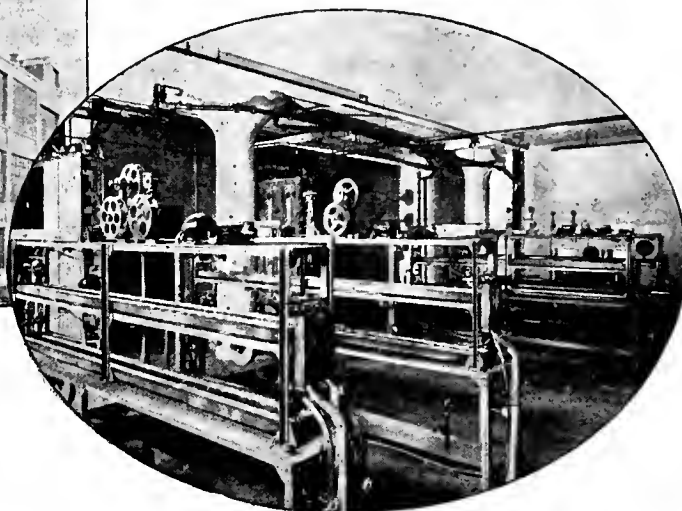
"Done in Technicolor" has definitely arrived — it is no longer an experiment. This was proved by "Toll of the Sea," released through Metro; also by the color sequence in Cecil B. De Mille's masterpiece, "The Ten Commandments."

Watch for "The Uninvited Guest," a Williamson Production, to be released through Metro. See the marvelous sequence of undersea scenes "Done in Technicolor."

And remember, the Famous Players-Lasky's next Zane Grey picture—"Wanderer in the Wasteland," an Irvin Willat Production—will be done *entirely* in Technicolor. Photography begins at once.



*Interior and exterior views of new  
Technicolor plant at Boston*



*Progressive Producers  
do it in*

# Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston

New York

Hollywood



**THE BRADSTREET OF FILMDOM** **The Film DAILY** **The RECOGNIZED AUTHORITY**

. XXVII No. 22 Sunday, January 27, 1924 Price 25 Cents

The fastest Love and Racing story Ever screened!

**REGINALD DENNY**  
starring in  
"Sporting Youth"

Story by **BYRON MORGAN** Directed by **HARRY POLLARD**  
**UNIVERSAL JEWEL**

The Beautiful "MERRY GO ROUND" Girl

**MARY PHILBIN**  
Starring in  
"Fools Highway"

From Owen Kildare's Amazing Life story  
"MY MAMIE ROSE"  
**UNIVERSAL JEWEL**

A Box-office title! A Great cast!  
100% audience appeal!

"The Law Forbids"

featuring  
Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, Winifred Bryson.  
Directed by **JESSE ROBBINS**  
**UNIVERSAL JEWEL**  
**DE LUKE**

Get in on a  
Real Celebration

**FEBRUARY** is  
**Carl Laemmle**  
**ANNIVERSARY MONTH**

IF YOU ARE "ON THE GO"

HAVE YOUR

Mail Addressed  
% The Film Daily

*Members of the Hollywood colony  
coming to New York and New  
Yorkers going to the Coast will find  
this service a happy convenience—  
Make use of it.*

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AUTHORITY

NEW YORK  
71-73 West 44th Street

ALL THE NEWS — ALL THE TIME

Mack Sennett

presents

# Mabel Normand

## in The Extra Girl

*Starts 'em coming!*

*Keeps 'em coming!!*

Opened Los Angeles  
for a run of four  
weeks—was extended  
to five—six—seven—  
eight—and could have  
lasted two weeks  
longer, the manager  
wired



PHYSICAL DISTRIBUTORS  
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A S S O C I A T E D E X H I B I T O R S

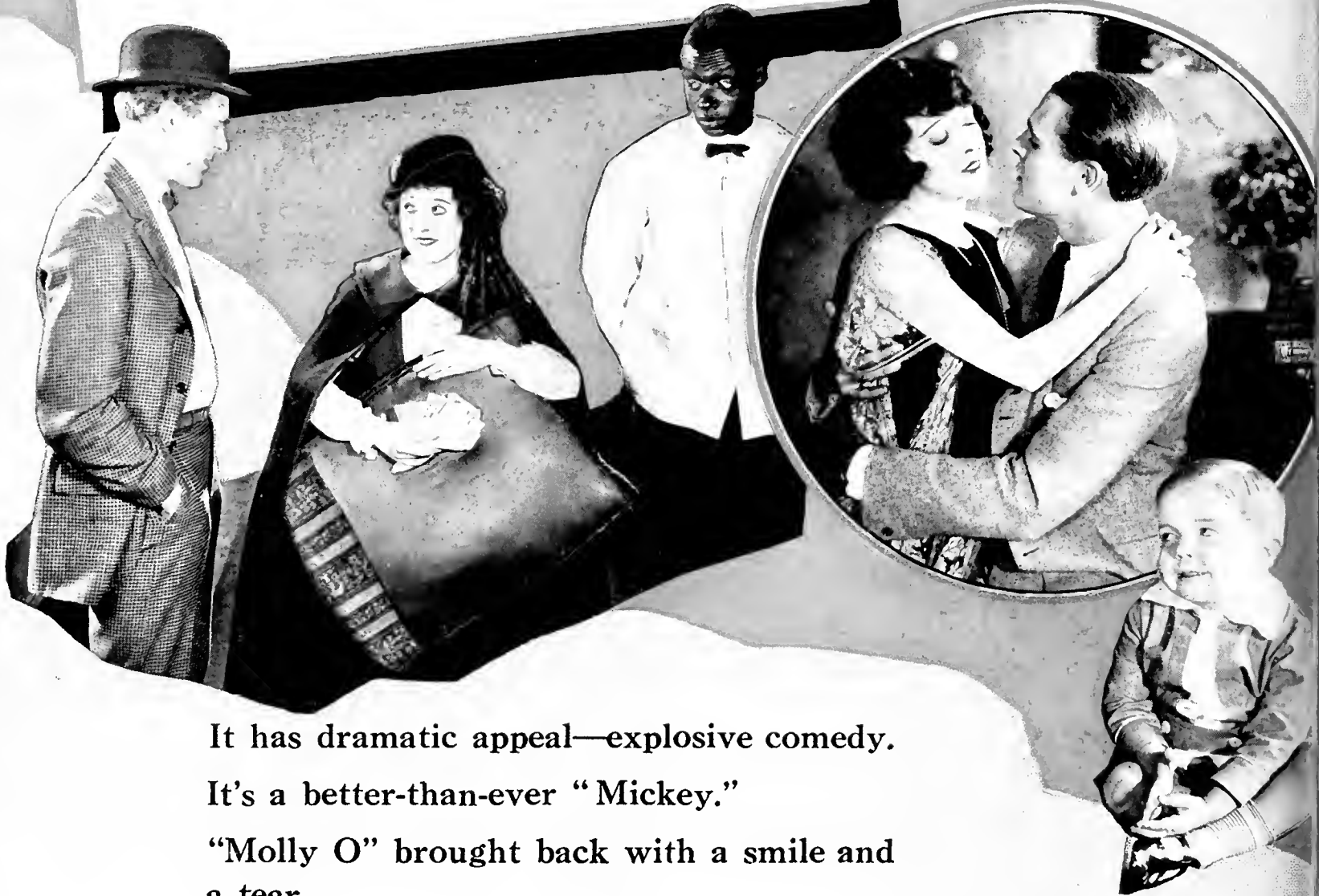
ARTHUR S. KANE,

PRESIDENT

# Mabel Normand

*Scenes of its triumph  
include:*

Mission, Los Angeles  
Olympic, Pittsburgh  
Capitol, Dallas  
Orpheum, Chicago  
California, San Francisco



It has dramatic appeal—explosive comedy.

It's a better-than-ever "Mickey."

"Molly O" brought back with a smile and  
a tear.



# in The Extra Girl

A Mack Sennett Production

I saw "The Extra Girl" in a projection room and liked it immensely. You'll see it to the accompaniment of organ peals and will, one feels safe to say, feel you've had your money's worth once—or maybe twice.—*Mae Tinee, Chicago Tribune.*

"The Extra Girl" is entertainment that is entertaining.—*Polly Wood, Chicago Herald Examiner.*



## Just a few of the early bookings:

- |                               |                                      |
|-------------------------------|--------------------------------------|
| Asher's Merrill,<br>Milwaukee | Paramount Empress,<br>Salt Lake City |
| Rialto, Butte                 | Columbia, Portland,<br>Ore.          |
| Clemmer, Spokane              | New Grand Central,<br>St. Louis      |
| Columbia, Seattle             | Palace, Washington                   |
| Princess, Denver              |                                      |
| Fenway, Boston                |                                      |

# Mabel Normand

in **The Extra Girl**



Just 100 per cent. of what an audience picture should comprise—Pathos—Art—Romance—Human Interest—Comedy—Thrills—Suspense and the sweetest kind of a love story.

# THE BRADSTREET OF FILM DOM **The Film DAILY** The RECOGNIZED AUTHORITY

L. XXVII No. 22

Sunday, January 27, 1924

Price 25 Cents

## Hearing In Dallas Operations of Theater Circuits Gone Into In Some Detail—L. L. Dent On Stand

(Special to THE FILM DAILY)  
Dallas—The operations of the theater circuits were gone into rather fully by L. L. Dent, former Paramount sales supervisor in this district now an exhibitor, in testimony given before the Federal Trade Commission here.

Dent operates several houses in this section. He declared that he would not book houses in which he was not financially interested because he believed the principle wrong. Changes, however, have no right to (Continued on Page 2)

## Fight On In Maryland

(Special to THE FILM DAILY)  
Annapolis, Md.—Enemies of Sunday shows have launched their first official attack in a resolution sent to the State Senate. It was forwarded in anticipation of a move to have such entertainments legalized by the General Assembly.

The resolution was sent by the Baltimore District Union of Young People's Societies of the Methodist Protestant Church and urged Senators to disapprove such a bill. It was referred to the Committee on Judicial Proceedings.

## New Selznick Release

"Daughters of Today" has been accepted by Selznick. William M. Selznick and C. R. Seelye acted for the producers.



Don Allen, Evening World: "Countless thousands were turned away from the Central on the first day of Mabel Normand in 'The Extra Girl.'" Associated Exhibitors is distributing this Mack Sennett hit.—Advt.

## Vignola In Deal

About to Close With Important Distributor for Series of Three Pictures a Year

Robert G. Vignola, who directed "When Knighthood Was in Flower," for Cosmopolitan, is about to close a deal for a series of pictures with an important distributor. The plan calls for three pictures a year, with production headquarters probably to be located in the East.

Vignola has been organizing his own unit for several months. It is understood that a well-known book is now being sought as the first vehicle. The deal on distribution will be closed momentarily.

## Stebbins On His Own

Arthur Stebbins, who for many years has been associated with Reuben Samuels, Inc., insurance brokers, and who has a very wide acquaintanceship among moving picture and theatrical folk, will, on Feb. 1, leave the Samuels organization and start on his own under the firm style of Arthur Stebbins & Co., Inc., with offices in the State Theater Bldg.

Stebbins' departure from the Samuels organization has caused much surprise in the industry. For the past five or six years he has been so prominently identified that he was regarded as a fixture in the Samuels organization.

On the coast Stebbins has many friends who will be interested in this move.

## Values

Group of important producers chatting. Discussing the various angles of productions. Here and there agreeing. Generally disagreeing. Why a picture did this; or that; flopped or succeeded. And why. Which led an important financier present to say: "I wonder if you realize that what makes the picture business just what it is is this difference of opinion? One of you see in certain pictures, certain stories, that which no one else does. Each of you finds something else of value. It is this which makes for success. If every one of you only saw things one way what a rut you would be in."

He was right.

### THAT DISCUSSION

Took in almost everything; as to what made "The Covered Wagon" a great picture; whether or not "The Ten Commandments" will gross as much as the "Wagon"—and by the way, that's one of the most interesting topics wherever film folk meet; what a cast properly selected means to the success of a picture; Ingram and how he will handle "The World's Illusion"; and—like all other discussions between film folk—the growth of Los Angeles and Hollywood.

Whether "The Covered Wagon" or "The Ten Commandments" will gross the more is a most interesting topic. This is (Continued on Page 11)

## 3 Grauman Houses

Planned For Los Angeles—One In Downtown District—Each to Cost About \$1,000,000

(Special to THE FILM DAILY)

Los Angeles—Sid Grauman plans the construction of three theaters here, each to cost about \$1,000,000. One will be devoted to pictures, another to stock while the third will be located in Long Beach.

The local theaters will be within ten minutes of the downtown business section.

## Radio vs. Box Office

How is the radio affecting the box-office? Interesting ideas in this connection will be found on page 5.

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Vol. XXVII No. 22 Sunday, Jan. 27, 1924 Price 25 Cents

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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmachau, Prague (Czecho-Slovakia), Wenzelplatz.

**Reinforce Film With Steel**

The J. J. Dilks Co. of Philadelphia has developed a process of film reinforcement, using steel to make the sprocket holes stronger. The company claims the film is made unbreakable while running through the projection machine. In case of fire, the steel does not burn but continues the film through its regular course in the machine. It is stated that the process increases the life of prints about five hundred per cent. George B. McLeod of 77 W. 85th St., is the company's local representative.

**Terriss Off to Cuba**

Tom Terriss left Friday for Havana where he will make "The Bandolero." His company will leave on Feb. 7. Pedro de Cordova was added to the cast prior to Terriss' departure.

It was learned yesterday that Winchell Smith is interested in the Terriss company.

Tom Terriss has been elected president of the new company, Howard Smith, vice-president and Sig Schlagger, secretary.

**Prager Resigns**

Max E. Prager, for four years treasurer of United Artists, has resigned to resume work as an accountant. He will function under the firm name of Prager and Fenton, with offices in the Knickerbocker Bldg.

**Lloyd Here**

Harold Lloyd arrived in town Friday from the coast, accompanied by William R. Fraser, Gaylord Lloyd, Tommy Grey and Joe Reddy.

Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

**Hearing In Dallas**

(Continued from Page 1)

refuse to negotiate with legitimately owned chains, he said, although the buyer may be in the position to dictate prices. Dent said he thought circuit ownership as a general thing was hard on the distributor and said circuits wielded considerable power for either good or bad, dependent upon the ideals of the owners. At the same time, strong competition between exhibitors lays them open to attacks from exchanges. Dent said combinations of distributors, however, were more dangerous than combinations of exhibitors and declared the practice of block bookings was bad for the industry, in that it encouraged bad pictures.

Going back to 1919-1920, Dent testified that he was visited by E. V. Richards and Herschel Stuart who wanted to buy the Paramount product for the Saenger chain and the Hulsey group jointly and that he refused to enter upon the deal. He said Richards did not get Paramount product until after the Hulsey-Lynch combine. The situation in the first-run towns was found to be a serious one and for that reason, Dent arranged for the purchase of a secondary house in Dallas.

The activities of Famous in the theater field were entered upon. Dent said the famous Paramount "wrecking crew" did not get into all of the towns desired but despite that Southern Enterprises, Inc., did not build any theaters. He was asked about J. C. Boss of McAlester, Okla. who charged Famous with unfair methods and testified that Boss was protected in all ways possible. For example, he was sold without deposits, his dates were changed and occasionally pictures were given to him gratis. Despite all this, the counsel for Famous drew out of Dent, Boss was an unsatisfactory account and very unreliable.

The situation in Corsicana then came up and testimony was given to shown that W. M. Peck erected the create competition there by building a theater after the Musselman interests had entered that field. It was shown that W. M. Peck, erected the Palace at Corsicana and leased it to Famous before the Musselman's had made any plans.

Joseph E. Luckett, United Artists manager here, testified that there existed a worse monopoly in this territory before Southern Enterprises entered the field. He said sales of his product had not been affected or interfered with in any manner, that his dealings with Southern Enterprises had always been satisfactory and that he was thoroughly satisfied with their treatment of him. Luckett declared that, in some instances, he knew of the company supplying opposition houses with pictures in order to raise the standards of exhibition and improve general business tactics. It will be recalled that the Government drew up a list of pictures which witnesses declared were worthy of first runs but which were denied them. Luckett took exception to many in that group. He denounced block booking

as entirely bad for everyone concerned. Luckett said he would stay out of closed towns rather than go in and receive arbitrary treatment at the hands of exhibitors.

The hearing was marked by a row between Examiner Alvord and Robert T. Swain when the latter argued for what he termed fair rulings and treatment. Alvord characterized Swain's remarks as unethical and discourteous and added that, although his authority was limited, he held the right to remove the defendant's attorney if there was a repetition of such charges.

W. L. Lytle said Paramount's prices advanced about sixty per cent during 1919-1920 and that the aim of the Hulsey group of theaters was to buy pictures at cheaper prices. He said he favored block booking because it meant salvation to the small exhibitor who would otherwise lose all of the important product to the larger buying power.

(Special to THE FILM DAILY)

New Orleans—A number of local theater managers were called in by counsel for Famous Players at the Federal Trade hearing here. They testified as to the quality of the Paramount product. G. T. Dureau, booking manager for the Saenger circuit declared that the same quality pictures were shown here at fifty cents that draw two and three times that amount in New York. The hearing went from here to Dallas.

**Jasper With Principal**

(Special to THE FILM DAILY)

Los Angeles—John Jasper has been engaged to manage the studio of Principal Pictures.

**Forman With Universal**

(Special to THE FILM DAILY)

Los Angeles—Tom Forman has been engaged by Universal to direct one picture.

**Blache Directing Bara**

(Special to THE FILM DAILY)

Los Angeles—Theda Bara is making a picture here. Herbert Blache is directing.

**Hirsh Buys "The Lone Wagon"**

Melvin Hirsh, of Aywon, has bought the metropolitan rights to "The Lone Wagon."

**Pathé News**

No. 7

LONDON, ENGLAND—Labor re-ins of government.

EL FUERTE, MEXICO—Obregón views troops.

NEW YORK—Armored car to bank messengers.

LAKEHURST—Shenandoah being paired.

Also items from Miami, Montreal, Falls.

THE FIRST NEWS REEL  
THE REEL NEWS FIRST

today

**First National In Foreign Deal**

First National has closed the following foreign contracts:

The Peacock M. P. Corp. has purchased "The Girl of the Golden West," "F Youth," "Ponjola" and "Potash and mitter," for China, Hongkong, Maca and Vladivostok.

Caribbean Film has taken over "The house," "The Boat," "Cops," "The face," "My Wife's Relations," "Blacksmith," "The Frozen North," "Electric House," "Day Dreams," "Th loonatic" and "The Love Nest" for Porto Rico and Santo Domingo.

The Australian, New Zealand, Tasr and Fiji Islands rights to "Temporary riage," "The Spider and the Rose," "Lights," "The World's A Stage" and Side, West Side," have been secured by Principal Pictures.

**HAL ROACH'S**

**WILL ROGERS**

**COMEDIES**

"Wit With A Wallop"

2 reels

Pathécomedy

Coming Soon

Whitman Bennell's Production



**The HOOSIER SCHOOLMASTER**

featuring

**HENRY HULL & JANE THOMAS**

for

**HODKINSON RELEASE**





The  
**Forbidden  
Story**

of Paris and Monte Carlo — made from a book that is banned by Continental Police because it tells too much.

B.P. Schulberg presents a fascinating production of Robert W. Service's novel

"**POISONED  
PARADISE**"

*With a Preferred Cast*

Kenneth Harlan Raymond Griffith  
Clara Bow Carmel Myers  
a **GASNIER** production

SCENARIO BY WALDEMAR YOUNG

**Preferred Pictures**  
Corporation

B.P. Schulberg, Pres. J.G. Bachmann, Treas.

1650 Broadway, New York.

FOREIGN DISTRIBUTORS  
EXPORT AND IMPORT FILM CO. INC.

**Newspaper Opinions**

**"The Acquittal"—Universal  
Rivoli, St. Louis**

GLOBE-DEMOCRAT—\* \* \* a dynamic story with sweeping and powerful dramatic suspense. \* \* \* Throughout the entire story the audience is kept in complete enthralment.

STAR—It abounds in sensations, and the unraveling of the plot is attended by novelty.

TIMES—The fault of the picture is that the hero turns out the villain, and the villain the hero. \* \* \* The trial scene is excellent. Certainly there is plenty of suspense.

**"Anna Christie"—1st Nat'l  
Capitol, Detroit**

FREE PRESS—An exceedingly fine picture and so far above the average that it is one of the outstanding pictures of recent years.

NEWS—A great motion picture that radiates careful advance planning and sincere endeavor on the part of every important contributing factor.

**Royal, Kansas City**

POST—You'll be wanting to see this film \* \* \* Blanche Sweet prettier and photographing remarkably well. \* \* \* should be well attended.

**Grand Central-West End Lyric  
St. Louis**

GLOBE-DEMOCRAT—\* \* \* Blanche Sweet once more becomes one of the screen's greatest actresses. It has been a long time since she has played a role of dramatic consequence and her effectiveness proves that the producers have been asleep. She dominates everything—even O'Neill's wonderful story and character studies.

POST-DISPATCH—\* \* \* a worthy picture of Eugene O'Neill's famous stage play. In dramatic content and interpretation by the leading actors, it has not been surpassed by any screen offering of the current season.

STAR—It is a worthy presentation, this movie, a grippingly human document.

TIMES—A good story, a good cast, and an intelligent director have combined to produce an interesting photoplay, of life, and love and hate, and tragedy and pathos.

**"Black Oxen"—First Nat'l  
Allen, Cleveland**

NEWS—Little doubt that those who have read this story will find much of interest in the film version.

PLAIN DEALER—Extraordinary well-appointed and put together in fine building style.

TIMES—Is at great variance with the novel in detail and incident \* \* \* ridiculous ending detracts from the screen version.

**Capitol, Montreal**

STAR—Although the transformation is somewhat exaggerated for purposes of contrast it makes a highly entertaining photoplay and provides opportunity for some excellent acting.

**Stanley, Philadelphia**

BULLETIN—Falls considerably short of being a satisfying interpretation. Corinne Griffith \* \* \* pretty, charming but somebody took terrible liberties with the script and she is cast to poor advantage.

INQUIRER—It is a pity that unnecessary cuts and changes had to be made \* \* \* Corinne Griffith too young for the part.

NORTH AMERICAN—Corinne Griffith well-cast and looks decidedly beautiful.

PUBLIC LEDGER (MORNING)—Remarkably well done. Intensely interesting and seems oddly enough far more convincing than the book.

PUBLIC LEDGER (EVENING)—There have been few picturizations of best sellers in which the story has been followed so faithfully and with such high entertainment value.

RECORD—Not nearly so repellent on the screen as it is between covers \* \* \* Corinne Griffith was an impressive figure.

**"The Courtship of Myles Standish"—  
Asso. Exhib.—Woods, Chicago**

HERALD-EXAMINER—It isn't what we call inspired chiefly because it is deficient in narrative value.

JOURNAL—A valuable contribution to the historical archives of our country in the same sense that "The Covered Wagon" and "The Birth of A Nation" are

NEWS—Ray's ambitious attempt to emulate Griffith \* \* \* is a laudable effort to do "something big" \* \* \* Charles is not meant for the heroic.

POST—One of the most pretentious historical dramas of the screen \* \* \* here is another great epic.

**Ohio, Indianapolis**

NEWS—Ray set out to do a very fine thing and accomplished his aim to a great extent \* \* \* film has been lavishly produced.

STAR—Rarely has the screen seen the duplicates of the fine marine scenes. \* \* \* Sullivan the director, has handled most of the picture in a magnificent way.

**"The Covered Wagon"—F. P.-L.  
Forrest, Philadelphia**

BULLETIN—Though it hardly lives up to advance notices, it is a good picture—in large measure what hundred of "westerns" spectacularly have not been.

PUBLIC LEDGER (MORNING)—Is truly a great film.

PUBLIC LEDGER (EVENING)—A film masterpiece without the overpaid features of so many "masterpiece" productions.

**"Don't Call It Love"—F. P.-L.  
Granada, San Francisco**

(Week ending Jan. 19)

CHRONICLE—A group of fine actors is seen in the piece.

HERALD—The picture has an imposing cast, \* \* \* but the story does not measure up to the cast.

JOURNAL—A simple story unfolded in an attractive and pleasing manner \* \* \* delightfully human.

**"Fashion Row"—Metro  
Picadilly, Rochester**

DEMOCRAT-CHRONICLE—Raises our opinion of her ability as an actress at least ten points on the movie critics curb market.

HERALD—Mac Murray reveals all her familiar skill in dancing \* \* \* and in the later episode she is called upon for acting of genuine emotional grip such as she has seldom presented.

JOURNAL—Mae Murray rises to emotional heights as Russian immigrant girl.

**"Flaming Barriers"—F. P.-L.  
McVicker's, Chicago**

HERALD-EXAMINER—Since melodrama is built to thrill, "Flaming Barriers," should be judged on that basis. As far as I'm concerned the thrills were there in good measure. In fact, if the comedy had been as efficient as the thrill "Flaming Barriers" could be advertised as a perfect melodrama.

JOURNAL—For those who like the flames and would watch them without the distracting twitches of pity "Flaming Barriers," is recommended. Here are forest fires de luxe.

**"The Heritage of the Desert"—  
F. P.-L.**

**Metropolitan, Los Angeles**

(Week ending Jan. 19)

EXAMINER—\* \* \* some real old blood and thunder melodrama. \* \* \*

Irvin Willat, who directed the production, was obviously afraid to stop the action of his piece even for a moment.

EXPRESS—This transcription of Zane Grey's well-known novel, which purports to be a faithful delineation of "God's country," runs true to form. \* \* \*

HERALD—\* \* \* it is filled with the breath of the great wastes of sand, sagebrush and rock. It is pleasingly lacking in superficialities.

RECORD—It goes almost without saying that there is lots of action, thrilling horseback rides, and a perfect fusillade of shots. \* \* \*

TIMES—There is some photography that is very beautiful, \* \* \* and last but not least there are Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes, a cast worth seeing in almost anything.

**"Jealous Husbands"—1st Nat'l  
Walnut, Cincinnati**

ENQUIRER—Besides being preachy, has a tendency towards exaggerated sentimentality.

POST—Fine direction, excellent cast and splendid action make for what the story lacks in novelty.

**"A Lady of Quality"—Universal  
Liberty, Kansas City**

POST—Virginia Valli beautiful to behold \* \* \* the picture moves along in spite of its funny dress outfit.

**"Long Live the King"—Metro  
Family, Cincinnati**

ENQUIRER—Even in the trappings of royalty, Jackie remains the same natural, loveable boy.

**"Luck"—Burr—S. R.  
Hippodrome, Cleveland**

PLAIN DEALER—The best Johnny Hines picture since "Burn'Em-Up-Barnes."

**"Lucretia Lombard"—Warners'  
Wizard, Baltimore**

AMERICAN—A pretty fair sort of picture.

**Broadway Strand, Detroit**

FREE PRESS—A picture that everyone will enjoy immensely.

NEWS—One of the most entertaining of the new photoplays. Adaptation of story has many fine points.

**"The Marriage Circle"—Warners'  
Rialto, Los Angeles**

(Run beginning Jan. 16)

EXAMINER—Ernest Lubitsch gives us tangled matrimony with a laugh in every knot. \* \* \* a triumph of subtlety. \* \* \* has brought light comedy and delicate satire to its highest celluloid point. \* \* \* The picture is a triumph for Lubitsch both in its story and in the delicacy with which it has been transcribed to the screen.

TIMES—Gay, glittering, frivolous, merry, clever, smart—but stop! I'll run out of adjectives. And you'll be able, I'm sure, to find plenty of your own to describe this amazing entertaining and bright picture \* \* \* There is in "The Marriage Circle," however, no hokum and not prehistoric allegories. It is all very natural, human and spontaneous. \* \* \*

**"On the Banks of the Wabash"  
Vitagraph  
Rialto, Milwaukee**

JOURNAL—Another sentimental has found screen expression \* \* \* the and flood scene which is the climax that entitle the picture to a viewing.

**"Pleasure Mad"—Metro  
Alhambra, Milwaukee**

NEWS—This is a real audience picture. Plenty of emotion and a moral.

SENTINEL—A typical example of pictures which the critics dislike and public literally eats up.

**"Ponjola"—First National  
Metropolitan, Washington**

STAR—Anna Nilsson enacts the character almost as perfectly as could be expected of a woman.

**"Potash and Pelrmutter"—1st N  
State, Los Angeles**

(Week ending Jan. 19)

EXAMINER—The action, situation, characters all make you laugh, and (Continued on Page 16)

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# Theaters Not Affected By Radio

inquiries made in various sections of the country relative to the radio indicate that business at the box office has not been seriously hit by the radio craze. Government tax figures at Washington show that theater receipts are increasing rather than decreasing. Important exhibitors, almost unanimously, believe that the radio craze is negligible so far as influencing their receipts is concerned.

Harold B. Franklin, director of theaters for Famous Players is definite in his conviction about the radio. He believes wherever possible he encourages Paramount theaters to make such adjustments because he feels it helps rather than hurts business.

The McVicker's in Chicago, the Grand in Atlanta and the Missouri in St. Louis broadcast their programs but there has been no noticeable drop in business. As a matter of fact, it is expected to bring a new class of patron to the theater, in that a desire is created to personally hear the orchestra as the radio enthusiast gets through the air.

It is also important to remember that the theater serves as a sort of community house where the neighborhood meet and exchange greetings. Mrs. Jones still wants to get out to the theater and the radio does not seem to bring about those meetings. William Brandt, president of the P. T. O. of New York State sees no danger and an opportunity in the radio. He thinks there is no doubt that the radio is here to stay. In its present form," says Brandt, "it has already proven to be a direct and convincing opposition to motion pictures, and I believe that it has scratched the surface as yet compared to its possibilities.

On Monday night, the coldest yet of the winter, with the thermometer approximating zero. I slipped down into my big arm chair at home, in a nice cozy apartment, and listened to the following program:

Edie Cantor and Fannie Brice, the Harmonic Orchestra, with some of the leading soloists of the world, the Lopez Orchestra and innumerable other entertaining features. Finally, at ten o'clock in the evening, I settled down to listen to a two-part discourse by William Jennings Bryan on the political issues of 1924.

It was as though all of these things had been enacted for my own personal benefit and enjoyment. All the time the wind was howling down the streets and the thermometer had finally touched zero. I gave a thought to my theaters, at which I was showing 'Rosita,' 'The Spanish Dancer,' 'Ponjola' and 'His Children's Children,' all first class attractions, and wondered how many of my patrons who should have been look-

## Federal Tax Figures Show Theater Business Holds Up, Despite Radio

(Special to THE FILM DAILY)

Washington—The assertion that the radio craze is cutting into the film industry has no foundation in fact. A study of the situation from the Washington angle shows that, while attendance in some particular communities may be reduced as a result of radio, that condition by no means holds true with regard to the country at large. And in those communities where theatrical attendance has fallen off, it might be well for the exhibitors affected to delve into the situation with a view to ascertaining whether the falling-off in patronage is not, in some part at least, due to the fact that they are not offering their patrons the films they like.

There are no figures on file in Washington showing the number of radio sets in use in this country. The annual reports of the various radio manufacturers show that they did a business last year valued at several billion dollars, and estimates place the number of sets in use as high as 5,000,000 which, allowing an average of two listeners to each set, would show that 10,000,000 people are interested in radio.

Probably on stormy nights radio is far more popular than the theater. Most of the people who listen to radio on such nights would not brave the weather to attend a picture show anyway. At all other times the relative popularity of the radio and the moving picture is determined by individual preference. The two entertainments appeal to two entirely different senses and they are, in the final analysis, no more competitive than are grand opera and moving pictures.

There is one thing which appears to have been overlooked by exhibitors, and also by phonograph dealers, who are also complaining steadily of radio competition. That is the fact that the radio enthusiast is far more restricted in the variety of entertainment than is generally supposed. The only thing that can be broadcast is the human voice and instrumental music. The field of broadcast entertainment, therefore, is limited to vocal or instrumental selections, readings, speeches, or opera. The same music is popular all over the country, so

ing at these big pictures were sitting at home in the same manner in which I was, enjoying the warmth and comfort of home and being entertained in regal fashion by the world's best, without having to leave the fireside.

"I found my answer upon receiving my box office reports which showed that we had one of the worst night's business in a long time.

The radio is a serious competitor of the motion picture theater and will

which are broadcasting dances, say, that in listening to different stations the radio listener hears the same pieces played over and over. The same applies to vocal selections.

While figures regarding the number of radio sets in the country are unavailable, there are very complete figures regarding theatrical attendance throughout the United States. These figures show that theatrical attendance has increased steadily over a period of months, and is now of greater proportions than it has been for approximately two years, and is steadily increasing. The figures referred to are those compiled by the Bureau of Internal Revenue from the tax returns of admissions made by every theater in the country. They show that during September, as indicated by tax returns made in October, the admission tax collected totaled nearly \$7,000,000, an increase of more than \$1,500,000 over the corresponding month of 1922. Statistics tell the story, and these figures refute any assertions that radio is cutting into the theatrical business. Furthermore, this business is done under the handicap of the admission tax, and most exhibitors believe that the repeal of that tax will greatly stimulate attendance, an assertion that they will probably be given an opportunity to verify within a few months.

There is available a very simple means for any exhibitor to check up regarding the effect of radio and other conditions upon his business. That is by securing from the Collector of Internal Revenue for the district in which he is domiciled figures showing the admission taxes collected in his section for the preceding month as compared with the corresponding month of the previous year. These figures, while they will not show the cause for any increase or reduction, will show just how business has moved within a period of twelve months, and will give an exhibitor, if he does not already know, definite information as to just what is happening in his particular section of the country. For the country at large, it is the opinion here, radio is not affecting the picture industry, a statement verified by the tax figures collected by the Treasury Department.

prove more menacing each day as the radio itself improves. At the present time there are thousands of very small ineffective sets with head phones, which will be later replaced by better sets with loud speakers, and prove more alluring. There were more radio sets sold this Christmas for gifts than ever before, and it is nothing uncommon for a radio party to number twenty or thirty people or oftentimes more.

"With high class programs brought directly to the home, with no admission nor war tax to pay, it is no wonder that people prefer the radio to the motion picture when the weather is inclement.

"The phonograph industry has taken cognizance of the serious inroads made by the radio upon their business, and already the Sonora Company has announced that they will combine the radio with the phonograph and sell the two as one unit. It is also known that the Brunswick and Victor Companies are busily engaged in perfecting their machines by adding radio attachments to them.

"What about the motion picture theater in this connection? Taking a peak into the future, it seems to me that we ought to get busy now and take a leaf out of the book of the precedent established by the phonograph manufacturers, and see if we can not combine the radio with our theaters in some manner.

"It is not a wild dream to imagine that a method can be found to establish a central station with a sixty piece symphony orchestra playing the pictures perfectly synchronized with the projection in several hundred theaters in any given territory, thereby giving the audiences in the small theaters as fine music as in the largest theaters in the country.

"The programs in these theaters could be co-ordinated, and timed accurately so that in a given territory they are synchronized perfectly with the radio. Perhaps this sounds a little far fetched, but it can be easily worked out. It is also possible, under the same conditions, to have soloists and other attractions in the smaller theaters. It is just a question of working the thing out properly, and I have been assured by several of the leading radio engineers in the country, with whom I have discussed the question, that far from being an impossibility, it will be the only way in the future.

"Certainly the motion picture industry should awaken to this new competition and lay plans to ward off the opposition, or else meet with it and absorb it."

### Riesensfeld Sees No Danger

Hugo Riesensfeld, managing director of the Rialto, Rivoli and Criterion declares that while he has no definite way of determining accurately whether the radio has affected attendance in his theaters, his guess is that it has not. He says:

"I doubt that broadcasting the program is of as much benefit as has been claimed; but on the other hand, I fail to see anything in the assertion of some calamity howlers that broadcasting is deliberately playing into the hands of the opposition.

"When a poor picture is shown, it is just possible that a good many people decide that perhaps it is better to tune in on WJZ and get the latest weather reports from Nebraska; but when Gloria Swanson appears in 'The Humming Bird,' somehow or other they find they can do without the Bedtime Story. And I don't think that hearing the music program of the show on their radio set completely satisfies them, either. They decide there is too much static in the air, and they storm the Rivoli.

"I would say that poor entertainments in the theater are really beneficial to home life, inasmuch as they keep the family at home, and make the husband devoted to his wife; whereas an attractive program lures the family from the fireside and the hearth to the motion picture theaters, where it is driven home to the husband that there are other attractive women in the world besides his wife."

**Pacific N. W. Undisturbed**

(Special to THE FILM DAILY)

Seattle—There are 20,000 radio sets within a 100 mile radius of Seattle. Nevertheless, local exhibitors seem to feel no cause for alarm. All frankly admit that about a year ago there was grave concern. The radio was considered one of the biggest problems the exhibitor had to face. The novelty is wearing off.

Robert W. Bender, manager, Columbia Theater, says:

"While I realize that there are a great many radio sets in use in our territory, and they undoubtedly have some effect, business continues to be very satisfactory. The radio has become more of a household necessity. The novelty has worn off to a great extent. The majority of people like both kinds of entertainment. After the newness of the radio wears off, there is a certain monotony about it. There is no feeling of antagonism between exhibitors and the radio people. The broadcasting stations here have been more than kind about broadcasting our announcements and special musical numbers from time to time."

John Hanrick, Blue Mouse theaters, Seattle, Tacoma, Portland and Astoria, says:

"The radio did hurt us in the beginning, and is still hurting to some extent. But its influence is on the decline rather than the increase. The radio provides more the atmosphere of 'canned music.' The public likes the proper atmosphere and setting for their entertainment. The surroundings of the theater, with the variety of entertainment it provides, in addition to music and speeches, furnishes that atmosphere. It is only the real radio 'bug,' with the fine instrument and the knowledge of all its possibilities, who gets sufficient wave length to hear the more distant radio programs, with any degree of certainty or regularity. In this particular territory, we have not sufficient to offer in the way of unusual attractions to satisfy permanently."

Frank Edwards of the Winter Garden, says:

"The visual appeal of the movies, outweighs, in the long run, any detrimental influence the radio might have. We do not feel any such adverse influence on our steady patronage here. As soon as the novelty of the thing wore off, the danger to the exhibitor lessened, the patron returned to the movies. In many instances in the case of smaller and less expensive sets, his own Victrola would furnish more satisfactory musical entertainment and he had no static to overcome."

LeRoy V. Johnson, manager Liberty theater, says:

"The danger of the radio as an alarming competitor of the moving picture, seems to me to be a negligible quantity. The thrill of listening in from your own fireside soon wears off. The novelty is not lasting. On the start, the radio undeniably hurt the picture business. Time has already lessened the degree of this influence. People now take the radio as a matter of course, listen in occasionally, and enjoy it. But it does not keep them away from the theater. They crave variety and it is our job to provide it."

From all indications the exhibitor in the Pacific Northwest no longer considers the radio an element of danger. The three local broadcasting stations have not available the number nor variety of high class attractions with which Eastern radio fans may entertain themselves. There is still much progress to be made with the radio, before the amateur can be sure of reliable results. Inquiries seem to show that to many amateurs it isn't worth the trouble it costs them, and is frequently set aside in a short time.

**Cleveland Not Hit**

(Special to THE FILM DAILY)

Cleveland—There are four broadcasting stations here. WJAX, The Union Trust Co., broadcasting Tuesdays and Thursdays; WHK, the

Radio Vox Corp., broadcasting Sundays and Fridays and TAM, Willard Storage Battery Co., broadcasting Wednesdays and Saturdays. The Westinghouse Corp., KDPM has a license but does not broadcast.

With this line-up of either entertainment, and the fact that radio broadcasting struck Cleveland by storm over a year ago, many of the neighborhood theaters installed receiving sets and advertised this fact. The result on the theater patron and the picture theater is negligible, so far as actually noticeable.

Many of the first run theaters, in order to secure publicity, often contribute a jazz band or some other musical number to the various broadcasting stations.

With all the receiving instruments in Cleveland and the three active broadcasting stations, working every day in the week, there has been no harm done to the theater or its patrons.

The Allen theater recently broadcasted their Jazz Week program and received replies from nearly every state in the Union as well as many provinces in Canada. And the theater enjoyed a most healthy week during the presentation of this program.

The number of receiving instruments in the City of Cleveland is approximately 60,000. In Greater Cleveland, about 80,000.

**Novelty Gone, Phila. Believes**

(Special to THE FILM DAILY)

Philadelphia—There are no figures available as to the number of sets in use in Philadelphia and vicinity. Telephone inquiries to the radio departments of the newspapers in this city elicit the information that there are about 50,000 sets in Philadelphia. This figure they base on a census which the Chamber of Commerce took of the United States recently which revealed the fact that there was approximately one set for every fifty families. The census showed there were 2,000,000 sets in the United States, but as Philadelphia is so thickly populated they arrived at the figure given above.

The effect of radio on the box office is a difficult question to answer. There is no doubt but what the radio and the automobile are the two great enemies of the box office, not alone because they keep people from the theater, but also because they take the dimes and quarters that formerly used to pass through the ticket window.

There is one noticeable effect that the radio has had on the picture business and that is its disastrous effect in inclement weather. It has not snowed here since the radio was invented, but rainy nights cut much more deeply into receipts than they used to. The impression prevailing among the exhibitors is that the radio is gradually losing its sting as a competitor of pictures, that the people are wearying of the repetition of the concerts and lectures and are returning to their first love with increasing frequency.

Some of the theaters are broadcasting their musical programs through the several stations in this city.

**No Alarm in 'Frisco**

(Special to THE FILM DAILY)

San Francisco—This territory is served with broadcasting by Station KPO here and Stations KLX and KGO in Oakland. There is no lack of entertainment from this source.

The latter two stations are new and with their coming, the sale of receiving instruments has increased, according to reports from various dealers. It is estimated that there are in this immediate vicinity 100,000 sets—that is, the vicinity including the immediate bay district, San Francisco, Oakland and adjacent towns. Some say this is a low estimate.

The average set serves from one to six persons, so that about 500,000 persons are enabled to tune in every night on some of the best broadcasting in the entire country. There does not seem to be any dropping off of attendance at the theaters, other than the falling off noticeable all over the country for lack of first-rate pictures.

Radio experts here declare that radio will never take the place of the theaters.

**A Stimulus to St. Louis**

(Special to THE FILM DAILY)

St. Louis—A careful survey of the St. Louis field would indicate that radio has been a stimulus rather than a drawback to the picture business, despite the fact that 50,000 is a conservative estimate of the number of radio sets in operation in the city and its suburbs.

The Post-Dispatch operates one of the most powerful broadcasting stations in the United States. Exhibitors here do not look upon Station KSD as a competitor. In fact, the largest houses, the Missouri and New Grand Central, have their musical features broadcast by this station direct from the theater once a week. The Missouri's record week thus far was the one in which it tied up with the Post-Dispatch for a "radio week" which kept the house packed.

Managers of the two big houses say the broadcasting of their programs, one on Saturday night and one on Monday night, is a great advertisement. Many radio listeners hear the music and then go to see the performers and the picture. The incidental music for a picture as broadcast over the radio often draws them in.

Exhibitors call attention to another point that sounds logical. In almost every family the real radio bug is father. While he is listening to the radio he must not be disturbed by the children. And the easiest way to get rid of the children is to send them to the neighborhood picture show. Father may not go to the show as often as he formerly did, but the children go much oftener. Then again, father occasionally gets fed up on radio and he goes on a "picture spree." He uses his eyes instead of his ears for a while, and so the thing evens up.

**Pittsburgh Amusements Booming**

(Special to THE FILM DAILY)

Pittsburgh—Recognized today as one of the leading radio centers of the United States, with approximately 60,000 radio sets in Allegheny County, comprising Pittsburgh and its surrounding boroughs and communities, this city having undergone during the last three or four years the so-styled

"radio craze" has now apparently tled down to a systematic treatment of the invention.

According to Burt McMurtie of Press, the effect of radio upon forms of amusement would appear to be of little import, with local managers and producers pronouncing last year a banner year as to box office returns. Pittsburgh picture houses remain entirely untouched far as radio entertainment affecting their business is concerned. The year saw a greater number of pictures shown, more theaters added, the local number and bigger box office receipts, than previous years showed.

The local managers tell McMurtie that they are little worried over the influx of radio. They demonstrate this by the fact that the majority of larger picture houses in the city broadcast their musical programs in the entirety, especially the houses where organ recitals and elaborate musical programs are a feature.

During the year 1923 an increase of approximately fifty per cent was experienced in the local radio field. Two of the largest broadcasting stations in the eastern states static here, WCAE, the Pittsburgh Post station, and KDKA, the Pittsburgh Post-Westinghouse station, interest is kept at a top pace continually.

Radio displays in the windows of local department stores, enlarged radio departments and the advertising afforded radio through the enterprise of the Westinghouse Electric Co., have all given an added impetus to the wireless form of entertainment, with the result that radio today is important a form of amusement as the theater, the film, and the concert.

Further interesting material on the radio situation will appear in Monday's issue.

**Friedman Reduces Albany Prices**

(Special to THE FILM DAILY)

Schenectady, N. Y.—Mike Friedman has reduced the admission prices at the Albany from 30 to 25 cents.

**Harrison & Fitzer Get Savoy**

(Special to THE FILM DAILY)

Syracuse, N. Y.—Dave Harrison and Morris Fitzer have taken control of the Savoy. The theater will be remodeled and will, in all probability, become a second-run. They will operate the Empire.

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**NEWS**  
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### "The Heritage of the Desert"

Paramount

As a Whole ..... LIVELY ZANE GREY WESTERN GIVEN VIVID PRESENTATION AND UNUSUALLY FINE PRODUCTION. STORY VERY WELL HANDLED AND SPLENDIDLY ACTED.

Star ..... Ernest Torrence once again a terror in characteristic role. Bebe Daniels not given much prominence although she fulfills requirements easily. Noah Beery in his usual villainous self and James Mason also in a role with a wicked trend. Lloyd Hughes in a meagre hero role.

Type of Story... A real old fashioned western, Indians and all. Motion pictures in their pioneer days gained considerable popularity through westerns which thrilled and satisfied patrons everywhere. Continuous repetition both of atmosphere and plot apparently weakened the drawing power of this class of entertainment, generally speaking, but every once in a while they gain new strength in popularity and evidently secure box office results. This is especially so of the picturizations of the Zane Grey novels,—virile, thrilling tales of the old west. "The Heritage of the Desert" is among the best of his works. Irvin Willat has given a most satisfying production. The locations are ideal, the action exciting though properly conservative and sufficiently probable. The photography is excellent, especially the sequence sepia tinted. Further there is an appropriate cast, all well selected types and capable players. "The Heritage of the Desert" above all else is a well made picture.

Box Office Angle ..... Good entertainment for the average audience. Should please them thoroughly and affords you good opportunity to get profitable box office returns.

Exploitation ..... Your big points consist of Zane Grey's name, the fact that "The Heritage of the Desert" is one of his best works, that Ernest Torrence appears in the film, also Bebe Daniels, plus a fine production. Mention "To the Last Man," a recent Paramount picture of a Zane Grey story, if you happened to have played it and promise an equally thrilling offering in this one. A book store tie-up should be especially effective in advertising the picture. There is a special photoplay edition of "Heritage of the Desert". Many people prefer to read the story before they see the picture. Use a trailer showing the attack and the fight between Torrence and his men and Beery and his band. Use stills and posters liberally.

Direction ..... Irvin Willat; provided excellent presentation; an all round good picture.  
Author ..... Zane Grey  
Scenario ..... Albert Shelby Le Vino  
Cameraman ..... C. Edgar Schoenbaum  
Photography ..... Excellent  
Sale ..... The West  
Length ..... 5,785 feet.

### Reginald Denny in "Sporting Youth"

Universal-Jewel

As a Whole ..... WHIRL-WIND AUTO RACE FURNISHES FINE THRILLS AND SPILLS. STORY SLIGHT BUT ACTION WILL MAKE IT GOOD ENTERTAINMENT FOR MOST AUDIENCES.

Star ..... Has one of those glorifying hero roles where he meets all obstacles fearlessly and with certain victory. Denny's personality right for role and the hero worshippers will be delighted with him. Good looking and all that.

Cast ..... Laura LaPlante figures rather prominently in the plot and arranges things conveniently for Denny inasmuch as she's out to win him for a husband. Hallam Cooley a mild sort of villain. Others not of much consequence in the story include Lucille Ward, Malcolm Denny, Leo White, Frederick Vroom, Henry Barrows.

Type of Story .... Auto racing story. Not much plot to it and really not an important enough theme for a special but racing sequence and its thrills will undoubtedly get it over very nicely. Has to do with a chauffeur mistaken for famous racer. How he assumes the identity and wins the race, as well as his employer's daughter, brings it to the usual conclusion. Director Pollard has apparently concentrated most of his efforts on supplying an exciting race. And this he has done splendidly. It runs a bit long but there is genuine enthusiasm injected into it and furnishes great action for those who want it. The camera work, incidentally, in connection with the race, is very good and there are any number of fine shots of the speeding cars as well as some dangerous spills that certainly look like the real thing. In view of the very slight material it would have given the picture a better sustained interest if they had kept it within six reels at least.

Box Office Angle .... Should bring results especially if you know they are attracted by promises of thrills. Race a good talking point and affords good exploitation.

Exploitation .... You can advertise this appropriately and with very good results by a street stunt consisting of a racing auto going about town flying banners reading: "Sporting Youth". An auto parade might be arranged through cooperation with local dealers who will be glad to advertise their own product and at the same time help you get the picture over. Universal's campaign book is especially complete with stunt suggestions. Use Denny's name with his previous releases. Be sure to use a trailer showing some of the racing shots.

Direction ..... Harry Pollard; good, except a bit slow at the start.  
Author ..... Byron Morgan  
Scenario ..... Harvey Thew  
Cameraman ..... Clyde De Vinna  
Photography ..... Good  
Locale ..... California  
Length ..... 6,712 feet.

### Mabel Normand in "The Extra Girl"

Associated Exhibitors

As a Whole .... ANOTHER PICTURE BASED ON STUDIO LIFE WITH A CORKING THRILL IN IT. HAS SOME FIRST RATE COMEDY SITUATIONS BUT AT TIMES SUFFERS FROM PADDING.

Star ..... Same Mabel Normand, always dependable for her own work. Gets away with a lot of good stuff and puts over her part very well. Is unusually funny in the sequence where she leads a real lion through the studio thinking it a dressed up dog.

Type of Story .... Comedy-drama. There have been several previous offerings dealing with Hollywood so that "The Extra Girl" has little claim to originality in its story of a small town kid who gets the "movie" craze, wins a prize contest and goes to Hollywood only to get a job in the wardrobe department, the prize having been won by someone's playing a trick on her and sending a photograph other than her own. There are the usual studio shots and general atmosphere of the place, plus a fine thrill in which Mabel, thinking she has a dog disguised in a lion skin, leads a real lion about complacently until she discovers her mistake. Then there's a helter skelter chase that's exciting and comical in turn. "The Extra Girl" suffers from an absence of strong comedy situations. There isn't enough actual work for the star to do so they make up for the deficiency with close-ups, unimportant detail and bits of business that slow it up.

Box Office Angle .... You may have to figure on a recent Hollywood sensation with regard to this but there is no reason why this should influence you seriously, because the picture is very good in many ways; the star gives a good, clean performance, and if your crowd liked the other pictures which showed studio life, such as "Souls for Sale," etc., there is no reason why this should not prove enjoyable.

Exploitation... Use Mabel Normand's name. Tell them she plays straight comedy. Use a trailer showing the lion chase through the studio. This should interest them. You might arrange an attractive street stunt by having a girl dressed to represent the star as she appears in the picture. She might distribute throwaways consisting of photos of the star with information regarding the film.

Direction ..... F. Richard Jones; should have tightened up story to make it hold.

Author ..... Mack Sennett  
Scenario ..... Mack Sennett  
Cameraman ..... Homer Scott  
Art Director ..... S. D. Barns  
Photography ..... All right  
Locale ..... Hollywood  
Length ..... 6,426 feet.

### "Abraham Lincoln"

Producers: Al and Ray Rockett

As a Whole.... A REALLY GREAT PICTURE. SINCERELY AND FINELY DONE, THIS SHOULD PROVE OF TREMENDOUS VALUE FOR YEARS TO COME. ANOTHER EPIC OF ALMOST THE SAME IMPORT AS "THE COVERED WAGON."

Players... Practically no names of consequence to the average box office excepting that of Louise Fazenda, who has a clever bit. But Ruth Clifford is photographed beautifully and is very sweet and appealing. George Billings, an unknown, gives a performance of Lincoln which stands out as one of the finest characterizations of the screen. He not only looks, but seems to live the part. A splendid performance.

Type of Story... A motion picture biography of the outstanding figure of American history. Not a motion picture in the accepted sense of the word; rather a truly great story which will have its appeal wherever Lincoln's name is known. And where does it not stand out? From the cradle to the assassination this breathes not only the life, but the very spirit of Lincoln. A fine and worthy addition to the honor roll of great American films.

Much of the credit of this fine picture is due to Frances Marion. The scenario was prepared after exhaustive study of the life of the martyred President and Miss Marion was present during much of the shooting, practically supervising the production.

Box Office Angle... Universal. It may be that in the Southern States it will not be welcomed so cheerfully; but elsewhere it should prove of tremendous strength at the box office. Inasmuch as it is now planned to use it as a road show it may be some time getting to the picture houses. But when it comes grab it. There is so much of the real depth of American spirit in this that to assume to suggest its value at the box office seems silly.

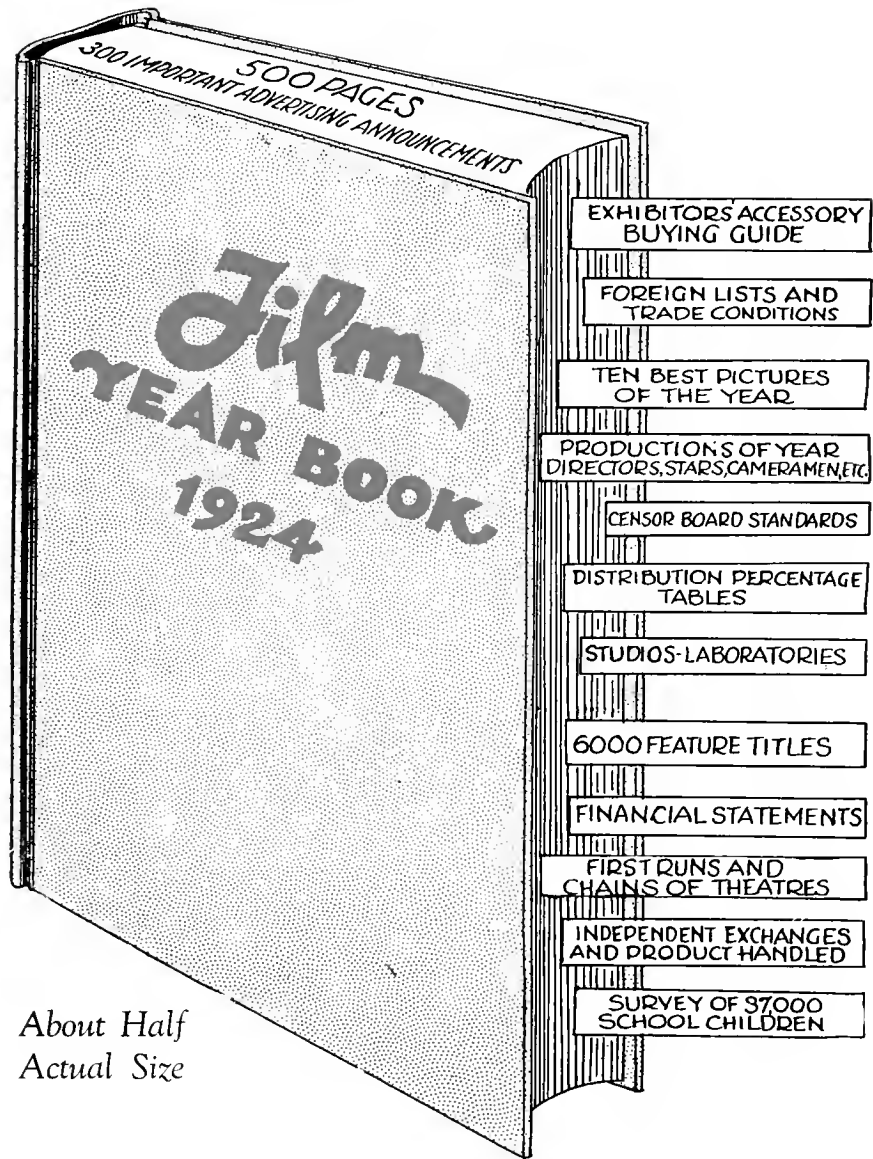
Exploitation... The most essential part of this production. Properly put over it means a clean-up. In addition to all of the things you know you can do with a film of this type, make sure that you get after the Lincoln Societies, the schools, the school teachers, and the people who, as a rule, do not get to your house regularly. This should be a fine picture to start them coming.

Direction... Philip Rosen; at times excellent. Opening shot dedicating picture to veterans of the Great War incongruous and out of place.

Author ..... Frances Marion  
Scenario by ..... Frances Marion  
Cameramen ..... Robert Kurlle and Lyman Broening.  
Photography... Good; at times excellent.  
Locale... The backwoods, Washington and battlegrounds.  
Length ..... 11,700 feet



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Street ..... City ..... State .....



**"Let Not Man Put Asunder"**

*Vitagraph*

As a Whole... **STORY OF MATRIMONIAL DIFFICULTIES AND DEFICIENCIES MAKES DRAGGY PICTURE.**

**Cast**.... Pauline Frederick and Lou Tellegen should be well able to handle the roles allotted to them in the picturization of Basil King's novel and you might be forgiven for wondering if their own personal matrimonial adventures are not being capitalized upon by their joint appearance in a theme that coincides with their careers to such an extent. Miss Frederick's acting is very good, also Mr. Tellegen, each of them being accorded far too much footage for posing and close-ups.

**Type of Story**... Drama that develops into a marriage muddle. So many divorces and marriages have seldom been crammed into one film. "Let Not Man Put Asunder," even outdoes Rupert Hughes' "Reno," another of this type. The story is a rambling one dealing with the loves of three couples chiefly, with a few minor affairs on the side. These three people swap husbands, divorce themselves at intervals, marry again, divorce again, and remarry their former husbands (or wives) without mercy for the spectator, that is if his patience will hold out that long. There's a moral to it all even though it's pretty well buried in a story that is episodic, draggy and given to so many talking sub-titles, all of which say much and mean little;—the moral; you can only have one love—your first wife.

**Box Office Angle**.... You'll likely find that the names of the featured players will bring in a good many whose curiosity will immediately be aroused by a title such as this and with the names of these players whose personal matrimonial careers have given them no little publicity. Whether or not you want to capitalize on it also depends upon the sort of theater you run and the people you cater to. As straight entertainment the picture is lacking.

**Exploitation**... It will be easy to attract them where you want to get them in. Use the title prominently with the names of Lou Tellegen and Pauline Frederick. Mention that the picture is an adaptation of Basil King's novel. You might also use J. Stuart Blackton's name. Catchlines might read: "Do you believe in divorce? There are some interesting angles offered in 'Let Not Man Put Asunder,' a J. Stuart Blackton production showing at the blank theater."

**Direction**... J. Stuart Blackton; fails to keep story moving; picture far too long.

**Author**..... Basil King  
**Scenario**..... Chas. L. Gaskill  
**Cameraman**.... Nicholas Musuraca  
**Photography**.... Usually all right  
**Art Director**.... Jack Pringle  
**Locale**..... Europe and America  
**Length**..... About 8,000 feet

**"Cause for Divorce"**

*Producer: Hugh Dierker*

*Distribution: Selznick*

As a Whole..... **ANOTHER DIVORCE DRAMA BUT AN IMPROVEMENT OVER SOME OTHERS INASMUCH AS ITS MORAL IS MORE POINTED AND THERE IS A LOGICAL TREATMENT.**

**Cast**.... Fritzi Brunette and David Butler good as a typical average married pair whose difference cause a temporary breach. Both do good work. Pat O'Malley and Helen Lynch another couple who go adrift through lack of understanding. Others Charles Clary, Peter Burke.

**Type of Story**.... Domestic drama. In most stories in which divorce is present the spectator often feels the urge to whisper a word of advice to the quarreling pair which will cause them to make up and forget the past but the divorcee business steps in and the complications pile on. Here there's a different treatment and it's refreshing to say the least. "Cause For Divorce" has real sensible people who look before they leap, and so Laura Weston realizes that she must be willing to sacrifice her preference for city life in order that her husband will have an opportunity to make good at his profession: farm management. Then Laura is the means of reuniting another couple also headed for the courts. The difficulties of the second couple provide the picture with some typical audience business such as cabaret scenes, garden fetes, rich settings, a bit of meller and other box office requisites. The story has a well sustained interest and given a good production.

**Box Office Angle**.... Good audience picture that will please many. They're all more or less interested in situations such as those offered in "Cause for Divorce." It has good exploitation angles that you will do well to take advantage of.

**Exploitation**... Here's a good title for catchline advertising. Distribute throw-aways with the line: "If you are contemplating a divorce go to the blank theater and you'll change your mind. If you're not contemplating a divorce go to the blank theater and you never will consider one. There's a fine lesson to be learned from 'Cause for Divorce.'" Use your mailing list addressing the message to "Mr. and Mrs. Blank" and mark it "personal." There are attractive stills for lobby display and ad posters that will attract. There are no names in the cast especially prominent but the players do very good work and deserve mention.

**Direction**.. Hugh Dierker; very good.

**Author**..... Thelma Lanier  
**Scenario**..... Not credited  
**Cameraman**..... Not credited  
**Photography**..... Good  
**Locale**..... California  
**Length**..... 7,132 feet.

*Snowy Baker in*

**"The White Panther"**

*Phil Goldstone—State Rights*

As a Whole... **SOME FIGHTING IN CLIMAX AND HEROICS OF STAR ABOUT THE ONLY THING TO BE RECOMMENDED IN STATE RIGHTS FEATURE THAT'S WEAK ON ENTERTAINMENT.**

**Star**.... Strives through various acrobatic feats and daring stunts to please. So far as his own work is concerned is successful but story proves too much of a handicap.

**Cast**.... Lois Scott pretty but short-lived as a native girl and Gladys McConnell pleasing lead. Peter Burke a good looking soldier who admits he's a "rotter" but dies like a soldier.

**Type of Story**..... One of those Arabian intrigue plots in which a native ruler abducts the British consul's daughter in revenge for an insult to his own daughter by a soldier. How hero Snowy, disguised as a bandit, fights a whole army of Arabs, rescues the girl and is rewarded by her love, completes a rather hackneyed and uninteresting story. The development is slow and the situations so lacking in originality that there is little or no bid for suspense. There is no doubt but that hero will rescue the girl from the Arab's tent and restore her to her father. The climax is the only commendable sequence and offers fairly good thrills in the battle between hero and the natives with the soldiers finally coming to the rescue. The director has repeated his action stunts too often. He stages the fight in a chasm and the constant "popping off" of a victim and his subsequent slide down the mountain side becomes funny after it continues very long.

**Box Office Angle**..... Hasn't very bright prospects because there is so little for you to talk about and story is so slow moving.

**Exploitation**.... This may fit in well enough on a double feature program providing the other attraction is a good entertainment. There is not much in "The White Panther" to satisfy them unless it is the climax which offers some rather good action. This is not enough to put the picture over, however. You might see the picture if in doubt and should you consider it worth exploiting, a man garbed in a white Arab costume and riding a white horse would readily arouse considerable curiosity. Follow this with the title: "The White Panther".

**Direction**.... Alvin J. Neitz; some good comedy touches but otherwise poor.

**Author**..... John Natteford  
**Scenario**..... John Natteford  
**Cameraman**..... Not credited  
**Photography**..... All right  
**Locale**..... Orient  
**Length**..... 5,000 feet.

**"The Net"**

*Fox*

As a Whole... **FEEBLE ATTEMPT AT ENTERTAINMENT. TERRIBLE STORY THAT IS IMPROVED UPON IN DIRECTION. NOR IS THE CAST GOOD ENOUGH TO PULL THROUGH.**

**Cast**.... Barbara Castleton tries desperately to put over the role of a faithful wife and mother. Raymond Bloomer convincing enough as an unworthy husband and Albert Finck fair in a role that's as improbable as it is improbable. No others of importance.

**Type of Story**..... Labeled a "J+ melodrama," but if those to come are to follow the example of "The Net" there doesn't seem to be much hope for picture entertainment the way of melodramas for the rest of this year. "The Net" is an unusually poor picture not only a story but from a production standpoint as well. It requires a very exceptional and liberal imagination to accept the situation upon which the theme is built.

A certain man named Norman kills his cousin. A stranger afflicted with sudden aphasia happens upon the scene. Norman charms coats with the stranger thereby switching identities. Norman's wife, also present, agrees to keep the secret, not because she loves her faithless husband but to protect her son's name.

How such a thing could possibly transpire is inconceivable. There is no indication of any effort to definitely prove that the man is actually Norman nor, and conveniently so, is there any clue to the aphasia victim. The wife's father, who first evinces much interest in his daughter's marriage to Norman, just disappears from the picture. The plot is without logic and far from interesting.

**Box Office Angle**.... Not favorable. Unless your folks are mighty easily satisfied you won't be able to get this one over. It's far below the standard of entertainment they expect.

**Exploitation**.... Hardly worthy of any extended effort even though you decide to show it. There is little or nothing for you to talk about either in situations, production or cast. The title is a rather good one and may bring them in, but be careful about what you say for the picture.

**Direction**.... J. Gordon Edwards; is not improved on a very poor story; injected a fair suspense but development is so illogical that it is not likely they'll be very much enthused over the outcome. This picture run far too long, largely through unnecessary detail and too many close-ups.

**Author**..... Maraverne Thompson  
**Scenario**..... Olga Linek Sell  
**Cameraman**.... Geo. Lane, Ben McGens.  
**Photography**.....  
**Locale**..... Any  
**Length**..... Over 6,000 feet

## Values

(Continued from Page 1)

re: "The Ten Commandments" will have a world audience; and here are some places where "The Covered Wagon" will naturally not have the appeal it has in England and America. The gross of each will be up in the millions, that's certain. How much no living man can say. Not even Famous executives. Not one of them.

### TAKING THE LOSS

There aren't many producers who take a loss in production. Most of them let the picture come out. Even if it isn't what they hoped for. And let it go at that. There are a few exceptions. Col Lesser made a Coogan feature of "Peck's Bad Boy" and then re-made it from start to finish. There have been other instances. The latest, however, is Sam Goldwyn. Who is now re-making "Cytherea." And pockets a loss of close to \$80,000 for three weeks' work. Did not like it and threw it aside. That takes nerve. And lots of it.

### NITA HAS A SISTER

Yes; Nita Naldi. And she is out on the Coast. And thus disturbs to a reporter:

"No one ever heard of me before. Nita wouldn't let them. But here I am, 17 years old and ready for the movies. I want to be hysterical, temperamental, poetic, willowy, glamorous, a Florantine tornado of passion and drama."

Al Woods please note.

### THE LONG RUN RECORD

Not, says Charles Urban, "The Covered Wagon." And reminds that in London, during 1911-12 his natural color production of "The Coronation Durbar and Royal Visit to India" ran 65 consecutive weeks at the Scala Theater.

Which means the Wagon must do over 20 more consecutive weeks at the Criterion to match this record. And Harold Franklyn of Famous says "That's a cinch."

### HIGH-LOW

Ace Berry has a new son. Name not yet reached the East. From Indianapolis. Perhaps he will be called Deuce.

### ALL HEPPEP UP

Selznick's roaring. Have booked "Woman to Woman" for 43 first runs. Including the Rivoli, New York.

Incidentally the best picture Betty Compson has appeared in since "The Miracle Man."

### A SUGGESTION

Speaking to the Southern California Editorial Assn. Will says said:

"When a free press is attacked, we make common cause with the publishers, recognizing in them the necessary commercial factor in literature. On the same basis you should give the producer of pictures a hand when he is being beset by forces which must find a new devil in every decade. The more you help, the better pictures will become."

Practical—every word of it.

### SHAW AND GOLDWYN

Mrs. Florence Strauss of First National told this one on Sam Goldwyn to the AMPA: Goldwyn was trying to convince Bernard Shaw to write a scenario for him. "I assure you," said Goldwyn, "we will make a very artistic production." To which Shaw replied: "You don't seem to realize, Mr. Goldwyn, that I am only an artist—and you are a business man."

### NOT TAKING PROFITS

Producers on the Coast. Who "farm out" stars under contract. Will not make a profit from other producers hereafter. That is, generally speaking. That is one of the plans decided upon. To co-operate. Mighty good move.

Joe Schenck elected president of the new organization. Looks like the producers mean to get somewhere.

### FRANKLE'S STUFF

Probably you noticed early in the week how Howard Frankle stimulates business. Out in Columbus, Ohio. By having a special night every night except Sunday—when he plays a big, important picture. Has all kinds of novelty nights—and don't care what picture he puts on. Which means he pays as little as possible. Depending on the novelty ideas to put it over.

### A DAY OR SO BEHIND

Jake Wilk postcards from the Riviera—in Southern France: "They are going fast here. The original production of 'The Cheat' with Fannie Ward, is playing here now. Also Victor Moore comedies. Possibly they will see 'The White Sister' here in 1933."

### THOSE CENSORS

Out in Ohio the Chief Censor banned the latest Normand picture and also those in which Edna Purviance appears. What part of the Ohio censor law gives him such power might easily be open to legal attack. But regardless of the law—just what does this sort of thing mean?

These are the acts which in time will kill censorship wherever it exists. That such narrow minded Puritanism exists—remember this is 1924—seems almost incredible.

### DAMON AND PYTHIAS

Commenting on Joe Schenck's remark that while he always desired artistry in a production he was always more anxious to furnish entertainment, Dr. A. H. Giannini of the Commercial Trust Co. told the AMPA that there were two sides to Schenck; the Damon which admired Schenck for his artistry and the Pythias which admired his commercialism.

### HELP! HELP!

Mail robbers rifled two pouches in the Sullivan, Indiana, post-office, going after Hays' mail. Wonder what they expected to find in it?

### MORE LOVING

From the humble and ever modest Reichenbach comes this: Seeing that Pete Smith has come to the defense of the P. A. by his opinion of the critic—may I add mine in support of Pete.

I love the critic because:

He looks like he took all the coal out of the tub—then decided not to take that bath.

Because he wears nice light clothes to match his dandruff.

He tells you your stuff is the only stuff fit to run that is sent him—then confirms it by running the other fellow's.

He swears you will have the biggest picture in the lay-out then writes his alibi before the paper goes to press.

He is in favor of prohibition and substantiates his opinion by trying to dry up—your supply.

He is indifferent to the public—but afraid of his wife.

He eats at the Algonquin Hotel where the Intelligensia eats each noon—and where wit flows like Ivory Soap—and just as pure.

He is having a hard time deciding on the ten best pictures and sympathizes with the public which has to wait intensely until he finally decides.

And later we find his best ten—the worst grossers.

He never creates—merely records—and depends on these facts coming from the press agent—without whom he would have not a department.

They are human under the skin—but they have hides like elephants.

DANNY.



# "The Marriage Circle"

DIRECTED BY  
ERNST LUBITSCH

*At the MARK STRAND THEATRE, New York*

*Week Beginning February 3<sup>RD</sup>*

*Playing an Extended Engagement at Grauman's Rialto, Los Angeles*

*Opening Soon at the Orpheum Theatre, Chicago*



# WARNER BROS.

Classics of the Screen

A startling story of "good-fellow" wives and a husband or two--- a fearless expose of the inner shrine of the marriage circle, with its charm of true love, its romance of fidelity, its flare of passionate jealousy, its mad affairs of faithlessness and its tragic touch of sin. An unusual story of married lovers whose love is not always confined to their own mates, deftly told by a master producer whose directorial genius stands unchallenged in the art of the photoplay.

Enacted  
by a Stellar  
Cast of Screen Stars:-

*Florence Vidor*  
*Monte Blue* - *Marie Prevost*  
*Adolphe Menjou* - *Harry Myers*  
*Creighton Hale*  
and  
*Others*

"The Coqs  
of Life  
Turneth"

*Sensational  
in Theme- and  
Sure-fire in its  
Audience  
Appeal*

AN  
**ERNST  
LUBITSCH**  
PRODUCTION

ADAPTED  
by  
Paul Bern

From the  
play  
by Lothair  
Schmidt

# *The biggest money*

*All Paramount -*

*Here they are !*

- 1 "THE HUMMING BIRD"
- 2 "PIED PIPER MALONE"
- 3 "THE HERITAGE  
OF THE DESERT"
- 4 "SHADOWS OF PARIS"
- 5 "THE STRANGER"

---

Never since pictures have been made, have five such sure knockout box-office wallops been issued by any company, any time, anywhere!

---

*One right after another you'll get 'em.  
All Paramount Pictures*

# makers of them all!

To be followed by such surefire hits  
as:

THOMAS MEIGHAN in his greatest part  
"The Confidence Man"

GLORIA SWANSON in a glittering gown picture  
"A Society Scandal"

CECIL B. DE MILLE'S triumph, "Triumph"  
WILLIAM de MILLE'S Pulitzer Prize Play  
"Icebound"

JAMES CRUZE'S Tarkington story of the gambler  
and the lady, "Magnolia"

and 12 others - one a week.

## All Paramount!

GLORIA SWANSON in  
"THE HUMMING  
BIRD." A Sidney  
Olcott Production  
From the play by  
Maude Fulton.  
Adapted by Forrest  
Halsey.

THOMAS MEIGHAN  
in "PIED PIPER MA-  
LONE." By Booth  
Tarkington. Adapt-  
ed by Tom Geraghty.  
Directed by Al-  
fred E. Green.

Zane Grey's "THE  
HERITAGE OF THE  
DESERT." An Irvin  
Willat Production  
With Bebe Daniels  
Ernest Torrence  
Adapted by A. S.  
LeVino.

POLA NEGRI in "SHA-  
DOWS OF PARIS."  
Herbert Brenon Pro-  
duction. From "Mon  
Homme," by Picard  
and Carco. Adapt-  
ed by Fred Jackson.  
Screen play by Eve  
Unsell.

"THE STRANGER." A  
Joseph Henabery  
Production. With  
Betty Compson,  
Richard Dix. From  
"The First and the  
Last," by John Gals-  
worthy. Adapted by  
Edfrid Bingham.

THOMAS MEIGHAN  
in "THE CONFIDENCE  
MAN." By Laurie Y.  
Erskine. Adapted  
by Paul Sloane. Di-  
rected by Victor  
Heerman.

GLORIA SWANSON in  
"A SOCIETY SCAN-  
DAL." Allan Dwan  
Production. From  
"The Laughing  
Lady," by Alfred Su-  
tro. Adapted by  
Forrest Halsey.

CECIL B. DE MILLE'S  
"TRIUMPH." With  
Leatrice Joy and a  
real all-star cast.  
Screen play by Jeanie  
Macpherson.  
From the story by  
May Edgington.

WILLIAM DE MILLE'S  
"ICEBOUND." With  
Richard Dix, Lois  
Wilson. From Owen  
Davis's play. Screen  
play by Clara Be-  
ranger.

"MAGNOLIA" (work-  
ing title). James  
Cruze Production.  
With Ernest Tor-  
rence, Patsy Ruth  
Miller, and others.  
By Booth Tarking-  
ton. Adapted by  
Walter Woods.

PRODUCED BY



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY



you get about 100 per cent more merriment out of the title which Montague Glass, \* \* \* wrote especially \* \* \*

**EXPRESS**—A pure unadulterated amusement, artfully compounded of gay and kindly humor, delicate pathos, a touch of burlesque to a large share of character delineation of rare quality and a bit of thrilling drama. \* \* \*

**HERALD**—\* \* \* the picture makes really a multiple reel situation comedy of the better—very much better—class, with just a dash of pepper toward the end in the shape of some foul play, hand-to-hand struggles, and dashing policemen. There is just enough of the heavy stuff to relieve the generous helping of bon mots in the ingrowing English of the New York cloak and suit trade.

**RECORD**—All thanks to the author, the adaptor, the director and the actor for as human a comedy-drama as could be screened. I'd walk a couple of miles to see another like it.

**TIMES**—For "Potash and Perlmutter" is just bound to coin money. Such a darb of a comedy—so human, amusing, snappy and thrilling all at once—we haven't seen in a long, long time.

**"Rosita"—United Artists  
Stanton, Philadelphia**

**BULLETIN**—Every whit of her appeal as potent as ever and maybe a bit stronger.

**ENQUIRER**—Mary has grown up but just as much to be admired.

**NORTH AMERICAN**—Mary is undoubtedly a great actress but it is difficult to feel that she is not a kid masquerading as a mature young woman whose emotions are taxed to the breaking point.

**PUBLIC LEDGER (MORNING)**—Thanks to Lubitsch "Rosita" is an unusually colorful and romantic picture. Mary does some truly fine acting.

**PUBLIC LEDGER (EVENING)**—It is the most satisfactory production imaginable. If there were faults, they passed unnoticed.

**RECORD**—There are opportunities for emotional acting and moments which approach the tragic. A striking feature the excellence of the photography.

**"Scaramouche"—Metro  
Criterion, Los Angeles**

(Run beginning Jan. 17)

**EXAMINER**—In his handling of this famous Sabatini story, \* \* \* Rex Ingram has essayed a new medium of film expression and he has done it brilliantly and well. He has successfully avoided opportunities for great mass play along which lines he won fame, and concerns himself rather with the beautiful detail of the story.

**EXPRESS**—What is without doubt the greatest effort, technically speaking, of that remarkable young director's career to date \* \* \* Mr. Ingram's version \* \* \* does not in any way disappoint. For in it he has combined the sweep and thrill of that great epoch in the world's history, and at the same time emphasized a delightfully idealistic romance.

**HERALD**—Colorful, eloquent and executed on a gigantic scale, "Scaramouche" takes a place with great pictures of screen history.

It is a tremendous spectacle. It tells a story warm with human interest and it has a dignity and repression seldom achieved in a historical film. The cast is large and the mob scenes are gigantic and moving.

**RECORD**—It is beautifully pictured, dramatically related, admirably portrayed. Especially in the part of Scaramouche, which Ramon Novarro plays with intelligence and vigor. \* \* \* Ingram carries his story along with such spirit that one forgets it is some 10,000 feet in unreeling and is astonished to find it so soon coming to an end.

Pictorially the artist in Ingram has been given full play.

**TIMES**—It is Rex Ingram's most pretentious contribution to adult entertainment, and its beauty will live long in the land. \* \* \*

Veritably, this film is the art gallery of the screen. It marks some of the greatest advancements along the lines of lighting composition, settings and makeup and costumes that have yet been revealed.

**"Song of Love"—First Nat'l  
Capitol—Cincinnati**

**ENQUIRER**—Not apt to make a very profound impression on those who are looking for artistic drama.

**POST**—Not Norma's best photoplay \* \* \* it staggers and collapses even with such sturdy props as Norma, Shildkraut and Arthur Edmund Carew.

**Circle, Indianapolis**

**NEWS**—Will add nothing to Miss Talmadge's laurels but will add much to the laurels of Arthur Edmund Carew.

**STAR**—The outstanding performance of the film is that of Arthur Edmund Carew.

**"This Freedom"—Fox  
Broadway, Los Angeles**

(Week ending Jan. 19)

**EXAMINER**—It's really a high-class piece of work. \* \* \*

The production as a whole is well handled. There is fine evenness to the tempo, the cutting is good and the sweep is embracing.

**EXPRESS**—It is an excellent cast. \* \* \* Setting aside the sophistry of the original the story is a decidedly interesting one, presented in even clearer fashion than the author has done in his novel.

**HERALD**—\* \* \* strikes a happy medium; being a photoplay without conscious effort at sermonizing but with a moral for all that. All in all, "This Freedom" is above the average of the usual program picture, and should be enjoyed by all.

**RECORD**—\* \* \* while not measuring up to "If Winter Comes," stands as the best product of a British producer yet brought to the screen.

**TIMES**—In certain aspects "This Freedom" cannot avoid being rather preachy in character. \* \* \* The acting is what most appeals—that and the personalities, Miss Compson is really lovely, \* \* \*

**Imperial, San Francisco**

(Week ending Jan. 19)

**CALL**—\* \* \* the vital spirit of the author's story has been intelligently transferred to the screen.

Whether you agree with Hutchings or not, you will be entertained and thrilled \* \* \* The photoplay seems to be perfect in every detail and includes some unusually fine photography.

**DAILY NEWS**—Fay Compton is one of the best of English actresses and her work on the screen is a genuine pleasure to witness, \* \* \* full of restraint, poignantly emotional, dignified in the English manner. The picture is so far the best we have seen that was made in England, allowing, of course, for the excellencies in "If Winter Comes."

**HERALD**—\* \* \* It is all told dramatically and convincingly.

**"Twenty-One"—! it Nat'l  
The Chicago, Chicago**

**NEWS**—It is Barthelmess back in his own kind of picture.

**POST**—This is a new type of role for Barthelmess—but there is no doubt in my mind that you are going to like him very much indeed. \* \* \* "Twenty-One" is a simple little tale that relies on the star to put it over. And he does with the very able help of Dorothy Mackaill.

**TRIBUNE**—You're going to be keen for the work of four people in "Twenty-One" \* \* \* the supporting cast is a good one, scenery, sets, photography fine. Mr. Robertson is a capable director.

**HERALD**—Not until I saw Richard Barthelmess in "Twenty-One," was I sure that he stood first in my list of eighteen great screen stars. \* \* \* what a Romeo he would be.

**Warfield, San Francisco**

(Week ending Jan. 19)

**BULLETIN**—\* \* \* There is no doubt in the minds of the audience that they like this favorite actor (Barthelmess) in present-day stories to a much greater degree than in the characters of ancient times. \* \* \* There are no end of dramatic situations \* \* \*

**CHRONICLE**—Barthelmess is quite delightful as Julian, his manly bearing and good looks—not prettiness, thank heaven—helping immensely.

**EXAMINER**—\* \* \* a particularly good photoplay at Loew's Warfield theater this week. \* \* \* Supported by \* \* \* Dorothy Mackaill, who lends a delicate enchantment to the romantic tenor of the picture, Barthelmess responds to the soporific requirement with splendid finesse.

**HERALD**—This picture was not heralded as a world-beater, or anything sensational; but it proved to be exceptionally fine entertainment. Regardless of your age don't miss "Twenty-One."

**Herbel's Territory Rearranged**

(Special to THE FILM DAILY)

Pittsburgh—H. M. Herbel, Universal division manager is now making his headquarters here instead of Cleveland. His supervision of exchanges now includes Pittsburgh, Cincinnati and Indianapolis. Cleveland comes under the supervision of Joe Friedman of Detroit.

**Resume Work On Lockport Project**

(Special to THE FILM DAILY)

Lockport, N. Y.—The abandoned theater project at East Ave. and Elm Street will be completed. The Girard Bond & Mortgage Co., of Philadelphia and New York, has taken hold and will back the venture. Operations will be resumed immediately.

**Buffalo Olympic To Come Down**

(Special to THE FILM DAILY)

Buffalo—The Broadway-Buffalo Corp., new owners of the Olympic theater and property, will not renew the lease of the house when it expires in the fall, but will tear the building down and erect a new ten story office structure.

**Burr Closes Southern Deal**

C. C. Burr has sold the rights on "Three O'Clock in the Morning" and "Restless Wives" to W. K. Jenkins, of Enterprise Dist. Corp., for Oklahoma, Texas, Arkansas, Missouri, Kansas, Iowa, Nebraska and Southern Illinois.

**Trouble With Buffalo Musicians**

(Special to THE FILM DAILY)

Buffalo—Following the engagement of a new organist at the Belvedere, the musicians walked out, insisting that the old organist be retained. Officials of the union declare that it is no strike but a lockout.

**"Uninvited Guest" Completed**

Curtiss Benton, who wrote the story and continuity of "The Uninvited Guest," a J. E. Williamson production, has completed the titling. The picture will be released by Metro.

**Her First Picture Role**

Marion Coakley is completing work in "The Enchanted Cottage," which marks her screen debut. She is prominent on the stage, her last vehicle being "The Alarm Clock."

**To Make Picture Of Dover**

(Special to THE FILM DAILY)

Dover, Del.—The Keystone Industrial Film Co., will produce a film of Dover and the surrounding community.

**The Week's Headlines**

Monday

B. P. Schulberg predicts an active Sp in coast production.  
Receiver in equity appointed for Prizm M. P. Commission seeking definition of constitutes an educational. Report sh profit of \$200,288 to date.  
Joseph M. Schenck predicts a saving in duction through co-operation of var producers.

Tuesday

Warner Bros. to float stock issue on curb. Profits for 1923 placed at \$500.  
Mac Murray completes Metro contract delivery of two more pictures.  
Hodkinson negotiating with more direct E. H. Griffith, E. L. Hollywood George Terwilliger mentioned.  
Allan Dwan signs new contract with Fam To direct Gloria Swanson in five pict

Wednesday

Fewer adverse bills leveled against indu National legislative situation rep better.  
Harry Rowson says England is upset cause of price combines by exhibitors price-cutting by American distributors M. P. T. O. to hold convention in City not yet determined.  
H. M. Thomas rejoins Famous Players adian Corp. as director of Western aters. Clarence Robson to manage I ern chain.  
Alan Crosland signs with Famous to r series, following one for Hodkinson. Supreme Court recognizes validity of tration board in dispute between F. I M. Club and Charles W. Jackson, I Island exhibitor. Jackson ordered to a hy board's decision.

Thursday

House Ways and Means Comm'ttee div over what portion of the admission should be repealed.  
Universal to make "Butterfly." Exte plans for continued activity in short ject field.  
Tom Terriss forms \$100,000 company to Paul Wynne stories. "The Bandol for Goldwyn-Cosmopolitan.

Friday

Joseph M. Schenck tells A. M. P. A coast producers' plan to bring a economies through a close, co-operative tem.  
Edward Bowes returns from Europe. shooting on "Ben Hur" will start N 1 in Rome.  
Independent M. P. Prod. and Dist. considering a check on piracy throug rial numbers on prints.  
General Vision Co. formed. Plans to st projectors to non-theatrical users or ported partial payment plan.

Saturday

Robert G. Vignola about to close wit important distributor for a series of tures. Deal calls for three a year.  
F. P.-L. hearing in Dallas. L. L. testifies.  
Sid Grauman plans 3 new \$1,000,000 h for Los Angeles.

**Remodeled Capital Reopens**

(Special to THE FILM DAILY)

Raleigh, N. C.—The newly re orated Capital on West Martir has reopened. The house is ov by the Capital Theater Co.

**IF YOU ARE IN THE MARKET FOR ANY  
KIND OF MOTION PICTURE APPARA-  
TUS. CONSULT US. WE CAN SAVE YOU  
MONEY**

**OUR PRICE LIST WILL CONVINCCE YOU**

**MOTION PICTURE APPARATUS CO.**

**BRYANT 6635**

**118 W. 44th ST., N. Y. C.**



The producer's care is justified; the audience is pleased—when the print is on

# EASTMAN POSITIVE FILM

—because it carries quality through to the screen.

Look for “Eastman” and “Kodak”—stenciled in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*Forgetting*  
"LILIES OF THE FIELD"  
*for the moment-*

*Lets turn again to*  
RICHARD WALTON TULLY'S  
"FLOWING GOLD"  
*by* REX BEACH  
*Directed by* JOSEPH DEGRASSE

*You know what a picture "The Spoilers"  
is - well here's its successor - and wow!  
What a successor!*

*That same power-virility and smash  
that Rex Beach imparted to "The  
Spoilers" he has injected into this  
story of Oil - or as he calls it ---  
"FLOWING GOLD"*

*Here is a picture that will put zip  
into any schedule - it's BIG - and a  
FIRST NATIONAL PICTURE*

*Have we got 'em - - We'll say so!*

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVII No. 23

Monday, January 28, 1924

Price 5 Cents

## DANGER!

By DANNY

Bert Adler sends this: "Will Hays has done much. To most the credit of the fillum industry. By eradicating certain evils within the industry. But how about those danger spots. For the industry. That lie outside?"

"You say, explain. Well, there are the fake schools. That use the popularity of the motion picture. To take the savings of years. Away from the kid movie fans. Who get their movie ambitions through patronizing theaters. And whom these schools promise to put into the movies. (Oh, the promises that are made the name of the movies!)"

"In Chicago last week. A fake school selling school and studio was closed. After neighbors complained of the immoral scenes witnessed within the school. Girl 'pupils in screen acting' robbed of meagre savings. And more serious—their virtue. In the name of the movies."

"The fame of the movies! The stories of beautiful aspirants. Broke in Hollywood. Unable to find work. Shamed to go home. The result of such publicity. Has been to bring a horde. Of rich parasites. To Los Angeles. Here they hang on the studio outskirts. Seeking the acquaintance. Of the poor devil of a pretty 'extra.' Who is treated as respectfully in a radio. As she would be in her own home. But the out-of-industry parasite. Is the danger spot again."

"His money. Home. Food. Drink. He ever extended SO hospitably! The luckless studio applicant. These men are known on the Coast. And one of these days. One of these men. Is going to smash into the others. With a 'latest movie scandal' story. Involving some fair 'Down Outer of the Studios.' That will make the 'scandal' yarn involving a movie star look like a sweet little piece out of the Sunday School Times. 'Go after it, Danny. And I think it Walloping Will. Who has often in the past agreed with you. readjustments within the industry. Will agree with you. On the need of attention. To these danger spots. OUTSIDE."

### Answering Bert

"You're right. This movie school is a danger. A terrible one. But it is to be fought outside. And there is an organization better qualified to do so than the Vigilance Committee of..."

(Continued on Page 2)



Charles Raymond, director Fenway Theater, Boston: "Douglas MacLean in 'The Yankee Consul' proves himself a consummate master of pantomime." Associated Exhibitors.—Adv t.

## Radio vs. Films

Additional Reports Show Exhibitors Are Not Worried About Their Box-Offices

Further reports from widely separated portions of the country show that the radio craze has not made any serious inroads into business at the box-office. Special reports received Saturday include the following:

Los Angeles—Important exhibitors here declare that the radio has had little or no effect on the box office.

Sol Lesser, whose West Coast Theaters chain covers many Southern California towns, says:

"The radio is like a game or a party. If folks desire to stay home and play games or have a party, they do so. The radio is just the same. If people desire to sit down after dinner and listen to the radio, they do so, but nothing will stop them if they wish to attend the theater."

(Continued on Page 4)

### Hearing For Censor Repeal Soon

(Special to THE FILM DAILY)

Albany—A public hearing for the repeal of the censorship bill will be held here shortly.

## Sanity In Booking

An Important Development in England, Says John C. Graham Before Sailing

John C. Graham, managing director of the Famous Players Film Co. Ltd., sailed for England on the Aquitania Saturday, following conferences with E. E. Shauer. Before his departure, he said the standardization of the British releasing schedule within a period of from three to six months, from trade show to release was the most striking development in recent months in England.

"The English exhibitor has definitely passed through the period of excessive booking which existed for several years after the close of the war," said Graham. "As a result, he is booking his product on a true basis of his capacity to absorb the pictures and give them the proper presentation. This is a sane state of affairs"

(Continued on Page 2)

### Giannini To Address I. M. P. P. D. A.

Dr. A. H. Giannini of the Commercial Trust Co. and William A. Johnston, editor of the M. P. News, will address the Independent M. P. Prod. and Dist. Ass'n on Feb. 7.

## Busy On Zukor Plan

Jury To Handle \$10,000 Award For Best Picture To Be Named Shortly—Rules Drawn

A meeting is scheduled to be held, probably tomorrow, between George Barr Baker and Eric Schuler of the Authors' League, Inc., and Charles E. McCarthy of Famous Players to discuss the permanent adoption of the jury and the rules to cover the \$10,000 cash prize award which Adolph Zukor will give to the best picture, produced and publicly exhibited between Sept. 1, 1923 and Sept. 1, 1924.

It will be recalled that Zukor made the offer last year and then, with the co-operation of the League, called an Authors' Congress at the Waldorf-Astoria at which an interesting discussion was held by important figures in current literature relative to ways and means of improving the standards in production.

The award will be made to the picture selected by the jury, the personnel of which will probably be announced in the near future. There are no restrictions as to distributor or producer, so long as it fulfills the conditions set down by the governing jury.

### Garsson Series for Asso. Exhib.

Murray Garsson will make a series of pictures for Associated Exhibitors, the first to be "Plaster Saints." William Christy Cabanne will direct the first which will be made in the East with a cast including Robert Warwick, Elliott Dexter, Lowell Sherman and Pauline Garon.

### Major Holt Sails

Major A. P. Holt, who is interested in Pathe Freres, Ltd., of England sailed for home Saturday.

## Tax To 50 Cents Off

Change May Include 75 Cent Admissions But Nothing Above That Figure

The prediction made in an exclusive dispatch to THE FILM DAILY from Washington on Jan. 15 has borne fruit. The House Ways and Means Committee has decided to eliminate the tax on admissions as high as fifty cents.

There may be a further change to include admissions up to seventy-five cents but the opinion in Washington is that nothing above that figure will

(Continued on Page 2)



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## DANGER!

(Continued from Page 1)

the Asso. Advertising Clubs of the World. This organization should make the fight. And when Hays returns from the Coast we'll take it up. Maybe something will happen.

### Shea After Police Property

(Special to THE FILM DAILY)

Buffalo—Mike Shea is after the Pearl St. police station to provide an exit for his new theater to be built on Main St., just north of Chippewa. If he succeeds the house will be built on a much larger scale than had been previously planned.

### "Scaramouche" In Buffalo Feb. 12

(Special to THE FILM DAILY)

Buffalo—Shea's Hippodrome will house "Scaramouche" for an indefinite run, beginning Feb. 12.

### New England Rights Sold

Certified Screen Attractions, of Boston, have closed a deal with C. B. C. for the New England rights to "Innocence."

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

## LLOYD HAMILTON



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

## Sanity In Booking

(Continued from Page 1)

which will benefit all of the 3,800 theaters, permitting them to live on a stable, prosperous basis for the first time.

"The British producers have been co-operating to bring about this end by producing fewer and better pictures just as you have been doing in the United States. Recent British productions have been of a much higher quality and are of a great benefit to the entire industry. The British Film League has been doing a great work to encourage the production of better British pictures and the year 1924 should witness the enjoyment of still greater benefits from its laudable work.

"Theater business has been very good throughout the British Isles and should be much better this year."

### New \$250,000 House For Houston

(Special to THE FILM DAILY)

Houston, Tex.—Will Horwitz, owner of the Iris, announces completion of plans for a new \$250,000 theater which he will build on Capitol Ave., between Milam and Traverse Sts. The proposed structure will seat 1,800.

### Big New House For Buffalo

(Special to THE FILM DAILY)

Buffalo—Ground has been broken for the 2,000 seat theater to be put up by the Market St. Theater Co. at Broadway and Detroit St. The company operates the Fillmore St. theater.

### Hodkinson Exchange Moves

The local Hodkinson exchange will move from 130 W. 46th St. to the Godfrey Bldg. on Feb. 1, where it will occupy about twice as much space.

### Mack Story For Jackie

(Special to THE FILM DAILY)

Los Angeles—Willard Mack has written a story for Jackie Coogan. It will go into production following "A Boy of Flanders."

## On Broadway

Broadway—"Black Oxen"  
Brooklyn Strand—"Under the Red Robe"  
Cameo—"Her Temporary Husband"  
Capitol—"Name The Man!"  
Central—"The Extra Girl"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"The Great White Way"  
Criterion—"The Covered Wagon"  
Gaiety—"Abraham Lincoln"  
Loew's New York—Today—"A Woman of Paris"  
Tuesday—"His Mystery Girl" and "The Way of A Man"  
Wednesday—"Cameo Kirby"  
Thursday—"Anna Christie"  
Friday—"Marry In Haste" and "Stranger from the North"  
Saturday—"Don't Call It Love."  
Lyric—"The White Sister."  
Rialto—"Flaming Barriers"  
Rivoli—"Pied Piper Malone"  
Strand—"Painted People"

### Next Week

Broadway—Not yet determined  
Brooklyn Strand—"The Eternal City"  
Cameo—Not yet determined  
Capitol—"Scaramouche"  
Central—"The Extra Girl"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"The Great White Way"  
Criterion—"The Covered Wagon"  
Gaiety—"Abraham Lincoln"  
Lyric—"The White Sister."  
Rialto—Not yet determined  
Rivoli—Not yet determined  
Strand—"The Marriage Circle"

### Nat'l Board of Review Luncheon

The annual luncheon of the National Board of Review will be held at the Waldorf, Feb. 16. It was erroneously noted recently that on this date at the Waldorf the annual luncheon of the National Committee for Better Films would take place.

### Betty Jewel Finishes

Betty Jewel has completed work in the new Distinctive picture, formerly called "Blood and Gold," but now retitled "Flames of Love."

## Tax To 50 Cents Off

(Continued from Page 1)

be considered. A last minute change on the part of the Committee provide for the removal of the seating tax which brings about \$1,700,000 to the Government yearly. The Government is expected to lose about \$33,000,000 annually by the elimination of the tax admissions of fifty cents or under.

## HAL ROACH'S

### OUR GANG COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

## SOL LESSER PRESENTS

### HAROLD BELL WRIGHT'S

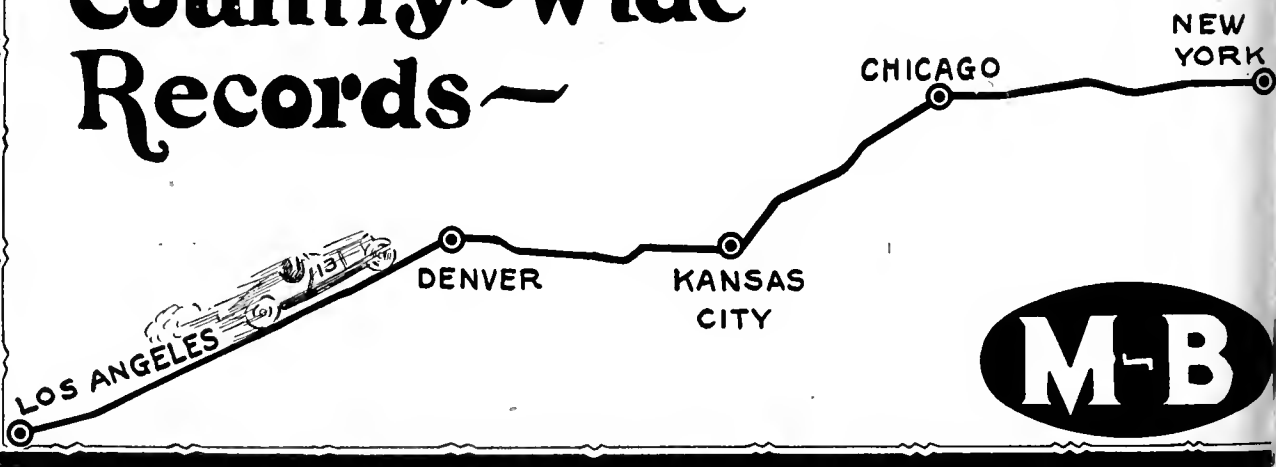
### GREATEST STORY

## "WHEN A MAN'S A MAN"

The Screen Triumph of 1924

It's a Principal Picture  
A First National Attraction

# I'll Shatter Country-wide Records







EDITH ROBERTS  
NORMAN TREVOR  
WALTER BOOTH  
MAURICE COSTELLO  
MARY CARR  
HENRY HULL

MONTAGU LOVE  
DIANA ALLEN  
DAGMAR GODOWSKY  
EFFIE SHANNON  
FLORA FINCH  
JACK RAYMOND

**SELZNICK**  
DISTRIBUTING  
CORPORATION

**Newspaper Opinions**

**"April Showers"—Preferred Broadway, Los Angeles**

(Week ending Jan. 19)

EXAMINER—Colleen is really more charming than usual—if you can imagine such a thing—and Kenneth Harlan is more human than in any film in which we've seen him. \* \* \* There is fairly even, though slow tempoed, story telling. And there's enough kick to the climax to cap it all off.

EXPRESS—Given a cast of experienced troupers such as the aggregation Tom Forman recruited for this production, plus his own ability in projecting a warm, human quality into the pictures he directs, and the result is a film that "lives" regardless of how farcical its plot may be fashioned.

HERALD—\* \* \* may not be the best photoplay of the year, but it is one that will win the average theatergoer. Kenneth Harlan makes a handsome hero, while Colleen Moore has done better things.

RECORD—While the play is not "heavy," one gets enjoyment from it at every stage. The story is one which causes the spectators to give their entire interest.

TIMES—"April Showers" probably did not set out to be anything more than a program picture, but with the twists the producer, the author and the director have given it, it turns out something very fine for its class.

**"The Call of the Canyon"—F. P.-L. Strand, Cincinnati**

ENQUIRER—It almost appears as though the author wrote out cards bearing the thirty-six dramatic situations, shuffled them and then drew out seven or eight at random and from these developed the plot.

POST—Probably the picture will make money, there being more box office value than art in its 6,993 feet.

**"The Common Law"—Selznick State, Boston**

TRANSCRIPT—It possesses, too, the all-important requisite of an up-to-the minute social drama—a scene in a cabaret.

**"The Fighting Blade"—First Nat'l Olympia, Boston**

TRANSCRIPT—Great deal of action and plenty of plotting of a routine sort \* \* \* never so much pictorial beauty as to detract interest from sheer narrative.

**"Gentle Julia"—Fox Liberty, St. Louis**

GLOBE-DEMOCRAT—\* \* \* it is Julia herself who will captivate you. You'll laugh with her and you'll also cry, or, at least, the tears will be close to the surface—but you'll enjoy her.

STAR—Booth Tarkington's stories, it seems, always film well. "Gentle Julia," at the Fox-Liberty, prompts this observation.

TIMES—Here is a film which really fits the rubber stamp, "good for the entire family." It is a genuine story, of genuine people and genuine situations.

**"The Governor's Lady"—Fox Washington, Detroit**

FREE PRESS—Reeks with dramatic incidents that serve to hold the spectators in interest throughout.

NEWS—Millarde again glorifies "Ma." \* \* \* situations bring a lump into one's throat.

**"Held to Answer"—Metro Delmonte-Capitol, St. Louis**

GLOBE-DEMOCRAT—Reaching unusual dramatic heights, "Held to Answer," ends with a fine climax that makes it one of House Peters' best efforts.

POST-DISPATCH—House Peters and a capable cast, \* \* \* give the best possible account of themselves in "Held to Answer," a highly melodramatic film on view at the Delmonte.

STAR—Peters' convincing work almost makes one believe this flimsy story.

TIMES—"Held to Answer," is a dramatic story, but not out of the ordinary.

**"Her Temporary Husband"—1st Nat'l Madison, Detroit**

NEWS—Slap-stick par excellence \* \* \* the excitement keeps pace with the comedy.

**"His Children's Children"—F. P.-L. Metropolitan, Baltimore**

EVENING SUN—It isn't exactly a film to which you should take the youngsters but for those who have cut their wisdom teeth it should certainly prove attractive \* \* \* we like it immensely.

SUN—Well acted and makes for genuinely interesting entertainment despite numerous unnecessary sub-titles.

**Eastman, Rochester**

HERALD—Dramatic treatment of that part of modern story which exemplifies the old saying "it is only three generations from shirt sleeves to shirt sleeves."

DEMOCRAT-CHRONICLE—That the production has regrettable technical deficiencies will not offset to any extent, we think, the success in terms of box office receipts.

JOURNAL—Well constructed story with a very marked central theme.

**"The Humming Bird"—F. P.-L. Century, Baltimore**

SUN—If war stories are not too passe, this picture should prove popular \* \* \* Swanson performs quite creditably.

**Adams, Detroit**

FREE PRESS—Swanson's devoted followers will like her.

NEWS—Gloria the clothesrack now Gloria the actress. \* \* \* the best all-around performance of her career.

**Missouri, St. Louis**

GLOBE-DEMOCRAT—\* \* \* is by far the finest Gloria Swanson picture that we can recall. Miss Swanson's great work in handling the dual role in the picture is a rare treat, and she certainly deserves a place in the dramatic artists' hall of fame as a reward for her perfect performance.

POST-DISPATCH—\* \* \* she (Gloria Swanson) disports herself in a manner so different that it is hard to recognize her as the real Swanson. \* \* \* The scenario has many striking scenes \* \* \*

STAR—Gloria Swanson is better \* \* \* than in any other picture she has appeared in in St. Louis for some time.

TIMES—The plot \* \* \* is made the excuse for exploiting genuine scenes of the World War. Perhaps they were necessary toward the development of the plot. \* \* \* Otherwise, the story is swift moving, and interesting from beginning to end.

**Columbia, Washington**

STAR—Admirers of Gloria will enjoy the impudent, vivacious, Apache hoyden.

**"Judgment of the Storm"—F. B. O. Mission, Los Angeles**

EXAMINER—\* \* \* has been filmed nicely, with clever young actors. Wholesome drama, some rural comedy of light nuisances, and a story of grief, misunderstanding and self-sacrifice, mark the dramatic moments \* \* \*

EXPRESS—True, it is not strikingly original and it is frankly melodrama, but it is beautifully handled, smooth and logical in its development. \* \* \* This storm is quite the best the local screen has ever seen, in realism and dramatic thrill.

Chief charm of the picture lies in its unforced development, the unusual strength of the cast and the remarkable camera work.

HERALD—If you like melodrama of high power and effectiveness, see "Judgment of the Storm." \* \* \* Let it be said that it's an appealing and interesting tale well told.

TIMES—The plot is inclined to be formula, and some of the situations that result are unnatural and forced, but there is no doubt that its pictorial vigor and also in its more human heart throbs the film works up to a very striking finish. Nothing better, in fact, photographically than the storm sequence has been shown on the screen in a long time. \* \* \*

**Strand, San Francisco**

(Week ending Jan. 19)

CHRONICLE—The picture has a well thought-out story, not particularly new, but with new angles and much human nature. There is genuine emotion in some of the scenes, put there by the scenarist as well as the actors.

**"The Man That Life Passed By"—Butterfly, Milwaukee**

NEWS—The plot is a bit hectic, situations are rather impossible, action a bit hurried and jumpy in parts but for all that the story is highly entertaining.

**"Maytime"—Preferred Alamo, Louisville**

TIMES—As fresh, appealing and wholesome as its name.

**"Monna Vanna"—Fox The Fox, Philadelphia**

BULLETIN—It does little to excite the popular imagination and clearly demonstrates the superiority of American directing and artistry.

ENQUIRER—The producers have turned out a picture that is thoroughly unconvincing. The cast is poor and at times most humorously silly.

NORTH AMERICAN—Combines much fighting and loving.

PUBLIC LEDGER (MORNING)—Stupendous production which for massiveness of settings, masterful handling of great crowds, excellent photography compares with the best pictures of its kind.

PUBLIC LEDGER (EVENING)—Charging mobs \* \* \* sets massive and lavish \* \* \* outstanding figure Paul Wegener.

RECORD—Produced in a manner quite in keeping with the unrefined and very energetic passions of the Italian Renaissance—By that is meant bigness, mob action, long embraces, duels, brawls and intrigue.

**"North of Hudson Bay"—Fox Apollo, Indianapolis**

NEWS—Only of average interest \* \* \* Mix seems out of place in the story.

STAR—Tom Mix in the the best Fox tradition \* \* \* contains many thrills.

**"Our Hospitality"—Metro Lyric, Cincinnati**

ENQUIRER—It has many laughs and nearly as many thrills as that other comedy classic of the screen—"Why Worry."

POST—We are going to ask you to do yourself a favor by seeing "Our Hospitality," it's a peach of a comedy.

**Colonial, Indianapolis**

NEWS—The writer is inclined to believe that Keaton ranks first in his estimation among the comics \* \* \* Buster uproariously funny.

STAR—Three generations of Keatons participate in the joyous fun-making.

**"Three O'Clock in the Morning"—Burr—S. R. Colonial, Detroit**

NEWS—Has the usual run of gay cabaret parties with Constance Binney starring.

**"Thundering Dawn"—Universal Palace, Washington**

STAR—Before "finis" is flashed on the screen the audience has enjoyed almost every thrill in the repertoire of the movies from vampires to monsoons.

**"Tiger Rose"—Warners' Regent, Rochester**

DEMOCRAT-CHRONICLE—Miss Ulric does some remarkably expressive acting with her eyes and mouth.

HERALD—The fire and magnetism which marked her (Lenore Ulric) performance during the Broadway run of the stage play duplicated on the screen.

**"To the Ladies"—F. P.-L. State, Cleveland**

PLAIN DEALER—Played well. Film directed.

**"Under the Red Robe"—Gold.-Cosmo Rialto, Washington**

STAR—Elaborate in its settings \* \* \* little fault can be found with any phase of production.

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for  
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## Radio vs. Films

(Continued from Page 1)

The radio, however, has come to be a play-toy. It is powerful and is daily increasing in its use. It has become as necessary as the telegraph and electricity. Without it, the present day progress would receive a severe blow.

But as far as being of ill effect to theaters, it cannot. The theater is an institution. The radio another. People will always attend the theater in preference of any other form of amusement. The proof of this is in the fact that during the past few years, while radio has been rapidly increasing, the theater, too, has increased higher. Hundreds of new theaters are constantly being erected. Millions are being spent on pictures and stage presentations. No theater has not nor will it suffer from the radio."

W. L. Harper of the M. P. T. O. of Southern California, says:

"There is no competition between pictures and radio and from my knowledge the radio has not affected attendance to the slightest degree."

Fred Miller of the California theaters says:

"The radio popularity has not affected our business in the least."

### Portland, Me., Sees No Menace

(Special to THE FILM DAILY)

Portland, Me.—The approximate number of radio sets in Portland is about 5,000.

At Pine Point, a little fishing resort and summer place, there are 70 families living this winter. Out of 70, 34 have radio sets. Whether proportion prevails in all the smaller towns is hard to ascertain.

During the winter, of course, there is a great deal of interest in radio. Enthusiasts everywhere tell about the remarkable results they have. On the other hand, there are a great many in the city who are not particularly enthusiastic because their experiences have not been so satisfactory.

It seems to be the opinion that radio will become very popular in the suburbs and the country away from cities because in the cities the results are not nearly so good as they are in sections away from the many influences and other disturbing influences.

Points no more than five or ten miles out of Portland radio is much more of a success than it is in the city proper. It would seem, therefore, that the greatest development of radio will be away from the cities and, therefore, it should not prove a particularly dangerous menace to motion picture attendance.

Des Moines Uses 1,000 Sets  
(Special to THE FILM DAILY)

Des Moines, Ia.—There are about

1,000 radio receiving sets in use in Des Moines and immediate vicinity. At present, no broadcasting station is in operation here. The Register and Tribune conducted a station here last winter but they have discontinued it.

The Des Moines theater, the largest house here, which maintains an excellent orchestra, did some broadcasting last winter through co-operation with a radio company. It is possible that they may arrange to do so again.

The Bankers' Life Assn., just completing a fine new office building here, is installing a broadcasting station, and expects to begin operating it about February 1st.

The State Agricultural College at Ames, about thirty miles away, has a good station, while the station at Davenport, the Palmer School of Chiropractic, broadcasts splendid concerts that most of the local fans get clearly.

Kansas City Not Worried  
(Special to THE FILM DAILY)

Kansas City—There are approximately 50,000 radio sets in use in Kansas City, and at least that many more in the trade territory covered out of Kansas City. This is a careful estimate. It is not believed, however, that the radio is having a great deal of effect in keeping people from attending theaters. There is no denying that the radio did, at first, put a considerable dent in this business, but just like a new toy or fad, the liking for the radio has more or less worn away.

Exhibitors are not complaining of the loss of business on this account, and it is held here that the exhibitor need not fear radio as serious competition if he will continue to give such attractions at his theater, at least two or three times a week, that are and have more than the usual story merit and drawing power.

May Hurt Virginia Towns  
(Special to THE FILM DAILY)

Richmond, Va.—There are from 2,500 to 3,000 radio receiving sets in Richmond. There is no way of ascertaining how many there are in the State, but they are increasing rapidly.

The manager of one of the largest theaters here does not think it affects the business in Richmond theaters at all, but that there is a possibility that the smaller localities may be more or less affected by it.

The opinion is offered that radio will not affect theaters if the pictures are good.

People in touch with radio activities seem to feel that if there is a good feature at the theaters there will be a good audience. They state that the shorter features will not draw people from other entertainment.

### Evansville Treats Radio Lightly

(Special to THE FILM DAILY)

Evansville, Ind.—Local theater managers do not take the radio craze seriously and none of them has complained about radio attracting patrons. The recent address of former President Wilson received here by radio was laughable. It started with "My fellow countrymen"—and ended with a correct imitation of a buzz saw tearing through a rusty nail.

### Topeka Feels No Effects

(Special to THE FILM DAILY)

Topeka, Kan.—The use of the radio here and in the surrounding territory is growing. It is impossible to secure information concerning the exact number of sets, but the number is estimated at about 400 or 500. Neither of the big dailies here features the radio extensively, with the exception of the News service recently started, which gives programs scheduled from a number of the big stations all over the country.

Reports from the exhibitors in this town are that radio has not hurt their shows materially.

### Iowa House Uses Radio

(Special to THE FILM DAILY)

Omaha—The only theater in Iowa or Nebraska using a radio with each showing is the Cozy at Villisca, Ia., operated by Dr. F. M. Childs. He is very enthusiastic about it, and a strong booster.

Several others have tried it out but without much success. The majority seem to think that the radio detracts too much from the picture.

### Jacksonville Displays Interest

(Special to THE FILM DAILY)

Jacksonville, Fla.—There is quite an interest evidenced here in the radio. Both daily newspapers conduct radio columns and one maintains its own broadcasting station daily. It is estimated, however, that there are only 500 sets in use here and Jacksonville has a population of 100,000. Business at the theaters is reported good.

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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 24

Tuesday, January 29, 1924

Price 5 Cents

## TURNING

By DANNY

Going 'round the corner. Doing it differently so to speak. In "Manhandled." Comedies Famous. You know the story. The minute the sales department tells a producer the story is too good, that's the minute the producer wants to do it. There are some sales organizations which would have rejected "The Covered Wagon." Getting back to "Manhandled." Who do you think really developed it? Kent. Sales director for Famous.

Kent had the idea; developed it, turned it over to Arthur Stringer who wrote the story; and Gloria Swanson will appear in the production. And if the boys slip on this; and it don't go over big. Well; you'll hear a thing or two.

Which is an inspiration. Or should be. To the other directors of the industry. Al Lichtman knows a lot of stories. Maybe he can get Universal to make one of them. Jack Warner had a lot. But he's too busy turning the Normand picture over to another with being an author. Jimmy Hanger couldn't suggest a story unless it dealt with Rockaway Beach resorts—but those bathing girl stories sort of flat—and so our literary talent among sales managers seems somewhat limited.

### Getting Action

"Danger" — yesterday's issue — started something. Developed that Hays organization has really gotten going with the Vigilance Committee of the Asso. Advertising Clubs, and the Better Business Bureaus all over the country. So the fake stock trading schemes; the promoters of worthless schools of acting and such ought well keep their eyes open. Otherwise trouble. And that's a good thing. These are the people that use lots of trouble. Quicker they are killed off the better. For all concerned.

As usual the Hays organization keeps mum about what is going on. Until it feels it must talk. That's why the Hays organization is getting along. Doesn't talk until it has to — and then says little beyond what's absolutely necessary.



Louella O. Parsons, New York American: "Mabel Normand in 'The Extra Girl,' is funny enough to tempt Mona Lisa to break out into loud laughter." At the Central Theater, New York. Associated Exhibitors.—Advt.

## Distribution

Smallwood, In Open Letter, Makes Suggestions To Aid Independent Producers

Arthur N. Smallwood, president of Pyramid Pictures, is out with an open letter, addressed to "independent motion picture producers," in which he makes some suggestions relative to changing the existing state of affairs with distributors of independent productions.

After voicing the belief that, in his opinion, the "life or death of independent motion picture operation is dependent upon the success or failure of the newly formed M. P. Producers and Dist. Asso.," he says:

"Hundreds of independent producers have entered the field within the past five or six years, only to drop tens of millions of dollars in making pictures. Where are they today?"

"Most of our biggest directors, now working for salaries, have, during the

(Continued on Page 6)

Hearst, Smith at T. O. C. C. Today

William Randolph Hearst and Courtland Smith will be guests at an open meeting of the T. O. C. C. today.

## Up-Trend In Business

December Returns Top October and November—Best in 30 Months

(Special to THE FILM DAILY)

Washington—Admission tax collections during December, as reported by the Treasury Department, totaled \$7,047,876, against \$6,825,249 in the corresponding month of 1922, an increase for 1923 of \$222,627. This was also an increase of \$198,664 over collections for the preceding month, which totaled \$6,849,212.

It is interesting to note that the October figures which totaled \$6,999,867, were the highest on record since June, 1921, when the returns were \$7,362,487. The December total exceeds the October total by \$48,009 and the November figure by \$198,464, and indicates the best business in exactly thirty months.

The following comparative chart indicates the trend of business this

(Continued on Page 5)

June Mathis Arrives Feb. 1

Goldwyn was advised yesterday that June Mathis will arrive in town en route to Rome on Feb. 1. Production of "Ben Hur" starts March 1.

## Again Sues Hays

S. E. Samuelson, Jersey Exhibitor Charges Monopoly—Similar Suit Filed In February, 1923

Sidney E. Samuelson, owner of the Park theater, Newton, N. J., yesterday filed a suit for \$450,000 damages in the U. S. District Court against Will H. Hays, as president of the M. P. Prod. and Dist. Ass'n Inc., the individual members comprising that association, Charles B. Hoy and Louis Phillips, as active heads of the Hoy Reporting Service, and the F. I. L. M. Club.

The action is similar to one filed by Samuelson in February, 1923 in the County Clerk's office, with the exception that those papers sought to recover \$150,000 in damages instead of the \$450,000 named in the present proceedings.

The plaintiff alleges that Hays and the other defendants, including Famous Players, Fox, Associated First National, Goldwyn and Metro, had

(Continued on Page 5)

### Crane Back

Frank H. Crane, who has been directing in England for over three years, returned on Saturday and is stopping at the Green Room Club.

Talking of producing abroad Crane said that atmospheric and other conditions made producing difficult in England, inasmuch as a director could work for only about six months a year. He also said that the English people liked American pictures more than British-made product, and did not hesitate to prove this at the box office.

"But it is delightful over there," said Crane. "The scenery is beautiful and the people hospitable."

### Paramount Gets "Aren't We All?"

"Aren't We All?" which ran nearly a year at the Gaiety, has been purchased by Famous and will be put into production for release next Fall. "The Coast of Folly," by Coningsby Dawson, and "Roles," by Elizabeth Alexander, have also been secured.

## More Cuts Possible

Further Elimination In Taxes Looked For In Washington—Law Far From Enacted

(Special to THE FILM DAILY)

Washington—Exhibitors have scored a big victory before the House Ways and Means Committee in securing exemption from the admission tax of all admissions up to and including 50 cents. Although not the

(Continued on Page 5)



Vol. XXVII No. 24 Tuesday, Jan. 29, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	112	110 1/4	110 1/4	2,500
F. P.-L.	65 7/8	63 3/4	64 3/4	9,000
do pfd.	88 7/8	87 7/8	88	400
Goldwyn	Not Quoted			
Loew's	17 3/8	17	17	600
Warner's	12	10	10	3,700

**Warner's Plan "Washington Week"**

Wesley Barry will address schools, lead parades and make personal appearances in connection with the special "Washington Week," inaugurated by Warner Bros. for "George Washington, Jr.," which will be released during the week of Washington's Birthday.

**A Correction**

In announcing a re-edited Valentino picture which Universal will release in two reels, it was erroneously reported that the title was "A Society Scandal." The correct title is "A Society Sensation."

**After Music Tax**

Bill Would Remove Levy From Exhibitors' Shoulders—Hearing Sought In Washington

(Special to THE FILM DAILY)

Washington—Representative Newton (Rep.) of Minnesota has introduced a bill in the House designed to amend the copyright laws that the incidental use of copyright music will not subject the user to the so-called music tax imposed by the publishers' association.

In a statement, Newton declared that it was not the intention of Congress to provide any such protection for the composers, authors and publishers as has been assumed by them. He points out that the use of music in the theaters is merely incidental to the showing of a picture.

A similar bill was introduced in the House nearly three years ago but no action was taken by the Committee on Patents to advance it. It died a natural death. Newton proposes to push his bill and will ask an early hearing thereon before the Patents Committee.

**Dean Prod. Formed**

Priscilla Dean Prod. have been formed in Albany with a capital of \$100,000. The officers are Murray W. Garsson, Charles R. Rogers and Hunt Stromberg. A long term contract has been entered into with Priscilla Dean. Rogers says distribution and production plans will be announced shortly.

Hodkinson is expected to be the distributor.

**McConville Leaves**

Bernard McConville has left for the coast, following a purchasing visit on behalf of the new Universal Jewels. One story secured is "The Best in Life," by Muriel Hines. "Love Insurance," which Reginald Denny is now making will be released as "The Reckless Age."

**Ruben On Rotating Committee**

I. H. Ruben, of Ruben and Finkelshtein, is in New York serving on First National's rotating committee.

**Censor Hearing**

Public Discussion To Be Held In A Month Perhaps Before Joint Committee

A public hearing on the repeal of the censorship bill may be held in Albany in about a month. The present status of the matter is understood to call for a meeting before a committee of the Assembly but it is possible that this procedure may be altered to provide for a hearing by a committee representing both the Assembly and the Senate.

**Grand-Asher Switch Release**

Grand-Asher, who have been distributing their product through state right exchanges, have turned over "Try And Get It," starring Bryant Washburn to Hodkinson. Another feature was recently acquired by F. B. O. An effort to reach the Grand-Asher offices for a statement concerning a possible change in general releasing plans proved unavailing.

**Berman Suffers Breakdown**

Harry Berman, general manager of F. B. O. exchanges is at home with a nervous breakdown.

**Shauer, Glucksmann Sailing**

E. E. Shauer of Famous Players, Mrs. Shauer and Jacob Glucksmann sail for Buenos Aires on Saturday.

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**MADGE BELLAMY**



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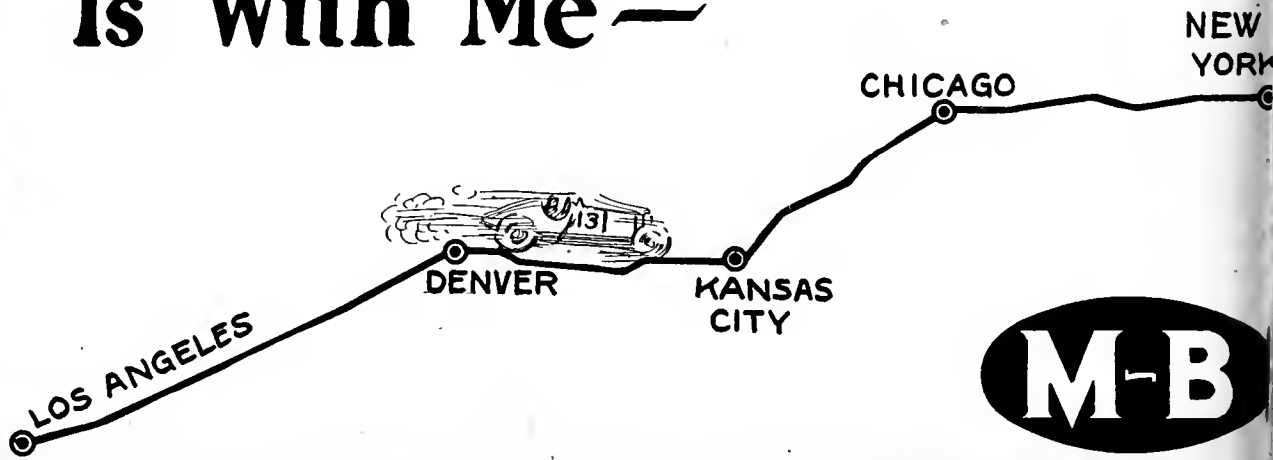
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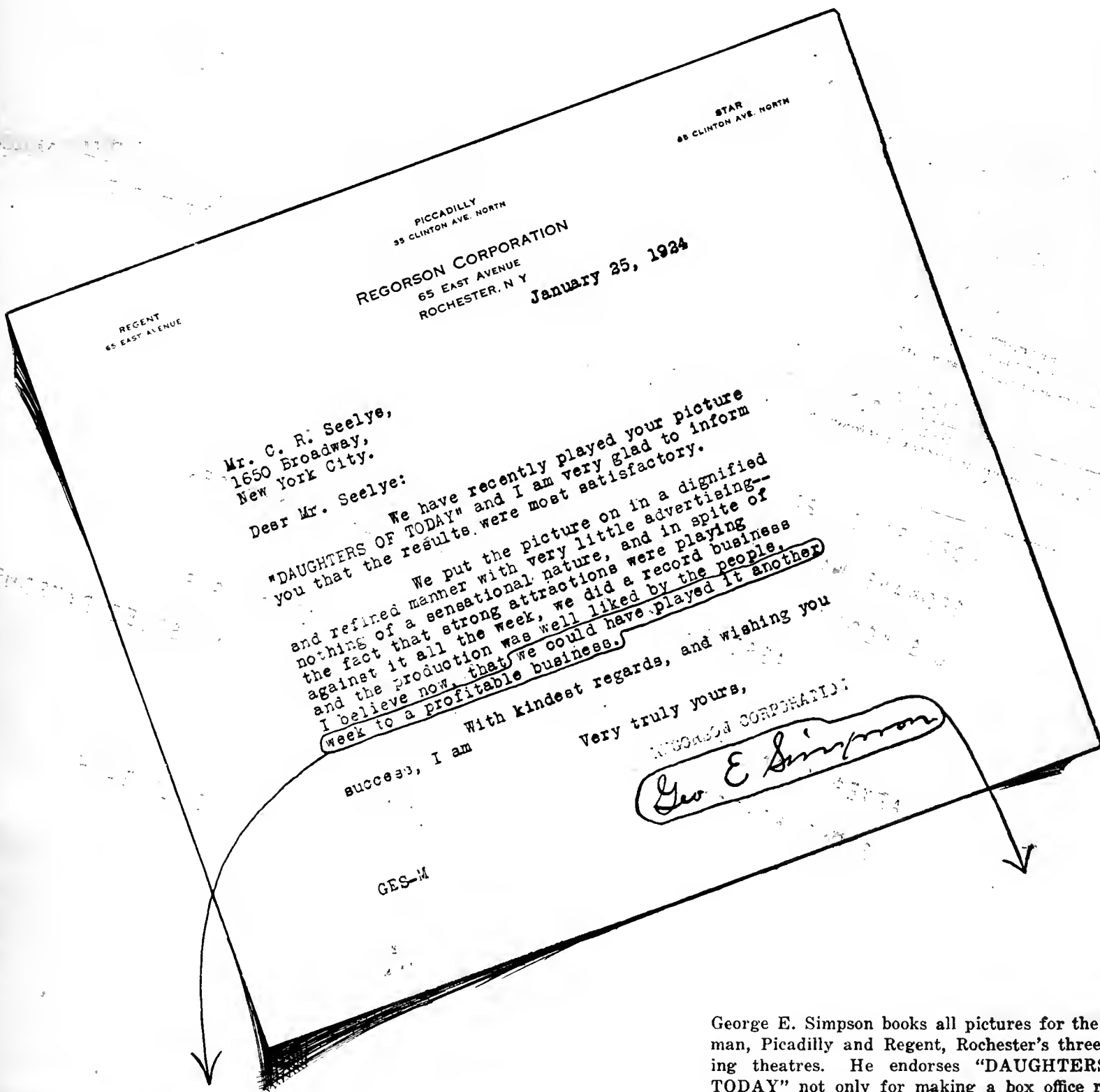
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**Racing Luck  
Is With Me—**



What One of America's Ablest and Most Respected Showmen says about

# "DAUGHTERS OF TODAY"



REGENT  
65 EAST AVENUE

PICCADILLY  
35 CLINTON AVE. NORTH

REGORSON CORPORATION  
65 EAST AVENUE  
ROCHESTER, N. Y.

STAR  
85 CLINTON AVE. NORTH

January 25, 1934

Mr. C. R. Seelye,  
1650 Broadway,  
New York City.

Dear Mr. Seelye:

We have recently played your picture "DAUGHTERS OF TODAY" and I am very glad to inform you that the results were most satisfactory.

We put the picture on in a dignified and refined manner with very little advertising-- nothing of a sensational nature, and in spite of the fact that strong attractions were playing against it all the week, we did a record business and the production was well liked by the people. I believe now, that we could have played it another week to a profitable business.

With kindest regards, and wishing you success, I am

Very truly yours,

REGORSON CORPORATION  
*Geo. E. Simpson*

GES-M

That the Picadilly could have played "DAUGHTERS OF TODAY" a second week is proven by the fact that almost immediately following the Picadilly engagement the Rialto played it five days, the Strand two days—all three theatres within a block of each other. FOURTEEN DAYS DOWNTOWN RUN IN A FOUR DAY TOWN.

George E. Simpson books all pictures for the Eastman, Picadilly and Regent, Rochester's three leading theatres. He endorses "DAUGHTERS OF TODAY" not only for making a box office record, but also for the favorable public comment it aroused.

BETTER GRAB IT QUICK MR. FIRST RUN EXHIBITOR!!!  
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IS ONE HUNDRED PERCENT PLUS A MULTITUDE OF SATISFIED PATRONS  
CLEMMER THEATRE  
CLEMMER AND LAMBACH

# Tell



### Again Sues Hays

(Continued from Page 1)  
 attempted to ruin and destroy his business. Samuelson joins in his suit with Hoy and Phillips, and alleges that through the instrumentality of the F. I. L. M. Club, exhibitors have been blacklisted at the whim of producers and distributors.

Through this process, the complainant says, exhibitors have been prevented from receiving the proper supply of films to carry on their business in the plaintiff's particular case and forced him to close his theater for long periods of time.

The suit also attacks the uniform contract put into force by Hays and contends that arbitration is a misnomer for the means used. Samuelson alleges that producers and distributors simply dictate to the exhibitor what he is to do and cut off film supply if he refuses to accept their conditions.

The plaintiff specifically charges that Hays participated in and dictated the actions of the defendants in their "attempts to monopolize the motion-picture industry throughout the United States" and challenges the right of any industry to appoint a czar and attempt thereby "to centralize control of that industry." The Hays association commented on the suit as follows:

Neither Mr. Hays personally, nor president of the M. P. Producers and Distributors' Ass'n, or the association itself, is in any way involved in the alleged actions leading to the Samuelson suit. The inclusion, therefore, of Mr. Hays, or his association, has been resorted to by the plaintiff, in our opinion, solely for publicity purposes."

Sam Wood has started work on "Buff," in which Agnes Ayres and Antonio Moreno are co-starred.

#### STUDIO SPACE FOR RENT

Fully equipped—In New York City—Twenty Minutes from Times Square—Large or Small Stage—New Scenery—Plenty of Lights, Including Sunlight Equipment.

**PYRAMID PICTURES, INC.**  
 150 West 34th St.  
 Phone Chickering 4800-1-2-3

### Up-Trend In Business

(Continued from Page 1)  
 year as compared with last year:

	1923	1922
October .....	\$6,999,867	\$5,396,461
November .....	6,849,212	5,484,790
December .....	7,047,876	6,825,249

Collections from the special tax on theaters, museums, circuses, etc., in December totaled \$33,723, as compared with \$35,207 in December, 1922, a decrease of \$1,483. This is also considerably below the collections of November, which were \$43,660.

#### Missouri Meets Today

(Special to THE FILM DAILY)  
 Kansas City, Mo.—The M. P. T. O. of Western Missouri convenes here today.

#### Kansas Meets April 1-2

(Special to THE FILM DAILY)  
 Kansas City—The Kansas M. P. T. O. will meet in convention April 1 and 2 at the Broadview Hotel, Emporia.

#### A Correction

Kenneth Webb denies the report published last week that he will direct Mary Kissel in the first of a series of pictures in which a group of music publishers will star her. Webb says he has just completed "The Declaration of Independence" for the Chronicles of America and will make another picture for them.

#### King Starts Work

Burton King has started work on "The Masked Dancer" at the Biograph studio. Lowell Sherman, Helene Chadwick, Arthur Housman, Leslie Austen and Joe King are in the cast. Ben Silvey is assisting King.

#### Dexter Arrives From Coast

Elliot Dexter arrived from Hollywood yesterday to appear in "Plaster Saints," the first of the Murray Garrison pictures for Associated Exhibitors.

#### Olcott Confers With Tarkington

Sidney Olcott returned from Indiana today where he conferred with Booth Tarkington on "Monsieur Beaucaire." Additions to the cast include Lowell Sherman, John Davidson, Oswald Yorke and Paulette Du Val.

### More Cuts Possible

(Continued from Page 1)  
 subject of a direct request, the Committee has also agreed to the repeal of the seating capacity tax which for many years has been a burden on the theaters.

Within the next ten days the Committee proposes to take account of finances and see if it will be possible to go still further up the line in the matter of exempting admissions from the present tax. When the Committee finished its work on the special taxes, eliminating many and curtailing others, it found that it had leeway to the extent of \$17,000,000, coupled with a desire to do something for the legitimate houses.

It must be borne in mind that the tax cuts above referred to will go into effect upon the signing of the bill by the President. It is anticipated that the bill will be brought out of Committee on Feb. 11, although it may be many weeks before it is finally passed by the House and sent to the Senate.

#### Start Trip Next Week

John C. Flinn and Paul C. Mooney of Hodgkinson leave on a country-wide trip next week. A meeting of the Eastern district managers was held last Friday and Saturday.

#### "Black Oxen" Passed Over Censors

(Special to THE FILM DAILY)  
 Dallas—The board of appeals has passed "Black Oxen," following its rejection by the censors.

#### New Colonial, Keene, N. H., Opens

(Special to THE FILM DAILY)  
 Keene, N. H.—The New Colonial opens tonight. Charles C. Baldwin will manage.

**FINISHED PRODUCTIONS  
 MARKETED AND FINANCED  
 GEO. H. CALLAGHAN  
 220 W. 42nd St., N. Y. C.**

New Hampshire Theater Burns  
 (Special to THE FILM DAILY)  
 Littleton, N. H.—Fire yesterday destroyed the Premiere theater and a number of other structures.

**—STONE HAS THEM**  
**EDUCATIONAL FILMS**  
 TRAVEL SCENIC  
 INDUSTRIAL SCIENTIFIC  
 SPORT MAGIC  
 HAND COLORED NOTABLES  
**STONE LIBRARY**  
 Room 303 Chickering 2110  
 220. W. 42nd St., N. Y. C.

### Bryant 1871

Special low price on DIXON'S TICONDEROGA Pencils an exceptionally fine pencil for general office work.  
**TOTEM STATIONERY CO.**  
 1476 Broadway, at 42nd St.  
 Longacre Bldg., Room 824

Phone—Beekman 9091

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 INSURANCE  
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**INSURANCE EXPERTS  
 TO THE THEATRICAL AND  
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**-DURA-**  
**FILM PROTECTOR CO.**  
 INC.  
 220 WEST 42ND STREET  
 NEW YORK  
 PHONE CHICKERING 2937  
 ALLAN A. LOWNES PRES.

**COMING SOON**  
 Whitman Bennett's production  
**The HOOSIER SCHOOLMASTER**  
 featuring  
**HENRY HULL & JANE THOMAS**  
 for HODKINSON RELEASE

**EXTRAORDINARY ANNOUNCEMENT**  
**HAROLD BELL WRIGHT'S**  
*Greatest Story*  
**"WHEN A MAN'S A MAN"**  
*Opens at the*  
**CAMEO THEATRE**  
 New York City **SUNDAY, FEB. 3rd**  
*Here is a Box Office Clean-up*  
**It's a Principal Picture — A First National Attraction**

## Distribution

(Continued from Page 1)

past five years, had their fling at heading their own producing companies, only to find their ambitions crushed by inability to get adequate returns from distribution of good, honest product.

"Was anything wrong with the quality of these productions? Not as a rule. The fault lay—and still lies—in unsatisfactory distribution. \* \* \*

"Column after column could be filled with recitals of similar stories, and of charges made against productions, about pictures played for which no payments were ever reported. There are a great number of common practices and malpractices in this business which need remedying. Consider the independent production which is consigned to a distributor who has financial interest in other product in his distribution, and who, in order to obtain high prices for the product in which he is interested wantonly slashes the prices on a number of truly independent productions which are combined in a 'group booking' with his (the distributor's) picture. Consider too the unfair competition which arises from the peddling at bargain prices of the product of the small independent producer.

"It may be said that the producer can protect himself by providing for, and insisting upon his right to reject unfavorable exhibitor contracts—but what is one to do if the pictures are played over the producer's rejection? The answer is that the producer can

pull out his picture if the distributor does not live up to his contract—but what is he going to do with a picture that has been out several months, with prints half worn, and all the advertising matter either owned or controlled by the distributor? There is naught to do but yell like hell and leave the picture where it is and get whatever one can. That is to say, that this is all that may be done now, but reforms can be effected by organization.

### Would Analyze Distribution

"Distribution should be studied if these reforms are to be effected. The producer should know what percentage of theater coverage the distributor's organization is going to give him. He may serenely visualize the seven or eight thousand theaters that represent the maximum he may get on his production. He should know that it is going to cost the distributor less to sell the first thousand than the second. More for the third than the second thousand. More for the fourth than for the third thousand, and so on. He should know that the cost of inspecting and shipping a five reel picture often actually costs the distributor sixty cents or more per reel, and that if the exhibitor buys a show for \$7.50, with a 20% salesman's cost to the distributor, representing a total overhead on the sale of \$4.50, or 60%, he is not going to get many of these high-cost bookings if he is paying the distributor 30% or 35%.

"He should know that as it costs the distributor less to cover only the high spots, the distributor is going

to give him coverage only to the extent that it is profitable for him to do so. And there is the crux of the situation. \* \* \*

### "O. P. M."

"Most independent producers are gambling on O. P. M. (meaning, other people's money) and therefore haven't the nerve to uncover the conditions governing the distribution of their product (if they know them) for fear that it will drive capital away from their enterprises but they hope against hope that the OO will show up on the roulette wheel of independent production and by some miracle enable them to make a killing.

"Independent production for national distribution today demands a continuous flow of 'new money' to keep the wheels turning. Millions upon millions of dollars of this new capital have flowed into independent production from year to year only to be lost because of faulty distribution. This condition, if it continues, is sure to bring about a monopoly in motion picture production and distribution and eventually in the exhibition of motion pictures in this country. \* \* \*

"The whole trouble has been that the supply of good independent pictures from season to season has always been more or less of an unknown quantity causing the exhibitor in his anxiety to assure himself of sufficient product to run his theater, to buy in advance in block from the largest sources of sure supply at top prices. If he buys twenty or thirty pictures from one or two of the larg-

est producer-distributors to insure himself from getting left at the post and pays the maximum figure for them, as he usually does, he seeks way of averaging down on his film costs, with the result that the independent producer with a product that excels in value the twenty or thirty bought (with the exception of a few star specials included in the group) is offered only a fraction of the amount paid for each of the large group with 'a take it or leave it' attitude.

"It is therefore the exhibitor himself who yells like the devil against the tactics of the largest producer-distributors who is using his own best efforts to freeze out the independent producer and create a monopoly against himself, by offering low prices to the independent in order that he may 'average down' his higher priced product.

(Continued in tomorrow's issue)

### Minstrel Car Starts Trip

The "After The Ball" minstrel car, a big auto-truck fitted up with living accommodations, has left on trip to Los Angeles and return. The car will sing and play its way to coast via the F. B. O. exchange centers; reporting to each exchange manager along the route and spend several days visiting theaters. William Quick will sing "After The Ball," while a special edition of song is distributed.

Marjorie Bonner has been given important part in "Triumph."

## Craftsmen Film Laboratories announce:

The opening of their new Public Cutting and Projection Rooms on the top floor of the Godfrey Building, 729 Seventh Avenue.

The location is the most convenient in New York for film folk.

Rooms are completely equipped and surrounded by light and air—the ideal condition for the editing of your pictures.

An Art Title Department under the supervision of Louis Meyer is also included in these premises, adding greatly to the facilities offered the editor or producer of pictures.

Telephone is Bryant 1923-1924.

# The Craftsmen Film Laboratories, Inc.

729 Seventh Avenue,

New York City

Laboratories: 251 West 19th St., New York City

# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVII No. 25

Wednesday, January 30, 1924

Price 5 Cents

## TOUGH

By DANNY

menting on ideas express-  
About the middle of the  
. On conditions in the  
right market. A leading  
or in the Far West writes:

Danny:  
re dead right about the State  
r's. They are gone. Not a  
. All through here. A year  
, now only 3 and those gasp-  
m one the survivors and can't  
e "nut" with my average pro-  
Fairly good collection, too. Be-  
1924 fades out, won't be any

regular market is awful. At-  
tance of 40 per cent; film rental up  
cent, and rest of over head the  
or more. The string has got  
ok. If the rest of the country  
this, somebody is heading for  
ful bump. Exhibitors are ask-  
r about 40 per cent reduction  
als and producers want 60 per  
crease. Can't reconcile the  
Not me, anyway. And I  
t forgot my arithmetic and can't  
t by without a mechanical cal-

year it took a big star or story  
the customers out. Now even  
n't give them a thrill. "Fight-  
blade," "Ashes," "Dangerous  
don't mean a thing. The stars  
t save them. These kind and  
like 'em, all took an awful flop.  
the best and biggest theaters  
re is losing \$1,000 to \$2,000  
. The little ones, proportion-  
If I gave some of them films  
thing, they'd still be in the

getting mighty tuff to make a  
and keep honest. Some of the  
chair strategists back in little  
w York will be trading their  
icks for a pick and shovel if  
e don't turn.

these sales-manager-authors  
getting too numerous. Un-  
stand that in addition to  
ing poems about those  
kaway Beach fronts that  
omy" Grainger is respon-  
e for the title of "The Great  
ite Way."

land, Katz, Rothacker Leave  
pecial to THE FILM DAILY)

Angeles—Richard A. Rowland,  
atz and Watterson Rothacker  
the East yesterday.



Boston Traveler: "When blase critics forget themselves and shriek with laughter in public, something must be funny. That's what Douglas MacLean and 'The Yankee Consul' made them do." Associated Exhibitors.—Advt.

## Hearst Modest

Tells Exhibitors He Wants To "Learn" From Them—Other Speakers

William R. Hearst of Cosmopolitan Prod. was the chief speaker yesterday at the open meeting of the T. O. C. C. He declared that he had come to the meeting to "learn," adding, that in his belief the exhibitor was closer to the public than anyone else. For this reason he appreciated the exhibitor's comments on pictures appearing in the trade press far more than the newspaper critic's ideas of pictures. He added that he did not believe in merely an artistic picture, but "what I want to do, as a lot of other producers desire, is to make pictures with a popular appeal." He believed that producers should have closer contact with exhibitors, adding there should be somebody, some organization where the producer could get closer to the exhibitor. He also urged the press to do the utmost to repeal the censorship of pictures because of the selfish interest the press had in this matter.

"Billy" Brandt told of the way the Hearst papers supported pictures 15 years ago when all the other news-

(Continued on Page 2)

## Penn. Eases Rulings

Exhibitor Advisory Committee To Work With Censors There—An Innovation

Through the efforts of Michael J. O'Toole, chairman of the public service committee of the M. P. T. O. A., Governor Pinchot of Pennsylvania has appointed an exhibitor advisory committee to co-operate with the Pennsylvania censorship board. It is said that this is the first time that such a move has been made in a state exercising a control of the picture business through censorship.

O'Toole, who is director of the Comerford Amusement Co., controlling 62 theaters, is chairman of the new committee while other members are Jerome Casper, general manager of the Rowland and Clark theaters and president of the M. P. T. O. of Western Pennsylvania and H. J. Schad of the Carr-Schad interests of Reading and likewise president of the M. P. T. O. of Eastern Pennsylvania. These three will co-operate with Harry Knapp, Henry Starr Richardson and a third member, who comprise the censor board. Meetings will be held regularly but just at what intervals has not been determined at present. It

(Continued on Page 2)

## 1,852 Fewer Cases

Engage Attention Of Local Arbitration Board In 1923 As Compared With 1922—More Harmony

During 1923, the number of cases that came up before the joint arbitration board on which the F. I. L. M. and the T. O. C. C. have an equal representation, totaled 1,394. This compares with 3,246 in 1922 and clearly indicates that exhibitors and exchangemen are working in greater harmony in the Metropolitan district.

The total amount of money involved during 1923 was \$176,491 as compared with about \$350,000 in

(Continued on Page 6)

## Connecticut To Fight Taxes

(Special to THE FILM DAILY)

Waterbury, Conn.—Nicholas J. Jemele of the Lyric, was elected chairman and A. Pentino of the Carroll, secretary of an organization of exhibitors formed yesterday to fight for the elimination of amusement taxes. The organization is known as the Northwest District Association of Picture Theater Managers. It consists of representatives of nearly every theater in the northwestern section of the State.

## Munroe And Richards On Trip

F. C. Munroe, president, and Harry A. Richards, treasurer of Hodkinson, leave New York today for Los Angeles to arrange details of pending contracts with several producers.

## For Uniform Contract

Smallwood Suggests That As Way Out Of Present Troublesome Spots In Distribution

In this, the final instalment of Arthur N. Smallwood's interesting article on distribution and its evils, the author declares a uniform contract between producer and distributor should be perfected as one way out. Smallwood says:

"Distribution at best might be characterized as a necessary evil in the motion picture industry. It eats up a big share of the money that the exhibitor pays the producer for his pictures, but it is of paramount importance to the independent producer and the independent exhibitor alike that the efficiency of this 'necessary evil' be increased and its cost correspondingly decreased.

"Neutralized distributing centers seem to me to be the solution of the problem with a universal ruling

(Continued on Page 6)





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**Quotations**

	High	Low	Close	Sales
East. Kod.	111¼	110¾	110¾	300
F. P.-L. . .	64½	61	61¾	16,300
do pfd. . . . .	Not Quoted			
Goldwyn . . .	10	10	10	100
Loew's . . . .	17½	16¾	16¾	600
Warner's . . .	11¾	10½	11	1,400

**Penn. Eases Rulings**

(Continued from Page 1)  
is felt that when the censors get the other angle on matters and see things, at least partially, through the eyes of the industry, their decisions will not prove so arbitrary.

**Warren Doane Here Today**

Warren Doane, general manager of the Hal Roach studio is due in New York today with prints of "King of Wild Horses" and "Somewhere in Kansas," two full length features for Pathe.

**Cleveland Zoning Theaters**  
(Special to THE FILM DAILY)

Cleveland—The F. I. L. M. Board of Trade is working on a uniform zoning plan for local theaters.

**Loew Going South**

Marcus Loew leaves for Palm Beach Saturday.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann. N. Y.

**Hearst Modest**

(Continued from Page 1)

papers were slamming motion pictures, adding that this aid alone saved many exhibitors from being put out of business.

I. E. Chadwick of the newly organized Independent Producers body made a remarkably interesting address, in which he pointed out the need of the independent to the industry, declaring that when Hearst changed his distributing arrangements that it meant a lot to the independent. "When he was with his former distributor (he did not mention Famous Players by name) the power of that organization was so great, so awe, inspiring" he said, that when Hearst changed this he "rendered a great success to the entire business. It gave great encouragement to the independent producer."

"You will never again be at the mercy of any one company in this business," he added. "The great pictures of the day are not stock company efforts."

Courtland Smith, who spoke on behalf of Will Hays, urged the exhibitors to do all they could to bring about repeal of the New York censorship act, declaring that all censorship must be repealed. He pointed out that although news reels were practically not censored, that the producers of news reels paid the Censorship Commission four per cent of their income during the past year.

At the speakers table were Saul E. Rogers, of Fox Film, and Marcus Loew, who, though not a member of the T. O. C. C., was invited to attend the meeting.

**Big Theater For Coney Island**

A theater building to cost \$1,250,000 is to be erected on the southwest corner of Surf and Stillwell Aves., Coney Island, on a plot 104 by 185 ft., by the Chanin Construction Co., Inc. A structure that will house the theater with a seating capacity of 2,600, stores, meeting rooms, offices, dance hall and an auxiliary roof garden and restaurant is planned.

**Paramount Sales Changes**  
(Special to THE FILM DAILY)

Buffalo—Dick MacManus has resigned as Paramount manager here and has been succeeded by M. W. Kempner, former Albany manager.

George Weeks has appointed J. H. MacIntyre manager in Albany, succeeding Kempner.

Other changes in the organization announced include:

C. E. Peppiatt, formerly manager at Charlotte has been appointed manager at Memphis, succeeding M. W. Davis, resigned. Hugh Owens, formerly salesman at New Orleans, has been appointed manager at Charlotte, succeeding Peppiatt. William Erbb, formerly salesman at the Maine exchange, branch manager, succeeding MacIntyre, who is now in Albany.

**Awaiting Ingram's Return**

G. Marion Burton has gone to Vermont pending Rex Ingram's arrival from Europe. She will return in February for conferences with Ingram on "The World's Illusion," for which she has written the scenario.

**De Young to Audit**

Peter Licari, trustee in bankruptcy for American Releasing Corp., whose affairs are now in the bankruptcy courts has appointed J. J. De Young and Co. as auditors of the company's accounts.

**Pathé News**

No. 8  
**OBREGON TROOPS MARCH U. S.**—By special arrangement troops pass through U. S. territory to threatened Mexican territory.  
**WITH U. S. WARSHIPS IN PA**—Manoeuvres in Canal territory excite interest.  
**PATHE NEWS CAMERAMAN COMES "SKY PILOT"**—He climbs top of lofty skyscraper in order to structural steel workers do their lofty work.  
Other news as usual.

today

**HAL ROACH'S STAN LAUREL COMEDIES**

"The Pinnacle of Pantomime"  
2 reels

Pathécomedy

COMING SOON  
**LOVE'S WHIRLPOOL**  
with  
**JAMES KIRKWOOD-LILA LEE AND MADGE BELLAMY**

for HODKINSON RELEASE  
FIRST RUN PICTURES

**I'm Surpassing All Previous Marks!**

LOS ANGELES DENVER KANSAS CITY CHICAGO NEW YORK

**M-B**





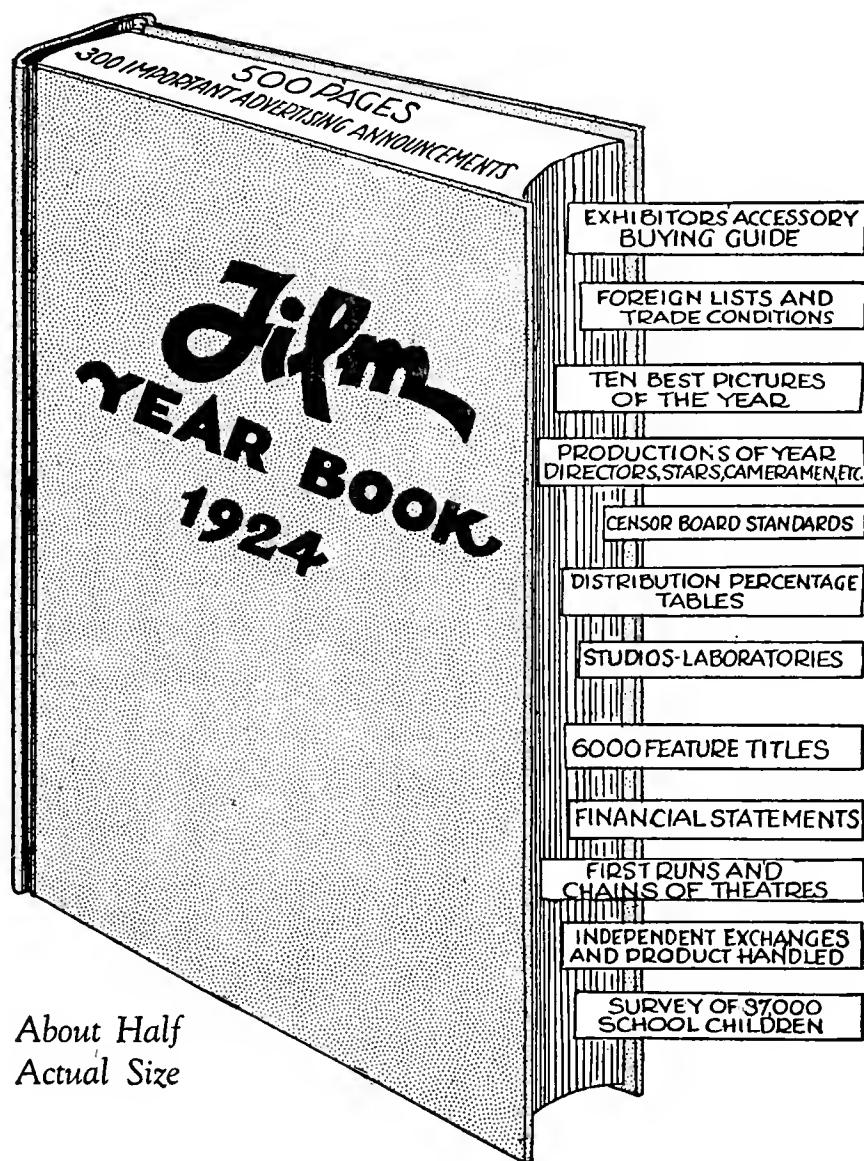
DON'T GAMBLE  
ON A SINGLE STAR!  
"Roulette!"  
HAS TWELVE

DITH ROBERTS  
ORMAN TREVOR  
ALTER BOOTH  
AURICE COSTELLO  
ARY CARR  
ENRY HULL

MONTAGU LOVE  
DIANA ALLEN  
DAGMAR GODOWSKY  
EFFIE SHANNON  
FLORA FINCH  
JACK RAYMOND

**SELZNICK**  
DISTRIBUTING  
CORPORATION

# Here It Is—Just



*About Half  
Actual Size*

Every exhibitor who takes his work seriously should read **THE FILM DAILY** every day. It is his duty to keep in touch with the important events of daily occurrence in HIS industry. The successful man is the wide awake, informed man. The informed man reads **THE FILM DAILY**. Seven years of reader confidence, and still the fastest growing and most widely quoted publication in the film industry is the record of **THE FILM DAILY**. You'll find a yearly subscription the best business investment you ever made. Do it to-day--**NOW**.

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Every Live Wire Exhibitor*

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Herewith my check for \$10 covering one year's subscription to  
THE FILM DAILY. This to include:

THE FILM DAILY	every day (except Saturday)
THE SUNDAY EDITION	16 to 24 pages, including reviews on all features and short subjects.
SHORT SUBJECT NUMBERS	quarterly.
DIRECTORS' NUMBER	every Spring.

Name ..... Theater.....

Street..... City..... State.....



## For Uniform Contract

(Continued from Page 1)

against block booking and contracting for exhibition of product before it is made.

"But, regardless of neutralized distribution, the cost of distribution should be segregated into two separate and distinct operations. First: Physical handling of film, including honest inspection after each showing, shipping and clerical help which should not cost more than fifty cents (50c) per reel for each shipment or three dollars (\$3.00) for a six reel production. Second: Selling Cost. The physical handling charge would remain the same on all classes of production, but the selling cost should be graded, dependent upon whether the picture sold would be classified as Class A, Class B and Class C. Not only should the selling cost vary in accordance with the class to which the production belongs, but recognition should be taken of the fact that the distributor is entitled to a smaller percentage on a first run sold for five hundred dollars (\$500) or more than on a seven dollar and fifty cent (\$7.50) booking sold to a small town. The table below gives arbitrary figures and percentages as follows:

Bookings	Class A	Class B	Class C
\$500 or over..	7½%	10%	12½%
\$50 to \$500...	10%	15%	17½%
Less than \$50.	15%	20%	25%

"The higher percentages are placed on the lower priced bookings because of the greater effort to get them and as an incentive to the distributor to get maximum coverage for the producer.

"Under this plan, I would place only a limited number of productions, such as 'The Four Horsemen,' 'Robin Hood,' etc., in Class A. Class B would be made up of high grade first run product but the higher selling allowance, plus the physical distributing charge, would give the distributor an adequate margin to conduct his business and an incentive for intensive selling. The producer would profit by securing maximum theater coverage. As an example of how Class B productions would work out, the producer would only pay slightly in excess of 10% of his first run bookings, at which figure an exchange can profitably handle this business; he would pay 15% selling commission, plus \$3.00 physical handling charge on a \$50.00 booking giving the exchange slightly in excess of 20% on this business, but on lower priced bookings the 20% selling cost plus the physical handling charge would pay the distributor 27½% on \$40.00 bookings, 35% on \$20.00 bookings, 50% on \$10.00 bookings and 60% on \$7.50 bookings. These latter percentages would enable the distributor not only to give the producer maximum service but to also give the exhibitor maximum service in carefully inspecting every show before it was shipped and thereby eliminate a big fault which many small town exhibitors find today when they get their \$7.50 show uninspected and in bad condition. The distributor cannot afford to send a salesman on the road, inspect a five or six reel show, handle the clerical work and ship it for 35%

## 1,852 Fewer Cases

(Continued from Page 1)

1922. The following table shows some interesting figures:

Total cases disposed of from Jan. 1, 1923 to Jan. 1st, 1924..	1394
Total amount involved in cases tried.....	\$44,563.13
In actual cases tried, awards made in favor of the exchange..	\$26,352.12
Actual cases tried, awards made in favor of exhibitors....	\$14,694.37
Cases heard resulting in tie vote involved.....	\$ 2,639.30
Cases heard by inquest (for non-appearance of exhibitor) verdicts awarded in favor of exchange .....	\$92,827.34
Requests to reopen cases tried .....	30
Denied .....	33
Miscellaneous requests for reopening of defaults granted...	15
Denied .....	44

of \$7.50. He is entitled to 60% and the independent producer cannot afford to operate without these \$7.50 bookings because they may represent his only profit on a big investment. But on the other hand, the independent producer cannot afford a thirty-five or forty per cent selling cost on first run bookings which should be profitably handled by the exchange at 10%.

### Favors A Uniform Contract

"Motion picture producers placing their product through national distributors should get together and pass upon a uniform producer-distributor contract citing the distributor as an agent of the producer, providing that all receipts from rental of the product be trust funds and making the distributor responsible as a trustee not only for so-called home office receipts but for every dollar paid to any branch office or to any salesman or employee of the distributor. Did you ever hear of any other business in the world where the producer turns product worth fortunes over to a distributor or jobber on consignment without adequate bond for the manufacturer's protection? Did you ever hear of any other business where the distributor refuses to be responsible for the action of his branch offices or branch employees? Did you ever hear of a bank repudiating responsibility for a deposit made or a collection handled by one of their branches?

"Did you ever hear of a manufacturer in any other line of business in the world giving his distributor or jobber the advertising appropriation to spend instead of spending it himself to enhance the value of his trade mark, rather than that of the jobber? Can you conceive of any other business where the distributor

or agent dominates the trade paper to a greater extent than the manufacturer or producer who is paying the bills?

"Yes, boys, it's a great game. And no wonder a lot of people still insist on calling it the 'motion picture game' or the 'motion picture racket.'"

### Arbuckle Fighting Missouri Ban

(Special to THE FILM DAILY)

Jefferson City, Mo.—Roscoe (Fatty) Arbuckle has applied to the State Supreme Court for a writ of prohibition to prevent discrimination against Arbuckle's pictures being shown in Missouri.

### Hillyer to Direct Dean

(Special to THE FILM DAILY)

Los Angeles—Lambert Hillyer will probably direct Priscilla Dean in her next picture. Hodkinson will distribute.

### "Eternal City" Opens in L. A.

(Special to THE FILM DAILY)

Los Angeles—"The Eternal City," opened at Grauman's Million Dollar Theater, Monday night. An array of coast celebrities attended.

### Russian Artfilm Formed

A company known as Russian Artfilm Co. has been formed to arrange American distribution of a number of German and Russian pictures.

### Betty Blythe Returns

Betty Blythe has returned from Europe where she appeared in "The Recoil," which J. Parker Read is making for Goldwyn.

### Bebe Daniels Here

Bebe Daniels arrived from the Coast yesterday to start work in "Monsieur Beaucaire."

### Truart Closes Foreign Deals

Negotiations opened by Alexander Aronson, while in Europe have been consummated. The W. & F. Serv has acquired for the United Kingdom four Hammerstein's including "Broway Gold," "Drums of Jeopardy," "Driftwood" and probably "The U mate Good" and "The Unknown Purple." Unity Films, of London, purchased United Kingdom rights the first three Richard Talmadge productions, "Let's Go," "On Time," "In Fast Company." Orion Films, Budapest, has acquired for all of Central Europe, the Hammerstein's "Unknown Purple," the first three Talmadge, "Women Men Marry"; "The Empty Cradle."

### F. B. O. Launches Sales Drive

F. B. O. has launched a sales drive in honor of Major Thomson, managing director. It bears the title of "Major Thomson Contract Expedition."

New York Chicago Hollywood

## Rothacker Laboratories

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

"WE NEVER DISAPPOINT"

**CROMLOW FILM LABORATORIES**  
INCORPORATED  
220 WEST 42ND STREET  
NEW YORK  
PHONE-CHICKERING 293  
ALLAN A. LOWNES, GEN. MGR.

If eggs cost what they do today would Columbus have tried his famous egg trick?

**HYSTERICAL HISTORY COMEDIES**

know the answer

HYSTERICAL HISTORY COMEDIES  
HOLLYWOOD STUDIOS  
HOLLYWOOD, CALIFORNIA

Coming Soon

**BETTY COMPSON**  
in an Alan Crosland production  
Cast includes Lucy Fox-Hedda Hopper  
J. Barney Sherry - Alan Simpson & Lawford Davidson.  
FOR HODKINSON RELEASE





In days to come  
when you discuss  
the GREAT pictures,  
you'll add:

# Then, of course, there's "The Stranger"

**GREAT** because the story, by England's finest writer, holds audiences gripped and silent, then sends them away talking about it.

**GREAT** because Joseph Henabery has given the mighty story a perfect production.

**GREAT** because Betty Compson as the bad-good girl *at last* equals her famous performance in "The Miracle Man," and the other members of the cast are as people inspired.

**GREAT** because it will get crowds and money.

Adolph Zukor and Jesse L. Lasky present

A Joseph Henabery Production

## "THE STRANGER"

With Betty Compson, Richard Dix,  
Lewis Stone and Tully Marshall

*A Paramount Picture*

from "The First and  
the Last" by  
John Galsworthy.  
Adapted by  
Alfred Bingham.

Produced by



— “we want it  
QUICK!”

said a big exhibitor  
the other day of the

CORINNE GRIFFITH Productions, Inc., presentation of

# “LILIES of the FIELD”

adapted from the great stage success

featuring **CORINNE GRIFFITH**  
and **CONWAY TEARLE**

—and continuing he said: “—our patrons are clamoring for another **CORINNE GRIFFITH** picture. She simply took—by storm in ‘**BLACK OXEN**’—so hurry up with ‘**LILIES OF THE FIELD**’.”

directed by  
**JOHN FRANCIS DILLON**

The man who made that  
great money maker—  
“**FLAMING YOUTH**”

They all want sure-fire record  
breakers—and remember it's one of  
The 20 of the next five months

**FIRST NATIONAL—20**

# THE BRADSTREET OF FILMDOM **The Film** The RECOGNIZED AUTHORITY DAILY

XXVII No. 26

Thursday, January 31, 1924

Price 5 Cents

## BUSINESS

By DANNY

Best quarter in five years" report of U. S. Steel Corporation. Of business during the few months of 1923. According to the tax returns the Treasury Department member was the record month amusement attendance in the last two and a half years. If you need a ton of bricks to get on you to convey the idea that business is good all right. Otherwise these facts should mean something to you.

They might mean this:  
 To you, Mr. Exhibitor: to put on the best shows you can; to get your audience in the habit of keeping on coming.  
 To you, Mr. Producer: to make better pictures—and keep on doing so.  
 With business conditions remaining they are 1924 promises to make a record of 1921—when the world's record was established for amusement expenditures.

**That Place**  
 William R. Hearst wants a place where producers and exhibitors can get closer together. Where producers can learn what the public wants. That is, Mr. Hearst, is the round table. Here representatives of a national exhibitor organization could meet the Hays folks and talk things over. The quicker that national exhibitor organization works that way the better for the whole industry—producers as well as others. Why in the name of all that's holy there is no Forum; no gathering place; no spot where mutual understanding can be reached on many important topics. And, oh: how this is needed!  
 Sure slipped awhile ago. When, commenting on the cast of "Ponjola" said it was "unimportant." Here's where we eat crow: James Kirkwood was in that cast—so was Anna Q. Nilsson and Tully Marshall. Proprietors all. Good ones, too. So we're sorry—terribly sorry we have made that slip. Apologies to one and all.

**Banks Here**  
 Twenty Banks is in town from the



"We looked and laughed and shrieked at Mabel Normand in 'The Extra Girl,'" says Screen Mirror. A Mack Sennett presentation, distributed by Associated Exhibitors.—Advt.

### New Loan Plan

H. R. Ebenstein Arranges Bonds For Producers To Guarantee Advances By Banks

The Herbert R. Ebenstein Co., which handles a considerable percentage of the insurance for members of the T. O. C. C. has developed a plan for the financing of producers that is decidedly interesting. For obvious reasons, the company will not name the bonding organization with which it has made its arrangements but the scheme operates in the following fashion:

Those producers who can secure a distribution contract from a national organization on the strength of story, cast and general repute as producing factors, can arrange to borrow money from banking institutions at the regular rates without resorting to financing units that charge exorbitant fees. Ebenstein points out that under the present order of things, producers experience trouble in arranging their loans because of the skeptical attitude of bankers on the risk. Through his arrangement, the bonding company will guarantee the loan to the banks in the event that the producer does not live up to his agreement. The entire plan will work

(Continued on Page 3)

### Cohen To Distribute

Expected To Deal In State Right Field When He Leaves M. P. T. O. Presidency

It was reported yesterday that when Sydney S. Cohen rounds out his present term as president of the M. P. T. O. he will not be a candidate for re-election but will enter the distributing field. He is expected to handle product that will be released through state right exchanges.

This, however, will not occur for about two months, or possibly later than that. Cohen refused to make any comment when reached yesterday on the telephone. Whether or not the fact that he is chairman of the board of directors of the Theater Owners' Distributing Corp. carries any special significance was not apparent yesterday.

### Brandts In Radio Business

Billy and Harry Brandt intend opening a number of radio supply stores in Brooklyn. The first two will be embodied in two of their theaters, the Carlton and the Parkside.

### 20 In A Block

Being Sold By First National With Play Dates Specifically Asked With Each Contract

First National's selling plan for the first half of 1924 provides for the release of twenty pictures in a block. The sales force will endeavor to secure dates for each of the group at the time the contract is entered upon.

The change in selling plans has been made because First National executives feel that the company is entitled to consideration of that character in view of the calibre of recent releases such as "Ponjola," "Flaming Youth" and "Black Oxen." Beginning with Feb. 4 and continuing through to June 17, the company will maintain a weekly release. The pictures, in many instances, have already been completed with the remainder in the course of production.

E. A. Eschmann has left Los Angeles where he conferred with R. A. Rowland and Earl J. Hudson relative to production. He was in Portland yesterday and is due in Seattle today. It will be about six weeks before he returns to New York and by the time he does reach town, he will have explained the new sales plan to each company manager.

The releases as they now stand follow:

- "When a Man's a Man," with John Bowler and Marguerite de la Motte.
- "The Love Master," starring Strongheart.
- "Flowing Gold," a Richard Walton Tully Prod. with Milton Sills and Anna Q. Nilsson.
- "Galloping Fish," an Ince comedy.
- Norma Talmadge in "Secrets."
- "Torment," a Maurice Tourneur Prod.

(Continued on Page 2)

### \$453,244 Gross in 44 Weeks

Paramount states that "The Covered Wagon" grossed \$453,244 in 44 weeks at the Criterion theater.

### Whitehurst Dead

Prominent Baltimore Exhibitor Succumbs To Double Pneumonia—A Sudden Illness

(Special to THE FILM DAILY)  
 Baltimore—Charles E. Whitehurst, owner of the Century, the New Garden and Parkway theaters, here, and one of the most prominent exhibitors in Baltimore died late Tuesday night from double pneumonia.

C. E. Whitehurst was in New York last week on booking matters and at that time saw among others, James R. Grainger of Goldwyn-Cosmopolitan. He was prominent in M. P. T. O. A. activities for some time and was a member of the na-

(Continued on Page 3)



Vol. XXVII No. 26 Thursday, Jan. 31, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.			Not Quoted	
F. P.-L.	63	61 1/4	63	10,000
do pfd.			Not Quoted	
Goldwyn	9 3/4	9 1/2	9 1/2	2,504
Loew's	16 7/8	16 1/2	16 1/2	1,600
Warner's	11 1/4	11 1/4	11 1/4	100

**Favor Auditors In Exchanges**

W. E. Shallenberger has returned from a trip through the Middle West where he conferred with a number of state righters relative to the operations of the Independent M. P. Prod. and Dist. Ass'n. Shallenberger said yesterday it was the general opinion that a check-up of accounts through auditors in various key cities would work out advantageously.

**Fox Settles N. W. Suit**

(Special to THE FILM DAILY)

St. Paul.—Finkelstein and Ruben have settled the suit brought against them by Fox for \$8,500 although the original claim was for \$25,000. Fox claimed F. and R. had failed to carry out an exhibition contract while the defendant claimed the plaintiff had violated their agreement covering first runs.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

**Physical Distribution**

On Co-Operative Basis Being Operated in England—New "Lab" Also Interests Attention

(Special to THE FILM DAILY)

London—A. C. Bromhead and his brother, identified with the Gaumont Co., recently organized the Film Clearing Houses, Ltd., for the purpose of handling the physical distribution of the product or several concerns here, as well as their own. Reports are to the effect that this has brought about a huge saving.

The Bromhead's now have their laboratory going in full blast. One of the features is the Lawley Automatic apparatus which is reported to have also brought about material savings in printing costs.

All British producers are carefully scrutinizing various economies at the moment. There is dire need of practicing economies in view of business conditions over here. Many firms are far from pleased at the outlook.

**Hoffman Returns**

M. H. Hoffman returned yesterday from the coast, via the Panama Canal. He says production there is growing. So far as Truart is concerned, Elaine Hammerstein is making "Driftwood" and Richard Talmadge, "In Fast Company." Plans for two or three pictures for each unit were made while Hoffman was there.

**20 In A Block**

(Continued from Page 1)

"The Enchanted Cottage," starring Richard Barthelmess.  
"Lilies of the Field," the first of the Corinne Griffith Prod.  
"A Son of the Sahara," Edwin Carewe Prod. made in Algiers.  
"Against the Rules," an Ince production.  
"The Woman on the Jury," with Sylvia Creamer in the lead.  
"Cythera," a George Fitzmaurice Prod.  
"Those Who Dance," an Ince production.  
"Sundown," Larry Trimble directing and in the leading masculine role.  
"The White Moth," a Maurice Tourneur Prod.  
"For Sale," the second Corinne Griffith Prod.  
"The Ragged Messenger," which Edwin Carewe will produce.  
"The Perfect Flapper," with Colleen Moore.  
"Flaming Wives," as yet uncast.

**Jackson Case Settled**

The F. I. L. M. Board action against Charles W. Jackson, of Hampton Bay, L. I., was settled yesterday when Jackson agreed to pay for seventeen pictures contracted for from Commonwealth. The first payment was made yesterday. Jackson refused to appear before the arbitration board but was later ordered to do so by the Supreme Court.

**Canadian Exhibitor To Europe**

(Special to THE FILM DAILY)

Three Rivers, Can.—A. J. Robert, owner of the Gayety has left for a two month's trip to Europe.

**Coming Soon**

**Betty Compson**

in an Alan Crosland production  
cast includes

Lucy Fox—Hedda—Hopper—  
J. Barney Sherry—Alan Simpson—  
Lawford Davidson  
for HODKINSON RELEASE



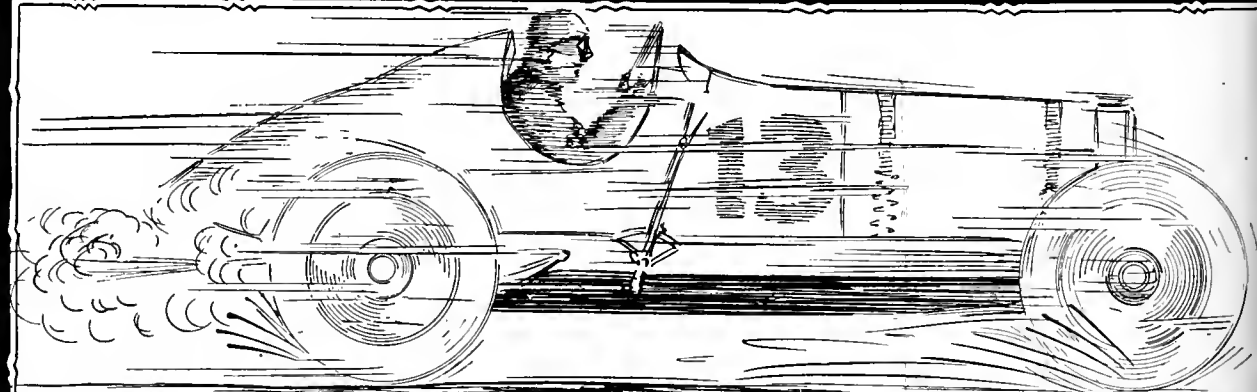
**"Gambling Wives"**



she gambled for her future—happiness—money—everything



ADELL HENDERSON PRODUCTION  
SUPERVISION BEN WILSON  
STORY BY ASHLEY LOCKE SCENES BY LEOTA MOORE  
AN ARROW PICTURE



**On the last lap today  
Due at Times Square  
at 2 P.M.**





### New Loan Plan

(Continued from Page 1)

h the Ebenstein company will be the determining factor. The event that requests are made to the bonding company, they are turned over to Ebenstein for negotiation and final approval. This means that the producer will be charged the usual bank rate plus a fee to the bonding organization for his bond.

It is obvious, that an arrangement of this kind can only be made when the producer seeking the loan is reliable. Deals providing for state distribution will not be consid-

erph M. Shear, who has been connected with the production end of the business for some time, is now associated with Ebenstein in the matter. Shear recently was identified as Arthur S. Friend in Distinctive.

### Russell Releasing Own Film

Lowell Russell, producer of "Gates," is handling the distribution of the picture himself, rather than through Arrow which handled her pictures. I. E. Chadwick of New York has purchased Greater New and Northern Jersey rights under the new uniform contract adopted by the Independent M. P. Prod. and Ass'n. This is said to be the first application of the new agree-

### Elmer Pearson Back

Elmer Pearson has returned from the beach.

### Louisville Theater Retiring Stock

(Special to THE FILM DAILY)

Louisville, Ky.—Preferred stock of the Majestic Theater Co. is being retired at par, plus 10 per cent interest from the time of the last dividend payment, April 1, 1922.

The company has received \$200,000 in payment for leasing the Majestic to the Keith interests and \$177,000 of this will be used in retiring preferred stock. The company also will receive \$52,000 a year for the Rialto and one-third the profits of those theaters and the Mary Anderson and B. F. Keith's National.

### Erno Rappe Honored

(Special to THE FILM DAILY)

Philadelphia—Erno Rappe, former conductor at the Capitol in New York, and now managing director of the Fox, was the recipient of a beautiful silver loving cup from his former associates at the Capitol, at a dinner tendered him by William Fox.

### F. B. O. Managers Head Boards

F. L. McNamee, manager of the F. B. O. office in Washington, has been elected president of the F. I. L. M. Board of Trade there. Harry Hart, manager of the exchange at Milwaukee, was elected to head the board in that city.

### Tuttle With Famous

Frank Tuttle, recently with the Film Guild, has rejoined the Paramount staff temporarily and will write the scenario for "Manhandled."

### "Sundown" Starts

(Special to THE FILM DAILY)

Los Angeles—"Sundown," has been placed in production by First National. Laurence Trimble will direct from a story by Earl J. Hudson. The story has been scenarioized by Frances Marion and Kenneth Clark. The cast which will go on location within a week, include Hobart Bosworth, Bessie Love, Roy Stewart, Charlie Murray, Tully Marshall, Ben Alexander, Hal Wilson, Wilfred North, Charles B. Crockett, Bernard Randall and Tom Delmore.

### Steffes In Finance Unit

(Special to THE FILM DAILY)

Minneapolis—W. A. Steffes has been elected president of the Northwestern Association of Investors, Inc., which will finance theater enterprises. The concern is incorporated for \$500,000 with Theodore Hayes, of Finkelstein & Rubin houses, assistant secretary.

### Brussels Censors Ban Religious Film

(Special to THE FILM DAILY)

Paris—The censors at Brussels have banned "The Tragedy of Lourdes," a picture intended to impress the horrible fate meted out to atheists. The picture was indorsed by the French Cardinal, Dubos, and the Belgian Cardinal, Mercier.

### Next Week On Broadway

"The Strangers," will be the feature at the Rivoli next week. "Pied Piper Malone" will be transferred from the Rivoli to the Rialto.

### Whitehurst Dead

(Continued from Page 1)

tional board of directors. Sydney S. Cohen, in commenting on Whitehurst's death said yesterday:

"Mr. Whitehurst has been successful in defeating daylight saving moves in Baltimore and was a powerful factor in advancing the work of repealing the admission and seat tax in Congress and had other moves under way in Maryland which would have been of the greatest advantage to the theater owners and the industry generally. His work was always constructive and his fine personal charm and sterling integrity made him a leader in every movement in which he was engaged."

The funeral will be held tomorrow. Cohen, Michael J. O'Toole, M. J. Comerford and other officials of the M. P. T. O. A. will attend.

### New Venture For Fairport, N. Y.

(Special to THE FILM DAILY)

Fairport, N. Y.—It is reported a new theater will be erected at East Church St. and South Main to seat 1,600. Rochester capital is understood to be behind the venture.

### ACME THEATRE EQUIPMENT CO., Inc.

1600 Broadway  
New York

Everything for the theatre  
Phone Bryant 7392 - 7393 - 9072

## Craftsmen Film Laboratories announce:

The opening of their new Public Cutting and Projection Rooms on the top floor of the Godfrey Building, 729 Seventh Avenue.

The location is the most convenient in New York for film folk.

Rooms are completely equipped and surrounded by light and air—the ideal condition for the editing of your pictures.

An Art Title Department under the supervision of Louis Meyer is also included in these premises, adding greatly to the facilities offered the editor or producer of pictures.

Telephone is Bryant 1923-1924

# The Craftsmen Film Laboratories, Inc.

729 Seventh Avenue,

New York City

Laboratories: 251 West 19th St., New York City

# In Los Angeles

Thursday, January 17, 1924

## VARIETY

**SELZNICK FEATURE TOPS  
LOS ANGELES BUSINESS**

"Woman to Woman" Gets  
\$31,000 at Met.—"Youth"  
and "Passion" in Battle

Los Angeles, Jan. 16.

Betty Compson showed the way  
at the Metropolitan in "Woman to  
Woman," which made a better im-  
pression than any feature this house  
has shown in months. The Met  
has been hard hit by the

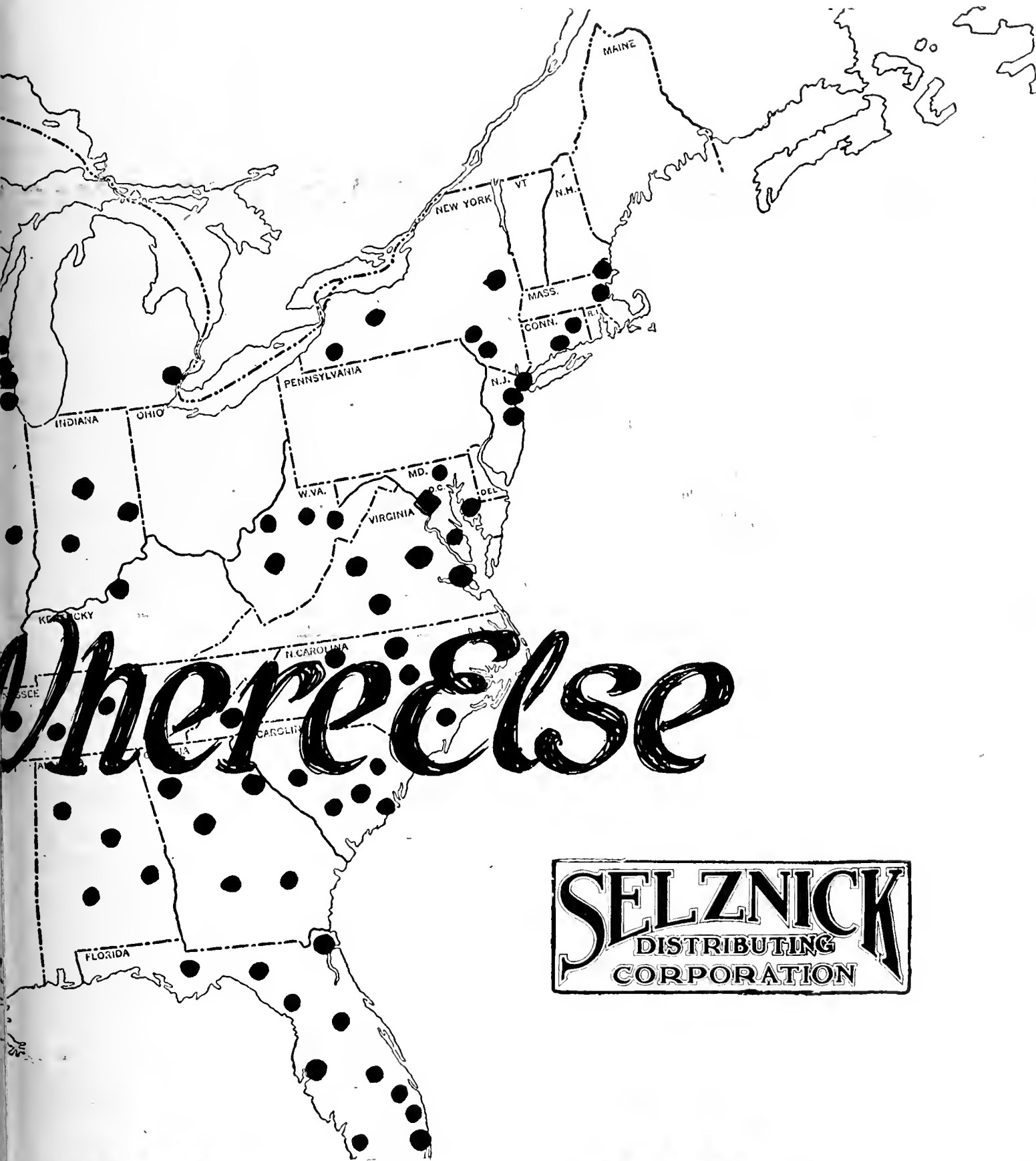
# Against This Opposition

"THE TEN COMMANDMENTS"  
"THE HUNCHBACK OF NOTRE DAME"  
"ROSITA"  
"BIG BROTHER"  
"ASHES OF VENGEANCE"  
"FLAMING YOUTH"  
"FLAMING PASSION"

# And Everywhere

• First Runs  
Booked Within  
**ONE WEEK**  
of Release Date

# Betty Compson



**SELZNICK**  
DISTRIBUTING  
CORPORATION

**“Woman to Woman”**

**Newspaper Opinions**

**"Pied Piper Malone"—F. P.-L. Rivoli**

AMERICAN—Even Thomas Meighan, with fifty children surrounding him, could not save "Pied Piper Malone" from being a long, drawn out, tiresome picture.

The fault lies with the story.

DAILY NEWS—Mr. Tarkington ought to be able to do something better for Thomas Meighan, really. "Pied Piper Malone" is scarcely worth the nice Tom's efforts, and it is decidedly not worthy of the man whose name is tied to its writing.

EVENING JOURNAL—Thomas Meighan, \* \* \* goes through the photoplay with a becoming navy uniform, a quizzical expression and a retinue of all the small children in town.

EVENING WORLD—There are numbers of people who like Thomas Meighan and Booth Tarkington at their worst, and in "Pied Piper Malone" \* \* \* they will have ample opportunity to do their need of hero worshipping.

MORNING TELEGRAPH—\* \* \* here we have entertainment of a rare and satisfying order. Tarkington can be relied upon to produce a story which in its essentials is diverting and at the same time based upon a plausible human structure. \* \* \*

Meighan will undoubtedly add to his popularity.

POST—But just because he is "honest-to-goodness" looking and sympathetic is no reason for putting him into the incredible, fairy-like tales with which he has been adorned lately.

SUN—\* \* \* just about as charming a picture as we have seen since, well—"Sentimental Tommy." Fresh and original and quaint. \* \* \* In the hands of any one except Booth Tarkington, perhaps, "Pied Piper Malone," would probably be what literary critics call "mush." But Tarkington is clever in this case as well as sentimental, and the combination, as authors know, is almost as effective as cleverness and cynicism.

TIMES—Long before the last fade-out we wondered how much Booth Tarkington had to do with this picture. \* \* \* There are characteristic touches of Thomas J. Geraghty, \* \* \* some sensible direction by Alfred E. Green, and the usual competent acting of Mr. Meighan, George Fawcett, Cyril Ring and others, but very little, if anything, that reminds one of the Indiana author. We were, therefore, disappointed, as this production is wearying, especially toward the end.

TIMES SQUARE DAILY—The picture is well handled from direction and the story is interesting.

TRIBUNE—We enjoyed the picture at the Rivoli, but the theme bored us not a little. \* \* \*

There is a very exciting storm at sea which held us spellbound even though we knew perfectly well that it was a miniature ship. \* \* \*

WORLD—It is pretty thin stuff which Booth Tarkington has written for Thomas Meighan. In fact, it is incredibly poor stuff, as well. It is clean, yes and it is rather well titled.

**"Flaming Barriers"—F. P.-L. Rialto**

AMERICAN—George Melford need pin no medals on himself for "Flaming Barriers." Famous Players-Lasky has claimed responsibility for few films that are in the class of this one.

EVENING WORLD—\* \* \* story of small town life, \* \* \* shrives itself of utter banality with business which made Keystone Comedies funny.

MORNING TELEGRAPH—\* \* \* has a promising title, but little else. This picture produced by George Melford is not one of the high spots of the Paramount list. Even the forest fire which provides the climax to the picture and might have redeemed the dull sketches, is ineffectively handled.

POST—Here are some more good players given an impossible story to characterize. \* \* \* its comedy is a tragic as its dramatic incidents are uninteresting. Is this tragedy or is it comedy?

SUN—We are sorry, but we can't work up very much enthusiasm over "Flaming Barriers." \* \* \*

It is just another of the "business and love" comedies. \* \* \*

TIMES—She (Jacqueline Logan) is vivacious and gives plenty of swing to this utterly improbable, yet thoroughly amusing story.

TIMES SQUARE DAILY—It is a small town tale. \* \* \*

The Will Rogers-Hal Roche comedy, "Two Wagons, Both Covered," was the real wallop of the show.

TRIBUNE—The picture is amusing and the three stars are excellent.

TELEGRAM—"Flaming Barriers" retains a strong flavor of the old days of the West, although it is a modern story with a gripping, fast-moving plot.

WORLD—Jacqueline Logan and Antonio Moreno play the piece with an appreciative lack of heaving and clutching which when misapplied can so easily disrupt a light comedy.

**"Fashion Row"—Metro Capitol**

AMERICAN—\* \* \* is by far the best thing Miss Murray has done in many a day.

DAILY NEWS—\* \* \* Mae Murray does her usual stuff. \* \* \* Lotsa plot, and no empty loge chairs in the Capitol.

EVENING JOURNAL—As Zita, Miss Murray is unusually appealing, and there is enough difference in the manner the two parts are handled, to imagine them played by different actresses. There is an interesting story, with dramatic developments; \* \* \*

HERALD—The story, \* \* \* is considerably more effective than it sounds. They have built their climaxes with considerable skill, and have kept the interest well up. \* \* \* There are few blank spots in the continuity. The acting, too, is good. \* \* \*

Miss Murray herself is as scintillating as usual. \* \* \*

MORNING TELEGRAPH—While this is an improbable picture, it will doubtless serve to satisfy that part of every audience which likes a colorful tale despite the fact that it doesn't mean very much.

POST—\* \* \* The similarity of her heroine and her motion pictures is becoming a trifle tiresome. \* \* \* Only fair entertainment. \* \* \*

SUN—\* \* \* we forget that the picture is decidedly worth seeing, if you know what you like and don't care about art.

TELEGRAM—Miss Murray lends her graceful self easily to this melodramatic story, \* \* \* which gives her that much-coveted opportunity in filmdom of appearing in two roles widely differentiated in character.

TIMES—Original twists, interesting situations and clever double exposure photography make "Fashion Row," \* \* \* one of the best productions in which Mae Murray has been featured. \* \* \*

Although this picture has failings, both in the story and direction, the competent cast and its certain entertaining value hold the interest throughout.

TIMES SQUARE DAILY—Splendidly produced with superb photography. \* \* \* holds enough merit to pass muster.

A corking cast is in support of Miss Murray. \* \* \*

TRIBUNE—As the little peasant sister she does the best work she ever has done. If you like Miss Murray's pictures you will be delighted with this. \* \* \* It has all of the old-stuff. \* \* \*

WORLD—Mae Murray's current composition for the cinema is seven parts gaudy melodrama to one part exotic clothes to two parts good acting.

**"Painted People"—1st Nat'l Strand**

AMERICAN—\* \* \* Clarence Badger has done better things in the directorial line. But in summing up the whole matter we must say "Painted People" has its moments of furnishing good entertainment and will, we have an idea, please the Colleen Moore fans, who are growing more and more in number every day.

DAILY NEWS—They (the cast) all wasted their time, in my opinion. Miss Moore may have enjoyed her job, but I fancy the others were glad enough when the show was over.

EVENING JOURNAL—\* \* \* a genuinely amusing, well-acted and well-directed entertainment. \* \* \* It is a human little story, with enough interest and comedy and appeal to counteract even the badly-chosen title.

EVENING WORLD—Colleen Moore's delightful fooling makes "Painted People" \* \* \* a picture you will probably enjoy if you're not one of those unfortunates who expect the movies to do "better and finer" things.

MORNING TELEGRAPH—Colleen Moore \* \* \* simply steals the whole picture, story and all. You don't seem to mind what happens as long as Colleen is on the scene.

The story is rather hard to take. \* \* \*

POST—Colleen has a very short time. Skipped up the ladder of film fame two rungs at a time and now she is securely perched on the not over-crowded top rung. Only Miss Moore \* \* \* could possibly make one swallow "Painted People" \* \* \* without protest.

SUN—\* \* \* something to see because Colleen Moore is the leading spirit. \* \* \*

"Painted People" is worth seeing, but don't let the title fool you on a cold night into thinking you are going to see something sizzling.

TELEGRAM—The leading role is admirably adapted to the winsomeness of Miss Moore. \* \* \*

TIMES—The worst thing about "Painted People," \* \* \* is the main title, as the production itself is an agreeable disappointment. It is neither rouged nor powdered, as the title might imply, but a frothy, amusing story quite well told.

TIMES SQUARE DAILY—\* \* \* will probably have to rely on the pulling power of the scheduled players and the star's previous "Youth" release to draw.

WORLD—The fact that she acts at the Strand a third rate part in a fourth rate movie is not going to be her undoing. \* \* \*

All the stale comedy situations and soft titles and hackneyed business \* \* \* aren't quite enough to keep Miss Moore from being cute and winsome. \* \* \*

**Out-of-Town**

**"The Unknown Purple"—Truart Randolph, Chicago**

JOURNAL—Brings back Henry Walthall. He is the same artist he was in "The Birth of a Nation," with an added mellowness as an addition to his natural charm.

TRIBUNE—Despite the photography, which is at times poor, it registers as a fairly exciting program film. \* \* \* I think "The Unknown Purple," would have been better if shorter.

**California, San Francisco**

(Week ending Jan. 19)

CALL—Probably the outstanding feature of the picture is the uncanny manner in which the producers have handled the purple ray of light. \* \* \*

CHRONICLE—Its story is not very clearly told on the screen, the jumps and blank spaces have to be filled up with the imagination.

EXAMINER—The use of the light and the many tense situations in the play keep

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one constantly absorbed with every thra the story.

DAILY NEWS—Interest is well sus ed as the mysterious stranger, a power ir financial and diplomatic world, works weird schemes. The picture is entirely ferent, for one thing, and Alice Lake Stuart Holmes contribute good portrayal.

HERALD—\* \* \* it is very much about nothing, a lot of "action" by the cipals, of no vital dramatic significance, situations that assuredly take the innocredulity of an audience for granted.

**"Unseeing Eyes"—Gold-Cosmo Merrill, Milwaukee**

NEWS—Is immense. A wholesome freshing picture of a great country \* speak of thrills, whew—there is thrill thrill from start to finish.

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**of the Water Tower"—F.P.-L. Newman, Kansas City**

ST—Not a tank drama although it has a quantity of so-called small town story is elevated from the general ordinariness of the book itself.

**"The White Sister"—Metro Garden, Milwaukee**

JRNAL—Highly artistic though sentimental production \*\*\* Lillian Gish and Louis have capable support from Ronald Reagan.

**"Wild Oranges"—Gold-Cosmop. California, Los Angeles**

(Week ending Jan. 19)  
AMINER—\*\*\* filmed by King Vidor with a devastating sense of realism. \*\*\* Only all the devotees of Edgar Allan Poe and some of the modern Russian authors will find the picture diverting, but it is gruesome extreme to the average theater-goer.

PRESS—\*\*\* its locale, the swamp of Georgia, and the curious admixture of psychology, sex and thrilling adventure are certain to rivet one's attention upon the screen.

RALD—\*\*\* departs from the ordinary in many respects and gains greatly in the thereby. \*\*\* The story itself is unusual one and King Vidor, \*\*\* who directed the film version, had courage enough and closely to the author's conception. WORD—It's wild, weird romance hint—Stevenson's "Pavilion on the Links," and it's exceedingly well done by King Vidor—pictured with absorbing consistency. YES—\*\*\* is one of the real novelties of the season, and incidentally one of the best of the recent melodramas. It \*\*\* been aptly transferred to the screen by King Vidor, \*\*\* Something of the glorious of the outdoors, bringing with it the of adventure, stamps virtually every and background for a very absorbing

**"Woman of Paris"—United Artists Gifts, Cincinnati**

QUIRER—Bids well to inaugurate a new era of motion pictures—an era marked by a naturalness of expression, sincerity and depth of thought.

ST—One of the best pictures of the new season \*\*\* not a picture for children and you do not expect to see a Chaplin comedy.

**Regent, Detroit**

WS—Not a new story but its novel and splendid characterizations make it one of the outstanding motion pictures of the time.

**"Woman to Woman"—Selznick King's, St. Louis**

BE-DEMOCRAT—It is an appealing picture, and Betty Compson's delineation of the heroine, Deloryse, is an artistic triumph. Those discriminating persons who expect the best in everything cannot fail to be fully satisfied with "Woman to Woman." It is, indeed, a film masterpiece. R—"Woman to Woman," contains all the cheap, second-rate tricks that a writer with a moron mind can think of. Betty Compson still is pretty and no longer some time be a real actress. ES—Betty Compson is the dancer and the star of the story a dramatic vehicle. The excellent in spots, ordinary in others.

**Fischer Lost Heavily In Films**

Adelbert H. Fischer, who organized the A. H. Fischer Features, and also was a large stockholder of the Octagon Films, was a heavy loser in his enterprises, the appraisal of his estate shows. Fischer, who lived in New Rochelle, and had a studio there, died March 30, 1922. He left a gross estate of \$359,370, but debts and other deductions reduced it to \$23,379. The appraisal shows that 250 shares of Fischer Features and 250 shares of the Octagon Films, were of no value. The appraiser also found no value for the films, "Man and Woman," "The Amazing Lovers," and "Even as Eve." Personal property in his studio building was worth \$7,702, and \$500 was found to be the value of a book of short stories by Robert W. Chambers, acquired by him for film purposes, and which could not be disposed of to anyone else without the author's permission.

**Moritz To Attend Charnas Meetings**

Allen Moritz, special representative for Preferred, left New York yesterday to attend a series of sales conventions to be held by Harry Charnas in Pittsburgh, Cincinnati, Cleveland and Detroit, beginning Saturday. They were scheduled for a week ago.

**Hirlograph Expanding**

The Hirlograph laboratory has taken over additional office space at 723 7th Ave. Gus Barth has joined the company as sales manager, while Francois Dublier, who is considered an expert in laboratory work, has joined the technical staff.

**Brooks on Sales Trip**

Edgar O. Brooks, Pathe serial sales manager left yesterday for a trip through the Middle West.

**Miss Sagor Succeeds Roden**

Fredericka Sagor has succeeded Robert F. Roden as Eastern scenario editor for Universal.

Helen Macks, who is in "Pied Piper Malone," is appearing in "Neighbors," a stage play.

**At Broadway Theaters**

**Capitol**

The orchestra opens up with Elgar's march: "Pomp and Circumstance," which is followed by the pianist, Julia Glass, who plays "Hungarian Fantasy." The Capitol Magazine comes next. The fifth unit is Divertissements: (a) "Whispering Flowers," (b) "Deep River," and (c) "Caprice Viennois, all musical-dance selections. Mae Murray in "Fashion Row" is the feature. The last unit is an organ solo.

**Rialto**

An organ solo starts the Rialto program. The Magazine Weekly, and Gallery of Living Portraits, by Ernest Torrence, in which he gives some character studies of his most famous roles. Sigismund Pilinzky, tenor, sings "Mattinata." George Melford's "Flaming Barriers" is the feature picture. Louise Rothacker, dansense, in "Little Bird," and Will Rogers' latest comedy, "Two Wagons-Both Covered," are the last two numbers on the bill.

**Rivoli**

"Southern Rhapsody," by the orchestra, opens a rather scanty bill at the Rivoli, due presumably to the length of the feature, Thomas Meighan in "Pied Piper Malone." The rest of the entertainment consists of the Pictorial News Weekly, a specially arranged number by Joseph Zuro, featuring the Rivoli Ensemble; and Buster Keaton in a comedy, called "The Love Nest."

**Strand**

The Strand program features excerpts from "Faust" as the overture; the Topical Review, "The Smoker's Dream," a dance fantasy; the Strand ballet corps in "By The Zuyder Zee"; Colleen Moore in "Painted People" and "Tire Trouble," a new Dippy-Doo-Dads comedy.

**At Other Houses**

"Her Temporary Husband" is playing a return engagement on Broadway, this time at the Cameo; "The Extra Girl" remains the attraction at the Central; so does "The Ten Commandments," at the Cohan, and "The Covered Wagon" at the Criterion. "The Great White Way" continues its indefinite run at the Cosmopolitan. "Abraham Lincoln" is in its second week at the Gaiety; The Lyric still houses "The White Sister."

**Film Bureau Sees "Lincoln"**

About 200 members of the Film Mutual Benefit Bureau attended the matinee of "Abraham Lincoln" yesterday.

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- 1913 TOURED THE WORLD AS SPECIAL STAFF WRITER FOR VITAGRAPH. Adapted first eight reel picture, Sir Hall Caine's "The Christian" (first version).
- 1914 Adapted and wrote twenty subjects for special Vitagraph release.
- 1915 Wrote and directed own subjects known as Broadway Star Features.
- 1916 Adapted "That Frenchman," "Bottom of the Well," "Behold the Woman," "Within the Law" (first version).
- 1917 } EDITOR OF VITAGRAPH, Supervision of 100 pictures; including famous O. Henry series.
- 1918 }
- 1919 EDITOR OF UNIVERSAL CITY, CALIFORNIA. MANAGING EASTERN EDITOR, GOLDWYN PRODUCTIONS.
- 1920 Adapted "MARK OF ZORRO" (Douglas Fairbanks). Adapted and directed "ROAD TO LONDON" (made in England).
- 1921 In collaboration with Sir Gilbert Parker adapted "LANE THAT HAD NO TURNING" for Paramount. Returned to Goldwyn as Eastern Editor.
- 1922 } EASTERN EDITOR
- 1923 } FOR GOLDWYN.

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# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVII No. 27

Friday, February 1, 1924

Price 5 Cents

## Triangle Is No More

any, Once A Leader, Disposes Assets For \$55,000 To Frank W. Severn, Not in Pictures

Triangle Film Corp., has passed out of existence. The assets of the corporation have been purchased by Frank W. Severn, of 1476 Broadway, for \$55,000 in cash. Severn was represented by Arthur Butler Graham. The offer was approved and the necessary order secured from the court in bankruptcy in order to complete the sale. The assets principally consisted of a ninety-eight per cent interest in the following corporations, New York M. P. Corp., Reel M. P. Corp. and Keystone M. P. Corp.; the ownership of about 100,000 negatives and rights to a large number of stories, some of them once owned and others never actually produced.

The expense coincident with the effect of the sale will be deducted from the offer and with whatever is left of the \$55,000, the creditors will be paid. The Kessels have a claim amounting \$100,000 against the company.

Severn is not engaged in the picture business. An effort was made to obtain a statement from him as to the disposition he planned of the assets he had acquired, but he has not been reached.

## Short Reels In Color

It is understood that E. H. Griffith and Claude Adams are discussing a plan to make a series of short subjects in natural colors. Miss Adams has been experimenting with a new process for some time.

## Goldwyn Buys "Tarnish"

Samuel Goldwyn has purchased "Tarnish," now running at the Belasco theater. It will be George Burdick's next picture to follow "Tarnish."

## Earn \$685,780

In Nine Months, Warners' Record—Total Income For That Period \$2,488,839

Warner Brothers Pictures, Inc., has reported various subsidiary companies reported a total income of \$2,488,839 for the nine months ending Dec. 31, 1923. After payment of all expenses and taxes for taxes, it is claimed a net profit of \$685,780 which is equal to 17 per cent share, earned on the 500,000 shares of capital stock outstanding. The majority in the company's issue on hand has been brisk.

(Continued on Page 2)



Charles Raymond, manager, Paramount's Fenway Theater, Boston: "Douglas MacLean in 'The Yankee Consul' brought roars that shook the building." Associated Exhibitors.—Advt.

# Accounting

Here is the new form of general balance sheet devised to clarify the various balance sheets and financial statements issued by picture concerns for use in banks, loans, etc.

This form was agreed upon by accountants and others of the larger companies, through the agency of the Hays organization. It is not a "standard form," nor is there any reason for any concern using this form to the exclusion of others. But accountants interested believe that it will materially simplify the existing complex balance sheets now used by various concerns.

This form appears as part of the article "Motion Pictures and the Banker" in the current issue of the Bankers Magazine, prepared by Richard W. Saunders, Comptroller of Famous Players. The article is quite in line with others of a like nature which have been written by Mr. Saunders.

ASSETS	
CURRENT AND WORKING ASSETS:	
1. Cash	\$0,000.00
2. Notes and bills receivable—less reserve	0,000.00
3. Accounts receivable—less reserve:	
a. Domestic—film customers only	\$0,000.00
b. Foreign—film customers only	0,000.00
c. Advances to affiliated companies	0,000.00
d. Sundry accounts receivable	0,000.00
4. Advances to outside producers—less reserve:	
a. Completed pictures currently exhibited (secured by film)	0,000.00
b. Completed pictures not released (secured by film)	0,000.00

(Continued on Page 4)

## Walker Seeks Repeal

Introduces Bill In Senate To Remove Censors—No Hitch There But Assembly Is Doubtful

(Special to THE FILM DAILY)

Albany—Senator James J. Walker yesterday introduced a bill in the Senate for the repeal of the censorship law. The measure was referred to the finance committee. It will be reported in a few days without a hearing. There is no doubt whatsoever but that the bill will pass the Senate.

Assemblyman Frederick L. Hackenburgh of New York has introduced a similar measure in the Assembly but it has not received much notice. Walker is sponsoring the Administration bill and it is this that will receive the real attention in the legislature. There may be some action on the Hackenburgh measure, but that is in doubt. Hackenburgh has made no effort to obtain any action on it and has made no request to the chairman of the committee to which the bill was referred for a hearing.

The stumbling block in the way of the passage of a repealer will be reached in the Assembly, which is composed of 87 Republicans and 63 Democrats. Last year the repealer received 71 votes, 76 being required to put it over.

(Continued on Page 2)

## Woodle On Private Mission

Bernon T. Woodle, of the Hays organization, left for Australia yesterday on what was characterized as "a mission of importance to the Association and the industry." Further than that no details were made public.

## Hays Returns

Will H. Hays reached New York yesterday from the Coast. He said last night that his trip was extremely satisfactory in every way.

## Buys Blythe Film

Al Woods Pays \$250,000 For "Southern Love"—Made In Europe By Graham Wilcox

(Special Cable to THE FILM DAILY)

London—Al H. Woods has purchased the American rights to "Southern Love" for \$250,000. The picture stars Betty Blythe and was produced by Graham Wilcox Prod., the organization that made "Chu Chin Chow," and "Paddy-The-Next-Best-Thing."

The premiere of "Southern Love" was held Tuesday night when about 10,000 were present at the screening. It was one of the most unusual showings of its kind ever held in London.





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## Quotations

	High	Low	Close	Sales
East. Kod. ....				Not Quoted
F. P.-L. ...	66 7/8	66 3/8	66 1/4	14,900
do pfd. ....				Not Quoted
Goldwyn ...	9 1/2	9 1/2	9 1/2	100
Loew's ...	17 3/8	16 7/8	16 7/8	1,400
Warner's ...	11 1/2	10 3/4	11 3/8	2,600

## Earn \$685,780

(Continued from Page 1)

About 2,600 shares changed hands yesterday. The high was 11 1/2, the low, 10 3/4 and the closing, 11 3/8, a gain of 5/8 points over the previous day's close.

### Distinctive's Next, "The Weavers"

Distinctive will next produce "The Weavers, a Gilbert Parker story. Production will be in the East.

### Niblo And Mayer Arrive

Fred Niblo and Louis B. Mayer are in town from the coast with a print of "Thy Name is Woman."

### Rubens Starts Tour

L. M. Rubens, former president of the M. P. T. O. of Illinois, has left on a tour of the world.

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### Cliff Smith With Universal

(Special to THE FILM DAILY)

Los Angeles—Cliff Smith, who directed Bill Hart in "Wild Bill Hickok" and Singer McKee," has been engaged by Universal to direct Jack Hoxie's next production, "Ridgeway of Montana."

About a month ago, it was reported from the coast that Hart and Jesse L. Lasky were having business difficulties that may reach the point where Hart would not make any more pictures for Famous Players. At the latter offices yesterday, no one professed to know anything about the matter. It is interesting to note, however, that in the list of Paramount releases beginning March 3 and running through to July, there is scheduled only one Hart picture, "Singer Jim McKee."

### Binney Arrested

(Special to THE FILM DAILY)

San Francisco—J. H. Binney who has been connected with a number of stock promotion schemes in various sections of the country has been arrested on complaint of H. J. Johnson of Butte who alleges he was defrauded of \$450. Binney recently opened a studio near Sonoma.

(Special to THE FILM DAILY)

Sonoma—The Sonoma Photo Play Corp., is backed by local people. The first production will be "Account of A No Account Count." The organization plans to make comedies.

### Arthur Stebbins & Co. Chartered

(Special to THE FILM DAILY)

Albany—Arthur W. Stebbins & Co., insurance, New York, has been chartered, listing 100 shares common stock, no par value. The incorporators are T. A. Schickling, A. E. Bryan and A. C. Head.

As noted, Stebbins, who recently left the Reuben Samuels organization, will start on his own, opening offices today in the State Bldg.

### Plan Tour of Europe

Arthur Loew and his family and Eugene Zukor and his family sail for Europe on the Paris Feb. 6. Loew will look over the European situation and probably close a number of deals for Metro.

Zukor's trip will be partially for pleasure but at the same time, he will look over the theatrical situation in Paris, preparatory to the opening of "The Ten Commandments" there.

### Quebec Bans "Flaming Youth"

(Special to THE FILM DAILY)

Montreal—The Quebec Board of Censors has decreed "Flaming Youth" an immoral picture and has banned it in this Province.

### American At Freeport Burns

The American theater at Freeport, L. I. was destroyed by fire yesterday. Damage about \$60,000.

### Changed To "Flapper Wives"

"The Sign," produced on the coast by Jane Murfin, will be released by Selznick as "Flapper Wives."

## Walker Seeks Repeal

(Continued from Page 1)

A keen observer has figured out 76 votes for the repeal bill in the following fashion: Monroe County has five members, all Republicans, two of which, Murphy and Griffiths, voted for repeal last year. The others, Adler, Lewis and Austin may consider the wishes of Eastman Kodak this year and support the bill they opposed last year. While the Republican leader of Monroe County has not pledged the votes of these three members, it is understood that he desires to please Eastman.

Counting on five from Monroe, five from New York and four from Westchester, the job would be accomplished. All of these are Republicans and with the 63 Democrats would make 77 possible votes

### Children Off From Phila. Stages

(Special to THE FILM DAILY)

Philadelphia—A ruling has been handed down by Judge McCullem forbidding children under fourteen from appearing on local stages. The decision came as a result of proceedings instituted against the management of the Walnut for having children appearing in a contest.

### To Censor Asbury Shows

(Special to THE FILM DAILY)

Asbury Park, N. Y.—A movement is under way by members of the local Womens' Club to censor all picture shows. A committee has been named, headed by Mrs. Francis Winfield to pass on all pictures.

### Hyman Buys Westerns

Jesse J. Goldberg of Independent Pictures has sold the Franklyn Farnum westerns to Louis Hyman of All Star Feature Dist. Inc., for California, Arizona, Nevada and the Hawaiianis.

### New Theater For Montreal

(Special to THE FILM DAILY)

Montreal—Arthur Lawand, president of the Lawand Amusement Co., announces the acquisition of property on Park Ave., on which he will build a new theater.

### "Yankee Madness" In Work

(Special to THE FILM DAILY)

Los Angeles—Charles Seeling is shooting "Yankee Madness" on the F. B. O. lot with George Larkin, Walter Long and Billie Dove in the cast.

### K. C. Club Wants Tax Repealed

(Special to THE FILM DAILY)

Kansas City—The Kansas City Woman's Club has adopted a resolution appealing to Congress for the repeal of the admission taxes.

### Editing Barthelme's Film

John S. Robertson is making the concluding scenes of "The Enchanted Cottage," since Dick Barthelme has recovered from his operation.

### Again Manages Brooklyn Theater

Hyman A. Sacks, former owner of the Public Palace theater, 55 Graham Ave., Brooklyn has again taken possession of the house.

### Question Over Dividends?

The financial editor of the *S* commenting on fluctuations of mous stock says:

"In connection with the recent depression of this stock it was said that a division of opinion had developed in the ranks of the Famous Players directorate over the question of dividends. The stock is now on an 8 per cent dividend paying basis and selling around its low for the year of Not so long ago it was up to 72 1/2. I suits have been instituted against the company of late in which it has been alleged that the corporation is a monopoly in restraint of trade."

### Around St. Louis

(Special to THE FILM DAILY)

St. Louis—Fred A. Wasgien, former manager of the De Graw Brookfield, has joined First National Lee Chamberlain has succeeded Wasgien at the DeGraw.

E. A. Alperson is the new manager of the Universal exchange. Alperson comes from Omaha where he managed the First National office.

Edward Forth is the new owner of the Princess at Moberly.

### More "Commandments" Runs

Arrangements are being made for the premiere of "The Ten Commandments" in Boston, London and Paris. Tentative dates are set for Montreal. The Boston house will be the Pavilion, where "The Covered Wagon" is now running.

### Berman Well; At Office

Harry Berman of F. B. O. has returned to his office after a week's vacation. He said yesterday he had been working very hard and needed a rest but denied that he had suffered a nervous breakdown. "Those things," he said, "are only for rich men."

### Cleveland Houses Sold

(Special to THE FILM DAILY)

Cleveland—Sam Barck has bought out Frank Gross' interest in the Market Square making him sole proprietor. He has also leased a building at 8400 Broadway, which includes the Ducan theater.

## HAL ROACH'S CHARLEY CHASE

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 JACK RAYMOND

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# Accounting

(Continued from Page 1)

c. Pictures in process (secured by film).....	0,000.00	
d. Pictures in process (unsecured by film).....	0,000.00	0,000.00
5. Inventory, negatives, positives, advertising material, etc.:		
a. Completed pictures currently exhibited—at residual value .....	0,000.00	
b. Completed pictures not released—at cost.....	0,000.00	
c. Pictures in process—at cost.....	0,000.00	
d. Raw film and studio supplies—at inventory value.....	0,000.00	
e. Saleable advertising material—less depreciation.....	0,000.00	
f. Rights to plays, stories, scenarios at cost.....	0,000.00	0,000.00
6. Marketable securities:		
a. Government bonds—at cost .....	0,000.00	
b. Other securities—at cost .....	0,000.00	0,000.00
<b>TOTAL CURRENT AND WORKING ASSETS.....</b>		<b>\$00,000.00</b>
OTHER ASSETS:		
7. Deposits on contracts:		
a. Cash deposits on leases, etc.....	\$0,000.00	
b. Liberty bonds, deposited .....	0,000.00	0,000.00
8. Investments—at cost:		
a. Investments in affiliated companies.....	0,000.00	
b. Other investments .....	0,000.00	
c. Bills and loans receivable.....	0,000.00	0,000.00
9. Land, buildings leases and equipment:		
a. Land—at cost .....	0,000.00	
b. Buildings—less depreciation .....	0,000.00	
c. Leaseholds—less amortization .....	0,000.00	
d. Furniture and equipment—less depreciation.....	0,000.00	0,000.00
10. Deferred charges:		
a. Prepaid insurance .....	0,000.00	
b. Prepaid rent .....	0,000.00	
c. Prepaid interest on notes payable.....	0,000.00	
d. Prepaid real estate taxes, etc.....	0,000.00	
e. Bond and mortgage discount, unamortized.....	0,000.00	
f. Organization expense, unamortized .....	0,000.00	
g. Other .....	0,000.00	0,000.00
11. Goodwill .....		
		0,000.00
<b>TOTAL OTHER ASSETS .....</b>		<b>00,000.00</b>
<b>TOTAL ASSETS .....</b>		<b>\$000,000.00</b>
<b>LIABILITIES</b>		
<b>CURRENT LIABILITIES:</b>		
12. Notes payable:		
a. To banks .....	\$0,000.00	
b. To others .....	0,000.00	\$0,000.00
13. Accounts payable:		
a. Trade accounts .....	0,000.00	
b. Miscellaneous .....	0,000.00	0,000.00
14. Owing to affiliated companies.....		
		0,000.00
15. Taxes, payrolls and sundries:		
a. Taxes, other than Federal income.....	0,000.00	
b. Payrolls .....	0,000.00	
c. Sundries and interest accrued, etc.....	0,000.00	0,000.00
16. Owing to producers and authors:		
a. Outside producers .....	0,000.00	
b. Authors .....	0,000.00	
c. Pictures and rights purchased.....	0,000.00	0,000.00
17. Federal income taxes (previous year).....		
		0,000.00
18. Reserve for declared dividends:		
a. On common stock, payable.....	0,000.00	
b. On preferred stock, payable.....	0,000.00	0,000.00
<b>TOTAL CURRENT LIABILITIES .....</b>		<b>\$00,000.00</b>
OTHER LIABILITIES:		
19. Mortgages on real estate.....	0,000.00	
20. Bonded indebtedness .....	0,000.00	
21. Liabilities due after one year.....	0,000.00	
22. Advance payments on film rental self-liquidating.....	0,000.00	
23. Reserves:		
a. For contingencies .....	0,000.00	
b. For Federal income taxes for current year (estimated) .....	0,000.00	0,000.00
24. Interest of minority stockholders in affiliated companies.....		0,000.00
25. Capital:		
a. Common stock outstanding .....	0,000.00	
b. Preferred stock outstanding .....	0,000.00	
c. Surplus .....	0,000.00	0,000.00
<b>TOTAL OTHER LIABILITIES .....</b>		<b>00,000.00</b>
<b>TOTAL LIABILITIES .....</b>		<b>\$000,000.00</b>
Contingent liabilities .....	0,000.00	

**ASSETS**

*Definitions*

- Represents cash wherever located.
- Maturing within one year from date of statement. Any items maturing after one year to be included in Investments.
- a. Self-explanatory.  
b. Self-explanatory.

- Represents all receivables from affiliated companies, including accrued interest and dividends receivable.
- Includes all other receivables not detailed above.
- a. and b. Represent all advances for film manufactured outside; liquidated cur-

- rently by withholding producers' share of rentals.
- c. and d. Self-explanatory.
- a. Represents actual cost depreciated on a scale proportionate to each company's experience table of income receipts.
- b. Self-explanatory.
- c. Negatives in process, studio deferred charges, and positive prints in process.
- d. Also includes costumes, properties and scenery at studios.
- e. Represents accessories sold when film is rented, depreciated on a scale proportionate to each company's sales experience.
- f. Represents cost, if marketable or usable.
- 6 a. U. S. Liberty Bonds, etc.
- b. Represents securities, other than Government, which are readily marketable.
7. Represents deposits required of company as security on contracts, leases and public utilities, etc.
8. a. Schedule.  
b. Schedule.  
c. Maturing after one year from date of statement.
9. Less depreciation—separate for exchanges, theaters and studios.
- a. At cost.  
b. At cost, plus carrying charges during construction.  
c. Amortized over life of leases (does not include renewal).  
d. Depreciated at estimated life.
10. Charged currently to expense.
11. Detailed schedule.

**LIABILITIES**

*Definitions*

- a. and b. If past due, state amounts and circumstances.
- a. and b. If past due, state amounts and circumstances.
14. For current accounts payable.
- a. Include admission, excise and other taxes accrued and unpaid.  
b. Accrued payrolls unpaid.  
c. Self-explanatory.
16. For royalties and rentals payable to producers and authors after previous advances, if any, have been recouped.
17. Represents Federal income taxes on previous year unpaid.
18. Self-explanatory.
19. Separate for studios, exchanges, theaters, etc., and state due dates and on what assets a lien.
20. Separate for studios, exchanges, theaters, etc., and state due dates and on what assets a lien.
21. Self-explanatory.
22. Represents advance payments on pictures booked, returnable in service, frequently transferred from contract to contract.
23. Self-explanatory.
24. With respect to capital and surplus.
25. Exclude or deduct treasury stock.
26. Give details. If accounts or notes receivable have been sold, discounted or assigned, furnish all particulars.

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## Cuts and Flashe

James Ashmore Creelman, who wrote the screen adaptation of "Seven Years in Heaven," has gone to Hollywood to confer with Alan Crosland on treatment. So far the only member of the cast is Richard Dix.

Whitman Bennett has written the screen adaptation of "Holmes E. Herbert, Ann L. Maurice Costello and Burr McWhorter" to the cast of "Virtuous Liars."

Tom Brown is in "Neighbor of the Equity Theater. He is also in "Hoosier Schoolmaster," a Hollywood release.

Gloria Swanson has gone to Hollywood for a vacation before beginning "The Sign of the Cross," which will be started in March.

Principal will release "Whitman Bennett's A Man," early this month.

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in an Alan Crosland production

Cast includes Lucy Fox-Hedda Hopper  
J. Barney Sherry - Alan Simpson  
Lawford Davidson

FOR HODKINSON RELEASE

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is needed to make  
audiences sit up  
and take notice—

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has!



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presents REX BEACH'S virile story of the oil fields

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 E WILL CAUSE SENSATION MIGHTY GLAD YOU HAVE ADVANCED  
 QUARY FEEL AS YOU DO THAT RELEASING PICTURE ANNIVERSARY  
 SION MY GRATITUDE FOR OVERWHELMING CONGRATULATORY

CARL LAEMMLE

*RAH!*  
*never spoke*  
*a truer word!*  
*It's a wow!*  
*A.L.*

### Theater Changes

Honey Grove, Tex.—The Tophics has been taken over by O. Gill from R. C. Bryan and D. W. Redwine. The house is open on Saturdays and Fridays.

Columbus, O.—A new \$35,000 Wurlitzer-Hope-Jones organ is being installed in the remodeled Grand on State St.

Henryetta, Okla.—Barclay Morgan is the new owner of the Cozy, having bought out John Feeney. Morgan now owns three.

Charleston, Ark.—The Pastime is undergoing extensive remodeling and redecorating. Mrs. N. T. Screeton is the owner.

Roscoe, Tex.—Leland Howard has taken over the Majestic on a lease from Costaphens Bros.

Marlin, Tex.—The Orpheum, destroyed by fire recently, will be rebuilt by N. D. Naman.

Cuero, Tex.—John Hamlyn has purchased the Queen from A. V. Wade.

Fort Arthur, Tex.—New seats and fixtures are being installed in the Elks.

Parkin, Ark.—Fred E. Carney is the new owner of the Princess.

Milane, Fla.—A new \$10,000 organ is on its way to the Milane.

Hempstead, Tex.—Mrs. J. C. Cooper has bought the Queen.

Roscoe, Tex.—J. W. Griggs has purchased the A-Muse-U.

#### Aaronson Succeeds Cornes

(Special to THE FILM DAILY)

Philadelphia—Jules Aaronson has taken over the management of the Arena, 45th and Market Sts., formerly held by A. J. Cornes, resigned. Aaronson recently managed Stanley's Empire in Kensington.

#### "White Sister" In Jacksonville

(Special to THE FILM DAILY)

Jacksonville, Fla.—"The White Sister" will have its Southeastern premiere at the Duval theater on Feb. 25. From Jacksonville it will go through Florida and then to the Atlanta.

#### Swartz Gets New Manager's Job

(Special to THE FILM DAILY)

Winnipeg, Can.—Sam Swartz, manager of the Starland, will manage the Arlington, a suburban house. The Arlington was recently acquired by Henry Morton, who also owns the Gaiety, Monarch and Park.

#### Lease Phila. Theater

(Special to THE FILM DAILY)

Philadelphia—Mrs. Grace Roth has leased the Fifth-Sixth St. theater to Wolf & Berger, owners of the Empress and Ideal, for one year, at \$8,000 rental, with an option to purchase it for \$132,000.

#### Boland Sees Prosperity Ahead

(Special to THE FILM DAILY)

Oklahoma City—Tom H. Boland of the Empress looks for good times in Oklahoma during the coming year. He bases his prediction on the fact that there is practically no unemployment in Oklahoma at the present time.

#### Add To Cleveland Chain

(Special to THE FILM DAILY)

Cleveland—The Ohio Amusement Co. has taken a lease on the unfinished theater at Clark Ave. and West 25th St., started a year or so ago by Charles Miles, and then abandoned. This is the tenth theater in the company's circuit.

#### Films At Methodist Conference

(Special to THE FILM DAILY)

Binghamton, N. Y.—Motion pictures will play an important part in the forthcoming annual session of the Wyoming Conference on April 2, 3, and 4. Films both educational and popular will be used for lectures.

#### Howe And Fidler Partners

(Special to THE FILM DAILY)

Los Angeles—Milton S. Howe, formerly with Goldwyn and James M. Fidler, formerly with Famous Players have combined to form the Howe and Fidler Publicity Bureau, at 6404 Sunset Blvd.

#### Allene Ray in "40th Door"

(Special to THE FILM DAILY)

Los Angeles—Allene Ray, who played the lead in "The Way of a Man," is to play the lead in Pathe's next serial "The Fortieth Door," under direction of Geo. B. Seitz.

#### Buys Brooklyn Theater

Meyer Raff has bought the Ely theater, on Rockaway Ave., Brooklyn, and intends remodeling it on a large scale. He has added a marquee to the front and will reopen Feb. 1 as the Casino Movies.

#### New Firm Of Agents

Frank Henry Rice and Grace La Salle have formed the firm of Rice & La Salle, literary agents and play brokers at 140 W. 42nd St. Mary Asquith will be associated with them as a literary advisor.

#### To Porto Rico For Universal

(Special to THE FILM DAILY)

Cleveland—Leo Levinson, of Universal has been appointed manager of the company's office in Porto Rico. He is now on his way to his new post.

#### Ponca City Theater Robbed

(Special to THE FILM DAILY)

Ponca City, Okla.—Three masked men held up and robbed Fred Pickrel, manager of the Mission and Murray. They made away with \$1,000.

#### California New Name Of T. & D.

(Special to THE FILM DAILY)

Richmond, Cal.—The T. & D. theater here will be reopened in the near future as the California.

#### Strand, Albany Boosts Admissions

(Special to THE FILM DAILY)

Albany—The Mark Strand admissions have been raised from 40 to 50 cents.

### New Theaters

Palm Beach, Fla.—The new Garden is the newest addition to Palm Beach's list of new houses. The theater is operated by the Kettler enterprises.

Wheaton, Ill.—The Grand Theater Co. announces completion of plans for a new \$100,000 theater to be built on North Hale St.

Stamford, N. Y.—The Stamford Amusement Co., Inc., this week broke ground for their new two-story theater on Main St.

Minden, Neb.—The new Strand is rapidly nearing completion. O. W. Persons is behind the project.

Camden, Ark.—E. C. Robinson expects to open his new theater in the near future.

Fayetteville, Ark.—H. Highfill will begin construction on a new theater shortly.

#### Colby Succeeds Millstein

(Special to THE FILM DAILY)

Cleveland—Tom Colby, former Universal manager, has been appointed manager for Associated Exhibitors. He succeeds J. J. Millstein, who resigned.

#### Renown Pictures Move

(Special to THE FILM DAILY)

Buffalo—Renown Pictures Corp., has taken over the second floor of the Beyer Bldg. The exchange will occupy half of the floor with First National.

#### Stone Sells Rialto, Schenectady

(Special to THE FILM DAILY)

Schenectady, N. Y.—Simon Eisenberg will take possession of the Rialto today. He bought the house from Abe Stone.

#### Finishes Chronicles Film

Webster Campbell has completed "The Gateway to the West" for Chronicles of America. William Miller did the camera work.

#### Thieves Enter Lafayette, Phila.

(Special to THE FILM DAILY)

Philadelphia—Thieves recently entered the office of the Lafayette theater and broke open the safe.

#### Starts Second Feature

(Special to THE FILM DAILY)

Los Angeles—Laura La Plante begun work on her second starring vehicle for Universal, "An Old Man Darling." Robert F. Hill is direct. Edward Hearn, Philo McCullou, Arthur Hoyt, Frederick Cole, Margaret Campbell and Rolfe Sedan in the cast.

#### Sears In New Headquarters

(Special to THE FILM DAILY)

Nevada, Mo.—Charles T. Sears opened new headquarters from which he will handle all business for circuit, which operates houses Nevada, Brookfield, Marshall, Boonville, and in Parsons, Chanut, Kan.

#### New "U" Series In Work

(Special to THE FILM DAILY)

Los Angeles—Scott Darling writing the continuity on the "Information Kid" stories by Geo. Beaumont, which are to star Sullivan.

#### TO SUB-LET

Small office Loew State Theatre Bldg., reasonable. Possession February 1. Inquire Room 1215.

Bryant 8033.

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with JAMES KIRKWOOD-LILA LEE AND MADGE BELLAMY



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bany—Jackson Heights Amusement Corp., New York. 100 shares common stock, no par value. Incorporators, E. F. Meisler, H. E. Bogard and H. H. Irwin. Attorney, Dominite, New York.

bany, N. Y.—Approved Pictures, New York. 100 shares common stock, no par value. Incorporators, C. Lowenthal, E. Boudin and Lazarus. Attorney, I. Lazarus, York.

bany, N. Y.—Charming Costume, New York. 50 shares common stock, no par value. Incorporators, Lieberman, W. C. Stecker and E. Ard. Attorney, N. Brenner, New York.

bany, N. Y.—American Stage Products Co., New York. Capital \$100,000. Incorporators, F. Manni, Curci and B. Mauro. Attorney, Licari, New York.

bany—Priscilla Dean Prod., Inc., New York. Capital \$100,000. Incorporators, M. W. and R. F. Garrin and Hunt Stromberg. Attorney, L. Kreeger, New York.

bany—Lion Amusement Corp., New York. Capital \$30,000. Incorporators, I. J. Levy, H. H. Katsh and A. H. Brin. Attorney, A. M. h, New York.

bany—Sell-By-Film Corp., New York. Capital \$50,000. Incorporators, C. A. Worch, G. J. Dempsey and J. Blackhall. Attorney, L. J. s, New York.

Madison, Wis.—Walnut Theater Milwaukee. Capital \$5,000. Incorporators, H. C. Weifel, Samuel wig and Arthur J. Nelson.

Montgomery, Ala.—Marshall Enterprises, Inc., Gadsden. Incorporators, Thomas E. Orr and Neli and V. Woodhall.

San Francisco, Cal.—Angelus Theatrical Building, Inc., Los Angeles. Capital \$300,000.

San Francisco, Cal.—Berkeley Theatrical, Inc., San Francisco. Capital \$100,000.

**Theater Changes In Cleveland**  
(Special to THE FILM DAILY)  
Cleveland—Sam Barck has bought Frank Gross' interest in the Met Square theater, Broadway East 76th St.

F. Ptak of the Lyceum, starts new policy today. There will be three picture changes a week, and five in conjunction with the five days of the week.

**Refer On Censorship In Lorain**  
(Special to THE FILM DAILY)  
Lorain, O.—A committee appointed by D. A. R. has met with the local theater management relative to censorship here. Representatives of civic organizations attended.

**On The F. B. O. Lot**  
(Special to THE FILM DAILY)  
Los Angeles—Activities on the F. B. O. lot include the following:  
John Grey, new scenario chief, is preparing the continuity for George O'Hara's first feature. Chester Bennett is preparing the script for a new Jane Novak production. Mal St. Clair is filming the fourth episode of "Telephone Girl" series, featuring Alberta Vaughn. Emory Johnson has gone to San Francisco to film battle scenes for "Swords and Plowshares."

**Eastman Theater May Be Taxed**  
(Special to THE FILM DAILY)  
Rochester, N. Y.—The Eastman has been operating for quite a while, tax exempt, because the assessors, under an opinion of Counsel Charles L. Pierce, found that the property was being used for educational purposes. Now comes an order from the State Tax Commission to the effect that the theater should be put on the city's taxable property list. The outcome has not as yet been made known.

**Alabama Theaters Merge**  
(Special to THE FILM DAILY)  
Gadsden, Ala.—Former Representative Thos. E. Orr, has begun a move to merge theaters of Guntersville, Albertville and Boaz, and for this purpose has formed Marshall Enterprises, Inc., to operate in the three towns. Orr is president, Nell Woodhall, vice-president and C. W. Woodhall, secretary-treasurer.

**New Agricultural Film**  
(Special to THE FILM DAILY)  
Washington—"Sir Loin of T-Bone Rauch" is the title of a new picture just released by the Department of Agriculture. It points out the fundamental principles of good cattle husbandry, with special reference to the production and picking of choice beef.

**Marriott Prod. Formed**  
(Special to THE FILM DAILY)  
San Francisco—Marriott Prod. has been formed here by Frank B. Marriott. Offices have been opened at 242 Turk St. The company will first make "Young China." Petita Riviera will be starred.

**Frank Hayes Has New Job**  
(Special to THE FILM DAILY)  
Newark, O.—Frank Hayes, for the past few years with the Majestic and Knickerbocker in Columbus, has assumed charge of the Alhambra.

**Bids Ask For New Building**  
(Special to THE FILM DAILY)  
Dallas—Bids are being received by the Morten Investment Co. for the erection of a new exchange building here.

**To Film Life Of Roosevelt**  
(Special to THE FILM DAILY)  
Hollywood—Alf. Goulding will make "The Life of Theodore Roosevelt." United Prod. & Dist. will release.

**"Wise Son." Graf's Next**  
(Special to THE FILM DAILY)  
San Francisco—Graf Prods. will next produce "A Wise Son."

**Hyman Wins Legal Battle**  
(Special to THE FILM DAILY)  
Philadelphia—The legal battle for physical possession of the exhibition rights to the Rittenhouse has been settled by the payment of \$1,000 to Sam Hyman by the proprietor, H. Rosinsky. Rosinsky declared technical violations of the lease by Hyman and tried to regain possession of the theater. He was opposed in this by Hyman and the affair was legitimately settled by the payment of the above sum.

**Graphic Films Formed**  
(Special to THE FILM DAILY)  
Atlanta—Graphic Films Corp. has been organized, with A. G. Candler, Jr., president; R. B. Strickland, vice-president and business manager, and J. W. Coffman, vice-president and production manager. Offices and a complete laboratory have been opened at 24 Nassau St. to produce industrial, educational and commercial films.

**Fadman Back; Reports Sales**  
Edwin Miles Fadman of Red Seal Pictures has returned from a flying sales trip to the Middle West. He reports the sale of "Bill," "The Einstein Theory of Relativity" and the "Out-of-the-Inkwell," series to Greiver Prod. Chicago for Northern Illinois and Indiana and "Bill" to Skirball Gold Seal Prod. for Ohio and Kentucky.

**Ripley Fined \$50**  
(Special to THE FILM DAILY)  
Oswego, N. Y.—George W. Ripley, who was caught showing films at Richland about three weeks ago without a license, has been fined \$50 by Judge Culkin in the County Court. Ansel W. Brown, of Pulaski, a deputy commissioner of the State Censor Commission, caused the arrest.

**Julie Herne Joins Paramount**  
Julie Herne, who adapted "The Breaking Point," the current Herbert Brenon production in collaboration with Edfrid Bingham, has been added to the scenario staff at the Paramount studio under E. Lloyd Sheldon.

**Golden Succeeds Walter Powers**  
(Special to THE FILM DAILY)  
Troy, N. Y.—Jake Golden, a well known Albany newspaperman, has taken over management of the Griswold, formerly held by Walter Powers.

**"Vagabond Trail," Jones' Next**  
(Special to THE FILM DAILY)  
Los Angeles—Charles Jones will next be seen in "The Vagabond Trail." Wm. Wellman is directing. Mariam Nixon plays the lead.

**Mae Murray in "Circe"**  
(Special to THE FILM DAILY)  
Los Angeles—Blasco Ibanez's original story for Mae Murray is called "Circe." Part of it may be filmed abroad.

**Scott Back**  
Harry Scott, feature sales manager for Pathe is back from a hurried sales trip through the Middle West.

**Coast Brevities**

(Special to THE FILM DAILY)  
Hollywood—George Plymton has completed the scenario for "Flames of Romance" which Charles Seeling will produce at F. B. O. George Larkin will be featured.

Beatrice Van, has completed the continuity of "Drusilla With A Million." The picture will be made at F. B. O.

Jean Riley, has been engaged to play the feminine lead in a picture to be made by Bob Horner.

"Ridgeway of Montana," by William McLeod Raine, will be the next Jack Hoxie vehicle.

Mae Busch has been added to the cast of "The Shooting of Dan McGrew."

"The Empty Stall," is first of "The Information Kid," to be filmed by Universal.

George Cooper has signed a contract with Mack Sennett.  
WALTER R. GREENE

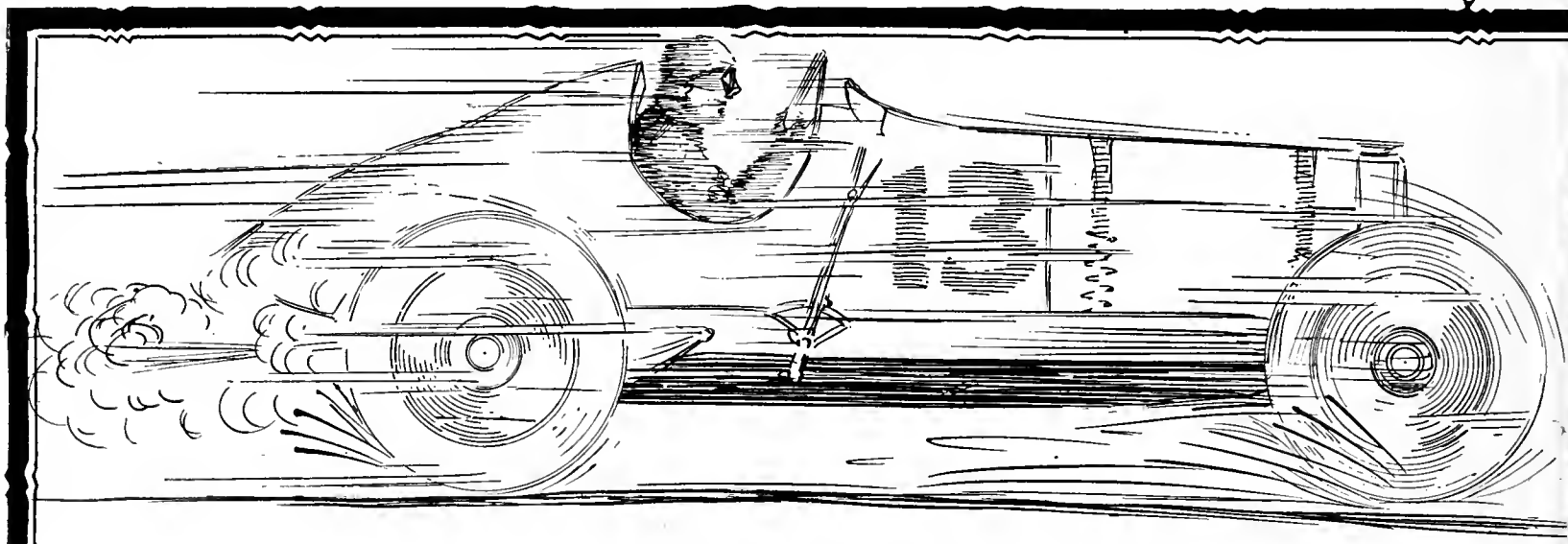
**James Company Acquires Sixth**  
(Special to THE FILM DAILY)  
Columbus, O.—The James Bldg. Co., has taken over their sixth theater in Columbus. The company has purchased the Eastern, on East Main St., from the Eastern Amuse. Co.

**Start on Second Nigh Miniature**  
Production on "Her Memory," the second of the Will Nigh miniature series has been started at the Bennett studios, Yonkers.

New York Chicago Hollywood  
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**HYSTERICAL HISTORY COMEDIES**  
*Will give you the low down*  
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HOLLYWOOD STUDIOS  
HOLLYWOOD, CALIFORNIA

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ever selected

HELEN FERGUSON — LIONEL BELMORE —

FRANCIS McDONALD — MARTHA FRANKLIN, E

*Directed by Herman C. Raymaker*

Story by  
JEAN HAVEZ & LEON



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MONTY BANKS PILOTING THIS WHIRLWIND OF FUN AND THRILLS WILL CRASH THROUGH ALL EXISTING RECORDS.

HERE IS ONE PICTURE WITH A STORY THAT WAS DELIBERATELY PLANNED IN ADVANCE FOR THE BOX OFFICE.

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*in every box-office!*



These are clean-up days! "Name the Man!" is the biggest success of all. Not talk—but fact. And by fact, we mean figures. Any exhibitor on the list to the right will admit that this Goldwyn Picture leads them all when it comes to "counting up."

Name  
your  
date  
for

# NAME The MAN!

Victor Seastrom, *the Director*

Sir Hall Caine, *the Author*

Featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale.

Screen Adaptation by Paul Bern June Mathis, *Editorial Director*

## Look Who's Here!

*now playing at*

BLUE MOUSE  
Portland, Ore.

BLUE MOUSE  
Seattle, Wash.

NEW GRAND CENTRAL  
St. Louis, Mo.

RIALTO  
Omaha, Nebr.

RIALTO  
Washington, D. C.

EMPRESS  
Oklahoma City, Okla.

CAPITOL  
Dallas, Texas

METROPOLITAN  
Atlanta, Ga.

CALIFORNIA  
Los Angeles, Cal.

CAPITOL  
New York City

IMPERIAL  
San Francisco, Cal.

CHICAGO  
Chicago, Ill.

BROADWAY STRAND  
Detroit, Mich.

MERRILL  
Milwaukee, Wisc.

ROYAL  
Kansas City, Mo.

COLORADO  
Denver, Colo.

ALLEN  
Cleveland, Ohio

CENTURY  
Baltimore, Md.

STATE  
Pittsburgh, Pa.

BLUE MOUSE  
Tacoma, Wash.

THE  
NEW GRAND CENTRAL  
St. Louis, Mo.

Goldwyn-Cosmopolitan Be an early bird!

**THE BRADSTREET FILMDOM** **The Film DAILY** **The RECOGNIZED AUTHORITY**

XXVII No. 28      Sunday, February 3, 1924      Price 25 Cents

*The papers  
are full  
of it!*

To be presented by  
**CARL LAEMMLE**

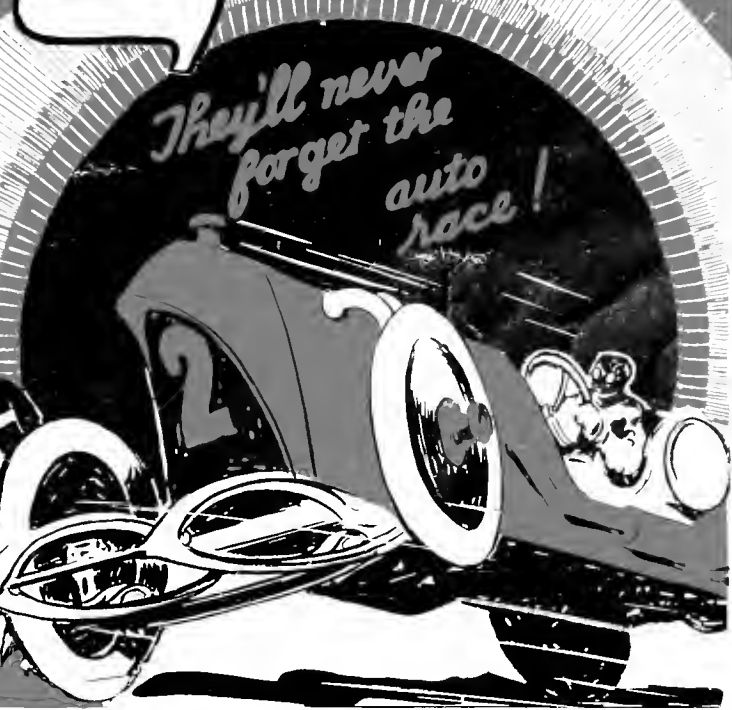
*The people  
are talking  
about it!*

**THE GREAT  
AMERICAN  
SPEED PICTURE**

# Sporting Youth

Starring **REGINALD  
DENNY**

**AND A GREAT CAST**  
Byron Morgan's Dazzling  
Story of the Younger Set  
Directed by Harry Pollard.  
ADVERTISED IN THE  
SATURDAY EVENING POST  
**UNIVERSAL JEWEL**



# Evidence

CLASS OF SERVICE		SYMBOL
Telegram		Blue
Day Letter		Nite
Night Message		N L
Night Letter		

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT      GEORGE W. E. ATKINS, FIRST VICE

RECEIVED AT

7NYB 22  
NEWHAVEN CONN 1157AM JAN 28 1924

S R KENT  
FPLC  
NYC

DESPITE ZERO WEATHER WITH WIND BLOWING GALE HUMMING BIRD  
LAST NIGHT BROKE ALL RECORDS BY EIGHTY DOLLARS AT POLIS  
BIJOU THEATRE NEWHAVEN  
JOHN D POWERS

1210PM

CLASS OF SERVICE		SYMBOL
Telegram		Blue
Day Letter		Nite
Night Message		N L
Night Letter		

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT      GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

14NY B 27 BLUE

OM SAN ANTONIO TEXAS 1147AM JAN 28 1924

S B KENT  
FPLC  
NYC

GLORIA SWANSON IN THE HUMMING BIRD BROKE ALL ATTENDANCE  
RECORDS AT EMPIRE YESTERDAY DESPITE RAIN AND  
OPPOSITION CLEARLY DEMONSTRATING SUPREMACY AS  
SCREENDOMS GREATEST DRAWING CARD

W J LYLTE

223PM

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

# GLORIA SWANSON

in "The Humming Bird"

A  
SIDNEY OLCOTT

PRODUCTION

A Paramount Picture

FROM THE PLAY BY MAUDE FULTON  
WRITTEN FOR THE SCREEN BY FORREST HALSEY





# THE Film DAILY

the BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XXVII No. 28 Sunday, February 3, 1924 Price 25 Cents

## Arbitrators Not Defined

Anderson Standard Contract—Exhibitor Fails To See How Distributor Can Make It Binding

Theater owners standard contract as developed by Carl Anderson in "After The Ball," and other contracts to follow does not stipulate form of arbitration is to be used in actual carrying out of the agreement.

An expert who has been acting as an arbitration work for some time who has watched the development of the uniform agreement through the Hays office stated yesterday that he did not believe the Anderson contract could function properly.

Anderson declared yesterday that the arbitration was immaterial what arbitration was used; that it could be an arbitration body as well as not, just so long as both exhibitor and distributor equal representation. He said

(Continued on Page 4)

## Marion Davies in "Buddies"

Gar Selden has sold the rights to "Buddies" to Cosmopolitan for Marion Davies. The picture will be following "Janice Meredith." It will give Miss Davies another boy



The Indiana Indorsers of Photoplays gave warm approval to Mabel Normand in "The Extra Girl." This Associated Exhibitors triumph enters its third week of its run at the Central Theater, New York, today.—Advt.

## Features Reviewed

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# A Need

A comedienne. And needed muchly. True there are a few cavorting about. But they aren't getting so far—or so fast—that there isn't a lot of room for a new one. Where is the successor to Louis Fazenda? Who is she? And what producer is developing her?

Connie Talmadge had the field of her own to herself until she failed to find material. Mabel Normand once had a tremendous vogue. Where is it today?

Colleen Moore looks a comer. But she has her own type of work—and is doing it very well indeed. Little Pauline Garon—if she was handled the right way—should find a place somewhere in that line. Mae Busch could do it—but then she can do almost anything. Why don't Metro give Viola Dana a chance in this direction?

The world wants to laugh. If you disagree look at Chaplin and Lloyd—and their records—and quit arguing. The world will laugh as much with a woman star if she is given the right material. Will someone please start something.

## BETTER BUSINESS

And more of it. Business which develops at the box office from the right kind of pictures. That is the sort to encourage. Not necessarily the namby pamby sweet and sickly stuff. But

(Continued on Page 3)

## Plans For "Peter Pan"

Famous Has Scenario Ready—Production To Be Ready For Release Around Christmas

"Peter Pan," James M. Barrie's famous play, is to be produced this summer by Famous Players. While no announcement was forthcoming from the company, it was learned from an authoritative source Friday that the scenario has been completed and that it is planned to have the picture ready for release around Christmas.

Famous has owned the rights for several years, having acquired them with the rights of other Barrie works. There has been considerable speculation as to why the picture was not produced long ago, but it is understood that it was held off in the hope that Maude Adams, who created the title role and who scored her biggest success in it, would change her mind and return to the stage. Apparently, hope of getting Miss Adams back on the stage has been abandoned, and as "Peter Pan" cannot be conceived without her in the title role, arrangements for its production are being made.

Who will play the role of Peter Pan has not been decided upon, it is understood.

## Reichenbach To Join Famous

Harry L. Reichenbach has resigned as director of publicity for Sam Goldwyn. He sails for Europe on Feb. 16 on a pleasure trip and upon his return is expected to join Famous Players. It is understood that he will be succeeded in his present post by Victor Shapiro who has been with Pathe for a number of years.

## Whitehurst Funeral Held

(Special to THE FILM DAILY)  
Baltimore—Funeral services for Charles E. Whitehurst were held Friday afternoon. A committee representing the M. P. T. O. A. and composed of Sydney S. Cohen, Julian Brylawski, George P. Aarons, M. E. Comerford and M. J. O'Toole attended.

The M. P. T. O. A. headquarters closed Friday afternoon in honor of Whitehurst's memory.

## June Mathis Here

June Mathis arrived from the coast Friday, en route to Rome to produce "Ben Hur."

## Le Mat Here From Sweden

Raoul Le Mat, Metro's distributor in Sweden and the owner of a chain of theaters there, is in New York.



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Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Roy Pomeroy, technical director responsible for the Red Sea sequence in "The Ten Commandments" is working with Cecil B. De Mille on "Triumph."

Yvonne Hughes has been added to the cast of "Monsieur Beaucaire," starring Rudolph Valentino.

Dick Sutherland has finished work in "Defiance," made at the Hollywood studios by Brush Prod.

Norman MacGregor will play his first film role in "Clay of Ca'lina," Herbert Rawlinson's latest.

James Cruze has completed "Magnolia."

WALTER R. GREENE

### Filmlab, Inc. Enters Field

Filmlab, Inc., has started business. The company will specialize in negative developing, sample prints and titles. The laboratory was originally built by Ernest Stern. Joseph H. Bursch will manage the business.

Elmer Clifton is cutting "The Warrens of Virginia."

## FIRST WITH THE BEST KINOGRAMS

THE VISUAL NEWS of ALL THE WORLD

Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 2355  
Cables—Geokann, N. Y.

## Distribution Ideas

Smallwood Suggests To American Express Co. To Take Over Physical Handling

Arthur N. Smallwood of Pyramid Pictures, is out with another open letter regarding distribution. This is addressed to the American Express Co.

Smallwood suggests that this company take over the physical distribution of pictures, doing away with the present system of exchanges, etc.

It will be recalled that several years ago this company had an idea of taking over the physical distribution of pictures, but that after many conferences in which the leading companies were interested the plan was abandoned.

After going over considerable of the ground which he covered in his recent open letter to the independent producers and distributors Smallwood says:

"One of the first reforms in the distribution of independent motion picture productions should be a division of distributing charges into two departments: the physical distribution covering inspection and shipping of film; and second, selling of the product. Your organization could readily equip itself to handle the physical distribution, the producer could maintain his own sales representation in each key center, sell through authorized territorial agents or through trade paper advertising and by mail if he so desired.

"Here in a nutshell is my suggestion for the entry of the American Railway Express Co. into the physical distribution of motion pictures:

"First: You would operate strictly as a service organization without any selling activity whatever on the part of your employees or agents.

"Second: You would maintain an office in the Film Block or Film Building of each key city of the United States, equipped with all necessary facilities, including a projection room and poster department.

"Third: You would offer equal office facilities to each producer's sales department, consisting of desk-room or private offices for which you would make a standard and equitable charge.

"Fourth: You would make a flat monthly service charge per reel on all prints held for producer to cover storage.

"Fifth: You would make a flat charge of, let us say, fifty cents a reel for inspection, packing and shipment of each show, which would include maintenance of your cashier and clerical department and your branch overhead.

"Sixth: You would make additional charge for projection room service.

"Seventh: You would make nominal charge for handling and remitting producer revenue to the home office.

"Eighth: You would handle the entire enterprise on a strictly cash basis; ship film only when contracts were duly approved by the owners

of the picture and accept responsibility for collection and remittance of all film rentals.

"Ninth: You would receive a service fee on handling of posters and accessories consigned to you by producer to provide for the profitable maintenance of your poster department.

"Tenth: You would divert from the post-office department and other carriers a lot of express business you are not getting today.

"If only one hundred feature productions a year, out of a total of more than four hundred independently made features, found their way into your distribution each year, and they received only an average of 2,000 theater bookings apiece, there would result approximately 200,000 film shipments, averaging six reels apiece, affording an income of \$600,000 from inspection and shipping alone, and not taking into consideration the other sources of revenue that would be opened up to you.

"You would not limit your facilities to independent producers but would extend a standing invitation to the existing national sales organizations to cut down their present high costs and increase their selling efficiency by handling their physical distribution through your organization. It might take time, but I believe one by one, they will fall into line, because it is a well recognized fact that the great duplication of physical distributing plants is a big factor in present costs of getting pictures from the studio to the theaters. Trade jealousies and mistrust would make it impossible for any existing organization in the industry to bring about this reform.

I believe that your entry into this business at this time would be a Godsend not only to the independent producer of motion pictures but to the motion picture exhibitors as well."

### Aiding German Kiddies

(Special to THE FILM DAILY)

Pittsburgh—Under the direction of the M. P. T. O. of Western Penn., funds are being collected for the relief of suffering German children.

**COSTUMES FOR HIRE**  
New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
143 W 40th St. N. Y. C.

# Pathé News

No. 9  
MOTOR SPEED-KINGS VIE OCEAN BEACH—Bathers give wa auto racers at Cocoa, Fla.  
U. S. NAVAL STRENGTH IN FC AT PANAMA—Atlantic and Pacific combine at the Canal for manoeuvres.  
FORMATION FLYING BY NAVY ATORS—Remarkable scenes from Diego.  
TUGS BREAK UP FROZEN RIVER—Sturdy little boats break ten inch Charles River, Boston.

# today

**HAL ROACH'S WILL ROGERS COMEDIES**

"Wit With A Wallop"

2 reels

Pathécomedy

Opening at  
Cameo Theatre  
Beginning Sunday  
Feb. 3rd  
**HAROLD BELMONT'S WRIGHT'S "WHEN A MAN'S A MAN"**

The photoplay everyone is talking about  
It's a Principal Picture  
A First National Attraction

## ADVERTISE YOUR COMEDY

Mats for this newspaper ad FREE



**LLOYD HAMILTON**  
in  
**"MY FRIEND"**  
HAMILTON COMEDIES  
Educational Pictures

# A Need

(Continued from Page 1)

big drama and scenarios that spell entertainment first and second.

The critic of the Boston Transcript—and that is the high of all high brow newspapers—deplored that Anna Christie did not have the same popular appeal as "Flaming Youth." Perhaps he is right. But "Flaming Youth" reaches the masses picture lovers—the 16 and 17 year old girls—and satisfies them muchly. (See First National's booking chart on this one.)

## THAT YOUTHFUL IDEA

And all the appeal that comes with it. Also in "Daughters Today." Just taken over by Selznick. Has a lot of the atmosphere of jazz—and all that goes with it. Not at all surprising that it is doing business at the box-office. Not a bit. And along comes Famous and buys "The Coast of Folly." Another of the same kind. And that's the way it goes.

## CABLE NOTE

Such is fame. Gloria Swanson, Allan Dwan and Tom Terriss, busy making pictures in Havana. Invited to attend opening new Biltmore roof garden as special guests along with President Zayas.

Bet Gloria's costumes knocked those Cuban women dead. Tom Terriss in his London made—not mad—evening clothes a eye full.

## A TRIUMPH FOR BETTY

Cables say Betty Blythe scored a triumph at the premier "Southern Love" in London. The latest Graham Wilcox release. Incidentally Al Woods is reported to have paid \$250,000 for the American rights.

Know nothing, of this picture—haven't any idea of what it's about. But any time Al Woods is separated from much money for a picture it must be something. That's

## EDITORIAL PUBLICITY

When a film star gets the sort of editorial note that Tommy Lohan received in the Jacksonville Journal it's time to sit up and take notice. Usually editorials have to do with the unsavory matters that occur with our boys and girls. But the Journal gave Tommy a three inch double column, double leaded editorial welcome; declaring he is not only the most popular star who is there, but that his popularity is "proof the people of this city are not inclined to decadent screen versions of life and they prefer plays that have romance and adventure and the common decencies of life in them."

Some twinkling stars—and others that aren't twinkling so much these days—might read this and reflect.

## JUST PLAIN ORDINARY FAT

And because Harold Lloyd has accumulated some—there's something about home cooking will do even to a comedian—19 pounds and weight reducers called on him during one morning at the Biltmore. Being human, as well as a comedian, Lloyd yielded to all. The next day 57 different creams to be used in the morning arrived.

The simplest of all matters was untouched by suggestion—Mrs. Harold Lloyd stop feeding her hubby so well.

## GOGGLES

Incidentally, during his visit Harold has had to borrow the goggles worn by Joe Reddy and Vic Shapiro on several occasions, to demonstrate that he wasn't Harold Lloyd. And then wasn't very successful.

## BIRTH VS. DEATH RATE

Of stars. Benny Schulberg doing the calculating. Says during the past 10 years they have been killed off, and few born. Says today there are but 14 stars, seven men, six women and a child, who, through their box office value, are entitled to top billing. Excludes comedians of course. And then predicts that half of these will drop out of the star class within a year.

Then this hitherto unknown stock holder in Campbell's Funeral Parlors declares that nine out of the 10 so called stars are losing instead of gaining in popularity, and that not more than a dozen of the featured players of today are of genuine star calibre. And ends up by predicting that producers will go to the stage in search of potential screen stars.

Don't know how accurate his figures are, but do know this: that to the eternal shame of this business too little attention is being paid to the development of future stars.

## THE LATEST BRUCE'S

Just saw the last four of the collection. Mighty good stuff in them. Great pity that they haven't just a little more footage, then they would be called features. As a matter of fact they are. For any program. Of any house. No matter how large or small.

## ARBITRATION

Did the figures issued by the New York Joint Board mean anything to you? They should have. Because they show clearly how arbitration is settling many of the difficulties hitherto existing. Over 1,800 fewer cases handled than the year before. Which also means something.

When the Arbitration Boards throughout the country operate satisfactorily there will be little need of further organizations to correct the evils existing between the various branches of the business.

## THAT SUIT

Of S. E. Samuelson against Hays and members of his organization. Similar to suit filed a year ago. Created some comment. Not much. But led to considerable speculating by a few. As to just what it was all about. And led to considerable further speculation—as to what part politics of the business had to do with it. Hays people think the suit was filed "for publicity purposes."

## "EXHIBITOR" NOTES

Al Steffes entering a finance company in the Northwest—Sydney Cohen reported to go into distribution after his present term as President of the MPTOA expires—the Brandt's going into the radio supply business.

These are all exhibitors; every one of them.

## A REAL LOSS

The MPTOA, and the exhibitors of this country generally, have suffered a real loss in the sudden death of Charley Whitehurst. He was one of the few exhibitors who looked at serious problems without heat and with patience. He had a clear vision, and a definite idea as to what an exhibitor organization should do and how it should function. The pity of it all is that he was taken away before he could see accomplished many of the things he fought for.

## AN INVENTION

Big houses—where music plays an important part of the showing—should be interested in the invention of S. W. Lawson. Of the Keith-Moss houses. An electrical device develops complete synchronization. Between the projection booth. And the orchestra. It is said that the slightest change in speed; a break, and all the other difficulties, have been solved. Also signals to the musicians' rest room. Just before they should return to the stage. Or pit. Sounds interesting.

## WIT?

Forwarded, anonymously:

"There are two kinds of producers today.

"The fellow who makes bad pictures, but has good checks—and the fellow who makes good pictures but gives bad checks."

## FOR EXPLOITEERS

The only thing that goes over in Scranton is an airplane.

DANNY.



## Arbiters Not Defined

(Continued from Page 1)

the personnel was irrelevant; that it might have six exhibitors and six ex-changemen as well as three of each.

Sydney S. Cohen has advised the members of the M. P. T. O. A. that at the recent meeting of the board of directors the Anderson form was adopted. As Cohen explains in his circular letter, the new draft eliminates the following features which were objected to at the time the exhibitor conferences with the Hays association were broken off:

Cash deposits.

Does not compel theater owner to name producer or distributor in his paid newspaper advertising.

Gives him the ownership of advertising and accessory material.

Arranges a more satisfactory method of arbitration, eliminating cash penalty requirements as in other contracts in force.

Permits theater owner to cut out advertising or propaganda.

Cohen further states that copies of the Anderson contract are being sent to "all producers and distributors of motion pictures in the hope that they may adopt a similar form of contract." Inquiries developed the fact that the producers and distributors referred to were those operating in the independent field and not any of the companies which belonged to the Hays group. Charles B. Hoy of the Independent M. P. Prod. and Dist. Ass'n which now includes the more important operators in the state right field admitted yesterday that his members received the contract but added that nothing had been done about it as yet.

It was pointed out that the Hays uniform contract was largely predicated on the workings of the arbitration system which, as noted, provides for an equal representation of exhibitors and distributors to settle matters of dispute that may arise between both parties. The contract used by the Hays group stipulates under clause O:

"The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each will submit to the Board of Arbitration, established or constituted pursuant to rules and regulations now on file in the office of the Motion Picture Producers and Distributors of America, Inc., and identified by the signature of its President....."

Clause 17 of the Anderson contract is worded in the same manner except that it refers to a "a Board of Arbitration consisting of distributors and exhibitors." As pointed out above, Anderson says it makes no difference what the board is or how it is set up, so long as exhibitors and distributors are equally represented.

Anderson's physical distribution is handled through F. B. O. where it was learned yesterday that the theater owners standard contract is used in connection with the Anderson product only and not for any F. B. O. pictures. The latter company uses a contract of its own that permits of arbitration under the Hays system.

## Sees Good Year in England

F. Wynne-Jones who went to London with Abe Berman about three years ago to establish Allied Artists there has left the organization and is back in New York. He declared Friday that he looked for a good year in England, especially in view of the fact that in June, the Dominion Exhibition will open and probably run through the rest of the year. There has been some over-selling there, he added, but not enough to make the situation in any way serious.

## Buys Three Theaters In Wyoming

(Special to THE FILM DAILY)

Sheridan, Wyo.—The Black Hills Amusement Co., owners of the Deadwood, at Deadwood, S. D.; the Iris, at Belle Fourche, S. D.; the Ford, at Lead, S. D., and the Auditorium at Rapid City, S. D., has closed a deal for the acquisition of the Gem, Grand and Orpheum here. This makes the theater unit the largest theater owners in this section.

## Selznick Adds 15 Salesmen

Fifteen new salesmen have been added to the Selznick force. They are:

F. D. Lawlor, Albany; D. Roberts, Atlanta; J. J. Donnelly, Boston; M. H. Rawley and C. C. Charles, Buffalo; D. O. Reese, Chicago; C. E. Buescher and H. W. Marshall, Cincinnati; D. Dickerson, Detroit; T. M. Klotz, Indianapolis; H. Lerch, Minneapolis; W. P. Haslett, W. Derrygan and O. F. Bower, Philadelphia; M. Marks, Pittsburgh.

## Ontario May Revise

(Special to THE FILM DAILY)

Toronto—It is expected that the Provincial Government will make a change in the taxation program, so far as amusements are concerned. There has been a good deal of dissatisfaction evidenced over the present system.

## New 2,500 Seat House For "Chi"

(Special to THE FILM DAILY)

Chicago—Samuel G. Grodson, attorney, has bought the site at the southeast corner of 51st and State Sts. from the Farrell estate for \$50,000. As soon as present leases expire, Grodson will build a 2,500 seat theater.

## Favorite Has 19 On Schedule

(Special to THE FILM DAILY)

Detroit—Favorite Film has nineteen pictures lined up for immediate release. They include: five C. C. Burr's, a series of six Kenneth McDonald's and eight J. B. Warner westerns.

## Pictures Increase Congregation

(Special to THE FILM DAILY)

Easton, Pa.—The congregation of the First Presbyterian Church has been increased by 500% due to the showing of pictures at the services. Ministers of other local churches are denouncing the use of pictures in the church.

## From Exhibitor To Salesman

(Special to THE FILM DAILY)

Cleveland—Charlie Schweitzer is now selling Universal pictures in Western Ohio, having resigned as managing director of the Opera House and Hippodrome at Warren.

## \$13,300,00 In Dividends

The financial editor of the Sun said Friday:

"E. J. Ludvigh, secretary and treasurer of Famous Players-Lasky Corp. today emphatically denied that there had been any division of opinion in the board of directors of the corporation on the question of the declaration and payment of the next common dividend at the usual rate. The directors meet Feb. 11.

"The board is a unit as to the wisdom of the company's policy, which always has been liberal as to dividends," said Mr. Ludvigh. Since 1917 the company has paid out \$13,300,000 in actual cash dividends."

## Harper Here

H. G. Harper, managing director of Interocean Photoplays Ltd. of London, is here to arrange for the acquisition of new product for the United Kingdom and other European countries. Inter-Ocean recently acquired 30 Warner features, a series of Monte Banks comedies, Out-of-the-Inkwell and Crazy Kat cartoons for Germany, Austria, Hungary, Poland, Czecho-Slovakia, Roumania, Bulgaria, Greece, Turkey, Jugoslavakia, Albania, Italy, the Baltic Republics and Russia.

## Metropolitan's Entrance Open

(Special to THE FILM DAILY)

Los Angeles—The Broadway entrance to the Metropolitan is now open, permitting the public to enter from three different streets, the others being Hill and Sixth St. The renovation cost about \$500,000. Sid Grauman has definitely stepped out of the management of the Metropolitan, Rialto and Million Dollar Theater, and has turned over the theaters to Al Kaufman, acting for Famous.

## Finds Films Harmful To Children

(Special to THE FILM DAILY)

Stockholm—After a careful study of the effect of films on children, Dr. David Lund, of the Prison Boards, finds that the average drama is very harmful to young children, contending that they cannot distinguish fact from fancy and are likely to mistake falsehood for the truth.

## Brecher Buys Theater

It is reported that Leo Brecher, owner of the Plaza and other theaters has purchased the Olympic, Broadway and 107th St.

## Here With German Films

Richard Schwartz is in New York with films showing the work of the Friberg Passion Players of Bavaria.

## In The Courts

The Appellate Division on Friday refused the application of Fox to dismiss the accounting suit against Ruby Graves Locklear of the "Skywayman" in which Lieut. Locklear and other aviators are alleged to have met their death. The suits allege Fox made an agreement to turn over five per cent of the profits to them and that the profit was \$1,000,000. Fox has been ordered to file a new answer.

The application of Earl Carrington for an accounting of the profits of "Twelve: Ten," from Republic Corp., Herbert Brenon and British and Colonial Kinematograph Co., has been dismissed by the Appellate Division, so far as Republic and British and Colonial is concerned. The judgment limits Carroll to secure an accounting from Brenon for his share.

The Appellate Division has dismissed the action brought by T. Baker, as trustee for the National Drama Corp. against Thomas

## Urges Continuance of Census

(Special to THE FILM DAILY)

Geneseo, N. Y.—At a meeting at the Geneseo State Normal School, Mrs. Henry Burton, deputy commissioner, spoke of the work of the commission since its organization and of the possibility of the continuance of the commission at the next session of the Legislature. She appealed for a continuance of the work of the commission.

## Spectrum Makes Color Film

(Special to THE FILM DAILY)

London—Spectrum Film, Ltd. company formed to exploit the Friese-Greene color process has produced "Moonbeam Magic," a color film on reeler in color.

## Roberts Suffers Relapse

(Special to THE FILM DAILY)

Pittsburgh—Theodore Roberts, who was reported on the way to recovery only last week has had a relapse. His condition is said to be serious.

## Walton Sails

Holmes C. Walton is en route to England to close a number of deals on behalf of American producers.

Coming Soon

# Betty Compson

in an Alan Crosland production  
cast includes

Lucy Fox-Hedda-Hopper-  
J. Barney Sherry-Alan Simpson-  
Lawford Davidson  
for HODKINSON RELEASE





**"No More Women"**

Producer: Asso. Authors  
Distributor: Allied Artists

As a Whole..... JUST GOOD ENTERTAINMENT: NOT A GREAT BIG PICTURE BUT AN AVERAGE CROWD WILL PROBABLY LIKE IT BECAUSE THE STORY IS A BIT OUT OF THE USUAL. LIGHT FARCE WELL HANDLED.

..... Some good names that should have a following. Little George Bellamy sweet to look at gives a nice performance as a flirtatious one who makes the girl hard for Matt Moore who is successful in his previous love life says "No more women," and Madge gets him proved diverting and amusing. Others unimpressive. Kathleen Clifford and Reeves-Smith; who has a good ending on the legitimate stage may be known to your patrons.

**Type of Story** .... Somewhat different from most picture material. Poor geologist, disappointed in love affair, comes under the eye of the heroine, the daughter of a man, who decides that she wants to marry him. She trails him to the mountains and has a variety of experiences, getting him to the end. The tempo of the story is of the light farce comedy and it goes along nicely from the very start.

Madge, by all sorts of cunning tricks, keeps her hero's interest and marries him at the finish, give your people a lot of quiet pleasures.

is the sort of love story that has a broad appeal. The usual tricks that make for pictures are missing; there are no thrills, no exciting diversions—just a good story well handled and well presented. Your young folks should like it a

**Box Office Angle** ..... This will attract them when you get them there isn't much doubt about it; but you will have to get behind it and attract their attention.

**Exploitation** .... You can do a lot with this one if you will only go to work. This isn't the sort of picture that will make money for a lazy exhibitor. He must work, and title offers unusual opportunities for gags and stunts. Go after them to the utmost. Use catchlines; get some of the popular songs to fit in with the idea; use sandmen—the poorer they look the more they will attract attention.

ou use "No More Women" prominently on the boards. Get the newspapers to interview well known local bachelors and start a discussion as to whether bachelors are happier than married men—and

**Cast** ..... Lloyd Ingraham; good  
..... Elmer Harris  
..... Elmer Harris  
..... Not credited  
**Photography** ..... Very good  
..... A Western city and mountain country  
..... 6,181 feet.

**"The Average Woman"**

Producer: C. C. Burr  
Distributor: State Rights

As a Whole..... SHOULD GET OVER MIGHTY WELL WHERE THEY LIKE "FLAMING YOUTH" TYPE OF MATERIAL. PAULINE GARON PUTS OVER A GOOD FLAPPER CHARACTERIZATION IN SOMEWHAT TRITE STORY.

**Cast** ..... Some good names for you to work with. Pauline Garon who again does excellent work as the flapper. Harrison Ford who has a somewhat boob part of a lover and David Powell who is the "mean willun." Others DeSacia Mooers, Burr McIntosh. Russell Griffin a smart kiddie.

**Type of Story** .... The kind where the flapper daughter who is up to date in every respect saves her daddy, the Judge, from a blackmailing bootlegger who runs a road house and who secures possession of the usual "poopers." But it's good audience stuff—where they like this kind of material—and has all the usual accessories, such as shots on the Fifth Ave. busses, where they show a flirtation and the road house trimmings, including a cabaret scene, with some novelities from a Broadway show. Nothing very new in the story, nor the treatment, but it holds interest and is well dressed and unusually good stuff for the independent field.

Of course the story lacks some of the daring incidents of other recent flapper stories, but heroine Pauline gets a dirty deal from the willun at the roadhouse and the raiding of the resort offers a thrill.

**Box Office Angle** .... If you know your folks like cabaret scenes and a cute love story this one may fill their needs nicely. You know how flapper stuff gets over with your people and Pauline Garon does it very well in this.

**Exploitation** .... You can tell them that this is based on a Saturday Evening Post story; that it has a good cast—mention the names—and that it is nicely produced. Get some stills of the cabaret scenes and the police raid—also of the flirtation on the Fifth Ave. bus. In small towns shots of the Avenue are always good.

This is another of the type of flapper stories that seem to be doing remarkably well at the box office and you can tell your people that it contains the usual elements of such stories. Catch lines can be used to advantage, and a contest can be developed among your women folk as to what is the average woman, with tickets for the house or a season's pass as the chief award.

**Direction** .. William Christy Cabanne; good.  
**Author** ..... Dorothy DeJagers  
**Scenario by** ... Raymond S. Harris  
Titles very good.  
**Cameraman** ... Jack Brown and Neil Sullivan  
**Photography** ..... Good  
**Locale** ..... New York City  
**Length** ..... 6,021 feet.

Thomas Meighan in  
**"Pied Piper Malone"**

Paramount

As a Whole.... WILL UNDOUBTEDLY PLEASE THE MEIGHAN CONTINGENT AND BOOTH TARKINGTON ADMIRERS; GOOD JUVENILE ENTERTAINMENT BUT A BIT DRY FOR GROWN-UPS.

**Star**.... Should go bigger than ever with his youthful admirers. Gives a first rate performance. Long posing close-ups add greatly to the feature's length and aren't necessary.

**Cast**... Lila Lee pleasing heroine and George Fawcett good as the sea captain whose drinking gets hero into all kinds of trouble; others Emma Dunn, as the mother, Chas. Stevenson, Cyril Ring, Peaches Jackson and a number of kiddies.

**Type of Story**.... Drama of small town life. Hero Jack Malone had the confidence and affection of the children of Oldport even though he wasn't able to count on the support of the grown-ups following his return after his vessel sinks in the China Sea. Jack is blamed for the disaster along with the old captain who happened to be drunk the night of the wreck. When Jack is seen helping the captain home during one of his sprees, the town selectmen, thinking Jack has also been imbibing too freely, where in reality he staggers from the weight of the captain, order him to leave town. Of course they learn their mistake and hero's sweetheart reaches his departing ship in time to tell him she believes in him and will wait for his return.

Meighan's latest is decidedly a picture to entertain young people. It's a bit too much along fairy tale lines to appeal to adults but, of course, where the star has won their approval they are not likely to find fault.

**Box Office Angle**.... Especially good for family trade. You can readily invite parents and advise them to bring the children. Meighan caters particularly to them in "Pied Piper Malone."

**Exploitation** .... Of course you will give the star's name the usual prominence and use Booth Tarkington's name in connection with the title. "Pied Piper Malone" is a good title to put over through street stunt advertising. Have a man dressed to represent a piper as described in the story "Pied Piper of Hamelin" and by distributing small trinkets, or candies, that will attract children, there shouldn't be any difficulty in getting a troupe of them to follow him about after the fashion of the youngsters who follow Meighan in the picture.

**Direction**.... Alfred E. Green; good, on the whole, but lets picture run way too long for amount of story.  
**Author** ..... Booth Tarkington  
**Scenario** ..... Tom Geraghty  
**Cameraman** ..... Ernest Haller  
**Photography** ..... Good  
**Locale**.... New England seaport town  
**Length** ..... 7,264 feet

Colleen Moore in  
**"Painted People"**

First National

As a Whole.... NOT AS GOOD AS "FLAMING YOUTH" BUT A GOOD ENTERTAINMENT FOR MOST ANY AUDIENCE; DOESN'T HOLD TO THE STARTING PACE WHICH HAS PLENTY OF GOOD LAUGHS.

**Star**..... Proves to be a great little trouser and mighty capable of this particular type of characterization. Has fine expression. Needs to be careful about make-up, especially in close-ups.

**Cast**.. Ben Lyon a youthful and good looking hero. Joseph Striker good as the fortune hunter and Charlotte Merriam adequate as the society girl. Others Charles Murray, Russell Simpson, Mary Alden, Mary Carr, Sam de Grasse, June Elvidge, Anna Q. Nilsson, and Bull Montana. Strong line-up although none of them have a great deal to do.

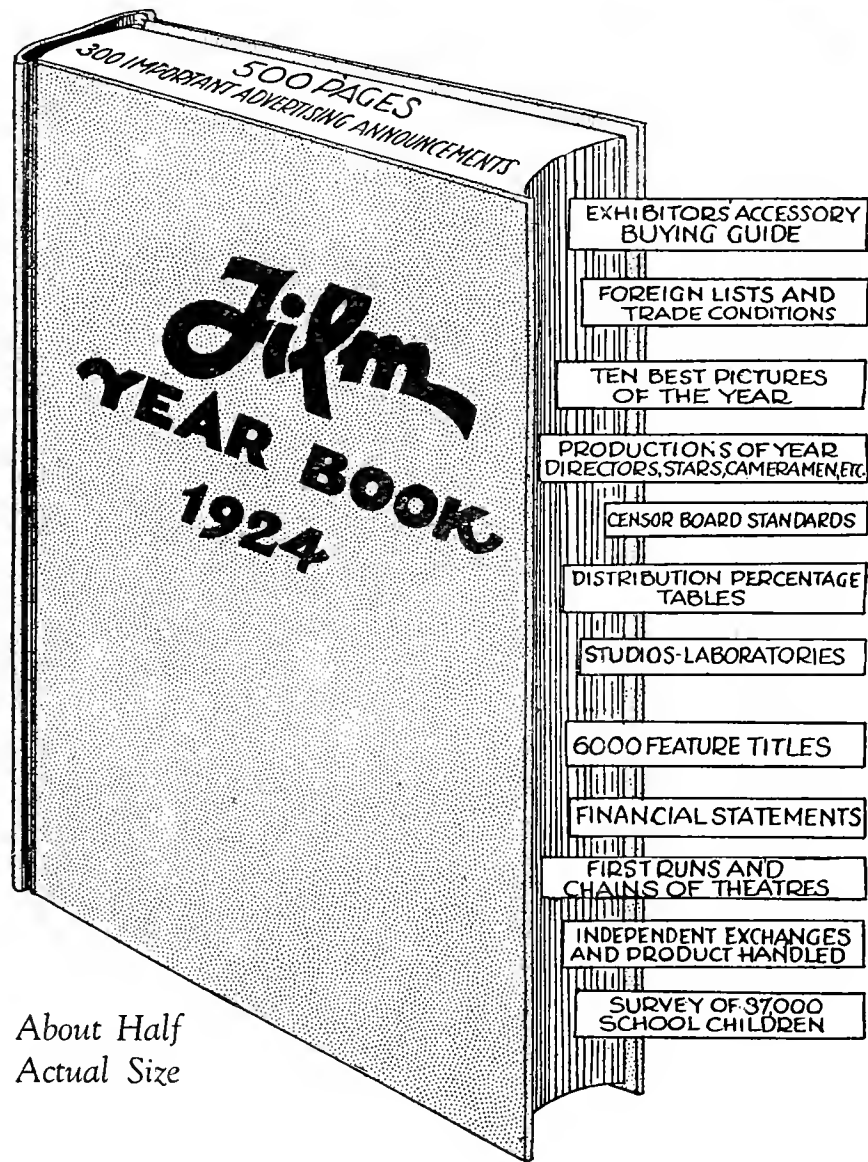
**Type of Story**... Comedy-drama. The opening reels of "Painted People" are by far the more interesting of the entire feature. They consist of light comedy business, situations not especially strong in themselves, but thoroughly amusing. There's a continuation of laughable bits in which Colleen Moore establishes herself securely as one of the screen's best comediennes, if she need to give further assurance after her fine work in "Flaming Youth." As the ambitious daughter of an equally ambitious wash-woman she wiggles her way into social atmosphere thereby gaining her heart's desire—the chance to become an actress. Coincident with her career is that of Ben Lyon, son of a glass blower, but who wants a literary career. Up to the point where hero and heroine reach their respective goals the picture is wholly amusing. Thereafter it takes a dramatic turn and is inclined to slow up to the inevitable happy ending—marriage of the two successes.

**Box Office Angle**.... Your folks will like it real well. There's plenty to amuse them in "Painted People." It furnishes the sort of entertainment that usually pleases the masses.

**Exploitation**..... Should be worth while going after business with this one. Broadcast the title and the star's name, promising another excellent performance and recalling her splendid work in "Flaming Youth." Use a trailer showing her escapade with the clothes basket and her dip in the lily pond. Any of these comedy bits will bring them back. You might mention the story's original title: "The Swamp Angel." There's a long list of well known names in the supporting cast that can also be used. Stunt advertising isn't particularly applicable in this case.

**Direction**.... Clarence Badger; good; a little slow toward end.  
**Author** ..... Richard Cornell  
**Scenario** ..... Adelaid Heilbron  
**Cameraman** ..... Rudolph Bergquist  
**Photography** ..... Good  
**Locale** ..... Small town  
**Length** ..... 6,900 feet

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**"The Trail of the Law"**

Producer: Oscar Apfel  
Distribution: State Rights

As a Whole... MODERATELY INTERESTING PICTURE CONTAINING STORY THAT RUNS ALONG SMOOTHLY AND WITH FAIRLY WELL SUSTAINED INTEREST WITHOUT REACHING ANY HIGH LIGHTS.

Cast... Norma Shearer pretty heroine but quite awkward in masquerade as boy; Wilfred Lytell adequate in hero role and Richard Neill a mild sort of villain.

Type of Story... Drama with romance a prominent part of it. Man makes his home in the mountains and has his daughter masquerade as a boy in the day time to prevent her being annoyed by men. She falls in love with a camper and it doesn't take him long to "fall" also when he discovers his young companion is a girl. How her father comes face to face with the man who caused her mother's death and gives him what is coming to him, is followed by preparations for their return to civilization and the young couple's marriage.

"The Trail of the Law," is the sort of picture that creates little impression one way or the other so probably it belongs in the "average" class. The story isn't strong enough to be of particular interest nor poor enough to warrant its being classified as dull. It moves along smoothly, the interest is usually sustained and the development of the romance between hero and the girl who masquerades as a boy serves to make it hold well enough.

Box Office Angle... An average entertainment that you will probably be able to satisfy them with providing you balance your program with good short subjects or another good feature. Its strength depends upon the extent of your patron's critical analysis and whether or not they'll be satisfied with a feature offering chiefly a pretty romance but with little or no action or the usual box office pullers.

Exploitation... They may have seen Norma Shearer before. She's pretty. Stills in the lobby may bring them in. She really needs a role that keeps her in pretty frocks rather than one that calls for a boy's masquerade, however. Wilfred Lytell's name might also be used. The title with catchlines might read: "You can't get away from 'The Trail of the Law.' Sooner or later it will get you." You could post pictures of the villain as shown in the picture announcing a reward for the capture of the man, using the character name. Regulation announcements should take care of the showing sufficiently without extra advertising.

Direction... Oscar Apfel; fair; production rather ordinary; didn't spend much apparently.

Author... Marion Brooks  
Scenario... Marion Brooks  
Cameraman... Alfred Gondolf  
Photography... Often poor  
Locale... Mountains  
Length... About 5,000 feet

William Desmond in

**"The Breathless Moment"**

Universal

As a Whole... COMMONPLACE STORY THAT COMBINES THE OVERDONE CROOK REGENERATION THEME WITH EQUALLY FAMILIAR SMALL TOWN HOKUM BUSINESS. NOT UP TO UNIVERSAL'S STANDARD.

Star... Poses about as reformed dude crook in small town, putting general store on paying basis and winning the proprietor's daughter. Does too much acting for the part.

Cast... Charlotte Merriam suitable buxom maid. Harry Van Meter an unnecessary villain who might easily have been omitted. Others Alfred Fisher, Robt. Homans, Lucille Hutton.

Type of Story... Comedy-drama, weak in both elements. "The Breathless Moment" claims two authors but between them they haven't thought up a single new situation. The plot is a combination of two already highly popularized ideas, the crook regeneration angle and the greatly overdone small town hokum. Nor has the director improved things much in his handling of them. The comedy business is terrible, especially in the sequence where they turn a church service into a Keystone comedy. It isn't clever to employ such means to afford laughs. One scene in which a parson joins a crowd of hicks who think they are looking at an old lady's limbs—in reality a pair of stocking display dummies—isn't good judgment on the part of the director. There's a lot of church folks that this will offend. The opening reels hold promise of a really good picture with an interesting crook story, starting right off with a first rate suspense, but it takes a big drop and settles into a lagging, not at all amusing, small town drama.

Box Office Angle... Not very favorable. They've seen so much of this crook regeneration and small town comedy that you will not be likely to satisfy them with this one,—it's neither original nor a good repetition.

Exploitation... They picked a fine title and one that will undoubtedly bring them in so you can use your own judgment regarding a booking. If that's all you have to do—bring them in—the title will do it but if your crowd is at all fussy you'll not be able to please them with it. William Desmond is hardly popular enough to get it over. Small town church going people may object to the church comedy so you may have to be a bit careful.

Direction... Robert Hill; poor.  
Authors... Raymond L. Schrock and Harvey Gates

Scenario... Wm. E. Wing  
Cameraman... Wm. Thornley  
Photography... All right  
Locale... New York and Mass. town.  
Length... 5,556 feet

John Gilbert in

**"Just Off Broadway"**

Fox

As a Whole... EFFECTIVE SUSPENSE IN CROOK STORY OF COUNTERFEITERS MAKES IT INTERESTING PICTURE THAT WILL PLEASE THE AVERAGE AUDIENCE.

Star... Handles hero role satisfactorily and is a suitable type for the part. Not greatly unlike a recent "Boston Blackie" story in which he appeared to such good advantage. An improvement in the vehicles they are selecting for him recently.

Cast... Marian Nixon a pleasing lead who gives a good performance as the innocent little dancer who finds herself mixed up with a band of counterfeiters. Trilby Clark handles a minor part suitably and Pierre Gendron an unsuspecting dancer-detective. Ben Hendricks, Jr., has a few comedy bits that he makes the most of.

Type of Story... Crook story; deals with the adventures of a counterfeiter and his friendship with a stranger who brings the news of the former's death to his sweetheart in America, only to fall in love with the little dancer who is forced to impersonate her by other counterfeiters. How the stranger develops to be a millionaire's son "in search of a thrill" and the dancer wins his love, completes the story. It is the effective suspense that Director Mortimer has injected which makes "Just Off Broadway" a rather good entertainment. You aren't able to tell in advance just what Gilbert's position is in the plot, whether he's a detective on the trail of the counterfeiters, or actually one of them. There is a fairly good surprise when it transpires that Florelle, the dancer, is a secret service man. The picture doesn't boast of thrills or the excitement that they may expect of a crook story, but there is a well sustained interest and a good cast to get it over.

Box Office Angle... Satisfactory one day showing feature that you can use nicely. Title is catchy and where star is popular it should get over.

Exploitation... Anything connected with Broadway in the way of a title will always attract them to a certain degree, so "Just Off Broadway" should get their attention. You might use catchlines such as those suggested: "The man thought she was a crook—the girl thought he was one—and both of them were mistaken in 'Just Off Broadway.'" Fox has prepared posters with pictures of Gilbert and Miss Nixon against a cabaret background with lines reading: "In the Whirlpool of New York and Paris Night Life." This should attract also.

Direction... Edmund Mortimer; satisfactory.

Authors... Frederick and Fanny Hatton.  
Scenario... The same  
Cameraman... G. O. Post  
Photography... All right  
Locale... Paris and New York  
Length... 5,540 feet

**"Flaming Barriers"**

Paramount

As a Whole... PLOT FULL OF CONVENTIONAL HOKUM WITH VERY POPULAR FOREST FIRE CLIMAX RUNG FOR A FINISHING THRILL WILL SATISFY WHERE THEY AREN'T EDUCATED TO REQUIRE SOMETHING NEW.

Cast... Jacqueline Logan too pretty a heroine to run a fire truck or handle a fire hose even though she does it gracefully enough; Antonio Moreno a good looking hero who supplies the other half of the romantic element; Robert McKim once more takes his cigar in hand to do his usual "give me your daughter and we'll cancel the note" act. Walter Hiers doesn't command much attention in weak comic role, but Charles Ogle is fairly amusing, especially when they produce him to a golf suit.

Type of Story... Melodrama with nothing new in it except that heroine is required to play chauffeur to a fire truck. Byron Morgan has patterned his story after a screen plot already used so often that "Flaming Barriers" lays little claim to "an original story," chiefly a copy of several others. You have the rather slack business man, inventor of a modern fire truck and parent of a vivacious model daughter who's bound to folks interested in Dad's production. It's a logical enough start but hokum piles on with villain getting in his nasty business just because he isn't as popular with the girls he wants to be. So when many of the townspeople are trapped in a valley by a forest fire and she risks her life by piloting an airplane to go for help, he sneaks into the back seat, reaches safety and then tries to thwart her rescue work. Naturally it can't be successful with hero right in the firing line. The fire holds a good thrill for those who are not tired of floods, fires and the regular stock thrills.

Box Office Angle... Depends largely upon what your folks require in way of entertainment. "Flaming Barriers" has action and thrill if they don't mind their being a familiar variety.

Exploitation... Those who seek their picture diversion through titles and names will find something to interest them in "Flaming Barriers," a good title for the box office, and the names of Jacqueline Logan, Antonio Moreno and Walter Hiers. A trailer of the forest fire climax should also interest thrill seekers. If you care to go in for more extensive advertising you might arrange to have a girl drive a fire truck through town with announcements to the effect that they'll see Jacqueline Logan drive in "Flaming Barriers."

Direction... George Melford; suitable.

Author... Byron Morgan  
Scenario... Harvey Thayer  
Cameraman... Chas. G. Clary  
Photography... Good  
Locale... Small town  
Length... 5,821 feet



**"Jealous Husbands"**

Producer: M. C. Levee  
Distributor: First National

As a Whole.... CONSIDERABLE HEART INTEREST IN STORY TAKES "JEALOUS HUSBANDS" RATHER PLEASING ENTERTAINMENT; HAS OCCASIONAL SLOW SPOTS THAT WOULD BE REMEDIED BY CUTTING.

....Ben Alexander gives another excellent performance as the kidnapped youngster who turns crook and then reforms; Don Marion also pleasing kid. Jane Novak appealing as the woman who suffers from her husband's refusal to believe in her. Earle Williams acceptable as her husband. Emily Fitzroy, George Siegmann, Bull Montana a first rate villainous band.

**Type of Story....**Drama. A series of complications that follow the refusal of a husband to believe in his wife. Her effort to help his sister causes him to doubt her and rather than expose the other woman she offers the loss of her husband's love and her child is kidnapped. The greater part of the film is concerned with the adventures of the boy who is taken by gypsies, reared in ignorance of his parentage and used as a tool in their crooked schemes. The boy's eventual rebellion and his final reunion with his parents is followed by the restoration of certain letters which prove the woman's innocence. The human inter-angle is the outstanding good feature of "Jealous Husbands." Ben Alexander is a capable youngster thoroughly able to make his work convincing so that when he appears in the scene and the plot begins to revolve about him, the story becomes absorbing and, for the most part, holds the attention splendidly all the way. There are a few slow spots due to Tourneur's evident delight in long drawn close-ups and occasional overdone detail. An effective suspense in the latter reels furnishes some good thrills.

**Box Office Angle....**A good picture that will probably make good wherever it is shown. Contains elements that usually make this type of entertainment a strong drawing card.

**Exploitation....**In case your folks have seen "Boy O' Mine," before this gets to you, be sure to mention Ben Alexander's name and talk about his performance in the previous picture with promises of more good work in this. You might advertise the film attractively by having a gypsy band riding about town offering to tell the fortunes of those who are willing. She, would include certain advice such as "not miss seeing 'Jealous Husbands' at the blank theater. A trailer and bills should be used extensively.

**Direction....**Maurice Tourneur; injected plenty of good audience appeal.

**Cast....** Fred Kennedy Myton  
**Scenario....** Fred Kennedy Myton  
**Cameraman....** Scott Beal  
**Photography....** All right  
**Locale....** Any city  
**Length....** 6,500 feet

Charles Jones in

**"Not a Drum Was Heard"**

Fox

As a Whole....GRAND SELF-SACRIFICE THEME THAT PROVIDES STAR WITH GREAT HERO ROLE. WILL GO NICELY WITH HIS FOLLOWING.

**Star....**He does his best to give his life for his friend but the sacrifice is too great so Jones isn't allowed to die. Star has more acting and less action in his latest.

**Cast....**William Scott has fairly important role as Jones' buddy and Betty Bouton a pleasing leading lady. Frank Campau a competent and tricky villain.

**Type of Story....**Drama; Jack and Bud are pals and both in love with the same girl. Jack concedes the victory to Bud and withdraws from the race, returning in time to find the first youngster named after him. Then Bud is framed into stealing some money from a bank, and to cover up the shortage Jack stages a hold-up, is caught and held for the murder of banker Rand. But it was Bud who fired the fatal shot and as a climax to the trial he admits his guilt and then dies, leaving Jack free to marry the girl he loved.

Ben Ames Williams has written much better stories than "Not a Drum Was Heard." This one is a more or less conventional hero tale with the ever popular self-sacrifice angle worked over time. Of course it serves to please a certain number of picture patrons who still favor elegant heroics such as those presented by Jones. He gives and gives until it hurts. But for the seasoned film patron it holds little suspense. A hero is seldom known to die in picture plots so you are quite confident that Jones' sacrifice will not be consummated.

**Box Office Angle....**Star's admirers and an average audience will probably be satisfied although they may be expecting a little more action than they get in "Not a Drum Was Heard."

**Exploitation....**Make the star's name conspicuous in your announcements and recall his last two features if you played them: "Cupid's Fireman" and "Big Dan." Tell them he has another hero role in which he prepares to sacrifice his life for his friend. You might make them curious by distributing throw-aways containing a picture of Jones masked, asking them to guess who the star is and running the title without quotes to help keep them guessing. It isn't a particularly pertinent one and doesn't lend itself readily to any special advertising or exploitation so you'll have to stick to the regulation announcements.

**Direction....**William Wellman; usually satisfactory.

**Author....**Ben Ames Williams  
**Scenario....** Doty Hobart  
**Cameraman....** Joe August  
**Photography....** All right  
**Locale....**The West  
**Length....** 4,823 feet

**"The Fool's Awakening"**

Metro

As a Whole ... GOOD CAST AND DIRECTION MAKE UP CONSIDERABLY FOR STORY THAT ISN'T OVER STRONG IN SITUATIONS ALTHOUGH IT HAS ONE OR TWO REALLY GOOD DRAMATIC MOMENTS.

**Cast....** Enid Bennett very pleasing and Harrison Ford good in his part though he's not always permitted to use common sense and in turn apt to make the audience lose patience with him. Mary Alden, Lionel Belmore, Arline Pretty and Alec Francis suitable in minor roles.

**Type of Story....** Drama. The keynote of "The Fool's Awakening," or perhaps it is the moral which the story is intended to get over, is that you can seldom build your way to happiness with a lie as a foundation, so when hero John Briggs, under the name of Alexis Triona, writes a book which he purports to contain his actual experiences, he gains fame and wins Olivia Gale as a wife. Eventually the truth is discovered,—that he borrowed the "experiences" from the diary of a Russian soldier. He writes a confession and then an accident happens to him very conveniently, but unfortunately, leads his wife to believe that he has left her for good. Of course there's the inevitable ending with the girl contented with the name of Briggs.

"The Fool's Awakening" is interesting while it lasts but that, at best, is only during the unreeling of the picture. There is no lasting impression, except perhaps the presence of Enid Bennett who is pleasing and whom you don't often get a chance to look at. The plot is a far-fetched one with some illogical twists and but one or two good dramatic bits in its development.

**Box Office Angle....** May satisfy the average audience and even though the story will probably not strike them as unusually strong, there is a good cast doing good work and the production is good.

**Exploitation....** There isn't very much in connection with the theme or atmosphere which lends itself to exploitation that would be out of the ordinary so you'll have to stick to the regulation publicity. Use stills in the lobby, with pictures of Harrison Ford and Enid Bennett given prominent display. Catchlines might read: "Don't try to win happiness through a lie. It won't last. See 'The Fool's Awakening' and you'll know why." The title is a good one and should attract them if properly advertised.

**Direction....** Harold Shaw; made most of what story had to offer.

**Author....** William J. Locke  
**Scenario....** Thomas J. Hopkins  
**Cameraman....** Allan Siegler  
**Photography....** Good  
**Art Director....** J. J. Hughes  
**Locale....** London  
**Length....** 5,763 feet.

**"The Shadow of the East"**

Fox

As a Whole ..... ANOTHER "SHEIK" PICTURE WITH STORY BY AUTHOR OF THE ORIGINAL; SHOULD BE A GOOD NUMBER FOR WOMEN PATRONS.—THEY'LL "LOVE" THE LOVE SCENES.

**Cast....** Very good, with Mildred Harris, Frank Mayo and Norman Kerry well suited to principal roles. Kerry isn't given very much opportunity for "sheiking" and Evelyn Brent might have been given more prominence as Mayo's native wife.

**Type of Story....** Drama highly flavored with romance. E. M. Hull, author of "The Sheik," which placed Rudolph Valentino as first and foremost screen lover, comes forth with another similar story in "The Shadow of the East." The latest sheik story, however, is not likely to create any of the furore of the former. It makes a suitable screen vehicle and will, without doubt, find a strong following among women patrons. They're going to get some real thrills out of the love scenes between Mildred Harris and Frank Mayo. Possibly they'll be disappointed that the tent sequence in which Norman Kerry threatens to live up to his native tradition and overpower the heroine when she comes to his desert home, is cut short. There is the usual desert atmosphere and the production is quite satisfactory. The theme concerns the love of an Englishman for an English girl but of his inability to forget the native wife who died for love of him. How the shadow of the East hangs over him but eventually ceases with the death of a native who swore to hold the Englishman true to his dead wife, follows some rather exciting desert fighting.

**Box Office Angle....** You know best what you can do with a sheik picture. "The Shadow of the East" is a good entertainment and will undoubtedly please many unless you happen to know that they have lost their taste for sheiks.

**Exploitation....** Dress your lobby to represent the entrance to a tent, with the customary colored drapings. Have your attendants in costume and employ any other means of decorative schemes which may be appropriate. A street stunt, if possible, would consist of a man in sheik's garb parading about on a camel with signs reading: "See 'The Shadow of the East' at the blank theater, another story by the author of 'The Sheik.'" Use the names of Frank Mayo, Mildred Harris and Norman Kerry in all your announcements. A trailer of one of the love scenes will bring your women patrons back.

**Direction....** George Archainbaud; handled story adequately.

**Author....** E. M. Hull  
**Scenario....** Frederick and Fanny Hatton  
**Cameraman....** Jules Cronjager  
**Photography....** Good  
**Locale....** London and India  
**Length....** 5,874 feet.

# Short Subjects

**"Jean of Heceta Head"—Bruce Educational**  
*Pathetic But Finely Handled*  
Type of production . . . 1 reel wilderness tale

Aside from the beautiful scenic shots of cliffs and sea, the pathetic story and the treatment, make this number of Robert Bruce's "Wilderness Tales" stand out as a thing of arresting sadness. The story deals with a young girl's sacrifice of her one chance of happiness—marriage to a coast guard who has been promised the post of keeper of the lighthouse at Heceta Head provided he marries. The girl cannot give up the idea of caring for her elderly family—very well chosen as to types—and so is forced to see her sweetheart happily married to another girl. Will undoubtedly strike a "different" note wherever shown.

**"Big Business"—Our Gang—Pathe**  
*Another Peach of a Comedy*  
Type of production . . . 2 reel kid comedy

Fast and furious is the fun in this Our Gang Comedy. The kids open a barber shop and their thirst for customers to shave knows no bounds. Everything from little boys' heads to Pomeranian dogs and roosters feathers get "shaved," and we mean this literally. Boys with luxurious heads of hair come out of the shop as smooth as billiard balls. Mickey Daniels is seen as the curly locked son of an ardent mother who dresses him in Little Lord Fauntleroy suits and long curls—which he hates as much as his father does. But alas for the curls and hurrah for Mickey. He is lured into the barber shop and emerges a regular boy. This is undoubtedly one of the most uproariously amusing numbers of this thoroughly amusing series.

**Gallery of Living Portraits**  
**Paramount**

**Ernest Torrence in Character**  
Type of production . . . 1 reel character sketch.

A thoroughly novel and especially interesting short subject, edited by Hugo Riesenfeld, and one of a series of character studies of well known screen players, is that showing Ernest Torrence in short bits from various pictures in which he has appeared. It is interesting to observe the distinction which Torrence gives his different characterizations. Those offered are "Singed Wings," "Ruggles of Red Gap," "The Covered Wagon," "The Hunchback of Notre Dame," "The Trail of the Lonesome Pine."

**"The Man Who Would Not Die"—Indian Frontier Series—Pathe**  
*Interesting; Different*

Type of production . . . 2 reel drama  
This is the first of a series of six melodramas that Pathe is releasing under the main title of Indian Frontier Series, each of which deals with an actual experience of an Indian chief now living on government reser-

ervations and authenticated by his signature. They should provide a different note for audiences who desire a change in their type of short reel entertainment and could be used where an entire short reel program is desired. In addition to the Indian actors, this number has a cast including Hedda Nova, Ed Brady, David Dunbar and Al Halleck. The story is simple—concerning an Indian warrior who pursuing his sweetheart who has been lured from her people by a white man, is shot several times but refuses to die. Paul Hurst's direction is, on the whole, good.

**"Down in Jungle Town"—Universal**  
*Mildly Amusing Comedy*

Type of production . . . 1 reel comedy  
Except for the fact that there are several animals who show some intelligence and do what they're told, there isn't much to this one reeler that stars Joe Martin, the monkey but the kiddies in your audiences will no doubt find it amusing. A bear that eats everything in sight is one of the attractions, as is a trained elephant and a lion whose untimely appearance sends a lot of folks into a lake for safety. The direction is good, but as a whole its only mildly amusing.

**"Short Story Teller"—Ivan Abramson**

*New Idea, But Not Well Handled*  
Type of production . . . 1 reel novelty  
This is the first of a new series of one reelers directed and produced by Ivan Abramson and released one a week, under the same main title. The idea in back of the reel is new. Instead of simply having anecdotes and jokes in title form as in the Literary Digest 'Fun from the Press' reel, the action is picturized in addition to the titles. But here the idea has not been made the most of because of poor casting, and poorly selected material. Nevertheless the series may go in some houses but not where the audiences are of the critical type.

**"The Cowboy Sheik"—Will Rogers Pathe**

*Will Rogers, That's Enough*  
Type of production . . . 2 reel comedy  
While not quite as uproarious as some of Roger's previous releases, "The Cowboy Sheik" should afford genuine amusement and plenty of laughs for almost any audience. Will is seen as a bashful cowpuncher—a role he can handle to perfection. Your folks will surely enjoy seeing him struggling into his mail-order suit and trying to look like the picture in the catalogue. Just a simple idea that has been done time and time again, but it's the way he does it. All the boys on the ranch are in love with the school teacher and are anxious to make a hit with her at the dance. Will suffers terribly from bashfulness and new shoes, but comes out strong at the finish. Good stuff.

**"Hats Off"—Universal**  
*Average Western*

Type of production . . . 2 reel western  
"Hats Off," starring Pete Morrison, succeeds in being only an average western despite all the efforts of the cast and director to make it otherwise. There is a good deal of persiflage at the opening at the expense of Morrison who appears all slicked up in city clothes in a western town where the girls dress in riding skirt and flannel shirts. Pete decides to marry her, whether or no, and thereafter it is mostly no, until he rounds up the villain who is taking advantage of the girl's brother, and then she finally does consent. It's all a trifle mixed-up, but there is some good riding at the finish.

**"School Pals"—Fox**  
*Antics of Apes Amusing*

Type of production . . . 2 reel comedy  
The really human antics of the trained Apes in "School Pals" are far more interesting than the comedy tricks they put over. The offering shows off the animals to wonderful advantage and for anyone that likes to marvel at the way they can be trained, there is plenty to marvel at in "School Pals." There are three apes who go through all kinds of stunts, from playing mischievous school kids to riding bicycles and doing most anything that a human being can do. The comedy business is rather slight but the tricks of the apes are sufficient to make the picture a first rate novelty number for any program.

**"About Face"—Jack White**  
*Educational*

*Entertaining Juvenile*  
Type of production . . . 2 reel kid comedy  
With a juvenile cast headed by Johnny Fox, Jr., "About Face" proves to be very enjoyable comedy dealing with the troubles of a would-be boy scout, in camp and out of it. Many of the laughs are brought about by dealing with the tricks the boys play on a cross old gentleman—not very gentle tricks either, but human enough to amuse, through all of which Johnny Fox's freckled face beams and Johnny's dog romps as though he liked it. Exploitation by means of tie-ups with local boy scout organizations should be easy. Arvid Gillstrom directed. Good, wholesome entertainment.

## The Week's Headlines

**Monday**  
Jury to handle \$10,000 Zukor award for best produced picture completing House Ways and Means Committee report on admissions up to fifty May cut more wide-sweeping.  
John C. Graham sails for London. Sanity in booking is most important development in England.

**Tuesday**  
S. E. Samuelson, Newton, N. J., excuses Will H. Hays, members of the association and others on no charges. Seeks \$450,000 in damages.  
Arthur N. Smallwood, in open letter cusses distribution in independent circuit. Says faulty distribution is ruining movie effort in production.  
Tax returns for December, \$7,047,877 highest in two years and a half.  
Additional slashes in admission taxes for in Washington. Bill far from ment.

**Wednesday**  
New York City F. I. L. M. Board 1,852 cases involving \$176,491 in 1934 compared with 3,246 cases involving \$900,000 in 1922. Arbitration system works in satisfactory fashion.  
William Randolph Hearst addresses C. C. and tells members he will "learn" about picture values from Pennsylvania appoints exhibitor a committee to co-operate with censor.  
Arthur N. Smallwood suggests uniform contract between producer and distributor to solve inadequate distribution.

**Thursday**  
First National to release 20 picture block during first half of 1935. Play dates with each contract.  
H. R. Ebenstein Co. develops new loan Provides for loan from banks with ing company assuring loan until gets returns from distributor.  
Sydney S. Cohen may enter state right tribution when he rounds out M. P. T. O. term.  
Charles E. Whitehurst, prominent Ba exhibitor dead from double pneumonia.

**Friday**  
Senator James J. Walker introduces Albany for repeal of censorship.  
Triangle passes into film history. purchased by Frank W. Severn for Standard accountancy form drawn members of the Hays organization Warner Bros. report earnings of \$1,000,000 for last nine months of 1934.  
Al H. Woods buys "Southern Lo Graham Wilcox Prod. for reporter of \$250,000.

**Saturday**  
Famous to place "Peter Pan" in production this summer. Will be ready for distribution by Christmas.  
Arbitration system not defined in C. C. person's uniform contract. Drafted by M. P. T. O. A.  
Arthur N. Smallwood suggests American press Co. should handle physical distribution to reduce overhead of reeling machines.

COMING SOON


ALBERT L. GREY PRESENTS

# LLOYD HAMILTON

## IN HIS DARKER SELF

BASED ON THE ORIGINAL STORY, "MAMMY'S BOY," BY ARTHUR CAESAR HIS FIRST SUPER FEATURE COMEDY FOR HODKINSON RELEASE

MONARCH OF MIRTH IN A PICTURE MINGLING HUMOR AND HEART INTEREST



# 4 Pictures Reviewed In 15 Cities

## **"Anna Christie"—First Nat'l Olympia, Boston**

SCRIPT—Of course it is possible to estimate the effect. "Anna Christie" probably will not be such a box-office success as "Flaming Youth" or "Black Ox" but its reception does seem to indicate a director who does his work honestly and on intelligent support.

## **"The Bad Man"—1st Nat'l Capitol, St. Louis**

BE-DEMOCRAT—"The Bad Man" is a happy combination of melodramatic and comedy that makes for excellent entertainment.

T-DISPATCH—"The Bad Man" is a good picture for the moronic mind or grownups, mentally and physically.

picture show, nevertheless, "The Bad Man" is a good one, particularly for the benefit of its directorship. The picture has been made disgustingly melodramatic. Humor saves the situation.

R—it would be true but unjust to say that "The Bad Man" on the screen is what it was on the stage. \* \* \* \* \* Well, there is plenty of exciting action and it will please \* \* \* \* \* It certainly is the best thing to see and hear before the footlights.

ES—\* \* \* pure fun. It is amusing in any way.

## **"Black Oxen"—First Nat'l Eastman, Rochester**

OCROAT AND CHRONICLE—Much of its aesthetic appeal to the audience is due to the direction of Frank Lloyd who directed it. The picture is at times extraordinarily beautiful. \* \* \* \* \* the cast exceptionally well suited.

ALD—Corinne Griffith seems completely inadequate to meet the demand of the Zittany \* \* \* well worth seeing for the light of what it might be.

RNAL—A tremendously interesting picture, one with an engrossing story in which the suspense is kept up to the very end.

ES UNION—A distinct perversion of the novel, it gives a fairly interesting picture to which little exception can be taken.

## **State, Los Angeles**

(Week Ending January 20)

AMINER—It's an intriguing theme. Mrs. Atherton proposed, and Lloyd's deft skill has translated it to the screen with subtle suggestion—and with beauty of sets and costumes.

LY NEWS—Adhering closely to the original, Lloyd has made but slight changes to the mind of this reviewer improves the unfolding of an interesting tale.

PRESS—In fact, "Black Oxen," in its original form, is a vital, gripping tale, direct and tersely told. In every frame of footage there is plainly evidenced a frugal economy in effort, but not of

ORD—"Black Oxen" is a fascinating picture. "Story" is advisable, for the story is the whole picture.

story—the plot—carries the interest along and is not without humor at times. \* \* \* \* \* But I think it is rather a cold picture. Nowhere does it grip you. \* \* \* \* \* The story is admirably transferred, but its drawbacks as screen material are not its freshness of theme, with its scenes skilfully interpreted; and the picture is very good, indeed.

## **"Broadway Gold"—Truett Lyric, Cincinnati**

ST—A flood of "Broadway" pictures is being dumped upon us. \* \* \* \* \* The first of the new assortment is "Broadway Gold." \* \* \* \* \*

## **"The Canyon"—F. P.-L. Karlon, Philadelphia**

LETIN—Story of love and romance which is added the horrors of the World

NORTH AMERICAN—There are indeed some rare and beautiful camera studies. Lois Wilson is utterly wasted in the role of the social butterfly.

PUBLIC LEDGER (MORNING)—Contains all the familiar ingredients of a Zane Grey story.

PUBLIC LEDGER (EVENING)—Cast more than adequate \* \* \* backgrounds advertising the wonders of Arizona are quite wonderful.

RECORD—So human, so simple, so genuine and is acted so splendidly that life is better for its exhibition.

## **"The Courtship of Myles Standish" Asso. Exhib. Pershing, St. Louis**

GLOBE-DEMOCRAT—Based on the greatest romance of American literature, the story of a heroic but gentle lover, "The Courtship of Myles Standish" is a picture of thrills and tender sentiment.

POST-DISPATCH—Longfellow is dead. Too bad! If he had lived longer he might have obtained a lot of pointers from Charlie Ray \* \* \* Here are sea scenes, some good and some bad. \* \* \* \* \*

The story makes Alden an unbeliever who is suddenly converted when he learns that Priscilla loves him. Many of the scenes after the landing are so artificial and manifestly built up that they lose much of their effectiveness.

STAR—It disappoints in so many respects that it is difficult to array the imperfections in order of importance.

TIMES—If fault there is, it is in beginning the love tale too far back. The romance of the courtship is not introduced until late in the story.

But it is an excellent presentation, sincere, authoritative and interesting from beginning to end.

## **"The Eagle's Feather"—Metro Colonial, Indianapolis**

NEWS—Film is excellent not only from the point of view of plot but from the points of view of character development. One finds not only food for thought but excitement as well.

## **"The Eternal City"—First Nat'l State, Cleveland**

PLAIN DEALER—Was made in Rome and has little of the greatness of its urban namesake but the film is pretty good entertainment.

## **Strand, Omaha**

WORLD-HERALD—We think it is the most beautiful thing pictorially that we have ever seen \* \* \* excellent acting.

## **"Flaming Youth"—First Nat'l Piccadilly, Rochester**

DEMOCRAT—Crowds attended every performance yesterday \* \* \* production is another excuse for depicting numerous scenes wherein jazz and its various accompaniments are vividly portrayed.

HERALD—Without a doubt carries off the screen honors for the week. \* \* \* For the first time the writer has seen a picture with a decided atmosphere and screen actors really living in their parts.

POST EXPRESS—Excellent entertainment \* \* \* Colleen Moore the embodiment of youth with all its witchery, its joyousness \* \* \* no question that this young person "has arrived."

TIMES-UNION—No one could fail to enjoy and be fascinated by Colleen Moore's impersonation of the flapper heroine \* \* \* not a very wholesome picture.

## **"The Governor's Lady"—Fox Hippodrome, Cleveland**

PLAIN DEALER—Could have been told much better in five reels than eight—a fine example of what careless padding will do to a photoplay \* \* \* only spasmodically a good picture.

## **Monroe, Chicago**

AMERICAN—The direction and work of the various members of the cast are responsible for awakening your interest in a story built along familiar lines.

DAILY NEWS—Not content with assigning the capable Mr. Millarde to direct "The Governor's Lady," Mr. Fox selected an unusual cast.

HERALD-EXAMINER—From practically every angle, "The Governor's Lady," is one of the best cinemas I have seen for quite a while.

TRIBUNE—If "The Governor's Lady" doesn't keep the ticket seller at the Monroe theater busy this week, I miss my guess. It seems to me that everybody who sees it ought to realize the sincerity of the acting of all the characters and, having been impressed, hasten to spread the news that there's a good movie on Monroe Street.

## **"The Heritage of the Desert" F. P.-L. Missouri, St. Louis**

GLOBE-DEMOCRAT—There is a sterling cast of artists, including Ernest Torrence, Bebe Daniels and Lloyd Hughes. The picture is packed with genuine drama, historical facts, romance and a lot of action and thrills.

POST-DISPATCH—\* \* \* is superior in every respect to its two predecessors, "To the Last Man" and "The Call of the Canyon."

STAR—It is a bully good fight, \* \* \* This is the third or fourth Zane Grey novel to be done into a movie under the personal supervision of the author. All these westerns have been good, and this one is especially so.

TIMES—A simple story \* \* \* But it is majestic in moments, sweeping in its compass, \* \* \* \*

## **Palace, Washington**

STAR—Zane Grey told a good story but it is not pictured so well \* \* \* nothing more than an ordinary old-time western outfit.

## **"His Children's Children"—F. P.-L. Capitol, Montreal**

GAZETTE—Unusually effective film drama \* \* \* sedulous care taken to preserve the tone and atmosphere of the original story in the process of transferring it to the screen.

STAR—The modern craze for sensation \* \* \* forms the basis of this story and \* \* \* provides an entertaining picture for all sections of society.

## **Stanley, Philadelphia**

BULLETIN—Four able actors rescue this photoplay. Dorothy MacKail, George Fawcett, Hale Hamilton and Mary Eaton.

INQUIRER—Will prove just as popular on the screen as it did in book form. The story has been left unchanged.

NORTH AMERICAN—Bebe Daniels as the heroine is both attractive and convincing. George Fawcett contributes another of his excellent character portraits.

PUBLIC LEDGER (MORNING)—There are big scenes, strong moments and "His Children's Children" contains plenty of food for thought.

PUBLIC LEDGER (EVENING)—There are many moments of real dramatic force in the study of three family generations \* \* \* the director has tried his best to spoil the story by injecting a heap of superfluous detail.

RECORD—Picture won many praises from those who saw it.

## **"Hoodman Blind"—Fox Apollo, Indianapolis**

NEWS—The action is so swift and the excitement so vivid that one forgets the details in his interest as to what is going to happen next \* \* \* unusually entertaining.

STAR—Tosses plausibility to the winds without losing strength \* \* \* holds interest and sustains suspense. \* \* \* Employs Mr. Fox's pet formula for melodrama and manages to provide considerable excitement and thrills.

## **Liberty, St. Louis**

STAR—The story is of the old-fashioned type in which the plot depends rather too much on the incredible. \* \* \* The storm, shipwreck and rescue scenes really are exciting. The piece is not badly done anywhere, and is on the whole, entertaining.

TIMES—\* \* \* a story of the old-fashioned cut and dried variety. \* \* \* The story is sensational, there is plenty of action and thrills, and also touch of romance.

## **"The Humming Bird"—F. P.-L. Columbia, Washington**

STAR—Gives Swanson a more virile and sincere part than any in which she has heretofore appeared. \* \* \* enlivened by war pictures.

## **Mc Vicker's, Chicago**

DAILY JOURNAL—Gloria Swanson in, and as, "The Humming Bird," is sure to supply entertainment not to be left under any circumstances. \* \* \* \*

That thing they call "atmosphere" is surprisingly commendable in this picture. There is something very genuine about the Paris scenes and people.

POST—You think we talk only of Gloria. Well, she so dominates this picture that even a very good supporting cast receives but slight attention.

TRIBUNE—It's not my idea of an especially good photo play—yet—it most decidedly has its moments. \* \* \* \*

It will go well though, for its middle name is action. Miss Swanson is supported by a cast that knows how and was directed by a man who did his best.

## **Capital, Cincinnati**

POST—Gloria Swanson's best picture in a long time is "The Humming Bird," \* \* \* \*

To Sidney Olcott, who directed, is due a vote of thanks. He has turned out a fine photoplay.

## **"The Hunchback of Notre Dame" Universal Brandeis, Omaha**

WORLD-HERALD—A masterpiece \* \* \* Lon Chaney, master of sinister make-up, dominates the production \* \* \* Worsley, director, has done exceedingly well with the entire production.

## **"Judgment of the Storm"—F. B. O. Colonial, Detroit**

NEWS—And it is not a bad picture, either. It is a very good one, displaying an original theme and most of the elements that make a picture appealing.

## **"A Lady of Quality"—Universal Imperial, San Francisco**

(Week ending Jan. 26)

BULLETIN—\* \* \* has been made into an entertaining screen attraction \* \* \* As it tells a simple but powerful love story, tense with drama, "A Lady of Quality" has the additional charm of more or less historical quality \* \* \* \*

CHRONICLE—The picture is a finished product of the studios, one of the best of the period films \* \* \* The story moves swiftly, is not padded with unnecessary atmosphere, is very lovely in outdoor scenes, \* \* \* \*

DAILY NEWS—\* \* \* the story, albeit an historical one in 12 reels, is entertaining and more than usually well directed.

EXAMINER—\* \* \* tells a simple but powerful story, tense with drama. \* \* \* \*

## **"The Marriage Circle"—Warners Rialto, Los Angeles**

Additional criticisms on "The Marriage Circle" from Los Angeles newspapers follow:

HERALD—\* \* \* one of those stand-outable receptions made brilliant by the presence of so many celebrities, is more than the comedy it purports to be. It is rare comedy and, judged from the artistic side, starts where most contemporaries and rivals begin. \* \* \* You will go a long way before another equaling "The Marriage Circle" in sheer delight meets your gaze.



**EXPRESS**—True, it is typically continental in tone. Americans, save those who have acquired the cosmopolitan attitude through sojourning abroad, would not act in the manner these folk did. Yet the impulses were true to elemental, universal formulae. \* \* \*

Sharing honors with the director were Paul Bern, the scenarist, and Charles Van Enger, the cameraman. The settings were simple, rich and most appropriate, and an analysis of the technique of the pictorial narration would disclose numerous delicious touches mostly emitting a slyly satirical humor that caught the audience frequently in its sweep last evening.

**RECORD**—Under Lubitsch's cunning hands a frothy Viennese farce of marital infidelity is shaped into a keen, terrifyingly true exposition of why many marriages go wrong. Its genius lies in detail and incident, in the picturing of which the director concentrates with a pleasant disregard of movie customs in the routing of long, medium shots and close-ups.

**"Name the Man"—Gold-Cosmop. Century, Baltimore**

**SUN**—Interest in the drama is well-sustained \* \* \* Mae Busch gives an appealing characterization.

**Broadway Strand, Detroit**

**NEWS**—Again goes to prove that foreign directors when given an American cast and American cooperation in production can give the pick of the home talent a hard race for top honors.

**TIMES**—Tells a powerful dramatic story replete with action \* \* \* Conrad Nagel's acting is the shining spot in this production.

**California, Los Angeles**

(Week Ending January 20)

**EXAMINER**—He has put drama psychology and genuine histrionism into the film. \* \* \* All that Caine told with pages of language is brought out in tense remarkable action, \* \* \*

**EXPRESS**—\* \* \* a most unique and decidedly interesting combination of nationalities artistically. \* \* \*

Directorially the Seastrom gift is best displayed, humanly speaking, in the gripping conflict between the brutal Collister and his downtrodden wife.

**RECORD**—The picture is forceful; it rushes along from one dramatic moment to another breathlessly and absorbingly. Its only really glaring error is the over-use of symbolism, one or two strong examples of which thereby lose their effectiveness.

**TIMES**—I am right when I say that "Name the Man" is gloomy. In fact, at times, it is rather wantonly depressing, but at the same time it is so exquisite in the quality of its photography, so deft and simple in the character of its treatment, and so generally fine in respect to the acting—that is, for the most part—that you can even forget the fact that it is based on a dull, heavy and soggy Hall Caine story.

**"North of Hudson Bay"—Fox Fox, Philadelphia**

**BULLETIN**—Perhaps the best photoplay of Tom Mix's career.

**INQUIRER**—Tom Mix provides a steady succession of hair-raising thrills.

**NORTH AMERICAN**—One of those thrilling, blood-stirring tales of the great Canadian northwoods \* \* \* why allow Tom Mix who really is a specialist in his own particular field to buy his own personality and ability in something that does not suit him in any way.

**PUBLIC LEDGER (MORNING)**—The snow scenes are very effective and the long shots of the canoe gliding down the fast flowing stream are well-worth seeing.

**PUBLIC LEDGER (EVENING)**—Thrill hundreds will find their goal with Tom Mix furnishing 'em man-size aplenty in his newest feature.

**RECORD**—Mix's bare-handed fight with a hungry wolf pack and the wild ride through turbulent rapids and a whirlpool leave nothing to be desired in the way of emotional stimulation.

**"Painted People"—First Nat'l Rialto, Omaha**

**WORLD-HERALD**—Full of fun, romance and adventure \* \* \* Colleen Moore and Ben Lyon do excellent work \* \* \* Clarence Badger does well with the direction.

**"Pied Piper Malone"—Madison, Detroit**

**FREE PRESS**—Thomas Meighan is again the small town hero \* \* \* may not be packed full of the so-called thrills \* \* \* but it has heart interest in plenty.

**NEWS**—Very well acted and has many charming children in it. Meighan creates a true portrait.

**TIMES**—Here's a great picture for children \* \* \* any picture in which Tom Meighan appears is entertaining.

**"Restless Wives"—Burr—S. R. Cameo, San Francisco**

(Week ending Jan. 26)

**BULLETIN**—\* \* \* it is real and true to life. In "Restless Wives," life today is mirrored in all its actualities. The title gives one an idea of the theme. It is a very frank, well-handled photo-dramatization of a phase of the divorce problem.

**CHRONICLE**—There is a melodramatic finish to the picture \* \* \*

**DAILY NEWS**—The story is conventional and trite enough, but interest is sustained, \* \* \*

**"Ruggles of Red Gap"—F. P.-L. New Baltimore**

**AMERICAN**—There are those of us who think that Ruggles is quite good enough to become a classic \* \* \* more than one of the celebrated James Cruze touches are to be seen from time to time \* \* \* delightful entertainment.

**"Richard the Lion Hearted"—Allied Artists Regent, Rochester**

**DEMOCRAT AND CHRONICLE**—Many beautiful settings \* \* \* an excellent supporting cast including that recent precious "find" of filmdom, Margaret De La Motte.

**HERALD**—This production \* \* \* is in reality a burlesque. One wonders if it really is a serious work or if it was intended to poke fun.

**JOURNAL**—What impresses one in a picture of this kind is the infinite pains to which someone has been to achieve accuracy of detail \* \* \* well-worth seeing.

**TIMES-UNION**—A sequel to "Robin Hood" \* \* \* will furnish good entertainment though it never becomes wildly exciting.

**"Six Cylinder Love"—Fox Ohio, Indianapolis**

**NEWS**—Sure-fire hit. \* \* \* As amusing as the stage play \* \* \* Truex's gift for pantomime finds ample opportunities.

**STAR**—Fox has made a very diverting film. \* \* \* Elmer Clifton has done an uncommonly good job.

**"The Song of Love"—1st Nat'l Rivoli, Baltimore**

**NEWS**—Norma Talmadge the star \* \* \* Joseph Schildkraut has the leading male role.

**SUN**—After seeing Norma as an Arabian dancing girl we feel that we know her lots better than we ever did before \* \* \* versatility thy name is Talmadge.

**Allen, Cleveland**

**PLAIN DEALER**—Norma arrives several seasons late with a sheik drama. \* \* \* Were it not for the fact I consider Norma has prostituted her fine dramatic ability I would laugh myself. I am sick about it anyhow.

**PRESS**—Never for a moment could we imagine that Norma Talmadge was an Algerian Arab.

**TIMES**—Story is the conventional one of a Mohammedan plot against a French ruler. \* \* \* well directed and the emotional acting is interesting. It is not the best role Norma Talmadge has played.

**State, Minneapolis**

**TRIBUNE**—Perhaps the most impressive bit as Miss Talmadge's portrayal of the native dance \* \* \* Edmund Carewe gives a masterful portrayal of the chieftain.

**Warfield, San Francisco**

(Week ending Jan. 26)

**BULLETIN**—It is not her best picture, but there are many spectacular scenes with a highly dramatic climax which appeal to those who like the spectacular melodrama.

**CHRONICLE**—The glorious Miss Talmadge, however, makes up for the confusion of plot, although the role she plays is a passive one, \* \* \*

**DAILY NEWS**—It is Norma Talmadge's staunch devotees who will best like "The Song of Love," \* \* \* About the most made of it is a conventional sheiky romance as Oriental as the average tearoom.

**EXAMINER**—Norma Talmadge more nearly approaches her superb work of "Smilin' Through" in "The Song of Love" than in any other of her recent photoplays.

**"Thundergate"—1st Nat'l Strand, Cincinnati**

**POST**—Romance finds a pretty setting in "Thundergate," the interesting melodrama. \* \* \*

**"Tiger Rose"—Warners' Metropolitan, Los Angeles**

(Week Ending January 26)

**EXAMINER**—Comparison of Miss Ulric in the stage version and in her screen role are inevitable. Here arises the disappointment of the picture. For once the screen has lost through lacking words, \* \* \*

Photography and settings are of the highest order. It is doubtful if the supporting roles could be better fitted \* \* \*

**DAILY NEWS**—Although "Tiger Rose" is not unusual as far as story and plot go, it is different from the conformity of the average \* \* \*

"Tiger Rose" is recommended as excellent entertainment.

**EXPRESS**—\* \* \* an uncommonly entertaining film is being shown. The picture is notable in many ways, chief of which is that it is a tale of the overworked north-west police that is not ludicrously melodramatic and overdrawn.

**TIMES**—is notable for only one thing; it introduces Lenore Ulric to the screen. And while Miss Ulric is a charming and gay little heroine, she gives us nothing that several other plays already established on the screen cannot.

**"Twenty-One"—First Nat'l Circle, Indianapolis**

**NEWS**—Good picture with a fine cast \* \* \* fans it is to be expected will enjoy every moment of it not only because Barthelmess is invariably interesting but because the story is light, smooth running and full of fun as well as drama.

**STAR**—There is more comedy in this picture than in Barthelmess' usual productions \* \* \* seven entertaining reels.

**Grand Central—West End Lyric, St. Louis**

**GLOBE-DEMOCRAT**—It is a corking tale, punctuated with flaming bits of romance, intense dramatic action and thrills.

**POST-DISPATCH**—\* \* \* a rather lightly woven story \* \* \* The story alternates thrilliness with stillness.

**STAR**—\* \* \* demonstrates that Richard Barthelmess is the leading juvenile in motion pictures today. \* \* \* "Twenty-one" does not offer possibilities that were offered in "Tol'able David," for example. It has a plot that is not new, but it is handled in an original manner and makes a first-class picture, thanks to good direction and the work of the star.

**TIMES**—The plot is well worked out except towards the close, where the conclusion, although desirable, is clumsily brought about.

**"The Wanters"—First Nat'l Metropolitan, Washington**

**STAR**—Pretty Marie Prevost pouts and looks worried throughout the picture.

**"Wild Bill Hickock"—F. P.-L. Metropolitan Baltimore**

**AMERICAN**—All Hart and a yard wide \* \* \* Hart enthusiasts adored it. They ate it alive as the fellows say. They wanted gun play and they got it.

**NEWS**—Story of riotous days of the west following Civil War.

**SUN**—Hart has staged a lively comeback \* \* \* will bring cheer to the hearts of Mr. Hart's fans.

**"Woman to Woman"—Selznick Capitol, Detroit**

**FREE PRESS**—Produced in lavish style. There are scenes of gay parties and others showing the dancer (Betty Compson) in her

most revealing costumes cavorting on the screen. \* \* \* Story is an impossible misty \* \* \* though handicapped by the trite situations have been handled very sincerely much tender sentiment is introduced. Compson's best performance since "The Cle Man."

**TIMES**—We have never seen Betty Compson in a more suitable role. \* \* \*

**"You Can't Get Away With It"—Fox Washington, Detroit**

**FREE PRESS**—As hardened as you have become from seeing so many pictures you will hardly be able to suppress your emotions while watching this picture and it is so pathetic, so human.

**NEWS**—Story interestingly unfolded in an attractive setting. Percy Marmont is a fine actor compared with his emotional Mark in "If Winter Comes."

**TIMES**—Percy Marmont does much to put the winning touch to the film.

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Longacre Bldg., Room 824

*Was the tune that Nero played while Rome burned, "There be a hot time in the old town tonight?"*

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HOLLYWOOD, CALIFORNIA

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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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ROCHESTER, N. Y.

hundreds —  
of Exhibitors are yelling for the

CORINNE GRIFFITH Productions, Inc., presentation of

# "LILIES of the FIELD"

featuring **CORINNE GRIFFITH**  
and **CONWAY TEARLE**

- they played "BLACK OXEN"
- they made a hatful of mone  
with it!
- they heard their patrons rav  
about CORINNE GRIFFITH!
- they read the praise of the critic  
about her!
- they know then—that this great  
star in such a picture as "LILIES  
OF THE FIELD" will be a wall-  
over!

No wonder they're yelling  
for it!

Bear this in mind as well!  
The man who made  
"FLAMING YOUTH"  
—as sweet a money maker  
as has ever been produced  
—directed this one—

**JOHN  
FRANCIS  
DILLON**



**A First National Picture**

This one is included in the 20 to be released in the next five months

# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XVII No. 29 Monday, February 4, 1924 Price 5 Cents

## HEARST

By DANNY

his relation with the  
yn Company. Relative to  
"Variety" last week prin-  
report in which it was  
earst was dissatisfied with  
secured by Goldwyn Pic-  
or his product. And went  
and said a lot of other

an't our habit to bother  
eports of this kind. But  
the circumstances this  
be said:

rst is not only happy in  
relationship with Goldwyn  
ures but is on record that  
never had happier connec-  
Not only hasn't he any  
of setting up his own dis-  
ting machine, but he is  
onally very much satisfied  
existing conditions.

months there has been a lot  
aganda in circulation regard-  
arst's relationship with Gold-  
Executives of Goldwyn finally  
these rumors to their satisfac-  
Some weeks ago, when the  
ion was made to Goldwyn ex-  
that it might be well to  
he facts and settle these  
they decided to leave mat-  
ne. It is not surprising that  
such as "Variety" carried,  
ot been printed broadly. Cer-  
he rumor mongers spread it  
enough.

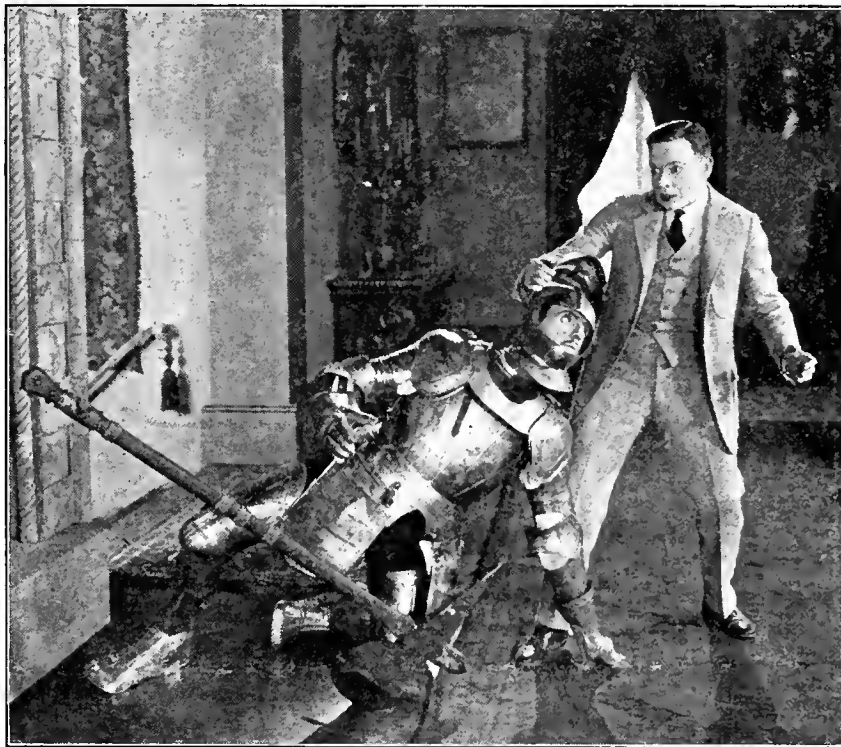
aps this will close the incident.

orts are apparently be-  
made to make an issue of  
fact that American pic-  
s are being sold at such  
es in England to kill off  
British producer-distribu-

The facts not only  
ld scotch such an idea,  
those who know the real  
itions, should make an  
t to kill off such absurd  
s. American distributing  
nizations may use tactics  
h may be unsatisfactory  
British producers. That,  
ever, might be called a  
er of business, unwise  
gh it may be. But that  
l that it is, nothing else.  
nothing else should be  
ved.

### Leave on Wednesday

Niblo and Louis B. Mayer  
r the coast on Wednesday.



Boston Traveler: "The Yankee Consul" establishes Douglas Mac Lean as the logical successor to the earlier Fairbanks in breezy comedy roles. Not that he attempts to imitate. He doesn't need to." Associated Exhibitors.—Advt.

## Enthusiastic

June Mathis Anxious To Get Started  
On "Ben Hur"—Discusses Gener-  
al Production Problems

After long delay at the Culver City Goldwyn studios engaged in cutting and titling von Stroheim's "Greed," June Mathis has reached New York en route to Italy to engage in the production of "Ben Hur." Miss Mathis sails on the Paris, Wednesday and anticipates that actual production will start early in March.

Those familiar with Miss Mathis know her tremendous enthusiasm for the making of this production which it is frankly admitted is expected by Goldwyn to be their biggest production for the season of 1924-25. She has had a most active part in the selection of the principals and intends to work in close harmony with Charles Brabin, the director of the production, when she reaches Italy. During her few days here she will be in constant touch with A. L. Erlanger the producer of the stage version and Edward J. Bowes of Goldwyn who is devoting a great part of his time to this production.

While no one knows definitely  
(Continued on Page 2)

## Two Knotty Problems

Hays' Emissary May Take Up Home  
Production in Australia And  
Censorship There

Bernon T. Woodle, an assistant in the Hays organization is en route to Australia on what his office describes as a mission of importance to the industry. No other details were made public.

Inquiries made on Saturday reveal that there are two problems of immediate importance pending in Australia. One member of Parliament has made several speeches against the importation of American-made pictures, asking why Australia should not turn the £4,000,000 paid annually to American producers to home production. The move has been more or less widely discussed and has the backing of a group of former soldiers, said to be anti-American in sentiment.

The other problem concerns censorship, and is growing more serious. There are at present restrictive measures in the Commonwealth, but the Australian authorities have a particular aversion to situations that treat marriage lightly and it is along  
(Continued on Page 2)

## Halt In Hearing

Neither Date Nor Place Selected For  
Resumption Of Government In-  
vestigation Into Famous

With the completion of the testimony brought forth by various witnesses as part of Famous Players' defense in Jacksonville, New Orleans and Dallas, the Government investigation into Famous and other respondents has temporarily come to a halt.

No decision has been made regarding the next seat of the hearing. Famous and the other respondents are now engaged in putting in their defense and for that reason the decision is believed to rest with them. Before the Jacksonville season it was stated that Atlanta and New York would again be visited before the actual gathering of evidence had been completed.

### Lester Scott to Produce

Lester Scott, former sales manager for Charles C. Burr, will produce a series of pictures on the coast. The first will be a western. Ernest Haller, Tom Meighan's former cameraman left yesterday for Hollywood to shoot the picture.

### Rowland Returns

Richard A. Rowland arrived in New York from Los Angeles on Saturday, but did not appear at his office.

### Chaney Leaves

Lon Chaney left for the coast yesterday, following a brief vacation here.

### Taylor Here

John H. Taylor of London, is in town.

## Unison On Coast

Charles Christie Says Producers Are  
Working Together As Result of  
Hays' Visit There

Charles H. Christie is at the Biltmore on his regular winter business trip. He said on Saturday that, since Will H. Hays visited the coast, the important producing companies have evidenced a real co-operative spirit. He expressed the opinion that considerably more good is going to be accomplished there with the new M. P. Prod. Ass'n than through any previous body of that kind.

Christie has several deals under way to engage his attention while here. One provides for the production of two features for Hodkinson release. There has been no contract signed however.



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**Enthusiastic**

(Continued from Page 1)

when the picture will be completed Miss Mathis' ambition is to have it ready for release on Christmas Day, 1924.

Regarding production plans generally, Miss Mathis said on Saturday that producers on the coast, through their new organization and with a better understanding having developed are in a position to work along much better lines than heretofore, that economies in production should naturally result from this and that there seems to be a general belief that production generally should not run into the extensive costs of the past year.

"The producers are working on so many different lines to bring this economy about," she said, "that it is difficult to say just in which direction this economy will appear most significantly."

**\$1,000,000 Involved In Lease**

(Special to THE FILM DAILY)

Tampa, Fla.—The Consolidated Amusement Co. has leased property on Franklin St. for a period of 99 years, involving a total rental lease of more than \$1,000,000 for the erection of a new \$400,000 theater. Plans also call for an office building. Consolidated is a Famous Players subsidiary.

**LeRoy Succeeds Fred Clark**

(Special to THE FILM DAILY)

Grand Rapids, Mich.—Dr. Simeon LeRoy has succeeded Fred Clark as president of Consolidated Theaters, Inc. LeRoy was formerly vice-president and is succeeded by John E. Fry.

**A Correction**

In the review of "Pied Piper Malone," published in yesterday's issue, it was erroneously reported that Lila Lee played opposite Thomas Meighan. Lois Wilson appeared in that role.

**Making a Buster Brown Story**

(Special to THE FILM DAILY)

Los Angeles—R. F. Outcault's famous cartoon character, Buster Brown, will be filmed by Century. The first story is nearing completion.

**Virginia Fighting Censorship**

(Special to THE FILM DAILY)

Richmond, Va.—Every theater in the state is at work on petitions to legislators urging the repeal of the State Censorship Commission.

**The American, Pt. Huron Burns**

(Special to THE FILM DAILY)

Port Huron, Mich.—The American has closed down because of damage done by fire. M. A. Sleski, of Detroit, is the owner.

**Munroe and Mooney in L. A.**

(Special to THE FILM DAILY)

Los Angeles—F. C. Munroe and Paul C. Mooney of Hodgkinson arrived from the East yesterday.

**Schnitzer Eastbound**

(Special to THE FILM DAILY)

Los Angeles—Joseph Schnitzer is en route to New York.

**Two Knotty Problems**

(Continued from Page 1)

those lines, that more aggressive tactics will be assumed. Woodle, it will be recalled, handled the difficulties arising with the Mexican Government when situations that placed Mexicans in an unfavorable light came up. It may be that his mission will be more intimately connected with the censorship situation.

**Iris Has Four New Subjects**

John J. Iris announces a new quartet of single reels, "A Saddle Journey To The Clouds," "Hitting The High Spots," "From the Sea To The Sierra," and "San Francisco—City of Hills and Romance."

**"Kid Boots" Party**

The T. O. C. C. is preparing a theater party to attend "Kid Boots" by way of courtesy to Mary Eaton and Eddie Cantor who supplied part of the entertainment at the recent ball.

**Van Buren Leaves**

Ned Van Buren, cameraman left for the coast yesterday to photograph a picture for Outlook Photoplays, Inc., which made "Free Air," and "The Old Fool," for Hodgkinson. Van Buren shot "When A Man's A Man."

**"RAPID TRANSIT"**

Wonder reel of 1924

Startling, Sensational and—Different

Ask John J. Iris about it.

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A First National Attraction

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**LOVE'S WHIRLPOOL**

with

**JAMES KIRKWOOD,**

**LILA LEE and**

**MADGE BELLAMY**

for

HODKINSON RELEASE







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 DRMAN TREVOR  
 ALTER BOOTH  
 MAURICE COSTELLO  
 MARY CARR  
 HENRY HULL

MONTAGU LOVE  
 DIANA ALLEN  
 DAGMAR GODOWSKY  
 EFFIE SHANNON  
 FLORA FINCH  
 JACK RAYMOND

**SELZNICK**  
 DISTRIBUTING  
 CORPORATION

*Some of the Theatres*

# HUNCHBACK OF NOTRE DAME

IN JANUARY AND FEBRUARY

American Theatre, Butte, Mont.  
Stone Opera House, Binghamton, N. Y.  
Park Theatre, Youngstown, O.  
American Theatre, Denver, Colo.  
Columbia Theatre, Phoenix, Ariz.  
Rex Theatre, Sheboygan, Wisc.  
Garrick Theatre, St. Paul, Minn.  
His Majesty's Theatre, Sherbrooke, Que.  
Imperial Theatre, Three Rivers, Que.  
Poli Theatre, Waterbury, Conn.  
Gem Theatre, Naugatuck, Conn.  
Dawe Theatre, Bridgeport, Conn.  
Strand Theatre, Far Rockaway, N. Y.  
Cohen's Theatre, Newburgh, N. Y.  
Music Hall Theatre, Tarrytown, N. Y.

Rivoli Theatre, New Brunswick, N. J.  
Patchogue Theatre, Patchogue, L. I.  
Park Theatre, Rockaway Park, L. I.  
Broadway Theatre, Astoria, L. I.  
Brandeis Theatre, Omaha, Nebr.  
Arcadia Theatre, Philadelphia, Pa.  
Grand Theatre, Huntingdon, Pa.  
Hollywood Theatre, Pottsville, Pa.  
Victoria Theatre, Altoona, Pa.  
Elks Theatre, Du Bois, Pa.  
Nemo Theatre, Johnstown, Pa.

Strand Theatre, Ridgeway, Pa.  
Capitol Theatre, Washington, D. C.  
Roland Theatre, Phillipsburg, Pa.  
Opera House, Houtzdale, Pa.  
Grand Theatre, Oregon City, Ore.  
Columbia Theatre, Erie, Pa.  
Heilig Theatre, Seattle, Wash.  
Wigwam Theatre, Reno, Nev.  
Victory Theatre, San Jose, Cal.  
Liberty Theatre, Spokane, Wash.  
Pershing Theatre, St. Louis, Mo.

*Some of the Theatres*

# HUNCHBACK OF NOTRE DAME

IN FEBRUARY AND MARCH

Lotus Theatre, Sheridan, Wyo.  
Majestic Theatre, Utica, N. Y.  
Rialto Theatre, Glen Falls, N. Y.  
Family Theatre, Batavia, N. Y.  
Strand Theatre, Ithaca, N. Y.  
North Park Theatre, Buffalo, N. Y.  
Palace Theatre, Moline, Ill.  
Virginian Theatre, Charleston, W. Va.  
Hartman Theatre, Columbus, O.  
Stillman Theatre, Cleveland, O.  
Palace Theatre, Wichita Falls, Tex.  
Monarch Theatre, Georgetown, Tex.  
Royal Theatre, Laredo, Tex.  
Rex Theatre, Greeley, Colo.  
Empress Theatre, Laramie, Wyo.  
Empress Theatre, Ft. Collins, Colo.  
Dubuque Theatre, Dubuque, Ia.  
Adams Theatre, Detroit, Mich.  
Wysor Grand Theatre, Indianapolis, Ind.

Art Theatre, Kansas City, Kan.  
Rivoli Theatre, Portland, Ore.  
National Theatre, Jersey City, N. J.  
Hempstead Theatre, Hempstead, L. I.  
Frederick Theatre, E. Pittsburgh, Pa.  
Ritz Theatre, Indiana, Pa.  
Majestic Theatre, Butler, Pa.  
Pascoe Theatre, Berlin, Pa.  
Court Theatre, Wheeling, W. Va.  
Heilig Theatre, Eugene, Ore.  
White Theatre, Fresno, Cal.  
Westwood Theatre, Westwood, Cal.  
Zelda Theatre, Duluth, Minn.  
Colonial Theatre, Pittsfield, Mass.  
Palace Theatre, New Britain, Conn.  
Middlesex Theatre, Middletown, Conn.

Strand Theatre, Portchester, N. Y.  
Montauk Theatre, Passaic, N. J.  
Regent Theatre, Elizabeth, N. J.  
Ridgewood Opera House, Ridgewood, N. Y.  
Garden Theatre, Princeton, N. J.  
Capitol Theatre, St. Louis, Mo.  
West End Lyric Theatre, St. Louis, Mo.  
Shaw Theatre, St. Louis, Mo.  
Floressant Theatre, St. Louis, Mo.  
Manchester Theatre, St. Louis, Mo.  
Lafayette Theatre, St. Louis, Mo.  
Maffitt Theatre, St. Louis, Mo.  
Montgomery Theatre, St. Louis, Mo.  
Welster Theatre, St. Louis, Mo.  
Tivoli Theatre, St. Louis, Mo.  
Imperial Theatre, Sarnia, Ont.

## ASK THE MAN

A UNIVERSAL PRODUCTION

*That Played The*

# NOTRE DAME

**ADVANCED PRICES**

Metropolitan Theatre, Toronto, Can.  
Garden Theatre, Jamestown, N. Y.  
Theatre, South Bend, Ind.  
Theatre, Zanesville, O.  
City Theatre, Kansas City, Mo.  
Opera Theatre, Milwaukee, Wisc.  
Theatre, Kenosha, Wisc.  
Theatre, Montreal, Can.  
Theatre, Quebec, Can.  
Theatre, Bridgeport, Conn.  
Theatre, Norwalk, Conn.

Majestic Theatre, Hartford, Conn.  
Suffolk Theatre, Holyoke, Mass.  
Keith's Lynn Thea., White Plains, N. Y.  
Rialto Thea., Poughkeepsie, N. Y.  
Strand Theatre, Lakewood, N. J.  
Savoy Theatre, Asbury Park, N. J.  
Palace Theatre, Huntington, L. I.  
Liberty Theatre, Oklahoma City, Okla.  
Kurtz Theatre, Bethlehem, Pa.  
Temple Theatre, Lewiston, Pa.  
Criterion Theatre, Bridgeton, Pa.

Opera House, Bellefonte, Pa.  
New Theatre, Homestead, Pa.  
Jefferson Thea., Punxsutawney, Pa.  
Pastime Thea., State College, Pa.  
Capitol Thea., McKeesport, Pa.  
Driggs Theatre, Clearfield, Pa.  
Majestic Theatre, Cornwallis, Wash.  
Majestic Theatre, Corvallis, Ore.  
Grand Theatre, McDonald, Pa.  
Berkeley Theatre, Berkeley, Cal.  
State Theatre, Sacramento, Cal.  
Grand Theatre, Bellingham, Wash.  
Rex Theatre, Lewiston, Idaho  
Star Theatre, Hannibal, Mo.  
Regent Theatre, Ottawa, Can.

*That Will Play The*

# NOTRE DAME

**ADVANCED PRICES**

Metropolitan Thea., Washington, D. C.  
Theatre, Syracuse, N. Y.  
Theatre, Rochester, N. Y.  
Theatre, Niagara Falls, N. Y.  
Theatre, Olean, N. Y.  
The Hippodrome, Buffalo, N. Y.  
Theatre, Rock Island, Ill.  
Theatre, Elgin, Ill.  
Theatre, Huntington, W. Va.  
Theatre, Canton, O.  
Theatre, Dallas, Tex.  
Theatre, Austin, Tex.  
Theatre, San Antonio, Tex.  
Theatre, Grand Junction, Colo.  
Theatre, Colo. Springs, Colo.  
Theatre, Pueblo, N. M.

Grand Theatre, Dubuque, Ia.  
Plaza Rialto Thea., Waterloo, Ia.  
Circle Thea., Indianapolis, Ind.  
Grand Theatre, Terre Haute, Ind.  
Isis Theatre, Kansas City, Mo.  
Academy Thea., Northampton, Mass.  
Opera House, Westfield, Mass.  
Community Theatre, Meriden, Conn.  
New Theatre, Port Jervis, N. Y.  
Clairidge Theatre, Montclair, N. J.  
Regent Theatre, Passaic, N. J.  
Colonial Thea., Pompton Lake, N. J.  
Rialto Theatre, Newark, N. J.  
Liberty Theatre, Kelso, Wash.  
Rialto Theatre, Tacoma, Wash.  
Glen Theatre, Glen Cove, L. I.

Academy of Music, Lebanon, Pa.  
Academy Theatre, Meadville, Pa.  
Strand Theatre, Uniontown, Pa.  
Pascoe Theatre, Somerset, Pa.  
Grand Theatre, Bradford, Pa.  
Colonial Theatre, Beaver Falls, Pa.  
Salt Lake City Thea., Salt Lake, U.  
Orpheum Theatre, Everett, Wash.  
Liberty Theatre, Susanville, Cal.  
New Grand Theatre, St. Louis, Mo.  
Arsenal Thea., St. Louis, Mo.  
Grand Theatre, St. Louis, Mo.  
Lindell Theatre, St. Louis, Mo.  
Gravois Theatre, St. Louis, Mo.  
Variety Theatre, St. Louis, Mo.  
Pageant Theatre, St. Louis, Mo.  
Virginia Theatre, St. Louis, Mo.  
Shenandoah Theatre, St. Louis, Mo.  
Queens Thea., Niagara Falls, Ont.  
Allen Theatre, Windsor, Ont.

# WHO PLAYED IT!

**PRESENTED BY CARL LAEMMLE**

**Title New Smith Picture**

"A Battle of Love and Roses" will be the title of the George Randolph Chester novel which David Smith has just finished for Vitagraph. Patsy Ruth Miller and Dustin Farnum have the leads.

**Crandall Theater Head On Trip**

(Special to THE FILM DAILY)

Washington—Joseph P. Morgan, manager of the Crandall theaters, has left for a tour of the principal theater centers of the North and Middle West.

*Was Paul Revere's  
Horse any relation  
to Spark Plug?*

**HYSTERICAL  
COMEDIES**

*Has the real  
"Inside Dope"*

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HOLLYWOOD, CALIFORNIA

**On Broadway**

Broadway—"Under The Red Robe"  
Brooklyn Strand—"The Eternal City"  
Cameo—"When A Man's A Man"  
Capitol—"Name The Man!"  
Central—"The Extra Girl"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"The Great White Way"  
Criterion—"The Covered Wagon"  
Gaiety—"Abraham Lincoln"  
Loew's New York—Today—"Tiger Rose"  
Tuesday—"The Rendezvous"  
Wednesday—"Big Brother"  
Thursday—"North of Hudson Bay"  
Friday—"Darling of New York" and "Whispered Name"  
Lyric—"The White Sister"  
Rialto—"Pied Piper Malone"  
Rivoli—"The Stranger"  
Strand—"The Marriage Circle"

**Next Week**

Brooklyn Strand—"Painted People"  
Cameo—"When A Man's A Man"  
Capitol—"Name The Man!" (tentative)  
Central—"The Extra Girl"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"The Great White Way"  
Criterion—"The Covered Wagon"  
Gaiety—"Abraham Lincoln"  
Lyric—"The White Sister"  
Rialto—Not yet determined  
Rivoli—Not yet determined  
Strand—"The Marriage Circle" (tentative)

"When A Man's A Man," is playing simultaneously at the Cameo, and at the Garden, Paterson.

**Four Ince Pictures In Work**

(Special to THE FILM DAILY)

Los Angeles—Four productions are now in work at the Ince studio, for First National release. The first of these is "Galloping Fish." John Griffith Wray, is completing "Against the Rules; Lambert Hillyer is filming "Those Who Dance." The feature of Ince's production schedule for 1924 will be "The Last Frontier."

**"Bandolero" Unit To Cuba**

Arthur Donaldson has joined the cast of "The Bandolero," to be directed by Tom Terriss. The company leaves for Cuba Thursday.

**Rebuilding Cosmopolitan Studio**

The rebuilt Cosmopolitan studio will be ready in four or five months.

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**BETTY  
COMPSON**  
in an  
*Alan Crosland production*  
Cast includes  
*Lucy Fox-Hedda Hopper-  
J.B. Sherry-Alan Simpson-  
Lawford Davidson*  
for HODKINSON RELEASE

**TIMES SQUARE  
IS WILD ABOUT  
"RACING LUCK"**

**NATIONAL DISTRIBUTION  
WILL BE ANNOUNCED VERY SOON**

**MONTY BANKS  
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the two leading largest houses of the world*

*New York's* CAPITOL THEATRE

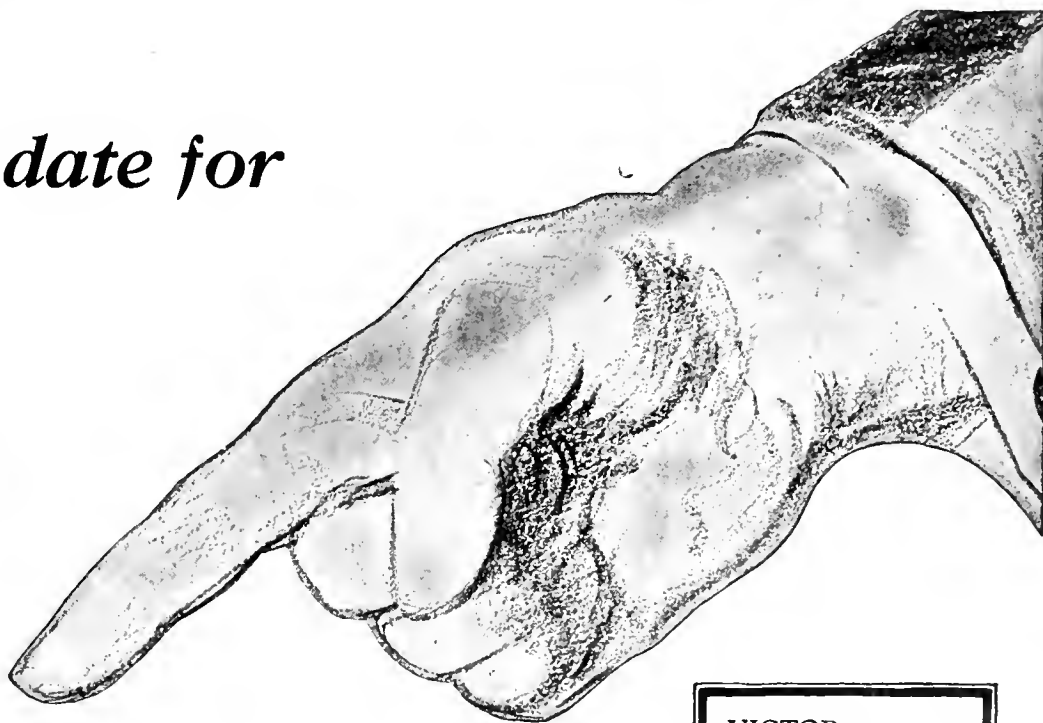
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*Chicago's* CHICAGO THEATRE

*(Capacity 5000 seats)*

Goldwyn's audience-guaranteed sure-  
fire top-money attendance-getter

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**NAME  
The MAN!**

See it—  
*that's all!*



*Goldwyn-Cosmo* n

VICTOR SEASTROM
<i>director</i>
SIR HALL CAINE
<i>author</i>
With CONRAD NAGEL, MAE BUSCH, PATSY RUTH MILLER, HOBART BOSWORTH, AILEEN PRINGLE, CREIGHTON HALE.
<i>Screen Adaptation by Paul Bern</i> <i>JUNE MATHIS, Editorial Director</i>
A Goldwyn Picture

# we'll make good again!



Remember how—as soon as we saw  
“BLACK OXEN”—we rushed into  
print to tell you that this one would  
be a whirlwind at the box-office and  
that CORINNE GRIFFITH would  
prove a big sensation?

## and we sure were right

well, here's another promise—

The CORINNE GRIFFITH Productions, Inc., presentation of

# “LILIES of the FIELD”

The “Flaming  
Youth” genius  
also directed  
this one

JOHN  
FRANCIS  
DILLON

featuring **CORINNE GRIFFITH**  
and **CONWAY TEARLE**

will be one of the biggest in 1924 and, CORINNE  
GRIFFITH'S GREATEST! Get that? We said  
GREATEST!

Such a combination of values spells MONEY  
with the biggest -M- you can find!

Here's where

## FIRST NATIONAL

Makes good once again!

# THE *Film* DAILY

**The BRADSTREET OF FILMDOM** **The RECOGNIZED AUTHORITY**

XXVII No. 30

Tuesday, February 5, 1924

Price 5 Cents

## Rowland Back

**Operates His Belief in Production Closer to the Executive Offices**

A. Rowland of First National, has just returned from the coast, said yesterday that he was more than ever convinced of the need of productions being made in the "close to the executive offices, close to the theaters and the story book—which is New York."

It is quite all right for individual producers like Ince and Joe Schenck, to make a few pictures a year, to work on the Coast. But the producer who has headquarters in New York, it is all wrong. He cannot make your product 3,500 miles away from the home office that degree of efficiency and economy necessary to success, as

(Continued on Page 2)

## Future of Whitehurst Houses

(Special to THE FILM DAILY)

Baltimore—There is considerable speculation here as to what will occur with the four theaters formerly owned by Charles E. Whitehurst. They are owned by a corporation, the name of "Berney" Depkin has been mentioned recently in connection with these properties.

## Going South

Arnold B. Franklin of Famous Players' theater department and S. Kent will leave for New Orleans on business. Away about a

## Smith Urges Censor Repeal

(Special to THE FILM DAILY)

Indianapolis—Governor Smith in a special message to the Legislature last week again recommended the repeal of the censorship law.

## Heller Will Run

Indiana Doesn't Believe Cohen Will Run For The M. P. T. O. Presidency

(Special to THE FILM DAILY)

Indianapolis—Friends of Frank Heller, president of the M. P. T. O. of Indiana are talking of him for the presidency of the national exhibitor organization. It is the impression of Heller's friends that he is an active exhibitor, not involved in internal politics and for that reason, not entangled in any alliances. When

(Continued on Page 2)



J. H. Taylor, Lincoln Theater, Los Angeles: "Just finished run of Mabel Normand in 'The Extra Girl,' with decided increase of business each day." Associated Exhibitors distributes this Mack Sennett hit.—Advt.

## Shoot 'Em In

Pneumonia, Nevada

Dear Sir, Film Daily:

Maybe you will be glad to hear that I am going to take a foreign trip abroad. Well, I am. Mrs. Deneker and I leave on the Tuscania, February 16, for a trip over the Mediterranean, or rather a trip abroad, and I was wondering if you wanted a few letters from me on the foreign situation.

We will visit all the important places you have read about—if you read—and know about if you studied history; and I am sure they have picture temples in these towns and places.

I lost so much money lately playing foreign pictures that I closed my theaters for eight weeks so that I could make up my losses and thought I'd get even by going abroad and writing the truth about the films over there so my brother exhibitors won't get stuck next season.

Let me know how many letters you want and if I can roast foreign films?

Sincerely yours,

CLEM DENEKER,

Manager, Deneker Circuit of High Class Picture Theaters, Inc.

## Four For Delivery

And Then Ince Completes First National Contract—Three Completed Now

Colvin Brown, general Eastern representative for Thomas H. Ince, returned from the coast on Sunday, following a five weeks' stay in Hollywood where he discussed future plans with Ince.

Ince has four more pictures to deliver under his present agreement with Associated First National. Three of them are in various stages of production: "Galloping Fish," "Love Island" (formerly titled "Against The Rules") and "Those Who Dance." The fourth subject is undetermined. It may be "The Last Frontier," the Western which Ince intends making on a large scale. That is problematical, however in view of the fact that the continuity has not yet been written.

## The Edison Luncheon

There are indications that the luncheon to be tendered by important film folk to Thomas E. Edison on Feb. 15, at the Ritz-Carlton, in honor of his birthday, will be a notable affair. It is hoped to have Will H. Hays serve as toastmaster, and the speakers, while few in number, will be important. Charles M. Schwab expects to be on hand, as well as Arthur Brisbane. It is expected that many of the pioneers of the industry will be on hand as well as those who acted (?) in the first pictures made. Several important stars now in the East are expected to be present, and the affair promises to be unusually interesting.

## Flint and Warner Leave

Motley H. Flint and Harry M. Warner leave for the coast today.

## T. O. C. C. Clubhouse

Planned By Members—May Be All-Embracing for Industry—Bond Issue Discussed

The T. O. C. C. is considering the erection of its own clubhouse in the film district. A committee has been appointed to look into the question of sites and building costs.

One of the matters that has to be decided concerns the scope of the clubhouse. An impression exists that it should include the entire New York industry, not only the members of the T. O. C. C., but the arbitration board, the F. I. L. M. Club and a general restaurant for producers, exchange-

(Continued on Page 2)



Vol. XXVII No. 30 Tuesday, Feb. 5, 1924 Price 5 Cents

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod. . . . .	112	111 3/4	112	300
F. P.-L. . . . .	66 3/4	65	65 3/4	6,000
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	9 3/8	9 3/8	9 3/8	100
Loew's . . . . .	17 1/8	16 3/4	17	1,000
Warner's . . . . .	Not Quoted			

### T. O. C. C. Clubhouse

(Continued from Page 1)

men, visitors and exhibitors. The proposition will be a costly one, especially so in view of the fact that the building is to be located in the Times Square district. Property values are extremely high and actual construction as well.

A bond issue will probably be floated to finance the project. Members are expected to take up most of the issue but it is quite likely that a block of bonds will be made available to the general public.



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GEO. E. KANN CORP.

220 W. 42 St., N. Y. C.

The Most Modern & Complete  
**ART TITLE SERVICE**

Under One Roof

H. E. R. STUDIOS, INC.

150 W. 46th St. Bryant 7273

### Services For Wilson

M. P. T. O. Arranging for the Rialto—American Legion to Co-operate Throughout State

Billy Brandt is endeavoring to arrange with Hugo Riesenfeld to hold memorial services in honor of former President Wilson at the Rialto the morning of the funeral. The plan is similar to that arranged when President Harding died in August.

Throughout the state, the American Legion will co-operate with members of the state exhibitor unit and use the theaters for services. It is not expected that the Hays office will act further in the matter. Hays issued a general statement to the newspapers, lauding Wilson.

Sydney S. Cohen expects several of his national directors in town and will then hold a meeting to decide on fitting measures for observance by members of the M. P. T. O. A.

### Special News Reels Issued

International News has prepared an interesting reel devoted to the activities of Woodrow Wilson from his first inauguration in 1913 to a scene taken shortly before his death. It is called "A Film Memorial of Woodrow Wilson" and is released as International News No. 13.

Pathe is also releasing a Wilson Memorial reel, which was shown at Loew's New York at 11:55 A. M. on Sunday and shortly thereafter at Broadway houses.

### Hearing Held For Sunday Bill

(Special to THE FILM DAILY)

Trenton, N. J.—A number of men interested in the business, from Northern New Jersey, attended a hearing yesterday of a bill advocating Sunday shows in New Jersey. The measure was presented by McCarty or Hudson County.

### Heller Will Run

(Continued from Page 1)

the annual convention occurs in May. Indiana will be probably be found voting solidly for Heller who lives in Kokomo.

Cohen is understood to have told a number of his friends that he will not be a candidate for re-election under any circumstances.

### Rowland Back

(Continued from Page 1)

when you have your organization close at hand.

"The hero worship, the mutual admiration society which exists in a small place like Hollywood could not exist here.

"We of First National anticipate having several of our units working in the East in a few months, not more than six months at the most; probably earlier.

"I saw 'Lillies of the Field' in which Corinne Griffith is starred, and 'The Sea Hawk,' and the action of the latter, and the marine stuff, will offset any ideas of objection which may arise from the fact that it is in costume, I am much gratified at the development of our production units, very much indeed."

### M. E. Hoffman In Town

Milton E. Hoffman, formerly production manager at Metro, is at the Biltmore. While his future plans are unsettled, it should not prove surprising if he enters production on his own.

### Local Business Fine

Local exhibitors declare last week was an excellent one so far as business was concerned. The mild weather is held responsible. Sunday night business at the Broadway theaters was very big.

### Ingram Returning Soon

Rex Ingram is due back in this country from Europe in about three weeks. "The Arab," his new picture is being made entirely abroad.

### Niblo Film at Astor Theater

"Thy Name Is Woman," Fred Niblo's new picture will open at the Astor theater Feb. 25.

### Rubinstein Here

Leon J. Rubinstein of Boston was in town yesterday.

FINISHED PRODUCTIONS  
MARKETED AND FINANCED

**GEO. H. CALLAGHAN**

220 W. 42nd St., N. Y. C.

COMING SOON ALBERT L. GREY PRESENTS

**LLOYD HAMILTON**  
IN HIS  
**DARKER SELF**

Memorandum of Mirth in a picture mingling humor and heart interest

BASED ON THE ORIGINAL STORY, 'MAMMY'S BOY' by ARTHUR CAESAR  
HIS FIRST SUPER FEATURE COMEDY for HODKINSON RELEASE  
**FIRST RUN PICTURES**

**HAL ROACH'S**  
**DIPPY-DOO-DADS**

COMEDIES

"A Proven Product"

1 reel

Pathécomedy

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**INSURANCE EXPERTS**  
**TO THE THEATRICAL AND**  
**MOTION PICTURE INDUSTRY**

**DURATIZE**  
YOUR FILM

**-DURA-**  
**FILM PROTECTOR**  
INC.

220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE CHICKERING 2937 ALLAN A. LOW PRES.

New York's  
**First Stampede**  
Incontestibly  
Proved That  
**WRIGHT**  
IS  
**MIGHT!**

Sol Lesser's  
**"WHEN A MAN'S**  
**A MAN"**  
BY **HAROLD**  
**BELL WRIGHT**

The Greatest Living Novel  
Stormed The Cameo Sunday



**Hodkinson Exchanges Realigned**  
The entire Hodkinson exchange has been re-arranged into groups. Cecil Maberry has been promoted from Chicago manager to general division manager. The new grouping is as follows:

Atlanta, Boston, Buffalo, Pittsburg, New York, Philadelphia, Washington, Toronto, St. John, Calgary, Winnipeg and Denver in the Eastern Division under supervision of W. F. Seymour. Cleveland, Detroit, Chicago, Minneapolis, St. Paul, Kansas City and Omaha are in the Middle Division under Maberry. Denver, Lake City, Butte, Los Angeles, San Francisco and Seattle in the Western Division under S. J. Vogel. New Orleans and Memphis in the fourth group under direct supervision of the home office.

**Rembusch Squabble With Musicians**  
(Special to THE FILM DAILY)

Indianapolis—Frank J. Rembusch is experiencing trouble with the musicians' union over the size of the orchestra at the Lincoln Square theater. The union insists that Rembusch employ a larger orchestra while Rembusch claims he can't do so in a theater of that size. He is therefore sending advertising copy in the local papers apprising the public of the situation.

PHONE OR WRITE FOR  
OUR READY-REFERENCE  
PRICE-LIST  
BRYANT 1-8-7-1  
COTEM STATIONERY CO.  
1476 Broadway, at 42nd St.  
Longacre Bldg., Room 824

**Incorporations**

Albany—Stephens Amusement Co., Brooklyn. Capital \$6,000. Incorporators, S. Stephanidis, N. Alcaterinis and A. Sotirakis. Attorney, J. D. Stephanidis, New York.

Albany—Lyric Holding Corp., New York. Capital \$1,000. Incorporators, B. M. Ernst, D. J. Fox and F. Reise. Attorneys, Ernst, Fox & Cane, New York.

Albany—John D. Tippet, New York. 100 shares common stock, no par value. Incorporators, M. D. Elkin, M. Salit, M. Salit and A. Eichel. Attorney, Nathan Burkan, New York.

Sacramento, Cal.—Pacific Southwest Theaters, Inc., Los Angeles. Capital \$1,000,000.

**Clay Davis With Chronicles**  
Clay Davis, assistant to J. Stuart Blackton on "On the Banks of the Wabash" and "Let Not Man Put Asunder," is now with the Chronicles of America as assistant to Kenneth Webb.

**Promises Better Express Service**  
(Special to THE FILM DAILY)  
Buffalo—Superintendent Dowling, of the American Railway Express, in an address before the Film Board of Trade, promised improvement in express service for prints.

**"Commandments" in Chicago**  
Hugo Riesenfeld, who arranged the musical score for "The Ten Commandments," will go to Chicago to conduct the opening performances at the Woods, Feb. 11.

**Edelsten In From Paris**  
Jacques Edelsten of Films Erka, Paris is in New York looking over the market. He is making his headquarters with the George E. Kann Co.

**OFFICE SPACE**  
**FOR RENT LIGHT OFFICE**  
**RENT REASONABLE**  
NAT FELTMAN  
723 7th Ave., N. Y. C.  
Room 702—Tel. Bryant 9213

*How would you  
like to know where  
Ponce de Leon found  
the Fountain of Youth?*

**HYSTERICAL  
HISTORY  
COMEDIES**

*will give you the  
exact location!*

HYSTERICAL HISTORY COMEDIES  
HOLLYWOOD STUDIOS  
HOLLYWOOD, CALIFORNIA

**Hodkinson Delivers—**

**A HOME RUN RIGHT OFF THE BAT!**

Chicago, Feb. 4th — "GRIT" starring GLENN HUNTER, first release for 1924 goes over with a bang at Alcazar Theatre, in Loop District, Chicago. Played to tremendous business first week — HELD OVER FOR A SECOND WEEK. *Are we making good?*

Distributed by HODKINSON—FIRST RUN PICTURES

**Craftsmen Film Laboratories announce:**

The opening of their new Public Cutting and Projection Rooms on the top floor of the Godfrey Building, 729 Seventh Avenue.

The location is the most convenient in New York for film folk.

Rooms are completely equipped and surrounded by light and air—the ideal condition for the editing of your pictures.

An Art Title Department under the supervision of Louis Meyer is also included in these premises, adding greatly to the facilities offered the editor or producer of pictures.

Telephone is Bryant 1923-1924

**The Craftsmen Film Laboratories, Inc.**

729 Seventh Avenue,

New York City

Laboratories: 251 West 19th St., New York City

—we don't "kid" when  
it comes to pictures!

You exhibitors know that. Every promise, by gravy, we have made about our product—that product has lived up to and many times gone beyond that promise.



"Ponjola"—"Flaming Youth"—"Boy of Mine"—  
—"Black Oxen" and the rest of them. So—  
when we tell you to hop out and grab the

CORINNE GRIFFITH Productions, Inc., presentation of

# "LILIES of the FIELD"

featuring **CORINNE GRIFFITH**  
and **CONWAY TEARLE**

—don't  
forget  
it was  
made by  
JOHN  
FRANCIS  
DILLON  
the wonder  
worker of  
"Flaming  
Youth"

we are giving you another tip on

**A First National Picture**

which, if followed will net you the neat-  
est profit you've had in many a moon

It's a pippin, exhibitors, and one of the February to June 20

# THE **Film** DAILY

**BRADSTREET FILMDOM** *The* **RECOGNIZED AUTHORITY**

XXVII No. 31

Wednesday, February 6, 1924

Price 5 Cents

## 1.65 TOP

By **DANNY**

Carl Laemmle introduced an innovation. And suggested that exhibitors would "The Hunchback" at \$1.65. Thus giving the money to the exhibitor instead of letting it play in the legitimate house. Like the other big houses were doing. We weren't optimistic about the idea. And I. All of which proved Laemmle had a lot more insight than yours truly. Because the idea is working out splendidly.

Did you notice the long list of important theaters that are scheduled to run "The Hunchback" this month—and those that ran it in January—at "advanced prices"? Well, it's interesting.

All of which proves that her precedent has been established. Which, incidentally, is another step forward.

Whether these houses are all getting the \$1.65 top which was the idea with Universal is important. They are getting higher prices than usual. And this has a cold and hard the idea of allowing this big money-getter. Exhibitors have complained against the show idea for a long time. There is much to be said in their favor. This innovation by Universal spread through the industry. It deserves a lot of consideration. Other distributors and producers. This may be the way out. It will allow a producer to put a money in a picture, and yet let the exhibitor "clean up" on it. It is fresh and new.

For all the doubts we had in this idea was developed. Sorry. Sincerely so. Hoping for an ostrich isn't the cards. And anyone who isn't convinced of the value of the idea had better read that long list of names, big and little, in large and small. From the Stillman in Cleveland to the Strand in Porchester, N. J. Ever hear of it—or even own it? Which only proves that a worth while idea will come somewhere.



Boston Evening Transcript: "In 'The Yankee Consul' we have humorous plot and capable acting. Douglas MacLean is eminently satisfactory." Associated Exhibitors.—Advt.

## Lincoln Two-Reeler

Made by Lee DeForest With Voice Synchronization—Gettysburg Address The Highlight

Dr. Lee DeForest, prominent scientist who has perfected what he terms the "Phonofilm," for synchronization of voice and action on the screen has made a two reeler which he calls "Abraham Lincoln." It was directed by J. Searle Dawley.

The picture will be shown at the Rivoli next week as part of the program. There will be no music played in connection with it, but through the course of the picture, the action and the words emanating from the lips of the characters will synchronize.

(Continued on Page 6)

## Atlanta Next Seat of Hearing

The next session of the Federal Trade Hearing will be held in Atlanta toward the end of the month. Bruce Bromley of Cravath, Henderson, Leffingwell and De Gersdorff representing Famous is now preparing the company's defense.

## Hunter Returns

T. Hayes Hunter, who directed "The Recoil" in Europe for Goldwyn, is back in New York.

## England Hopeful

Labor Party There Favors Tax Removal—Part Relief Looked For Anyway

(Special to THE FILM DAILY)

London—A partial reduction in the irksome admission tax for which the British film industry has been fighting for some time past is apparently in sight with the Labor Government in office. The trade feels optimistic over the possibilities.

The Labor party is committed to the entire abolition of admission taxes, but it is seriously doubted if such a radical program can be carried through. The new budget will be drawn and presented to Parliament in May.

## Second "Potash" Release Unsettled

It is understood that distribution plans for the next "Potash and Perlmutter" have not been settled. The first went through First National. Samuel Goldwyn leaves for the Coast the end of the week to watch the making of "Cytherea" and the next "Potash" production.

## "Scaramouche" at Capitol Sunday

"Scaramouche" goes into the Capitol Sunday.

## J. M. Quinn Dead

"G. M." of Vitagraph Suffers Attack of Heart Failure—Went West to Confer With A. E. Smith

(Special to THE FILM DAILY)

Los Angeles—John M. Quinn, general manager of Vitagraph, died here suddenly late Monday night from heart failure. His remains will be sent to Chicago for interment.

J. M. Quinn has been general manager of Vitagraph since 1918. He went to the Coast about 10 days ago to confer with Albert E. Smith as to production plans generally, and especially with regard to the making of "Captain Blood."

Prior to joining Vitagraph, Quinn was West Coast manager for Triangle, and previously was with the Western Newspaper Union, and had also handled some special publicity during the campaign which resulted in Woodrow Wilson being elected President.

He leaves a widow and two children.

## Wells Invading Far South?

(Special to THE FILM DAILY)

Atlanta—It is reported here that Jake Wells plans a theater invasion of the South. The report is circulating primarily because of his purchase of the Pack at Asheville and talk of houses in Greenville, S. C. Wells and his associates some years ago controlled a string of theaters in this territory but disposed of them until only those theaters in Norfolk and Richmond remained.

## Christie Features For Hodkinson

The deal pending between the Christies and Hodkinson has been closed. At least two features are involved. Their production will in no way interfere with the two-reelers which Educational is handling.

## 4,000 Bookings

For British National Film Weeks Which Started in England on Monday

(Special Cable to THE FILM DAILY)

London—British National Film Weeks, sponsored by the British National Film League are under way. Approximately 4,000 bookings for English pictures have been made.

The campaign started on Monday. The purpose is to arouse the interest of the British public in English pictures. The Prince of Wales is officially endorsing the movement. It will be recalled he was the guest of honor at a recent luncheon at which the entire trade was present.



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod.	111½	111½	111½	200
F. P.-L. ....	67¼	65¼	66½	12,500
do pfd. ..	88¾	88¾	88¾	100
Goldwyn ..	9½	9½	9½	300
Loew's ....	17	17	17	500
Warner's ....	11¾	11¾	11¾	1,200

### Cuts and Flashes

The Acme Theater Equipment Co. has opened offices in the Mecca Bldg. with George J. Hallett as general manager.

The corporate name of the Permolin Film Corp., of New York, has been changed to Talisman Film Corp.

Edna Mae Oliver has finished work in "Icebound." She also appeared in the stage version.

Harry Lee is to play "Voltaire" in "Monsieur Beaucaire," starring Rudolph Valentino.

George Lessey and Robert Young have been added to the cast of "It Is The Law."

The new Reginald Barker picture for Metro has been retitled "Woman and Her Man."

### Shapiro in New Job Monday

Victor M. Shapiro resigns from Pathe on Saturday and on Monday starts new duties with Samuel Goldwyn as director of publicity and advertising. As noted, Shapiro succeeds Harry Reichenbach who sails for Europe on the 16th and joins Famous upon his return. Shapiro is very well known through his long association with Pathe and his activity at the A. M. P. A.

### Hearing On Children's Bill Feb. 12

Albany—A hearing will be held before the Codes Committee on Feb. 12 of the Children's Bill, which allows children between the ages of 6 and 16 to attend shows, unaccompanied by a guardian, providing they are segregated in a certain section of the house, in charge of a matron.

### 1st Nat'l Changes in London?

London—it is reported that changes in the executive personnel of First National are imminent.

E. Bruce Johnson, head of the First National foreign department stated yesterday that the London report was erroneous.

### Shipman Attractions Dissolved

Albany—Dissolution papers have been filed by Ernest Shipman Attractions, of New York.

The Harold Amusement Co., of New York, has increased its capital from \$45,000 to \$100,000.

### 29 Companies Formed Last Month

Albany—Twenty-nine new picture corporations were granted charters during January. This shows a slight falling off from the number of companies chartered during December, 1923, when 35 concerns were formed.

### "Commandments" in Phila. Feb. 18

Philadelphia—The Aldine is being prepared for the opening of "The Ten Commandments" on Feb. 18. Two large electric signs on each side of the house are being erected.

### Theater For Astoria

Sanik Bros. will build a theater on the northeast corner of Ditmars and 2nd Aves., Long Island City.

### C. B. C. Plans Exchanges

C. B. C. is working out an arrangement for the opening of exchanges in those centers now closed to state righters. The first was opened in Omaha about a month ago under the name of Columbia Pictures Corp. Barney Rosenthal and Nat Steinberg who recently resigned from Universal in St. Louis are jointly interested with C. B. C. in a new office in St. Louis.

### Two Theaters Burn

Summerville, Pa.—Fire that originated in the Summerville destroyed several structures here recently. J. F. Markle owned the theater.

Downes Grove, Ill.—Fire supposed to have started from an overheated flue made the Curtiss a total loss.

### Blinn Heads Davies' Support

Holbrook Blinn, Maelyn Arbuckle, May Vokes, Mildred Arden, Joseph Kilgour, Harrison Ford, Harlan E. Knight and Olin Howland are supporting Marion Davies in "Janice Meredith," being directed by E. Mason Hopper. Ira H. Morgan and George Barnes are doing the camera work.

### Stern Heads Filmlab

Ernest Stern is president of the Filmlab, Inc., a new name for his title laboratory. Joseph H. Burch is head of the art title department and William Westberg, superintendent of the plant. The company specializes in the development of negatives and titles of all description.

### Strands Book "Hunchback"

The Strand will play "The Hunchback," the week of Feb. 24. At present, the picture is playing at the Crescent, in Brooklyn but will later go into the Brooklyn Strand. The gross for two weeks in Brooklyn is said to be \$29,000.

### Famous Buys "Alaska"

Los Angeles—Herbert Brenon will produce "Alaska" by James Oliver Curwood for Famous. Willis Goldbeck will adapt the story to the screen.

### Hepworth Has Own Exchange

Hepworth has opened an exchange in the Godfrey Bldg. where the company has taken over larger quarters.

# Pathé News

No. 10

THE OLYMPIC GAMES IN CHICAGO—Twenty-four countries compete at French resort; Norway...

WOODROW WILSON DEATH—Victory traced; a dignified and lofty of the great ex-president's career.

THE TEA-POT DOME—View of center of the national political drama.

# today

HAL ROACH'S  
STAN LAUREL  
COMEDIES

"The Pinnacle of Pantomime"

2 reels

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a Mark out of  
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BETTY COMPSON  
IN MIAMI

An Alan Crosland  
production  
for HODKINSON RELEASE  
FIRST RUN PICTURES





DITH ROBERTS  
NORMAN TREVOR  
WALTER BOOTH  
MAURICE COSTELLO  
MARY CARR  
HENRY HULL

MONTAGU LOVE  
DIANA ALLEN  
DAGMAR GODOWSKY  
EFFIE SHANNON  
FLORA FINCH  
JACK RAYMOND

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**CARL LAEMMLE**  
presents

The Great American  
Speed Picture

**"SPORTING  
YOUTH"**

Starring **REGINALD  
DENNY**

and a great cast  
Story by **BYRON MORGAN**  
Directed by **HARRY POLLARD**

**UNIVERSAL  
JEWEL**

**"FOOLS  
HIGHWAY"**

From Owen Kildare's Amazing Life Story  
"MY MAMIE ROSE"

Starring **MARY  
PHILBIN**

The Beautiful "MERRY GO ROUND" Girl  
Directed by **IRVING CUMMINGS**

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**RUDOLPH  
VALENTINO**  
and  
**CARMEL MYERS**

in a revised two-reel de Luxe  
Edition of the original feature  
success

**"A SOCIETY  
SENSATION"**

**UNIVERSAL SPECIAL**

the pictures!

**"The LAW FORBIDS"**

A drama of tremendous appeal with a great cast including:

BABY PEGGY, ROBERT ELLIS  
ELINOR FAIRE, JOE DOWLING,  
HAYDEN STEVENSON, WILLIAM WELSH,  
WINIFRED BRYSON, BOBBY BOWES,  
WILLIAM E. LAWRENCE, EVA THATCHER

Directed by JESSE ROBBINS

**UNIVERSAL JEWEL DE LUXE**

**"The STORM DAUGHTER"**

A gripping, tempestuous drama of the deep, starring dashing, dynamic

**PRISCILLA DEAN**

with Tom Santschi, Wm B. Davidson  
Cyril Chadwick, Bert Roach and others

STORY BY  
LEET RENICK BROWN

DIRECTED BY  
GEORGE ARCHAINBAUD

**UNIVERSAL JEWEL**

**HOOT GIBSON**

in a wild-riding, rip-roaring romance of the great outdoors—full of the stuff that made him famous!

**"Ride for Your Life"**

From the story by Johnston Mc Culley  
DIRECTED BY EDWARD SEDGWICK

**UNIVERSAL-GIBSON PRODUCTION**



**Will Make "North of 36"**

Famous has again reversed its decision relative to "North of 36," the Emerson Hough story which James Cruze was scheduled to make on a scale similar to "The Covered Wagon." Yesterday, Jesse L. Lasky announced its production before leaving Hollywood for New York. Irvin Willat will direct with Jack Holt in the lead. Other pictures for early production include "Feet of Clay," to be made by Cecil De Mille; with Leatrice Joy and Rod La Rocque featured; "The Enemy Sex" with James Cruze directing and Betty Compson featured; a William de Mille story written by Clara Beranger; Pola Negri in another directed by Dimitri Buchowetzki; "Roles" directed by Sam Wood with Agnes Ayres starred; Leatrice Joy starred in "Worldly Goods"; directed by Joseph Henabery; and "The Mountebank" directed by Victor Fleming. With the exception of the latter, all will be made on the coast.

**Schnitzer Returns from L. A.**

Joseph I. Schnitzer of F. B. O. returned yesterday from the coast. He said the studio was working full blast with Emory Johnson busy on "Swords and Ploughshares" and Mal St. Clair on "The Telephone Girl" series. Four independent producers are engaged on pictures. George O'Hara is to start a new picture soon while Chester Bennett is preparing for another Jane Novak picture.

**In Honor Of Wilson**

Universal yesterday decided to keep all of its electric signs dark tonight in memory of Woodrow Wilson. The T. O. C. C. passed resolutions of condolence and decided to keep its theaters closed for 15 minutes during the funeral services in Washington.

**Departures For Europe**

Arthur Loew and his family Eugene J. Zukor and his family and Raoul Le Mat, the latter, Metro's distributor in Sweden leave for Europe on the Paris today.

June Mathis also sailed for Rome to get work under way on "Ben Hur."

**Valentino and Graham Settle**

The action filed against Rudolph Valentino by Arthur Butler Graham for an accounting of services has been settled out of court. The terms were not made public, but Graham's original claim was for \$48,000.

**Lorch Joins Hodkinson**

(Special to THE FILM DAILY)

Chicago—Harry S. Lorch has resigned as Goldwyn manager in Detroit to assume charge of the Goldwyn office here, succeeding Cecil Maberry who has been appointed Central Division manager.

**OFFICE SPACE**  
FOR RENT LIGHT OFFICE  
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**At Broadway Theaters**

**Cameo**

"Schubert's Serenade" is the overture, followed by Pathe News, an Aesop Fable, a remarkable short reel, titled "The Ant," from the microscopic process perfected by Louis H. Tollhurst; Miss Ethel Sweet singing "Giannina Mia," "Over The Fence," a comedy, and the feature, "When A Man's A Man."

**Capitol**

"Rienzi" is played as the overture. Next comes a Bray scenic, "The Raven." The third unit is Divertissements: (a) "Sunset," a musical number; (b) Mlle. Gambarelli, danseuse presented in "The Swan," assisted by Yasha Bunchuk, solo cellist and Carl Cheutze, harpist, also the Capitol Orchestra; (c) "Marche Lorraine," by the Capitol Dancers. The News Magazine precedes an elaborate prologue to the feature, "Name The Man!" An organ, as usual, closes the performance.

**Rivoli**

"The Sweetest Story Ever Told," symphonized home tune, is played immediately after "Phedre," the overture. In the former number Miriam Lax, soprano, and Thomas McGranahan, tenor, sing. The Rivoli Pictorial and "Plastigrams," a film novelty, follow in order. The Helen Moeller Dancers are presented just before "The Stranger," the feature, is screened. One of Max Fleischer's, "Out-of-the-Inkwell" comedies is last.

**Strand**

The program: (1) Overture; "Merry Wives Of Windsor." (2) A serenade; "Marcheta," sung by Luigi Guiffrida, tenor. (3) A dance fantasy; "Play Cards," by Mlle. Klementowicz and M. Daks. (4) The Strand Topical Review. (5) A prologue to "The Marriage Circle," the feature. (6) The feature. (7) Odds and Ends, a compilation of interesting short subjects. (8) An organ solo by Percy Starnes.

**At Other Houses**

Pictures held over include: "The Extra Girl," at the Central; "The Ten Commandments," the Cohan; "The Great White Way," at the Cosmopolitan; "The Covered Wagon," at the Criterion; "Abraham Lincoln," Gaity "The White Sister," Lyric.

**Seek Receiver For Oklahoma Theater**  
(Special to THE FILM DAILY)

Sapulpa, Okla.—A receiver for the St. Dennis has been asked for by the First National Bank. The house is operated by C. T. Skillett and C. A. Vctato.

**Deny Giving Rappe A Cup**

The Capitol denied yesterday that the employees of that theater had presented Erno Rappe with a silver loving cup at a recent dinner given him by William Fox in Philadelphia.

**Two More From Burr**

Charles C. Burr intends producing two more pictures this year: "Lend Me Your Husband," in which Doris Kenyon will appear and "Youth to Sell," by Izola Forrester.

**Plan Title Registration Bureau**

The Independent M. P. Prod. and Dist. Ass'n, Inc., will create a title registration bureau. Co-operation with the Hays office is planned.

**"Next Corner" at Rivoli**

"The Next Corner," will be the feature at the Rivoli next week. "My Man," a Vitagraph release, goes into the Rialto.

**Hayman Sails Today**

A. C. Hayman of the Cataract Theaters Corp., Niagara Falls, N. Y., sails for Europe today on a pleasure trip.

**Britton Returns**

Leon D. Britton has returned from a trip to Europe.

**Hepworth Prod. Formed**  
(Special to THE FILM DAILY)

Albany—Hepworth Prod. were formed here yesterday, listing 200 shares of common stock, no par value. The incorporators are R. T. Cranfield, J. Di Lorenzo and M. Kaufman. The Hepworth Dist. Corp. of New York filed dissolution papers yesterday.

Cecil Hepworth originally had a contract for distribution with the Burr Nickle interests of Los Angeles. That arrangement has been terminated and Hepworth Prod. will now handle the Hepworth product in this country.

**Gala Performance**

Early in April "The Covered Wagon," will have established a year's record at the Criterion. It is understood that when the record is reached Famous will have a gala performance, at which time souvenirs will be distributed; the Indians who have been attending the European premiers will be on hand, and there will be special music, etc.

**Discuss Uniform Contract**

A special committee of the Independent M. P. Prod. and Dist. Ass'n held a dinner and a meeting at the Astor last night to discuss the new uniform contract. There are several clauses which must be revised before the contract is generally adopted.

**Looking For Films**

Jacques Edelsten of Paris is here to buy pictures for France. He was formerly with Films Erka.

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**Lincoln Two-Reel**

(Continued from Page 1)

The highlight of the picture will be the delivery of the Gettysburg dress and the singing of a number camp-fire songs. Frank McLaughlin who played the title role in Drinkwater's stage play, "Abraham Lincoln" appears in the picture.

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**Says—Miss Pelswick**  
N. Y. Evening Jour.  
"You can't go wrong on a Wright story"  
**Says—Sol Lesser**  
President Principal Pictures  
Presenting  
**HAROLD BELL WRIGHT**  
The Greatest Living Novelist  
"WHEN A MAN'S A MAN"  
AT THE CAMEO  
"You said it, Miss Pelswick"

COMING SOON  
**LOVE'S WHIRLPOOL**  
with **JAMES KIRKWOOD, LILA LEE and MADGE BELLAMY**  
for **HODKINSON RELEASE FIRST RUN PICTURES**





# “Stranger” things have happened!

We said it was great. Now record crowds in New York (Rivoli) and Los Angeles (Grauman’s Metropolitan) say

# “The Stranger”

is not only great but a  
**GREAT MONEY-MAKER!**

*(Generally there’s a difference)*

“The Stranger”—picture, acting, filming—is excellent.”  
NEW YORK WORLD

“Betty Compson expands to the caliber that was hers in ‘The Miracle Man.’”  
LOS ANGELES EXAMINER

“One of Paramount’s best. Highly entertaining.”  
MOTION PICTURE NEWS

Joseph Henabery’s  
production of  
John Galsworthy’s  
“The First and the Last”  
with  
**BETTY COMPSON**  
**RICHARD DIX**  
**LEWIS STONE**  
**TULLY MARSHALL**  
Adapted by Edfrid Bingham  
Presented by  
Adolph Zukor and Jesse L. Lasky

## A Paramount Picture

Produced by



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY



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it  
has

# Romance!

sweet —  
powerful—  
sweeping  
in it's appeal

with  
ANNA Q. NILSSON  
as the girl and  
MILTON SILLS  
as the man



They're going  
to fall hard for

RICHARD WALTON TULLY'S

PRODUCTION

from  
REX BEACH'S  
story of conquest in  
the Texas Oil Fields

directed by Joseph De Grasse

One of the 20  
you get between—  
February and June !

# "FLOWING GOLD"

A First National Picture



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 32

Thursday, February 7, 1924

Price 5 Cents

## COMEDIES

By DANNY

Rare as they are; difficult indeed to produce, and always wanted at the box office, when an exceptional one comes along it is heralded with trumpets. This was again proven when the new York newspaper critics loved and splashed encomiums and praise over the latest Lubitsch production, "The Marriage Circle," showing at the Strand. They dug like gold diggers and piled adjectives like a paid press agent. Up at Warner's if they still have their heads at normal size it's remarkable. Never has a Warner picture received such praise since the days of "My Four Years in Germany."

All that the critics said is so—and some of them said a lot. To make it more certain that the picture is really worth while one of the most severe critics of the lot went to see it a second time AND PAID HIS WAY IN. Nothing could more conclusively prove the value of the picture.

That the Warner's were astute and clever in signing up Lubitsch is a matter of record. That Lubitsch, in his first modern picture to be shown here, has demonstrated that he is usually at home in either comedy or tragedy, drama or whatnot, is also proven. For he has made a picture which for deftness, touches, originality, and cleverness of handling, is easily the equal of anything of its kind ever produced here; and in any way far outstrips most of the others. It is rich in humor, delightful in treatment.

Famous had Lubitsch under contract. And let him get away. He will produce for Mary and the Warner's. All his boyish spirit; all his charm, his personality, will go into his work because he has another motive in addition to his desire to make good, worth while pictures. A natural one, as can be easily understood.

Meanwhile, the Warner's will cash in on his work. His first for them is a triumph—a real picture.

Paul Bern steps out this week. Not only for the continuity of the Lu-  
(Continued on Page 2)



McElliot, in Daily News, New York: "The Extra Girl," to my mind, is the best film of the month, because it is sheer entertainment." Mabel Normand's best, distributed by Associated Exhibitors.—Advt.

## Outside Films Gone

Practically All First National Exchanges Have Turned over Independent Releases to Others

With few exceptions, all of the First National exchanges throughout the country have rid themselves of the state right product acquired by them for distribution in addition to the regular company releases.

In the beginning, the state right films were secured in order to reduce the overhead of exchange operation, inasmuch as the sales force that sold First National pictures also sold the other. It was later decided that the exchanges were to concentrate their effort on the organization's own releases. The process of separating the two kinds of releases has taken some time. The First National home office has helped the franchise holders in every manner possible. In some  
(Continued on Page 5)

## King Returns In March

Word from Henry King, who is now in Florence, Italy, indicates that he will return to New York about March 15 with "Romola" completed. Louis Gottschalk sails for Italy next week to discuss the musical score.

Suggested programs of short subjects—See Feb. 16 issue.

## No Equity Deal

Complete Organization of Coast Producers' Unit Important in Development of Agreement

Contrary to published reports, no contract has been negotiated between the Actors' Equity Ass'n and the Hays organization covering the activities of actors and actresses at the studios. It was reported that Frank Gillmore made his recent coast trip for that purpose.

It is understood that the matter is in temporary abeyance but that the meetings will continue. Dependent upon the progress of the discussions is the further development of the Association of M. P. Producers, Inc. which was formed on the coast when Will H. Hays was there. It is understood that if the contract is closed, it will be through the coast unit on behalf of the producing interests in the business.

## Better Films Congress

(Special to THE FILM DAILY)

Washington—A national picture conference will be held at the Raleigh Hotel, Feb. 13 and 14, at which there will be present representatives of church and civic organizations and delegations from the various Better Films Committees.

## 14 Houses Building

West Coast Theaters Start Extensive Construction Program—Buy Tally's Broadway

Irving M. Lesser has been advised from the coast that West Coast Theaters, Inc.—the Lesser-Gore Bros.—Ramish theater chain, has entered upon an extensive building program and that no less than fourteen houses have been placed in construction. The chain now actually operates 154 theaters on the Pacific Slope, in towns located in the extreme Southern portion of California and ranging up through San Francisco and points north.

Four houses are planned for Los Angeles: one at Washington Blvd. and Vermont Ave.; one at Crescent Heights, one at 10th and Webster and one at Pasadena and Ave. 59. The others will be located in Orange, Long Beach, Beverly Hills, Santa Anna, Culver City, Inglewood, Sacramento, Glendale, Ocean Park and Huntington Park. Orange is in the heart of the orange belt and the Whittier oil fields. West Coast now operates the Liberty, an 871 seat house in Long Beach but the new one will seat 3,000. The house for Beverly Hills will be the first in that exclusive section. Special presentations will be a feature. In Sacramento, the circuit operates the T. and D., seating 1,100 but the new project will accommodate 4,000. The Ocean Park house will replace the Dome, recently destroyed by fire with a loss of \$140,000, unprotected by insurance. The new theater will cost \$400,000 and seat 2,500. West Coast has two houses in Glendale but only one, the T. D. and L., a 1,000 seater is kept open. The new theater will seat 2,000. A house, seating about 800 is conducted in Huntington Park but the one to be built will seat 1,800.

It is quite likely that Sid Grauman's new ventures will be linked up with the West Coast chain in which Joseph M. Schenck, incidentally, is a director.

It was learned yesterday that the company had taken over Tally's Broadway on Broadway between 8th  
(Continued on Page 5)

## J. H. Whitehurst in Control

(Special to THE FILM DAILY)

Baltimore—Dr. J. H. Whitehurst, who was associated with Charles E. Whitehurst, in the operation of the Century, New Garden and Parkway theaters will take over their management.

How enterprising exhibitors use short subjects—See Feb. 16 issue.





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Central European Representative—Internationale Filmschan, Prague (Czechoslovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod. . . . .	111½	111½	111½	300
F. P.-L. . . . .	68¼	66¾	68	8,300
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	Not Quoted			
Loew's . . . . .	17	16¾	16¾	600
Warner's . . . . .	11¾	11¾	11¾	500

The Stock Exchange closed at Noon yesterday, in honor of the memory of Ex-President Wilson.

Several of the larger offices closed yesterday afternoon out of respect to the memory of Mr. Wilson.

### COMEDIES

(Continued from Page 1)

bitsch picture, but also for the same job with Seastrom's "Name the Man" at the Capitol. An unusual stroke for any scenarioist.

#### Meighan Unit Back

Thomas Meighan and "The Confidence Man" company have returned after spending three weeks getting exteriors in Florida. Victor Heerman is directing and the party included Virginia Valli and Lawrence Wheat.

Richard Talmadge in "On Time!" is a current Truart release.

### Deplore Loose Talk

Move Under Way to Eliminate Exaggerated Figures in Connection With Salaries and Costs

A move launched on the coast some time ago to eliminate exaggerated references to the salaries of players and productions is to be encouraged generally throughout the industry, according to present indications.

The plan has the unofficial sanction, at least, of the Hays organization. It is felt that loose talk of millions has a dangerous effect on legislators in Washington who are usually well-informed on developments in the picture business. The point is made that arguments used to bring about legislative relief are injured by the more or less careless use of figures on the part of zealous publicity men.

As an instance, the Griffith offices stated yesterday that published reports credit the director with spending about \$200,000 in retakes for "America" when, as a matter of strict truth the basis for the report was the fact that during one scene, Griffith ordered a retake because one costume was not of the Revolutionary period.

#### Lloyd Leaves

Harold Lloyd is on his way back to the coast, accompanied by Gaylord Lloyd, Tommy Grey and Joe Reddy. William R. Fraser will remain here for a time.

#### Schad Testimonial Feb. 11

(Special to THE FILM DAILY) Philadelphia—The testimonial dinner planned for President Schad, of the M. P. T. O., will be held at the Ritz-Carlton, Feb. 11.

#### Peckham Elected Film Board Head

(Special to THE FILM DAILY) Detroit—Ralph Peckham has been elected president of the Film Board of Trade, to succeed George W. Sampson.

#### Four From Century In Feb.

Universal announces "Keep Going," "You're Next," "Quit Kidding" and "Peg O' The Mounted" as Century's contribution to the February release list.

#### Fitzler Expanding?

(Special to THE FILM DAILY) Syracuse, N. Y.—Reports have it that Morris Fitzler, owner of the Empire, will shortly take over the Savoy.

### One Contract Form

I. M. P. P. D. A. Plans Single Form for Producers and Distributors to Work Under

The special meeting of the I. M. P. P. D. A. committee at the Astor Tuesday night broke up about midnight. The discussions centered around the advisability of creating only one form of contract for the use of producers and distributors, in order to eliminate confusion.

The original intention was to have one contract for deals made by producers with distributors and a second for deals made by distributors with state right buyers. This will probably be eliminated in favor of the one agreement. A proviso for percentage deals will be part of the revised contract.

The association will hold a meeting today at the Astor at which Dr. A. H. Giannini of the Commercial Trust and William A. Johnston of the M. P. News will deliver addresses.

#### Quick Service by Kinograms

Educational was advised yesterday by wire that the special Kinograms release covering the death of ex-President Wilson reached Des Moines by Monday noon. Kinograms states all exchange points East of the Mississippi had the reel by Sunday night.

#### "Yankee Consul" at Central

"The Yankee Consul," Doug Mac Lean's new picture goes into the Central on Sunday for two weeks. "The Extra Girl" rounds out its third week Saturday.

#### "Hunchback" At Adams' Feb. 24

(Special to THE FILM DAILY) Detroit—"The Hunchback" opens at the Adams' Feb. 24. Performances will be continuous, but there will be an advance in prices.

#### Port Richmond House Ready

The Ritz, the new theater built by Moses and Johnson at Port Richmond, Staten Island, will open Washington's Birthday Eve. It seats about 2,500.

#### Baird Dead

(Special to THE FILM DAILY) Cleveland—Howard L. Baird, manager of the Ball Park theater, Lexington and East 71st St. is dead from a heart attack.

Loew-Metro Dance Tomorrow  
A dance and carnival will be held by members of the Loew-Metro Club at the Automobile Club, tomorrow evening.

## HAL ROACH'S CHARLEY CHASE

COMEDIES

"Consistently Good"

1 reel

Pathécomedy

### Minnie Elizabeth Webster

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### GEORGES KAROMANC

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DURATIZE YOUR FILM - DURA FILM PROTECTOR INC. 220 WEST 42ND STREET NEW YORK PHONE CHICKERING 2937 ALLAN A. LOMES PRES.



# PAUL BERN

Adaptations and Originals

## “THE MARRIAGE CIRCLE”

ERNST LUBITSCH—*Warner's*

## “NAME THE MAN”

VICTOR SEASTROM—*Goldwyn*

## “M E N”

For POLA NEGRI

DIMITRI BUCHOWETZKI—*Famous Players Lasky*

## “THE CHRISTIAN”

MAURICE TOURNEUR—*Goldwyn*

THE AMBASSADOR HOTEL

LOS ANGELES

**Newspaper Opinions**

**"The Marriage Circle"—Warner's Strand**

AMERICAN—\* \* \* He has given a most unusual and satisfactory treatment of a theme that might have been very mediocre under a less skilled director.

DAILY NEWS—Ernst Lubitsch has done in "The Marriage Circle" a subtle and delightful thing. \* \* \* Very quietly Mr. Lubitsch handles all the situations, many of which might have been utterly ridiculous in a film less subtly turned.

EVENING JOURNAL—\* \* \* brings about the most enjoyable subtleties ever provoked by Ernst Lubitsch and the quiver of an eyelid. \* \* \* the scenes precipitated by the comedy are light-operatically scintillating \* \* \*

HERALD—Like "A Woman of Paris," "The Marriage Circle," places a tremendous strain on the imagination; it concedes something to the intelligence. \* \* \* a great credit to Ernst Lubitsch, and, incidentally to the far sighted Warner Brothers who gave him the chance to do it. \* \* \*

MORNING TELEGRAPH—With material in itself slight he has developed, without once breaking continuity, a comedy which is genuinely amusing.

SUN—It also shows that no amount of "great direction" can make an interesting photoplay out of an inane, futile and weak-in-the-knees farce. \* \* \* The story disappears in thin air before the picture is done. \* \* \* All that beautiful direction wasted on such a story!

POST—This is really a delightful play. It has not an unusual story, but things are worked out in an unusual way. Adolphe Menjou is the lifted eyebrow, the tongue in the cheek of the movie world. With him as one of the cast the film is assured of a good amount of subtlety and of a worldly humor. Monte Blue is excellent. \* \* \*

TELEGRAM—\* \* \* again proved himself a creative master in the second motion picture he has made in these United States.

It is "The Marriage Circle." \* \* \*

TIMES—It is unalloyed bliss to watch "The Marriage Circle" \* \* \* filled with surprises and moves along with a hitherto unknown rapidity of action. In direction it

is not unlike Chaplin's "A Woman of Paris," but the story \* \* \* is far more amusing.

TIMES SQUARE DAILY—There isn't a single film that has been released that compares with it for the delineation of straight farce played legitimately for laughs and getting them without resorting to hokum. In that much the feature is a work of art, but don't overlook the performance that Marie Prevost gives.

TRIBUNE—"The Marriage Circle" left speechless. \* \* \* We warn you not to miss this picture of Ernst Lubitsch's. It's beauty and its joyousness cannot be described. It is one of the most delightfully whimsical things we have ever encountered on the screen.

WORLD—It is a smart and funny comedy. It is proof enough that this Ernst Lubitsch from Germany is every inch the fine director they have called him.

**"Name The Man!"—Gold.-Cosmop. Capitol**

AMERICAN—Victor Seastrom has not only duplicated his Swedish successes in "Name The Man," at the Capitol this week, but has gone one better by taking advantage of all that America has to offer in improved technical equipment. \* \* \* we want to repeat that Victor Seastrom has made a great picture \* \* \*

EVENING JOURNAL—Victor Seastrom, with a rare, delicate touch, made \* \* \* a striking picturization of the Hall Caine novel. The direction is remarkable, the photography is beautiful and the restraint appreciable. And the story, melodramatic throughout, is saved from itself by the extraordinarily effective acting of Mae Busch.

EVENING WORLD—\* \* \* the one best bet of this week's cinema offerings; but it doesn't stand out so terribly far, at that. \* \* \* a corking bit of directorial work and puts Seastrom up along with Griffith and Chaplin. And that's about all that can be said about it now.

HERALD—"Name the Man," is considerably better than either of the other masterpieces from the same pen. In story it is

probably just as bad as the others, but it is extremely fortunate in its direction. Victor Seastrom, \* \* \* has endowed this ancient and worn out theme with new vigor and has given it the semblance of life.

MORNING TELEGRAPH—Despite the note of exaggeration and unreality which is characteristic of Hall Caine's work. Victor Seastrom has hit the bull's eye \* \* \*

But it is the little touches and contrasts in which Seastrom brings a welcome note to the screen \* \* \*

SUN—one of the most absorbing motion pictures this city has seen in some years.

As for Seastrom, it will undoubtedly establish him as a great photoplay director in this country

TELEGRAM—The story is not old. A night madness. Its results along time-honored lines. \* \* \*

The drama as filmed touches in a vital way on home environment.

TIMES—\* \* \* the producers of this picture have obviously insisted on a production that would be a strong box-office attraction, both in the title and the theme. It does not seem to us that this director saw eye to eye with his story in certain incidents, and occasionally where he had an original idea he has dwelt on it at such length that the effect is frequently diminished and occasionally spoiled. \* \* \*

Aside from Conrad Nagel, the others in the cast are good characterizations, \* \* \*

There are some remarkable exteriors faithfully constructed, and the crowd scenes have been handled creditably.

TRIBUNE—The cast is excellent. \* \* \* The screen adaptation is by Paul Bern, and we should say that it is an excellent adaptation of an unpleasant story.

WORLD—"Name The Man!" is melodrama running a temperature of anywhere from 104 to 105. Now and then it grows just a little bit delirious. The trouble with the poor film is that it has been fed a little out of every cold can in the hokum store. Most of this is not even warmed over. \* \* \* It is difficult to understand, then, how he (Seastrom) chose for his first exhibit so unworthy, ungainly and hackneyed a story as this one \* \* \*

Local Office Wins First Prize  
The New York F. B. O. excels  
has won the first prize in the  
Thomson Contract Expedition.  
Philadelphia and Charlotte are next.

**RUSSIAN ARTFILM**

*American Representative*

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Places on the American market the following European features:-

"POLIKUSHKA" (6 reels)  
Moscow Art Theatre Cast in Tolstoy  
Listed among "Best 40" by Nat'l Bd.

"NOSFERATU" (6 reels)  
A Tale of Terror—Weirder than "Carnegie"

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Gorgeous costume production. Costumed in period of George II.

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Two reel Russian army comedy, Petrograd

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One reel. Airplane flight over Atlantic

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Dr. Steinach's sex discovery in finest medical film ever made

15 RUSSIAN "SHORTS"  
One and two reel subjects dealing with Russian life

For screenings apply to  
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Offers of American films for Russian distribution should include synopsis, production cost and price per print (flash titles).

**Craftsmen Film Laboratories announce:**

The opening of their new Public Cutting and Projection Rooms on the top floor of the Godfrey Building, 729 Seventh Avenue.

The location is the most convenient in New York for film folk.

Rooms are completely equipped and surrounded by light and air—the ideal condition for the editing of your pictures.

An Art Title Department under the supervision of Louis Meyer is also included in these premises, adding greatly to the facilities offered the editor or producer of pictures.

Telephone is Bryant 1923-1924

**The Craftsmen Film Laboratories, Inc.**

729 Seventh Avenue,

New York City

Laboratories: 251 West 19th St., New York City

### Houses Building

(Continued from Page 1)  
th Sts. The theater seats 900  
ives West Coast four houses in  
own Los Angeles. These are  
ate, the Criterion, the Alhambra  
ow Tally's Broadway. "When  
n's A Man," will be transferred  
the State the end of the week  
Broadway for a run.

### Book "The White Sister"

(Special to THE FILM DAILY)  
Angeles—"Scaramouche" will  
only run for three weeks longer  
Criterion and will then be re-  
by "The White Sister," which  
ave an indefinite run. The  
ion has been maintaining a  
n policy since it re-opened.  
oman of Paris" played there  
eeks, "The Hunchback," nine  
while "Scaramouche," is now  
ng out its fifth.

### Stell Heads Albany Board

(Special to THE FILM DAILY)  
ny—At the special election of  
I. L. M. Board of Trade,  
S. Bendell of Selznick was  
president. He, together with  
w officers will serve until June.  
Bruner of Pathe was elected  
esident; G. A. Woodward of  
reasurer; Grace L. Tickner,  
ry and the following, directors:  
l, J. H. Morgan of Educational,  
erman of First National, and  
ard. The latter succeeds M.  
mpner.

### Christie Feature In May

first Christie feature for Hod-  
will be known as an Al  
e Special and will be released  
y. Charles H. Christie and  
d yesterday that Dorothy De-  
nd Walter Hiers will be fea-  
n it with Tully Marshall and  
ll Lewis in the support. The  
will be written by Frank R.  
a. Scott Sidney will probably

### Action On Borkowski Bill

(Special to THE FILM DAILY)  
ny—No action has been taken  
Codes Committee on the bill  
ced by Assemblyman Borkow-  
Buffalo to prohibit the carrying  
on vehicles used for the trans-  
n of passengers. No one ap-  
to support the bill and there  
opposition to the proposed  
nent to the penal law. There  
e a hearing later.

### Maximum Salaries

To Be Fixed by German Producers—  
Plan Meant to Embrace Entire  
Industry

(Special to THE FILM DAILY)

London—Kine says, German film  
producers are about to adopt a maxi-  
mum salary for principals and extras.  
Stars who consider themselves worth  
more will be granted the privilege of  
walking about convincing the pro-  
ducers of other nations they are worth  
what they say.

Other regulations for the ruling of  
players are also proposed. For in-  
stance, players who have broken con-  
tracts, taken two engagements at the  
same time, or who demand a bigger  
salary than that for which they were  
originally engaged, will be put on a  
black list.

The producers are in association  
with the distributors and exhibitors.  
The former will not sell films in  
which the black-listed artists ap-  
pear, and if such a film should get on  
the market the exhibitors will not  
show it.

### Lachmann on Niblo Film

Marc Lachmann has resigned from  
Universal to handle the exploitation  
of "Thy Name Is Woman," which  
opens at the Astor theater Feb. 25.  
Lachmann recently returned from  
London where he exploited "The  
Hunchback" and before that handled  
the local campaign at the Astor.

### "White Sister" Closes Feb. 17

"The White Sister" closes its run at  
the Lyric Feb. 17. Inspiration says  
the picture has played to 464,000  
people.

### Bruce On Exchange Trip

Robert C. Bruce, producer of Wil-  
derness Tales is on a four week's tour  
of Educational exchanges.

### Finis Fox Here

Finis Fox is in town from the coast.  
At the Algonquin.

PHONE OR WRITE FOR  
OUR-READY-REFERENCE  
PRICE-LIST  
BRYANT 1-8-7-1  
TOTEM STATIONERY CO.  
1476 Broadway, at 42nd St.  
Longacre Bldg., Room 824

### Outside Films Gone

(Continued from Page 1)

instances, the outside pictures have  
been disposed of by creating a special  
sales force and at some points, ar-  
rangements have been made for Edu-  
cational to handle the physical dis-  
tribution.

### Eschmann Starts Soon

(Special to THE FILM DAILY)

San Francisco—E. A. Eschmann  
was here yesterday. He will go to  
Los Angeles and then start East, via  
the Southern route and visiting First  
National exchanges as he travels.

### Gwen Sears Sails

Gwen Sears sailed for Europe yester-  
day on a special literary mission.  
She intends visiting England, France  
and Germany.

BEN AMSTERDAM  
CAN TIP YOU OFF ON  
"Gambling Wives"

OFFICE SPACE  
FOR RENT LIGHT OFFICE  
RENT REASONABLE  
NAT FELTMAN  
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A Triumph!  
in New York  
and Everywhere  
Sol Lesser presents  
"When A Man's A Man"  
by  
Harold Bell Wright  
The Greatest Living Novelist  
CAMEO THEATRE  
Broadway, New York  
Beginning 2nd big week  
Sunday



A tense moment  
from-  
"Gambling Wives"  
when Vincent Forrest finds his  
wife in the gambler's home.  
ARROW PICTURES  
DIRECTED BY DELL HENDERSON  
SUPERVISION BEN WILSON

COMING SOON  
**LOVE'S WHIRLPOOL**  
with  
JAMES KIRKWOOD - LILA LEE  
and MADGE BELLAMY  
HODKINSON RELEASE  
FIRST RUN PICTURES

2<sup>nd</sup>  
it has  
with it's  
**ROMANCE**  
lots of

# he-man stuff!

All the pep  
and punch  
one expects  
with a ---  
**REX BEACH**  
story



- is there in this

## RICHARD WALTON TULLY'S

with MILTON SILLS and  
ANNA Q. NILSSON who  
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"THE SPOILERS"

PRODUCTION

when you book the  
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**20**

to be released from  
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# THE BRADSTREET FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

XXVII No. 33

Friday, February 8, 1924

Price 5 Cents

## Goldwyn Meetings

Scheduled for Boston, Cleveland and Chicago—Company Leases the Park, Boston

A series of four territorial sales meetings will be held by Goldwyn-Metropolitan sales executives on Friday and Sunday. They will be arranged that each manager will pack in his own city by Monday morning.

Plans for three March releases: "Nellie, the Beautiful Cloak," "The Great White Way" and "Three Weeks" will be made. James Grainger will address the New York group. Present will be George F. Dembow, district manager of the branch managers from Boston, New Haven, Albany and New York. Pat Garyn will handle the Cleveland meeting at which will be present J. A. Koerpel, district manager and managers from Cleveland, Detroit, Cincinnati and Buffalo. In Chicago, W. F. Rodgers of the home office will preside at the conference which will embrace George A. Hickey, W. E. Hanford, district manager and the managers from Chicago, Milwaukee, Indianapolis, St. Louis, Des Moines and Omaha. Felix Eckman will meet in Washington, D. C. Felix Mendelssohn, district manager and Washington, Charlotte, Philadelphia, Pittsburgh and Atlanta managers.

Goldwyn has leased the Park theater in Boston until Sept. 1, thus assuring itself a first-run in New England. "Little Old New York" is playing there. It has reached its eighth week and business is holding well, that it will probably remain there for four weeks longer. "The Great White Way" will follow the first film, then "Under the Red Cloud" and "Three Weeks."

W. Starrett has been transferred from Atlanta to Detroit, succeeding by Lorch, who has joined Goldwyn at Chicago. W. J. Clark, territory manager has taken over Starrett's position while Rudolph Lorch will be sent from New York to take over Clark's post in Charlotte. The company has just completed a two weeks' sales campaign which is rated extremely satisfactory. Ed-Bonns, special sales representative is back in town from a months' tour through the Middle West.

## Switzler Leaves Tilford Co.

Thomas W. Switzler has resigned as treasurer of the Tilford Cinema which operates the Tilford studio and disposed of his interests in the company. He may produce on his



Douglas MacLean opens his New York run of "The Yankee Consul" at the Central Theater, Sunday. An Associated Exhibitors release.—Adv't.

## Woods Signs

Will Release Next Picture Through Hodkinson—Company Extremely Active

Frank E. Woods, for many years supervising director for Famous Players and more recently producing independently has signed with Hodkinson for the release of his production, now being made at the Pickford-Fairbanks studio, Hollywood. Woods recently made "Richard, The Lion-Hearted" for Allied Artists under the firm name of Associated Authors Inc.

Dorothy Mackaill, will be the feature. (Continued on Page 2)

## "Shutdown Temporary"—Schulberg

(Special to THE FILM DAILY)  
Los Angeles—B. P. Schulberg, by telegraph, has let out his studio staff, including Gasnier.

Schulberg, who is now in New York, stated yesterday that he intended remaining here for several weeks longer and that the move was merely an economical one to reduce overhead at the studio. He added that he had advised Gasnier to direct an outside picture pending the start of "The Breath of Scandal," in about a month.

Is the Public interested in short subjects?—See what the Public says in Feb. 17 issue.

## Censor Fight On

Gov. Smith's Meeting With Republican Leaders Fails to Develop Any Compromises

(By Long Distance Phone)

Albany—The fight for the repeal of the censorship law is under way. Governor Smith held a conference with Republican leaders Wednesday night and running into Thursday morning in an effort to agree on certain compromise measures in the Governor's program. Censorship came up, among other things, but nothing developed.

The situation as it now stands is this: If the Republican members of the Assembly vote along strictly party lines, the repeal measure will die in the Assembly. However, there is some doubt concerning the method to be followed. It is not believed that all of the Republicans will vote as party men.

The night conference was attended by Speaker H. Edmund Macboid, J. A. McGinnies, chairman of the Ways and Means Committee, Simon L. Adler, Republican leader in the Assembly, Senator James J. Walker, sponsor of the Administration repeal bill in the Senate and Barney Downing, chairman of the finance committee for the Democrats.

## Financial Problems

Note Swapping and 30 Per Cent Bonus Operators Hurt the Business, Gianrini Says

Several practices relative to the financial end of the business were severely condemned by Dr. A. H. Gianrini of the Commercial Trust Co., yesterday at the luncheon of the Ind. M. P. Prod. & Dist. Ass'n. One of these referred to the swapping of notes by individuals, when these notes did not reflect an actual business transaction, but were tendered purely for accommodation purposes.

"This is all wrong," said the Doctor, "and should be stopped. The looseness which exists regarding the offering of trade acceptances is also deplorable. Louis Auerbach just told me a funny one. He said that notes should read 'I promise to renew' instead of 'I promise to pay.' The continuance of such practices not only places a black mark against the individual, but also hurts the business as a whole. Bankers can loan money only upon bankable propositions. No matter how much I am inclined personally to do things, my associates, my directors, my superiors, demand certain consideration, and I have put in many sleepless nights and had many unhappy hours over some happenings.

"Look out for the individual connected with a bank who whispers to you that for a little bonus he thinks something can be done for you. A small bonus may be legitimate for some one outside of a bank to make, when the loan is for a hazardous business like picture making. But when these bonuses run to 30 per cent of the profits no concern can exist and operate for any length of time."

Wm. A. Johnson of the Motion Picture News, dwelt on the original purposes of the independents, and urged them to stick to these pointers regardless of the other matters which might be brought to their attention. "The establishing of, and the control of credits is vastly important," he said, "If you do this satisfactory you will have accomplished a great deal."

## Held for Federal Violation

(Special to THE FILM DAILY)  
Los Angeles—M. Pantages, Ralph Proctor and Mrs. M. Proctor, have been indicted by a Federal Grand Jury, for alleged violation of the interstate commerce law governing shipment of fight pictures. They are charged with bringing Firpo fight pictures into California.

How important is the short subject on the program?—See Feb. 17 issue.



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	High	Low	Close	Sales
East. Kod.	111½	111⅞	111⅞	400
F. P.-L.	68⅝	67	67¾	10,900
do pfd.				Not Quoted
Goldwyn	9¼	9	9	300
Loew's	16¾	16¾	16¾	100
Warner's	11⅝	11	11	300

**Incorporations**

Albany—Lefferts Amusement Corp., Brooklyn. Capital \$50,000. Incorporators, M. Shapiro, J. Gulkis and I. Katz. Attorneys, Levy, Gutman & Goldberg, New York.

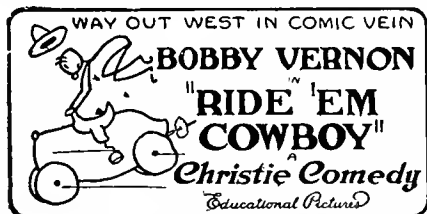
Albany—Edna Prod., New York. Capital \$20,000. Incorporators, E. Miller, O. Guilfoile and F. Sullivan. Attorney, H. S. Hechheimer, New York.

Dover, Del.—Gene Stratton Porter, Wilmington. Capital \$300,000. (Corporation Trust Co. of America.)

Sacramento, Cal.—William Horsley Film Laboratories, Inc., Los Angeles. Capital \$500,000.

Columbus, O.—National Amusement Co., Cincinnati. Capital \$10,000.

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220 W. 42 St., N. Y. C.

**"The Great Divide" Again**  
(Special to THE FILM DAILY)

Los Angeles—Reginald Barker's next picture will be "The Great Divide," produced in 1915 by Lubin with Ethel Clayton and House Peters in the lead and Edgar Lewis directing.

Louis B. Mayer and Fred Niblo are en route to the coast, following a short visit here to arrange for the run of "Thy Name Is Woman," at the Astor, beginning Feb. 25. Niblo's next picture will be "Judgment." John Stahl will shortly start work on "The Waning Sex," to be followed by "The Dangerous Age of Woman," a companion picture to "The Dangerous Age."

**Big Plans For "36"**

The original production plans for "North of 36" will probably be carried out by Famous. Irvin Willat, as noted, will direct instead of James Cruze, but the picture will be made on a scale similar to that of "The Covered Wagon." It will be one of the highlights of the Paramount release schedule of 1924-25.

Alan Crosland will direct "Argentine Love," for the company. Jesse L. Lasky is expected in from the coast Sunday.

**Breaks Two Records**

(Special to THE FILM DAILY)

San Francisco—"When A Man's A Man" which opened at the Warfield on Sunday grossed \$4,513 for the day, topping "Ponjola" which did \$4,275 on its opening Sunday.

Los Angeles—"When A Man's A Man" at the State on Sunday grossed \$5,241 "Black Oxen" did \$5,111 at the same theater on its opening day.

**Edward Dillon Here**

Edward Dillon is in town from the Coast where he made several Elaine Hammerstein pictures for Truart. He expects to remain here for several weeks.

**Graham Heads K. R. S.**

(Special to THE FILM DAILY)

London—John Cecil Graham of Famous-Lasky has been elected president of the Kinematograph Renters' Society for 1924.

**Nathanson and Cohen in L. A.**

(Special to THE FILM DAILY)

Los Angeles—N. L. Nathanson and Arthur Cohen of the Famous Players Canadian Corp., are here on a visit.

**Woods Signs**

(Continued from Page 1)

tured player, and John Harron will head the supporting cast under direction of John G. Adolphi.

The new regime at Hodkinson has been functioning about four weeks. In that time, the company has gone through a period of intense activity. Alan Crosland has been signed for one picture, with more to come when he completes his agreement with Famous. Betty Compson will appear in the Crosland feature and in another to be directed by E. H. Griffith. The company also exercises an option on her future services. A deal for a series of Priscilla Dean pictures has been closed: "His Darker Self," Lloyd Hamilton's first feature has been taken over; contracts have been signed for a Harry Carey series, two Christie features and "Try and Get It," a Grand-Asher release. Three other deals are now in various stages of negotiations.

Paul C. Mooney, vice-president leaves for a country-wide trip Sunday. He will be away from six to eight weeks and will hold a series of sales meetings in different key cities. The first will be held in Cleveland on Monday and Tuesday. It will be attended by Cecil Maberry, Central division manager, H. H. Hurn of Cincinnati, R. E. Peckham of Detroit, W. H. Wagner of Buffalo, S. S. Webster of Cleveland, and G. R. Ainsworth of Pittsburgh.

**"Napoleon" Held Over**

(Special to THE FILM DAILY)

Washington—"Napoleon and Josephine," has been held over at the Columbia for another week.

The picture broke all house records during its first week at the Columbia since the opening of the present season.

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MARKETED AND FINANCED  
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220 W. 42nd St., N. Y. C.

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**KINOGRAMS**  
THE VISUAL  
**NEWS**  
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**WRIGHT'S**  
**"WHEN A MAN**  
**A MAN"**  
is smashing records  
over the country. You  
will see Positive Proof  
of it in the Film Daily  
tomorrow.  
**A Smashing**  
**Success**  
Presented by Sol Lesser  
A First National Attraction



EDITH ROBERTS  
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MONTAGU LOVE  
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Mr. C. R. Seelye,  
c/o SELZNICK DISTRIBUTING CORPORATION Buffalo, N. Y.,  
729 Seventh Avenue, Feb. 1, 1924  
New York City.

Dear Sir:

You have asked me for a letter of recommendation on your picture "DAUGHTERS OF TODAY" and the unique experience I had with the run of this picture at the Strand Theatre, Syracuse. I seldom allow my name to be used in such a connection as my experience has been that letters of this kind are usually bought very cheaply and used for the purpose of extracting from fellow exhibitors a rental price far in excess of the box office value of the productions.

To be honest with you, my judgment was against booking "DAUGHTERS OF TODAY", but, skilled in salesmanship as you are, you prevailed upon me to give you a positive contract for four days; and if the picture did a stipulated amount of business by the end of the third day, I agreed to hold it a week; and believe me, I put that figure so high that I immediately set in another picture for the last three days of the week.

You agreed to personally superintend the exploitation work and expend a few hundred dollars over our regular appropriation in the papers, which was to be deducted from your rental.

- You were so good at this work and so plausible that you refused to accept a contract from me. You said to me, "Play the picture first and after the run pay me what you think it is worth." That sounded good to me and I fell for it.

I took a run down to Syracuse for the opening of your picture. I wanted to justify my advance opinion of "DAUGHTERS OF TODAY" through expressions of approval or disapproval of our patrons. For the first time I learned what a rotten judge of pictures I was.

Mr. Seelye, who has long been recognized as one of the best showmen in the industry, has prepared an exploitation campaign that will make records for you too.

Only a big man will admit it when he guesses wrong.



# DAUGHTERS OF TODAY

## Year's Biggest Box Office

Mr. C. R. Seelye.

-2-

Feb. 1, 1924

The public was unanimously against me. I questioned dozens of people in the hope of finding at least one that agreed with me. Surely in that vast crowd, there must have been one solitary human being that would console me, but if so, I missed him.

We opened up big and we played to capacity all week. That week "DAUGHTERS OF TODAY" was the reigning topic of conversation in Syracuse. The gross receipts were bigger than any week for over a year. After the run I settled with you Mr. Seelye, and willingly too, for at least fifty percent. more than I could have bought the picture for in advance.

This picture should make a lot of money for everybody, you the owner, the Selznick organization as distributors, and exhibitors fortunate enough to play it.

With congratulations, I am

Sincerely yours,

*Walter Hays*

President,  
SYRACUSE STRAND THEATRE CO., Inc.

W.H. H.

The opinion of the great majority is the highest tribunal—when record breaking thousands, fathers with their daughters, mothers with their sons, stand in line to praise a picture—that picture is great.

Walter Hays is Director of New York Strand, Brooklyn Strand, Syracuse Strand, prominent member of Associated First National and other important enterprises, and is known as one of America's leading showmen.

Syracuse regards Harold Lloyd as a home town boy—his "Why Worry" held the record until the Strand played "Daughters of Today."

Among recent big pictures played in the Strand were: "Flaming Youth," "Eternal City," "Why Worry," "Black Oxen," "Common Law" and "Rosita."

**We don't like to talk about ourselves,**  
*but how can we help doing so with such product*  
**AS—**

**Feb. 4 Fred Niblo's "THY NAME IS WOMAN"**

Presented by LOUIS B. MAYER  
Ramon Novarro plus Barbara La Marr equals S. R. O.

**Feb. 11 Rex Ingram's "SCARAMOUCHE"**

A World Beater! Sabatini's flaming romance with Ramon Novarro, Alice Terry, Lewis Stone and cast of 10,000.

**Feb. 11 J. E. Williamson presents "THE UNINVITED GUEST"**

Superb natural color and undersea photography along with thrilling drama, produced by the SUBMARINE FILM CORPORATION and directed by  
**Ralph Ince.**

**Feb. 17 Lillian Gish in "THE WHITE SISTER"**

Henry King's production presented by Inspiration Pictures, Inc., CHARLES H. DUELL, Jr., Pres.  
Half a year on Broadway. The greatest love story ever told tells a box office story of its own!

**Feb. 25 Laurette Taylor in "HAPPINESS"**

Directed by KING VIDOR from J. HARTLEY MANNERS' stage success.  
Better than "Peg o' My Heart." We can't say more!

**Mar. 3 Reginald Barker's "WOMEN WHO GIVE"**

Presented by LOUIS B. MAYER  
A thrill-drama of stormy hearts that will cause a storm at your box office.

**Mar. 10 Buster Keaton in "SHERLOCK JUNIOR"**

Presented by JOSEPH M. SCHENCK  
Provide them Splints—they'll split laughing at this.

**Mar. 24 Viola Dana in "DON'T DOUBT YOUR HUSBAND"**

There COULDN'T be a doubt that husbands and wives, past, present and future, will flock to DANA'S best.

**Mar. 31 Sawyer & Lubin present "THE SHOOTING OF DAN MCGREW"**

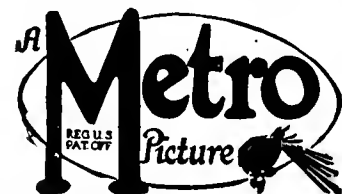
Robert W. Service's famous poem with Barbara La Marr, Lew Cody, Mae Busch and Percy Marmont.

**Apr. 7 Jackie Coogan in "A BOY OF FLANDERS"**

A better production than "Long Live the King"

**Apr. 14 Mae Murray in "MADEMOISELLE MIDNIGHT"**

A Spanish romance with a bigger box office punch than "Fashion Row."  
Presented by ROBERT Z. LEONARD.



**Apr. 28 Rex Ingram's "THE ARAB"**

Now being made in Egypt with Ramon Novarro and Alice Terry in the cast.

Newspaper Opinions

'The Stranger'—F. P.-L. Rivoli

RICAN—\* \* \* is really good picture ment. The results would have been after if some one had snipped 2,000 more out of the film. \* \* \* painstaking effort to get in a lot of unnecessary tails, Joseph Henabery, the director, has let the film wander on and on, just destroying the effects of his really good directing.

Y NEWS—I'm afraid "The Stranger" is the sort of picture you forget. Why this is I can't say. \* \* \* The picture is startling, but undoubtedly reasonable and everybody's happy. I wasn't excited over it, but you may be.

NING WORLD—As far as we are concerned "The Stranger" can only be a acquaintance.

NING TELEGRAPH—This photograph is highly dramatic, and has been done most part, with a sense of judgment and unity.

—It really is too bad that a good picture like "The Stranger," should be buried with such a poor set of sub-titles. \* \* \* Although the picture preaches a bit, it is so good with a capable cast it is an excellent screen material. Joseph Henabery has used the story effectively, and most part it is well directed, but it has been even better if the settings were like London.

UNE—Joseph Henabery has taken the story's "The First and the Last" and made a very good picture. \* \* \*

S SQUARE DAILY—It amounts to a underworld picture possessing a touch which is well "sold" by a competent

LD—"The Stranger," however, reveals one of the best films along the street.

A Man's A Man"—1st Nat'l Cameo

RICAN—Believe it or not, a Harold Lloyd story has made a very entertaining picture. \* \* \* A few more of these and we shall be converted to silent West tales.

Y NEWS—I'm not sure I know, but the instruction, just when a man's a man is not a clotheshorse, but I enjoyed it in spite of that.

NING JOURNAL—The settings and photography of the photoplay are unusually good. There is a great deal of action; a dramatic circus, two sets of romances, a singing, and, what is known in novels as a great West—two fisted fighting.

NING TELEGRAPH—If you like a good story, you will find "When a Man" a good hour's entertainment. It has some lovely natural backgrounds, and the photography is good.

—The film will surely appeal to all who enjoy stories of the West, and for this production it is good entertainment. It is a wholesome story with plenty of action, and a cast that could not be

S—This is a mediocre type of entertainment, with some good shots of the high-riding and a marvelous bridge. It has interesting moments but is full of dozens of other productions.

D—As popular as chewing gum, it seems to last, though it gets into intellectual cavities.

November Exports Total \$846,971 (Special to THE FILM DAILY)

Washington—Figures made public by the Department of Commerce show November exports of films as follows: Sensitized, but not exposed, 8,065,995 linear ft., valued at \$133,051; negatives, 716,635 linear ft., valued at \$193,025; positives, 13,706,417 linear ft., valued at \$520,895. The total value is \$846,971.

The month's largest shipments included 2,150,990 ft. of unexposed, valued at \$61,789, to Japan, and 4,158,834 ft., valued at \$25,994, to France; 300,222 ft. of negatives, valued at \$170,601, to England; 1,872,978 ft. of positives, valued at \$80,420, to Canada; 1,838,853 ft., valued at \$71,896, to Australia; and 1,027,279 ft., valued at \$56,112, to England.

Hamburg Reduces Tax

(Special to THE FILM DAILY)

Berlin—For what is said to be the first time in the history of the German business, a voluntary cut in the high entertainment tax has been made. The senate of Hamburg took the action so far as the house now showing "Cinderella" there is concerned. The picture was made by Decca Bioscop and is released by Ufa.

Charlotte Exhibitor Wins Prize

(Special to THE FILM DAILY)

Charlotte, N. C.—George E. Brown, manager of the Imperial, has been awarded the silver trophy offered by Famous Players for the best theater advertisement carried in any newspaper in the United States for December.

Forman To Make "Throw-Back"

(Special to THE FILM DAILY)

Los Angeles—"The Throw-Back," the scenario that won the Universal prize in its recent national contest, will be directed by Tom Forman. Pat O'Malley will have the leading role.

A. M. P. A. Plans Party of 1,000

The Naked Truth Dinner of the A. M. P. A., which occurs at the Astor on March 29, will be limited to 1,000 persons. Charles Einfeld of First National is handling distribution of tickets.

Scardon Going To Coast

Paul Scardon, who recently returned from abroad is going west in a few days, where he expects to direct a picture.

Censorship Test

Of Canadian Laws Planned—Distributors' Ass'n Behind Quebec Exhibitor in "Flaming Youth" Case

(Special to THE FILM DAILY)

Toronto—The Canadian M. P. Dist. Ass'n, which includes practically all of the releasing companies functioning in Canada is taking up the cudgels on behalf of the Empire theater, Quebec which was fined a nominal amount of \$5 for showing "Flaming Youth."

The principle involved, however, is more far reaching than appears on the surface. The picture was passed by the Quebec censor board and shown at the Capitol, Montreal. It then opened in Quebec and was seized on a court order. Judge Lachance in Quebec held that, despite the censor's approval it was proper for any citizen to bring charges under the Criminal Code.

In Canada, the Criminal Code is Federal and hence takes precedence over censorship laws which are Provincial. If the practice of superseding the censorship regulations is to become general, the whole operation of censorship in Canada is upset. The C. M. P. D. A., has entered an appeal against the Quebec decision. The case will be tried in the criminal court in that city in April.

New Aldine Policy Takes

(Special to THE FILM DAILY)

Philadelphia—The new reserved seat policy inaugurated by Stanley at the Aldine is meeting with success. "Scaramouche" is the picture. At Stanley's Forrest, only a few blocks away, the same policy is being worked out with "The Covered Wagon."

Fined For Transporting Films

(Special to THE FILM DAILY)

Cleveland—Edward Sullivan was fined \$500 by Federal Judge Jones for transporting the Dempsey-Firpo fight pictures in Ohio. Now it's up to the Ohio Censor Board to pass them.

"Name The Man!" Held Over

"Name The Man!" will be held over at the Capitol for a second week.

Richmount Closes Many Deals

David J. Mountan, president of Richmount Pictures, Inc., has closed the following foreign deals:

To Sociedad General Cinematografica, for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador: "Broken Hearts of Broadway"; eighteen one-reel features including "Three O'Clock in the Morning," "Restless Wives," "The Average Woman" and three other Burr Prod.; six five-reel Westerns starring Fred Thompson; "The Whipping Boss," "The New School Teacher"; four five-reel dramas starring Ora Carew, and others to be produced. The Liberty Film Co. for Cuba: twenty-seven features and twelve comedies, among them "Broken Hearts of Broadway," "Three O'Clock in the Morning," "Restless Wives," "The Average Woman," "The New School Teacher" and "The Whipping Boss," four five-reelers starring Ora Carew, six five-reel Westerns starring J. B. Warner, six five-reel Westerns starring Fred Thompson. To the I. V. T. A. for South Africa: "Broken Hearts of Broadway" and "Three O'Clock in the Morning." To Jack Snieder for South Africa: six Westerns starring J. B. Warner, six Westerns starring Fred Thompson. To Gaumont for Great Britain, "Broken Hearts of Broadway." To Pathe for the U. K., twelve one-reel Burlingtonham Travclgues.

Church Becomes Picture House

(Special to THE FILM DAILY)

Auburn, N. Y.—Sale of the Second Presbyterian Church has been authorized by Judge Edgar Mosher to the Schine Theatrical interests for \$35,000. The Schines will spend \$200,000 into turning it into a vaudeville and picture house.

Elliott With Winship

Clyde E. Elliott, for six years with Post Pictures, as secretary and director of productions has joined Winship Pictures Corp., which is making two reels and features. A series of six two reels is now being made.

Retitled "Nearly A Sinner"

"The Next Corner," has been retitled "Nearly A Sinner," by Famous. It opens at the Rivoli next week.



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NEGATIVE DEVELOPING SAMPLE PRINTS TITLES

THE TEMPLE BUILDERS

A LEGEND OF MASTER MASONRY

The first and only motion picture ever made devoted to a portrayal of the historical and legendary beginnings of

FREE MASONRY

Included are detailed views of the famous Schick models of Solomon's Temple taken at Jerusalem.

Now open for exclusive release propositions

F. J. ROMELL

Hotel Pennsylvania

Coming Soon

BETTY COMPSON IN MIAMI

An Alan Crosland production for HODKINSON RELEASE FIRST RUN PICTURES





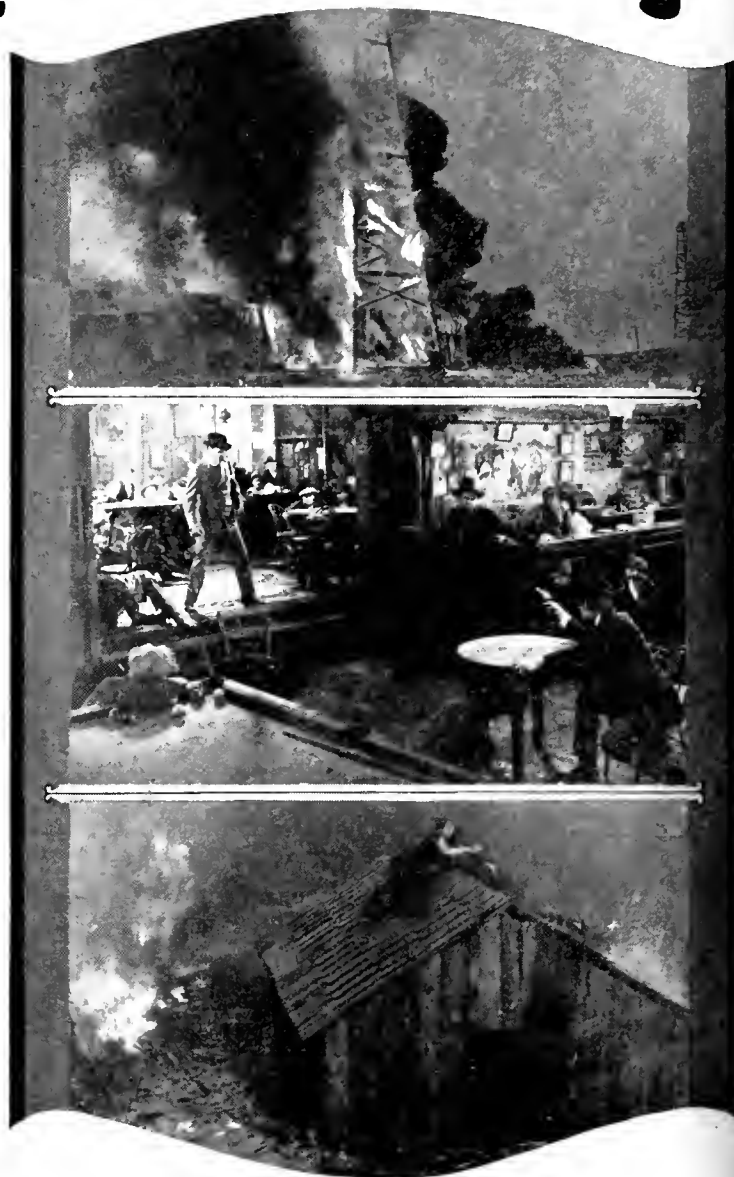
**3<sup>rd</sup>**  
with its  
**ROMANCE**  
and  
strong  
he-man-stuff  
it has

# suspense!

**oodles of it!**

- that big moment when the Briskow well comes in.
- that big fight between Milton Sills and those who were sent to *get* him.
- the big climax, where a cloudburst hits the oil town
- the burning oil wells
- and the thrilling rescues

portrays enough suspense  
to carry ten pictures,  
they sure are going to  
like



# RICHARD WALTON TULLY'S

screen version  
of the

## REX BEACH

story about oil

A great successor to  
"The Spoilers" with the  
same featured play-  
ers Milton Sills and  
Anna Q. Nilsson

# FLOWING GOLD

directed by  
Joseph de Grasse

A First National Picture

Foreign Rights Controlled by  
Associated First National Pictures Inc.  
283 Madison Avenue, New York



They'll never stop talking about  
**MARY PHILBIN**  
The beautiful "MERRY GO ROUND" girl in  
**"Fools Highway"**

From Owen Kildare's  
Amazing Life Story  
"MY MAMIE ROSE"

Directed by  
**IRVING CUMMINGS**

Presented by  
**Carl Laemmle**

They loved her  
in  
"MERRY GO ROUND"

They'll adore her  
in  
"FOOLS HIGHWAY"



**UNIVERSAL JEWEL**

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Don't book *Wild-eyed Advertising*

Book PICTURES

**—REAL PICTURES!**

GLORIA SWANSON *in*

“The Humming Bird”

SIDNEY OLCOTT PRODUCTION By Maude Fulton

THOMAS MEIGHAN *in*

“Pied Piper Malone”

By Booth Tarkington

POLA NEGRI *in*

“Shadows of Paris”

Herbert Brenon Production

Zane Grey's

“HERITAGE OF THE DESERT”

Irvin Willat Production

John Galsworthy's

“THE STRANGER”

Joseph Henabery Production

—and the other REAL GOLD-GETTERS

Paramount offers you NOW!

# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVII No. 34

Sunday, February 10, 1924

Price 25 Cents

## 18 for the Year

**Ed-Asher Make New Plans—  
New Features for Nat'l Release,  
Others for State Rights**

Ed-Asher intends producing 18 pictures this year. Some of them will be distributed through national organizations and others are designed to be state righted. No set number in each category has been determined.

Some of the important pictures will be "Rose of the Ghetto," which R. Sam Neill will direct. Neill is scheduled to make four all told. The first will be "Back of the Beyond," "The First Violin," "The Way of All Flesh" and "The Furnace of Life." Grand before leaving the coast for a series of four I. W. Ir-Prod. Charles Swickard will direct four more, the first to be "San Francisco." There will also be a series of 12 two-reel comedies starring Richardson.

Henry Banks, Sid Smith and Joe each made 13 comedies for the year.

(Continued on Page 10)

## Quinn Funeral Tuesday

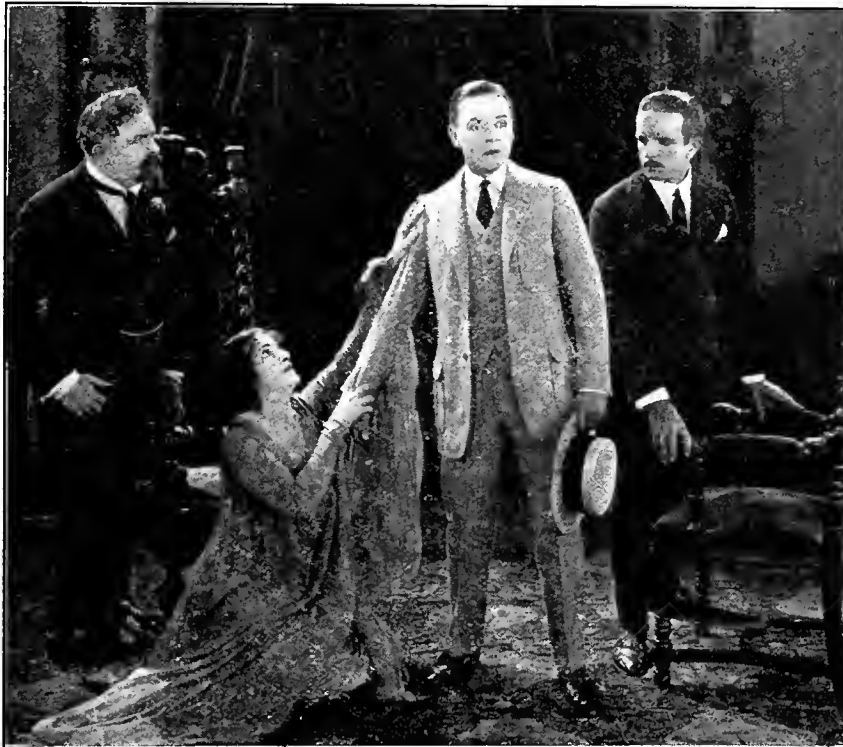
Special to THE FILM DAILY  
Los Angeles—Funeral services for M. Quinn will be held in Chicago Tuesday. Albert E. Smith is accompanying the body East and conducting the services, will go to New York.

## Abrams On Coast

Special to THE FILM DAILY  
Los Angeles—Hiram Abrams is expected from New York.

## Features Reviewed

	Page
Deaths to Board	
Fox	5
When A Man's A Man	
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The Stranger	
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The Marriage Circle	
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The Stranger from the North	
Maritime—S. R.	7
Hurry in Haste	
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Week-End Husbands	
Equity—S. R.	7
Short Subjects	8



"The Yankee Counsel," Douglas MacLean's hit of hits, opens its Broadway run at the Central Theater today. Associated Exhibitors—Advt.

# The "Gimme's"

This comes from one of the oldest exhibitors in the business:

"The 'gimme' crowd don't think any more of giving themselves a million or two million dollars for a picture than I would think of asking you for a cigarette. Exhibitors have earned through bitter experience that there is no such an animal.

"The exhibitor end of this game is approaching a crisis and it will come to a head during 1924."

## COMING TO A HEAD

What does this exhibitor mean? That exhibitors will not pay for product on the basis of a million or more valuation? It would seem so. But he might bear in mind that the distributing end of the business learned its lesson this season with such valuations. The "gimme" boys in that end of the business stumped a toe or two with that process—and some of them still are doing it.

The picture that will make money next season—and for many seasons to come—will be the picture that cost somewhere about \$150,000 or \$175,000 to make; that has exploitation possibilities galore; that can reach the average big time exhibitor on an exhibition value of not over \$400,000 or \$500,000; and which has a cast with a few people of known value in it. That type of picture will make money for all concerned.

## GOOD BUSINESS

Reports generally, from throughout the country, indicate that business was rarely, if ever, better. Some few spots off color,

(Continued on Page 4)

## Wants 48 Hour Week

For The 3,000 Principals Engaged in Studios—What Gillmore Seeks for the Equity

A 48 hour week is sought for actors and actresses engaged in picture work by the Actor's Equity Ass'n which has started negotiations looking for a union contract with producers. Other important points sought include compensation for time spent on "location" and arbitration of all differences between directors and members of the casts.

In Friday's Tribune, Frank Gillmore of the Equity explained the organization's aims. He said the main object was to standardize the conditions in the studios and eliminate some of the abuses which have crept into the relations between the actors and the producing companies. He

(Continued on Page 10)

## Still Owns "The First Year"

B. P. Schulberg on Friday denied the published report that Cathrine Curtis would produce "The First Year." He said Preferred still owned the rights and had not sold to anyone. John Golden supported Schulberg's statement.

## Samuelson Here

G. B. Samuelson, British producer, is at the Continental.

## A Napoleonic Cycle

Planned by Abel Gance—Six Parts, Each in Feature Form—Has Govt' Co-operation

(Special to THE FILM DAILY)

Paris—Abel Gance, producer of "I Accuse," intends making a series of Napoleonic pictures. He says the subject is such a large one that it will be impossible to produce any one picture covering it. Therefore, he will make six, each to be of feature length but so constructed that each can be shown independently of the other.

The pictures will be "Arcole," "18 Brumaire," "Austerlitz," "The Retreat from Russia," "Waterloo" and "St. Helena." Gance is promised the use of the Palais National, French troops for the reconstruction of the battle scenes and the navy for the battles of Aboukir and Trafalgar.

Tuesday, Feb. 12 being Lincoln's Birthday and a legal holiday, there will be no issue of THE FILM DAILY published.



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Central European Representative—Internationale Filmsbau, Prague (Czecho-Slovakia), Wenzelplatz.

### Cuts and Flashes

Jack Brown is doing the camera work on "Plaster Saints," the new Murray Garsson picture, now in production at the Tec-Art studio.

Whitman Bennett has added May Hopkins, Ralph Kellard and Rita Morice to the cast of "Virtuous Liars."

Betty Blythe is now working in "Plaster Saints" for Associated Exhibitors. She will later go to Hollywood.

Vivian Surtees, the English child actress is in New York. She is under management of M. H. Karper.

Florence Dixon, Byron Douglas and Olaf Hytton have been added to the cast of "It Is The Law."

Ethel Wales, having completed her work in "Icebound" has returned to the Lasky studio.

Jesse Weil has joined Hepworth Prod., Inc., as director of advertising and publicity.

Authors & Photo-Players, Inc., has moved to the Straus Bldg., 565 5th Ave.

### Trouble Over "Wagon"

Birmingham (Eng.) Exhibitors Aroused Because Pictures Goes Into Music Hall

(Special to THE FILM DAILY)

London—Exhibitors in Birmingham are upset over the booking of "The Covered Wagon," into a music hall here, without offering it to the trade first. It is certain that the matter will come up before the C. E. A. branch.

Individual exhibitors in Birmingham declare that they favor a boycott of Paramount pictures but such action is frowned upon by the C. E. A. there. Famous will probably show the picture in five large English cities and then sell it to picture houses.

The Film Renter, in commenting on the situation says:

"The question of the showing of films in legitimate theaters has always been a sore one with exhibitors, and one can readily understand their feeling in the matter.

"The whole question of films not being offered to kinemas is a very big one, and requires tackling immediately. Unfortunately exhibitors right up and down the country, immediately they are faced with this situation, turn to the stupid suggestion of a boycott. This has happened on innumerable occasions, and has failed, as it always will fail. The threat of a boycott is so ludicrous that there never can be a chance of it being enforced. Members of the C. E. A. have made themselves look particularly silly on many occasions, the last being at Plymouth, where the attempt to boycott a renter's productions lamentably failed. It is incredible that in these days there is not something more original tried, because to talk of boycotts is merely a waste of time and frightens no one.

"In the particular case in point it would behoove Midland exhibitors if they first made careful inquiries as to whether Lasky's are responsible for the booking to this theater, and, above all, to steer clear of silly and senseless suggestions of boycotts, which achieve nothing."

### Innovation In Credit Lines

Rather than consume time in flashing credit titles for "The Ten Commandments" on the screen, Hugo Riesenfeld has gotten around this by stenciling them on two pillars at the sides of the stage at the Cohan theater where the audience may read who's who during the ten minutes that intervene between the raising of the curtain and the starting of the film.

### Start "Beaucaire" Monday

Preparations have been completed for the start of Rudolph Valentino's new picture, "Monsieur Beaucaire." Everything is ready for the opening shot on Monday, when a luncheon will be tendered by Famous at the studio.

### The Week's Headlines

#### Monday

Neither date nor city selected for future Federal Trade hearings.

June Mathis anxious to get started on "Ben Hur." Sails Wednesday.

Bernon T. Woodle, Hays' emissary to Australia may discuss censorship there of Australia's plan to foster own production.

Charles H. Christie says coast producers are working closer together as result of Hays' visit.

#### Tuesday

Thomas H. Ince delivers four more pictures to First National under present contract.

Richard A. Rowland, back from coast firm in belief that production should be centered near executive offices.

Indiana fostering Frank Heller for M. P. T. O. presidency. Sydney S. Cohen probably won't run again.

T. O. C. C. plans its own clubhouse in New York. May be thrown open to entire industry.

#### Wednesday

John M. Quinn, general manager of Vitagraph dies suddenly in Hollywood.

Lee de Forest makes talking film of Lincoln in two reels. Highlight is delivery of Gettysburg address.

English industry expects relief from irksome entertainment tax.

British National Film Weeks launched. Distributors have 4,000 bookings on English pictures.

#### Thursday

West Coast Theaters, Inc. building fourteen theaters in California. Chain at present numbers 154.

Practically all First National exchanges have turned over outside product to other distributing mediums, Educational in some cases.

No contract entered upon between Actors' Equity and Hays association.

Move under way to eliminate talk of exaggerated figures in connection with salaries and production costs.

Independent M. P. Prod. and Dist. Ass'n. hopes to draft one form of uniform contract for its members. Three now in tentative use.

#### Friday

Dr. A. H. Giannini addresses I. M. P. P. D. A. and criticises actions of "bonus boys."

Goldwyn calls territorial sales meeting in four cities. Takes over Park, Boston for first-runs.

Frank E. Woods to make one picture for Hodkinson, Company very active since new regime took hold.

Governor Smith fails to compromise with Republican leaders. Eight now one for New York censorship repeal.

#### Saturday

Actor's Equity Ass'n seeks 48 hour week for actors and actresses. Other important points in negotiations.

Grand-Asher's new plans call for 18 features this year.

Abel Gance intends making series of Napoleonic subjects.

### Rupert Hughes Coming

Rupert Hughes is due in from the Coast Monday.

# Pathé News

No. 11

GUARD U. S. INTERESTS AT CRUZ—First pictures of U. S. sent to Vera Cruz to protect American interests endangered by the Mexican revolution.

WILSON'S FUNERAL—Complete comprehensive scenes of the impressive ceremonies which attended the funeral of the War President at Washington.

# today

### Coast Brevities

(Special to THE FILM DAILY) Hollywood—Harvey Gates, credited with the final work script for "Merry Go Round," is at Universal, this time writing continuity on "The Throwback."

Dorothy Farnum has completed scenario for "Lover's Lane" which soon to go into production at Warner studio under direction of William Beaudine.

Dorothy Farnum has sold "Unfair Sex," an original, to Memento Pictures Corp. It will be produced, following "Listen Lestye."

Isadore Bernstein, supervisor of Jack Hoxie unit, is at his desk following several weeks' illness.

Work has been completed by Irving Cummings on "Clay of Clay" starring Herbert Rawlinson.

Harold Beaudine has started new Christie comedy, featuring Jimmie Adams.

WALTER R. GREEN

## HAL ROACH'S

WILL ROGERS

COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

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**BETTY COMPSON**  
IN  
**MIAMI**

An Alan Crosland production  
for HODKINSON RELEASE  
FIRST RUN PICTURES

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Corporation

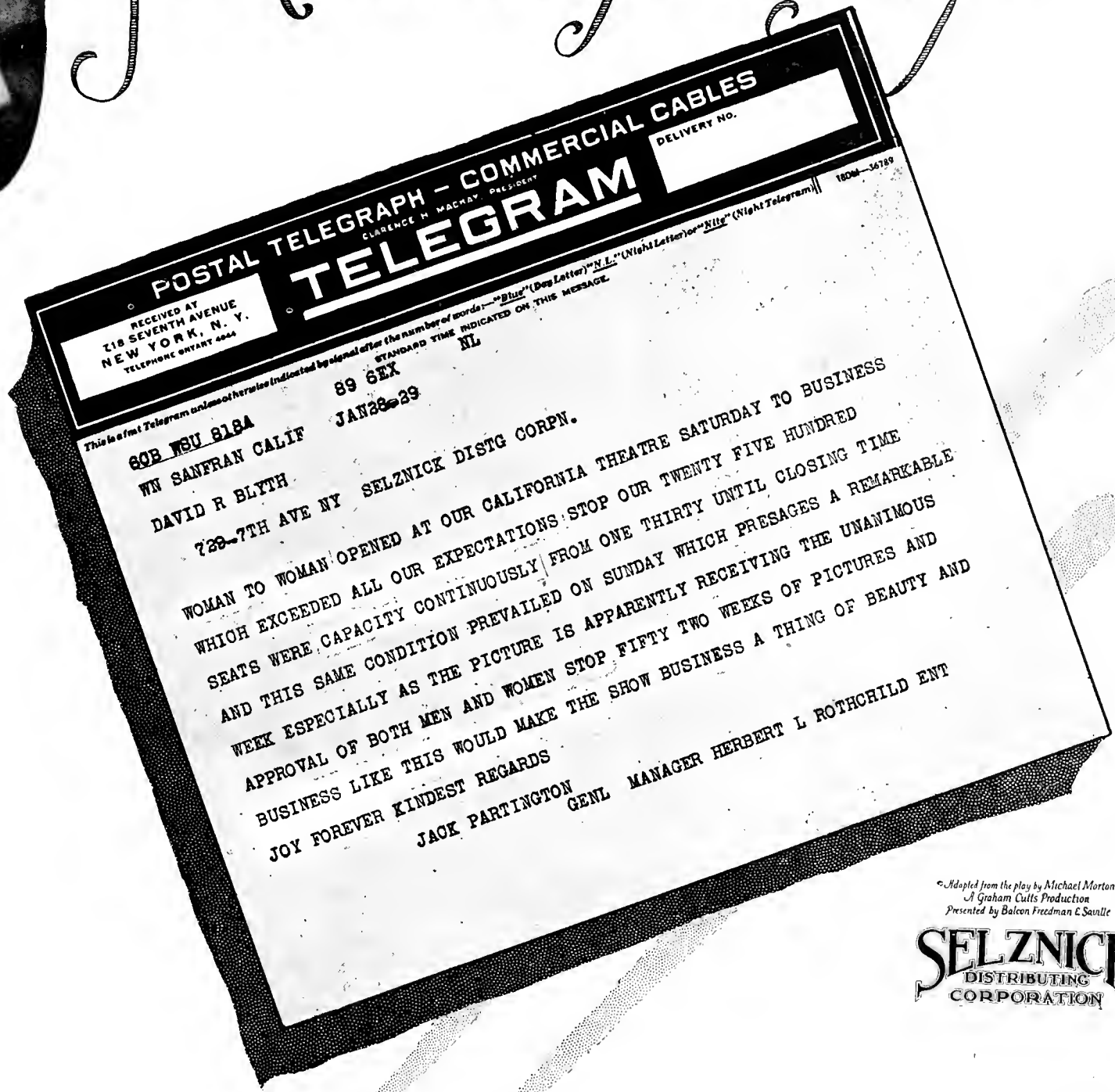
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 729-7TH AVE NY

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 WOMAN TO WOMAN OPENED AT OUR CALIFORNIA THEATRE SATURDAY TO BUSINESS  
 WHICH EXCEEDED ALL OUR EXPECTATIONS STOP OUR TWENTY FIVE HUNDRED  
 SEATS WERE CAPACITY CONTINUOUSLY FROM ONE THIRTY UNTIL CLOSING TIME  
 AND THIS SAME CONDITION PREVAILED ON SUNDAY WHICH PRESAGES A REMARKABLE  
 WEEK ESPECIALLY AS THE PICTURE IS APPARENTLY RECEIVING THE UNANIMOUS  
 APPROVAL OF BOTH MEN AND WOMEN STOP FIFTY TWO WEEKS OF PICTURES AND  
 BUSINESS LIKE THIS WOULD MAKE THE SHOW BUSINESS A THING OF BEAUTY AND  
 JOY FOREVER KINDEST REGARDS  
 JACK PARTINGTON GENL MANAGER HERBERT L ROTHCHILD ENT

Adapted from the play by Michael Morton  
 A Graham Cullis Production  
 Presented by Balcon, Freedman & Saville

**SELZNICK**  
 DISTRIBUTING  
 CORPORATION

**In Other Words**  
**A Hundred Per Cent.**  
**Box Office Picture**

# Betty Compson

in

# "WOMAN to WOMAN"

# The "Gimme's"

(Continued from Page 1)

but broadly speaking everybody's happy. Good pictures have done it—plus the mildest winter experienced for some time. The "open" winter has helped a lot. But the good pictures have more than done their share.

Never has the motion picture public had such entertainment offered. And there are many indications that for the coming season entertainment values will be bigger and better. Just look what's in sight.

## A BRIEF FORECAST

Valentino comes back to the screen after a long absence. In the right kind of pictures he will prove a clean-up. Let's hope they give them to him. It means millions in the box office. "The Covered Wagon" goes out to the usual exhibitor and ceases to be a road show. This should help exhibitors a lot. Sabatini's wonderfully colorful "The Sea Hawk" will arrive; Henry King's "Romola" and Lillian Gish and Barthelmess in "Romeo and Juliet." Oh! the woods are just full of expectancies. So many you are bound to overlook a lot. Universal steps up to the bat with a promise of 30 specials. If they turn out only a half dozen money makers like "The Hunchback" and "Merry-Go-Round" they can forget the rest. Of course the great big ones—like Griffith's "America" and Doug's "Thief of Bagdad" will likely be road-shown. Ingram's "World's Illusion" will be worth-while. It's a tremendous theme. Goldwyn will have "Ben Hur" for next season. Here's hoping it's all they hope it will be. It better had. Otherwise June Mathis will jump in the Tiber. And what a dirty muddy river that is!

So it goes. One could ramble on for columns. So if this season had many great, fine pictures, just think of next season and smile. Every succeeding season makes you feel happier to be in this business.

(For all the big—or even—little pictures overlooked in the above, don't growl; you who will have them. Lot's of time to talk about them before they get going.)

## VALUES

Understand Al Woods and his associates are holding "The Miracle"—brought from Germany about eight years ago—at a valuation of \$300,000. What's a valuation between friends in this picture business? No picture made in Germany eight years ago—one is almost inclined to say all of them—isn't worth that much. All that the film has is the story value. You'd probably have to burn the negative anyway. Whatever the story value is is the value of the picture. No more. Not a penny.

## THE BALLYHOO

"Rudy" starts work for Famous at Long Island City Monday. Prodigal Son stuff being pulled. Big party—lots of special guests, and all that sort of thing. Perhaps a delegation from Radio Owners Social No. 1 plus Filing Clerks Union No. 7. To see "Rudy"—"ain't he grand!—prancing before the camera. It's a great and glorious event.

Candy makers and chewing gum devotees will be in line next season. Waiting for Rudy's first re-appearance. Hooray, hooray!

## THE FAIR HAired BOY

Incidentally his locks are raven. One C. R. Seelye. Who hasn't made much noise of late. But who is doing a special revival these days. Putting over "Daughters of To-day." They do say it's one of those jazz pictures that are "in" these halycon days. When flappers flap and cuddle all over the screen.

## GETTING READY

Understand Joe Plunkett has bought 36 pair of steel supports for the lobby doors of the Strand. Anticipating the crush for "The Hunchback" showing.

Incidentally understand Moe Mark is being called "tough" regarding second week run over's. When the contract calls for so much business to be done by Wednesday to allow for run over that he won't consider bad weather, cyclones or anything else. Out she goes unless the figure is met. An popularity (?) he is developing! Boy! oh boy!

## THE COMING AUTHOR

Seems to be having a hard time of it. For instance, Goldwyn's scenario department rejected 4,000 manuscripts during last week without finding one idea worth screening.

Probabilities are that Goldwyn—like many other big companies—only wants scripts that are based on popular plays or books. That ready made market sure is insurance for the producer. That is—for the usual, average picture. For the exceptionals it makes little difference.

But it's tough going for a lot of scenario writers. Lost up showing tired author starving, and half buried under returned mss. Fade out on brother author's placing lilies in his cold hands.

## MAKING "DOUG" HAPPY

Reports in foreign trade papers say that a canvas made in China proves that "Doug" is the most popular screen star here. Well! well! well!

## SHOWMEN

Marc Lachmann, who went to England on "The Hunchback" has an interesting article in "Kine" comparing English and American showmen. In which he says, in part:

"There is every facility for modern exploitation in London and there is just as much co-operation waiting there for American exploiters as there is in New York or Oshkosh in America. The Britisher welcomes live-wire stunts, and is just as affable and willing to help put them over as the American, if not more so. This may have just entered into the activities of the British exhibitor, producer and exchange man, but it is there to-day standing out in bold-face type with a welcome hand outstretched for any exploitation stunt, American or otherwise, as long as it complies with the British regulations."

Something worth remembering. May help George B. Brown. Who sails shortly to put the same picture over on the Continent. Sorry to see George go. One less duffer for the Springfield tournament.

## BILL HART'S PONY

A brief book. But what an entertaining one. Tells all about Bill's Pinto pony. Who is as well remembered by Hart fans. As Bill himself. Just as wonderful as Tom Mix's pony. And the pony tells all about himself. Like the famous old story "Black Beauty." You'll weep a bit here and there—and the youngsters—well, they'll just eat it up. Fine stuff. Incidentally great publicity.

## ANOTHER OPEN LETTER

From Arthur Smallwood. Same subject as the other—distribution perplexities and a possible solution. Interesting big subject. Which some day must come in for a truer understanding. With changes inevitable. From existing conditions. And which will result in a better state of affairs all concerned.

## THANKS

For all the fine compliments; for all the wires and letters forwarded, telling how good "The Film Year Book, 1924," was a big job to undertake; a better one to complete. All of us all feel as good about it as you do.

*Tom Mix in*  
**"Ladies To Board"**  
*Fox*

Whole ..... FIRST RATE ENTERTAINMENT IN MIX'S BEST. FINE COMBINATION OF COMEDY AND THRILLS IN STORY THAT'S DIFFERENT FROM ANY AT STAR USUALLY HAS. ....Furnishes plenty of excitement and will certainly please admirers with this one. Even off his gloves and wears the trick clothes that offer the styles in cowboy attire. .... Very good; Pee Wee gets a great many laughs in his comedy business. They're going to look for him in more Mix pictures. Gertrude Olmsted a very lead and Dolores Rousse attractive model. Philo McCulloch good in typical characterization and Gertrude Claire the appealing little mother.  
**Type of Story** ..... "Ladies to Board" is by far the best of all recent pictures. It is not rather original but well backed with comedy thrills that make it a thoroughly good entertainment. Perhaps some of Mix's bits, such as the auto rescue and the stopping of a runaway, are not new to his admirers but he makes them exciting enough for you to forget that you saw them done before. He goes in for a bit of Harold Lloyd comedy in the bit where he sneezes about on a new build-structure, high up above the street. The idea of Mix as proprietor of an old ladies' home suggests the humor that the situation affords. And director tone has made good use of story's opportunities. One of the funniest bits is where Mix, trying to please the old ladies, adores their proprietor, supply with a hand made sweater, and mittens and to please the Mix wears the outfit despite weather although he admits he needs is a blizzard to enter. The titles are funny.  
**Box Office Angle** .... Should prove good drawing card and you can count on it pleasing your folks. If you enjoy a good laugh do your best to get them in. They'll go delighted.  
**Exploitation** ..... Plenty of stunts available providing you want to get an extra boost. The human stunt, indicative of Mix's climb in the picture, should attract crowds. Arrange store tie-ups, especially with gent's furnishing houses—a sign in the window reading: "The latest style are the latest. So are Tom Mix's in 'Ladies to Board.'" Let them know Mix is proprietor of old ladies' home in his latest picture. That should promise plenty of fun.  
**Cast** ..... Jack Blystone; Very good. .... Wm. Dudley Pelley good. .... Don Lee good. .... Dan Clark good. .... Arizona-Vermont good. .... 6,112 feet.

**"When a Man's a Man"**  
*Producer: Principal Pictures*  
*Distributor: First National*

As a Whole .... ONE OF THOSE "OPEN SPACES" STORIES WITH HERO'S ROLE CONSISTING OF JUST ONE ROUND OF HARD KNOCKS AND SACRIFICES; AN AVERAGE ENTERTAINMENT.  
**Cast** .... John Bowers a noble young man who goes West to become a real man in order to win the girl he loves, but doesn't get the reward he expects. Marguerite De La Motte the girl in the case. Robert Frazer good as Bowers' cowboy pal and June Marlowe suitable as the latter's sweetheart. Others George Hackathorne, Arthur Hoyt, Charles Mailles, Fred Stanton, Edward Hearne.  
**Type of Story** ..... Western drama. Harold Bell Wright's "When a Man's a Man," is another of those grand hero tales with the courageous one performing all sorts of near-miracles, taking the blame and forfeiting the credit, in true hero fashion. Its atmosphere is more of that popular "wide open spaces" variety in connection with which the title writer gets in the usual philosophy, just as the picture's title suggests. The plot itself is a rather farfetched one, interesting in spite of itself chiefly because the director has succeeded in keeping the development from being obvious. You can't really figure whether hero will be rewarded for his fine deeds by an eventual reunion with the girl he loves or whether he'll marry another girl. You certainly don't expect him to ride out of the picture alone but here's where they brave a non-clinch ending. Edward Hearn, the superfluous husband, doesn't appear in any scene toward the close of the picture but evidently he wasn't far enough removed to provide a happy ending, since it is his wife that hero loves.  
**Box Office Angle** .... Title seems to promise a much more virile story than you get but at that the average crowd will be satisfied with "When a Man's a Man."  
**Exploitation** .... Play up the title and the author's name and arrange a tie-up with bookstores to put copies of the book on display. You might use catchlines such as: "Those who contend that girls marry for money will find their theories upset in 'When a Man's a Man.' Hero had plenty of money but that wasn't enough for the girl he loved. So he went West. See what happened then in First National's picturization of Harold Bell Wright's novel." A cowboy on horseback is a conventional but appropriate street stunt to advertise the showing.  
**Direction** .... Edward F. Cline; very good.  
**Author** ..... Harold Bell Wright  
**Scenario** .... Walter Anthony, Harry Carr  
**Cameramen** ..... Ned Van Buren, Harold Janes  
**Photography** ..... Splendid  
**Locale** ..... Arizona  
**Length** ..... 6,910 feet

**"The Stranger"**  
*Paramount*

As a Whole .... INTERESTING PRODUCTION, GOOD CAST AND SKILFUL DIRECTION HELP MAKE GALSWORTHY STORY RATHER GOOD ENTERTAINMENT. HAS EFFECTIVE DRAMATIC MOMENTS.  
**Cast** ..... Betty Compson pleasing and sincere and Richard Dix a good though somewhat weak hero. Lewis Stone fairly unimportant and Tully Marshall handles character bit splendidly. Others Robert Schable, Mary Jane Irving, Frank Nelson, Marion Skinner.  
**Type of Story** .... Drama topped off with romance and a murder trial for a climax. A plot that starts off by promising a most interesting love story and with each step in the development bringing about, or threatening a breach, until finally the obstacles are cleared and it's time for the clinch—that is "The Stranger," a John Galsworthy story that doesn't reach any special height for originality, but which, through careful handling and good acting serves as good screen entertainment with enough box office value to make it interesting to exhibitors. You know, as sure as fate, that Betty Compson and Richard Dix will sail out to a happy matrimonial sea with "The End" but you're perfectly content to wait through the intervening reels and see how they get there.  
And director Henabery, together with the players, makes it worth your while. There is a good climax into which Henabery has injected an effective suspense. It looks as though hero's conscience will force him to confess and save the life of the man who is giving up his own life that hero and the girl may be happy. The conclusion is wholly unexpected inasmuch as the old man dies before they can hang him and so hero remains silent.  
**Box Office Angle** .... Pretty good prospects with this one. It isn't a big one nor probably won't cause any commotion but it should do a satisfactory business for you.  
**Exploitation** ..... The title suggests a good teaser campaign that should get them interested. Distribute throwaways consisting of plain cards bearing the lines "Meet me at (give only the address of your theater) on (showing date), signed 'The Stranger.'" Billboard posters might read: "'The Stranger' Is Coming To Town." Later follow with posters announcing the showing date of the picture and the principals in the cast. Mention Betty Compson, particularly if you have previously shown "Woman to Woman" in which she appears. Also use the author's name.  
**Direction** ..... Joseph Henabery; usually good though could have expedited story at times.  
**Author** ..... John Galsworthy  
**Scenario** ..... Edfrid Bingham  
**Cameraman** ..... Faxon Dean and L. Guy Wilky  
**Photography** ..... Good  
**Locale** ..... England  
**Length** ..... 6,660 feet

**"The Marriage Circle"**  
*Producer: Ernst Lubitsch*  
*Distributor: Warner Brothers*

As a Whole .... ONE OF THE FINEST COMEDIES EVER PRESENTED FILLED WITH THE NEWEST IDEAS OF DIRECTION. A CHARMING CONTRIBUTION WHICH WILL HOLD ITS PLACE EASILY AMONG THE VERY BEST OF THE YEAR.  
**Cast** ..... Excellently put together. Monte Blue natural and delightful, with a true Viennese atmosphere. Florence Vidor a delightful and most naturally sweet wife; Marie Prevost as the vamping wife at times out of spirit, but usually excellent, and Creighton Hale delightful. Adolphe Menjou gives another performance, almost equalling his work in "A Woman of Paris" but lacks opportunities. Others unimportant.  
**Type of Story** ..... Based on the complications ensuing when a disillusioned wife starts to flirt with the husband of her best friend, and when he tries to avoid her. This, plus the fact that the husband's business associate is in love with his partner's wife brings on one situation more delightful than another. A thread of a story but so skilfully handled; so full of unusual treatment, that it brings satisfaction with every frame of film. The handling of the production is the all important matter. Lubitsch shows a school of direction which may well be considered by important American directors. His touches, his ideas, the lack of heavy backgrounds; the atmosphere plan are all done with a master's hand. The simplicity of production is equalled only by Chaplin's "A Woman of Paris." The titling might have been improved, although the titles are scarce. That is why they might have been better.  
**Box Office Angle** ..... Should get over nicely. Perhaps in its subtleness a bit over the heads of the average fans; it will be welcomed enthusiastically by those who want something different in their screen entertainment.  
**Exploitation** .... Get them in. The rest will be easy. Tell them this is a real step forward in picture making, and a delightful comedy as well. Use Lubitsch's name; remind them he made Mary's latest, and that in this modern society comedy he shows ability as demonstrated in "Rosita" and "Passion." Use the names of the players. They will be remembered for other Warner successes.  
**Direction** ..... Ernst Lubitsch splendid. All that was expected of him, and more.  
**Author** ..... Lothar Schmidt  
**Scenario** ... Paul Bern and Lubitsch  
**Cameraman** .... Charles Van Eager  
**Photography** ..... Excellent  
**Locale** ..... Vienna  
**Length** ..... 8,310 feet.

# SHORT SUBJECTS

—*what* enterprising exhibitors are doing in building their programs.

—*what* important newspaper critics think of the short subject—and its place on the program.

—*what* Mr. and Mrs. Public have to say of the short subject—and its importance on your program.

—*what* do you know of the trials and troubles of the news-weekly cameraman?

—*just* a few of the many interesting topics to be found in the

MID-WINTER SHORT SUBJECT QUARTERLY

*Out Sunday, February 17*



*Advertising forms close Friday, February 15*

*Early copy receives preferred position*



*Herbert Rawlinson in*  
**"Jack O'Clubs"**  
Universal

As a Whole ..... SOMEWHAT BETTER VEHICLE THAN USUAL BUT RAWLINSON FAILS TO IMPROVE WITH IT. MAY SATISFY WHERE THEY CAN STAND FOR STAR'S OVERACTING.

Star ..... Just can't seem to act natural. The most unimportant incidents, and bits that don't require any particular effort, are all overdone by Rawlinson either in physical motion or facial expression.

Cast .... Ruth Dwyer gives promise of stepping into Gladys Walton's shoes in her particular style of playing and characterization. Eddie Gribbon a first rate "tough guy." Others Edith Ralston, Florence Lee, Johnny Fox, Jr.

Type of Story .... Romance in the language of the lower East Side. There is some good comedy of a typically lower class neighborhood variety, with the titles just as tough as the people are supposed to be. The continual reference to "skirts," "coppers," "guys," and the like, plus a genuinely low brow atmosphere, almost tends to make the spectator feel like talking out of the side of his mouth and swagger along in Bowery fashion after viewing "Jack O'Clubs." So much for the realism that director Hill injects.

The story has to do with patrolman Foley who incurs the wrath of Spike Kennedy, gang leader and fight promoter, when he pays too much attention to Spike's girl, Tillie Miller. During a fight in the cabaret where Tillie works, she is injured and Foley accused. She recovers and falls in love with Foley, who, meantime has been losing his nerve because of the accusation. It leads to a ring fight between Foley and Spike with Foley an easy victor, both ways.

Box Office Angle ..... Good for downtown trade and there isn't anything in the picture to offend a better class audience if you think you can amuse them with a comedy of the East Side. If the star has a following, it will probably go well enough. It's a better story than some they have been giving him even though he doesn't take advantage of it.

Exploitation ..... The title is good and should be easy to put over. Use large ad sheets consisting of a playing card, jack of clubs. This might be used in teaser fashion at first and later follow it with announcements of the play date. Distribute throwaways in the form of playing cards and allow those receiving the "Jack O'Clubs" to use them as admission tickets.

Direction ..... Robert F. Hill  
Author ..... Gerald Beaumont  
Scenario ..... Rex Taylor  
Cameraman ..... William Thornley  
Locale ..... New York City  
Photography ..... All right

**"The Stranger From the North"**

*Maritime Prod.—State Rights*  
As a Whole ..... LUMBER CAMP STORY RATHER SLIGHT IN SUBSTANCE BUT MANAGES TO HOLD THE INTEREST SATISFACTORILY; COULD HAVE HAD MORE PICTORIAL APPEAL.

Cast....Richard Travers one of those he-man heroes who goes into a lumber camp and fights a whole band of disgruntled workers into submission. Gives a suitable performance and Ruth Dwyer a pleasing but poorly dressed heroine. As the daughter of a wealthy timber dealer she might be expected to dress much better. Charles E. Graham over exercises as the stubborn father. Does too much gesticulating in his acting. Others James McDuff, P. C. Hartigan, Louis Dean, DeSacia Moores.

Type of Story.....Lumber camp drama of a familiar order for the most part. The owner of a large timberland is threatened with ruin by a syndicate. Besides the worry of this, he finds that the boss of his men is attentive to his daughter in spite of his order that none of the men were to speak to her. Hero arrives in camp and for no apparent reason is subject to harsh treatment on all sides. The foreman calls all the men off the job, making ruin for the owner almost certain. At the same time he plans to elope with his employer's daughter. But hero, true to tradition, gets busy at the crucial moment, supplies men to rush the work through, wins the esteem of the owner, gives villain his due and returns with the girl who admits she loved him all the time. In spite of a cut-and-dried plot the director has succeeded in sustaining the interest effectively and there are occasional action bits to help it along. Inasmuch as the picture was apparently filmed in Nova Scotia, the Land of Evangeline, it to be regretted that there are not more pretty shots of this country.

Box Office Angle.....Will do adequately for one time showing and might be bolstered up with good short reel subjects, a scenic picture in particular showing views of the Land of Evangeline, the locale of Henry Wadsworth Longfellow's celebrated poem.

Exploitation....Play up the story as a drama of the lumber camps and since the locale is something of a change from the usual run of pictures, you might let them know that the action is laid in Nova Scotia. For your women folks mention the romance of the girl who read "Evangeline" and imagined every man she met was patterned after the lover in Longfellow's poem.

Direction .... John W. Noble; adequate on the whole.  
Author ..... John W. Noble  
Scenario ..... Not credited  
Cameramen ..... Ned Van Buren  
Photography ..... Poor in interiors  
Locale ..... Nova Scotia  
Length ..... 5,700 feet

**"Marry in Haste"**

*Phil Goldstone—State Rights*  
As a Whole...CONVENTIONAL DOMESTIC RELATIONS, THEME; FAIRLY DULL STORY ALTHOUGH SINCERITY OF PLAYERS HELPS RELIEVE THE MONOTONY TO NO LITTLE DEGREE.

Cast....Dorothy Revier and William Fairbanks struggle bravely with rather commonplace roles and strike a pretty high average at that. Gladden James a not over precocious villain. No others important in the story.

Type of Story...Drama. "Marry In Haste" contains a very trite plot, one of those ever popular and overdone marital dramas of the "love in a cottage" variety. It has no suspense and consequently a poorly sustained interest. In fact there is little to recommend the offering except perhaps the rather sincere efforts of William Fairbanks and Dorothy Revier to convince you of the earnestness of their plight. But you know from the start that when the girl leaves New York and her artist friends for the ranch home of her supposedly rich husband that there's bound to be trouble. It arrives in the form of his father's refusal to accept his son's wife. Subsequently they make their home in a rude hut with ensuing hardships as a result of the husband's sudden row with his father and lack of funds. Enter a villain who casually suggests the usual remedy—to flee with him. How the wife decides to stick to her husband when she learns he entered a boxing contest and was injured trying to earn money to send her on a vacation, complete the yarn.

Box Office Angle....Not a decided bet but you may be able to satisfy an average audience. There is an angle of the picture that might make it a good number providing you cater to transient trade consisting chiefly of male patronage, and that is the fight sequence

Exploitation....Here's not a bad title for you to work on, which is all the more unfortunate since you will probably not find the picture worthy of the exploitation other than the ordinary routine. Use the old adage "Marry In Haste" and repent at leisure is an old but true saying. So look before you leap by seeing the picture at the blank theater." There are no names in connection with the picture that will mean anything to your patrons so resort to stills, etc. A trailer of the fight might serve to interest your men patrons.

Direction....Duke Horne; ordinary; injects no suspense; certainly didn't waste any money.

Author ..... Jean Duvane  
Scenario ..... Not credited  
Cameraman ..... Not credited  
Photography ..... All right  
Locale ....New York and western ranch.  
Length ..... About 5,000 feet

**"Week End Husbands"**

*Producer: Daniel Carson Goodman*  
*Distributor: Equity—State Rights*

As a Whole.....FOLLOWS IN THE FOOTSTEPS OF PREVIOUS JAZZ PICTURES AND USES THE ALWAYS POPULAR MARITAL DIFFICULTIES OF A MOST FAMILIAR FORMULA.

Cast.....Contains Alma Rubens, Maurice Costello, H. E. Herbert. Charles Byers and Sally Crute; all work terribly hard to satisfy the director who apparently had them going at a great pace. Hard for anyone to make much of an impression in such a poor picture.

Type of Story....A most conventional, frivolous concoction with situations that are intended to develop into a moral which, according to a title, is to the effect that those who think marriage the end of romance, should consider the plight of the heroine, Betty, and then realize that marriage is only the beautiful beginning. That they'll believe it, or be convinced by what transpires in "Week End Husbands" is very doubtful. Where the recent influx of jazz pictures has been cordially greeted it is possible that another picture with the same atmosphere will not be amiss, but where they require good solid, sensible entertainment they will hardly be satisfied with the silly business of "Week End Husbands." The husband supplies the wife with the luxuries which she requires but doesn't tell her that his bootlegging business is the means, nor that this is the reason for his extended absences from home. Meantime she amuses herself in typical modern fashion. The break comes. She goes to Paris. He is arrested. She attempts suicide but recovers in time for a reunion with the husband who uses his last cent to clear his name. They continue "happy though broke."

Box Office Angle....Depends upon the people you cater to. If you think the jazz angle of it will appeal, you should know how to go after the business. Certainly the title caters to a definite class of patronage and will readily attract those to whom it will suggest something a bit spicy.

Exploitation....Shouldn't be hard at all if you really want to bring them in. The title will catch the eyes of many. Equity has prepared a campaign book that is replete with suggestions for advertising and exploitation. Get one and make use of it. Use the name of Alma Rubens in your announcements and recall her work in "Under the Red Robe" if you plan it.

Direction.....E. H. Griffith; fair to poor.  
Author .... Daniel Carson Goodman  
Scenario....Daniel Carson Goodman  
Cameraman ..... Not credited  
Photography ..... All right  
Locale ..... New York-Paris  
Length ..... 6,450 feet

# Short Subjects

**"Plastigrams"—Ives-Leventhal**  
*Some New Thrills*

Type of production... 1 reel novelty

One of the latest screen novelties is "Plastigrams," a form of stereopticon film which requires special colored glasses to view them properly. The effect is, at first, startling and then amusing. The object of "Plastigrams" is apparently to afford thrills for the audience. You look through the glasses and the objects on the screen appear to jump out at you. For instance, pictures of a crawling turtle, after being viewed for a moment, take the form of actuality and the turtle appears to be right up to your nose. Objects selected are, of course, of a nature to provide thrills such as, a hose pointed toward you, traffic jams in which you fear an impact at any moment, etc. A first rate novelty and wholly amusing.

**"Keep Going"—Century—Universal**  
*Good Number of Its Type*

Type of production 2 reel comedy

This is a more than usually entertaining Century comedy, featuring Jack Earle and Harry McCoy, and a cute little girl whose name is not mentioned. Jack Earle is the very tall man on the Century lot and in this comedy his job is that of a traffic cop. He is the favored suitor of the girl who is also loved by Harry McCoy. There isn't much to the action, but the gags are funny, and the finish with the girl falling into the lake and the boys afraid to rescue her is lively. A particularly amusing bit is the sequence in which the cross-eyed taxi driver figures. His name isn't mentioned either, but it should be.

**"Over the Fence"—Educational**  
*Much Good Kid Play*

Type of production... 2-reel comedy

This Juvenile Comedy, Educational release, starts out to be a film on the order of the "Our Gang" comedies, with a group of youngsters holding club quarters "Over the Fence." They have a glorious time of it rejecting undesirable members and for the time the offering promises to give forth a goodly share of laughs. But it lapses into slapstick with one of the youngsters taken into the home of a rich aunt. His rough-neck pals make a mess of the place and it ends in typical pie-throwing fashion. Will amuse youngsters, of course.

**"Quit Kidding"—Century—Universal**  
*Pleasingly Fast Action*

Type of production... 2 reel comedy

Pirates, mysterious crooks, hidden treasure, and the ever-present "map" figure largely in this Buddy Messenger comedy, in which Buddy is a

messenger boy that gets mixed up in a lot of trouble while delivering a telegram notifying a pirate's grandson that there is treasure hidden in this home. The action is fast enough to keep them from thinking about the helter-skelter plot and there is plenty of the sliding panel-trap-door stuff to please those who enjoy it. On-the-whole a satisfactory offering.

**"Rockbound Brittany"—Fox**  
*Interesting Views*

Type of production... 1 reel educational

This latest Fox Educational contains many interesting views of Brittany, which, despite modern civilization, apparently prefers to retain the old methods and fashions. Its people, towns, industries, etc. make a quaintly picturesque and interesting educational reel, valuable because of the variety which it gives to your program and because it depicts "how the other half lives." Good short subject number.

**"Easy Work"—Universal**  
*Neither Funny Nor High Class*

Type of production... 1 reel comedy

Slim Summerville and Bobby Dunn are the featured players in this one-reeler, in which the comedy is wholly of the slap-stick variety, and not very funny at that. Slim tries to beat Bobby to a chauffeur's job, by knocking him down but when he arrives to apply for the position, Bobby is already driving the car. Later both are married to rich women but finding themselves broke, they plot to steal Bobby's wife's necklace of pearls. The inference in this sequence borders on the risqué, when the pearls are seen to slip down the décolleté corsage of the lady's gown and Slim is later chased from the house by Bobby's pistol after handing him the necklace. The audience is, however, aware that the pearls fell to the floor where Slim found them.

**"Old Friends"—Sing Them Again**  
*Series—Educ'l*  
*A Fine Number*

Type of production... 1 reel novelty

This is another of the "Sing Them Again" series. In this issue, the old songs that are picturized and brought back to memory are "She Was Bred in Old Kentucky," "Two Little Girls in Blue" and last, but decidedly not least, a stirring picturization of "The Star Spangled Banner." This might well be used on any program. There are some exceedingly good war shots picturizing this last song. Incidentally, the titles throughout are excellent, as is the photography.

**Alma, Philadelphia Closes March 1**  
*(Special to THE FILM DAILY)*  
Philadelphia—The Alma on Kensington Ave., will probably be torn down about March 1 and converted into some other business enterprise.

**Frank Bell Joins Southern States**  
*(Special to THE FILM DAILY)*  
Atlanta—Frank Bell, once with the Howard, and more recently of Loew's Palace, Memphis, has joined the sales staff of Southern States.

**Screen Snapshots Sold For West**  
C. B. C. has disposed of Screen Snapshots to All Star Feature Distributors of San Francisco for the Western territory.

**Buys "Gambling Wives"**  
*(Special to THE FILM DAILY)*  
Cleveland—J. S. Jossel, of Progress Pictures has purchased "Gambling Wives" for Ohio and Kentucky.

**Truart Franchise Sold**  
Truart has closed a franchise with J. S. Grauman, of Celebrated Players, Milwaukee, for Wisconsin.

**Joe Mercer Gets New Job**  
*(Special to THE FILM DAILY)*  
Braddock, Pa.—Joseph Mercer, until now managing Rowland & Clark's theater at New Kensington, has been appointed manager of the new Capitol here.

**Organize To Fight Taxes**  
*(Special to THE FILM DAILY)*  
Burlington, Ia.—Theater managers hereabouts are working together to fight for the admission tax repeal.

**Progress Handling Cummings' Film**  
*(Special to THE FILM DAILY)*  
Atlanta—Progress Pictures is handling "Broken Hearts of Broadway" in the South.

**Still Closing In Coal Region**  
*(Special to THE FILM DAILY)*  
Baldwin, Miss.—Although the cold snap has revived conditions around the mine sections somewhat, theaters continue to close, due to bad business. The latest is the Princess.

**Saenger's Lease Best, Helena, Ark.**  
*(Special to THE FILM DAILY)*  
Helena, Ark.—The Saenger interests have taken a short term lease on the Best.

**Luna Expands**  
*(Special to THE FILM DAILY)*  
Silcam Springs, Ark.—E. D. Luna, who owns theaters at Prairie Grove and Lincoln, has taken over the Rialto from Robert Gentry.

**Allegheny Changes To Split-Week**  
*(Special to THE FILM DAILY)*  
Philadelphia—Stanley's Allegheny, formerly a straight week run, is now a split week house. The theater shows pictures and vaudeville.

**Big Theater For Milwaukee**  
*(Special to THE FILM DAILY)*  
Milwaukee—Construction will probably start in the Spring on the North side's largest theater, to be included in a building which will also house a ballroom. The house is to have 3,000 seats and will be built by the Saxe Operating Co. Saxe is erecting the Wisconsin at Grand and Sixth.

**Howe Quits Universal**  
*(Special to THE FILM DAILY)*  
Kansas City—G. B. Howe has resigned as service manager at the Universal exchange.

**Lee-Bradford Has Kellerman Film**  
Lee-Bradford announces Annet Kellerman in "Venus of the South Seas," as a current release.

**Beaumont Directing Dana**  
*(Special to THE FILM DAILY)*  
Los Angeles—Harry Beaumont will again direct Viola Dana, this time in "Don't Doubt Your Husband."

**"Connie" In "Heart Trouble"**  
*(Special to THE FILM DAILY)*  
Los Angeles—Constance Tammadge's next picture will be "Heart Trouble," from a story by Somerset Maugham. Jerome Storm will direct.

**Benton Script for Edwards**  
Curtis Benton has finished the adaptation of "It Is the Law," which is now in production at the Fox studio, with J. Gordon Edwards directing.

**Ohio Theater Changes Hands**  
*(Special to THE FILM DAILY)*  
Salem, O.—W. F. Wiberg, who owns the Royal, has purchased the Windsor, Canton, from Edward Werner.

**Chapman Buys Ohio Rights**  
*(Special to THE FILM DAILY)*  
Cleveland—Lee Chapman of Security Pictures has bought "Venus of the South Sea" for Ohio.

**"Western Grit" Next**  
*(Special to THE FILM DAILY)*  
Los Angeles—The second of the Lester Cuneo series for War Lascelle will be "Western Grit."

**Singer With Rewind Company**  
Julius Singer has joined the International Film Rewind Co. which makes its offices with Biltmore Pictures in the Godfrey Bldg.

**Guckenheimer Sells Out**  
*(Special to THE FILM DAILY)*  
Savannah—Abe Guckenheimer has sold his Star and Globe, both colored houses, to the Savannah Savings & Real Estate Co. The latter also operates the Dunbar.

**Standard Acquires New Serial**  
*(Special to THE FILM DAILY)*  
Philadelphia—Standard has acquired a new serial, "The Mystery Girl," starring Neva Gerber and Ben Wilson.

**Brown to Direct "Butterfly"**  
*(Special to THE FILM DAILY)*  
Los Angeles—Clarence L. Brown will direct "The Butterfly" for Universal. Virginia Valli will be starred with Norman Kerry in the support "Forty-Horse Hawkins," will be Hoot Gibson's next picture.

**British Preserving Films**  
*(Special to THE FILM DAILY)*  
London—Museum authorities are keeping thousands of feet of film for future showings. All important events that have been recorded by the camera are included. An inventor claims to have perfected a process that prevents shrinkage and deterioration of films from age.

**Ads and Ads**

**Leo Garner Has an Idea or Two on the Way Pictures Are Advertised from New York Showings**  
(Special to THE FILM DAILY)

Leo G. Garner, manager of the Columbia, Bristol, Tenn., writes:

"Picking up a recent issue of THE FILM DAILY I notice a full page ad elaborating on what a certain picture did at the Strand last Sunday. This is great copy, and should be the means of pulling heavier rentals from the boys in the small towns.

"If every picture was as good as it is advertised we would all get rich. The trouble with the industry today lies in the quality of productions. Every picture is advertised as a knock-out and a clean-up, but none of the flivvers ever get notice, or, perhaps there are no flivvers in New York. Maybe they don't flivver until they get down to the small towns.

"One of these days a producer with a conscience is going to run an ad something like the following:

(Blue) MONDAY  
At The  
IGNATZ

At THREE O'CLOCK before supper they couldn't sell any tickets because nobody asked for 'em.

At FIVE bells nobody showed up. At SIX something (Central time) a man bought a ticket explaining that his wife

was looking for him and he was sure she wouldn't come to the IGNATZ.

There were four ushers, three film salesmen and two policemen in the house (all gratis customers). At SEVEN ELEVEN the police reserves passed by (they were going to a bootleggers ball). At EIGHT FOUR, or SIX (we forget the exact time), the absentees were still absent. At NINE SIXTY, one or two people came in out of the storm—the lobby was empty—5000 seats also empty. At TEN TWO & SEVEN EIGHTHS the fire department came in. (They never pay) and one disappointed exhibitor left the theater—he couldn't hold out 'till the finish.

THE PICTURE

WHY DO MEN STAND ON THE CORNER WHEN THERE IS ROOM IN THE MIDDLE OF THE BLOCK

THE PRODUCER

JESSE JAMES—JACK DALTON  
(Not now related to Dorothy)

THE DISTRIBUTOR

ASSORTED SECOND CHILDHOOD

Bryan & Eltonhead Move

Morgan Bryan & T. O. Eltonhead have moved their offices from 723 7th Ave. to 209 W. 48th St.

**Northwest Theater Changes**  
(Special to THE FILM DAILY)

Seattle—The Oak, First and Madison Streets, has been bought by Harry A. Beal.

Tekoa, Wash.—B. D. Brigham has sold the Empire to Rex R. Hevel.

Tacoma—Nathan Levin has bought the Vaudette from B. D. Holcomb.

F. E. Lyon, owner of the Lyric, is figuring on a new house on Yakima Ave.

**Bonds To Finance Theater**  
(Special to THE FILM DAILY)

Sacramento—The California National Bank is floating an issue of \$300,000 first mortgage of 6½ per cent serial gold bonds issued by the Paramount Corp. of Sacramento, to provide funds for the erection of the new Paramount theater on L St. between 9th and 10th.

**Graphic Buys Burr Film**

C. C. Burr reports the sale of New York, except Greater New York rights on "You Are Guilty" to First Graphic Prod. Exchange. Greater New York is controlled by Commonwealth.

**Francole Prod. Formed**  
(Special to THE FILM DAILY)

Los Angeles—Francole Prod., Inc., have been formed to star Frances Cole. The old Signal studios, 4560 Pasadena Ave., have been taken over.

**Incorporations**

Albany—Hepworth Prod., New York. 200 shares common stock, no par value. Incorporators, R. T. Cranfield, J. Di Lorenzo and M. Kaufman. Attorney, T. F. MacMahon, New York.

Albany—Walton Theater Corp., New York. Capital \$5,000. Incorporators, R. Lurie, I. Miller and E. Bernstein. Attorneys, Kaplan, Kosman & Streusand, New York.

Jefferson City, Mo.—Gayso Theater Amusement Co., Kansas City. Capital \$10,000. Incorporators, W. H. Harper, C. H. Wornwall and Mord M. Bogie.

Dover, Del.—Auditorium. Capital \$100,000. Incorporators, James McMahon, J. Warner Reed and Daniel O. Hastings. (Delaware Registration Trust Co.)

Augusta, Me.—Allied Theaters of Bangor; Lewiston. Capital \$2,000. Incorporators, Maude A. Thurston, Ruth E. Perkins and Ben L. Berman.

Jackson, Miss.—Techula Theater Co., Techula. Capital \$2,000. Incorporators, B. L. Wallace, W. C. Perry, et al.

Sacramento, Cal.—Conrad Laboratories, Inc., Los Angeles. Capital \$100,000.

We PROMISED in The Film Daily yesterday and now we PRODUCE

**POSITIVE PROOF**

THAT

**HAROLD BELL WRIGHT'S**

GREATEST NOVEL

**"WHEN A MAN'S A MAN"**

WITH A FOLLOWING OF 50,000,000 PEOPLE, IS

**SMASHING RECORDS**

READ FROM



Vol. XXVII No. 33 Friday, Feb. 8, 1924 Price 5 Cents

Breaks Two Records

(Special to THE FILM DAILY)

San Francisco—"When A Man's A Man" which opened at the Warfield on Sunday grossed \$4,513 for the day, topping "Ponjola" which did \$4,275 on its opening Sunday.

Los Angeles—"When A Man's A Man" at the State on Sunday grossed \$5,241 "Black Oxen" did \$5,111 at the same theater on its opening day.

"The picture is as I wrote the novel," says Mr. Wright

Presented by Sol Lesser

**EVERYWHERE!**

The same thing applies to The Garden Theatre, Paterson, N. J., the Rex Theatre, Jackson, Mich., the Palace Theatre, Wichita, Kansas.

*With More Following!*

A First National Attraction





## Sells Interests

**Al Lichtman Disposes of His Share in Preferred—Was a Third Partner**

Al Lichtman on Friday disposed of his interest in Preferred. When he stepped out of the company last Fall, he took with him a one-third interest in the organization. His partners were B. P. Schulberg and J. G. Bachmann.

Although no longer actively concerned with Preferred's management, Lichtman's financial interest continued while he was busy at Universal as general manager of exchanges. The terms of the settlement were not announced.

Schulberg expects to leave for the coast in about a week.

## Shipman Explains

Ernest Shipman, in commenting on the dissolution of Ernest Shipman Attractions in Albany writes:

"Ernest Shipman Attractions was incorporated by myself in 1903 and was one of my old theatrical companies. We have recently desired to change the name of the S. R. T. Pictures, Inc., another company I am interested in, to Ernest Shipman Prod., Inc., but could not do so while the old name was on file at Albany, they both being quite similar. It was necessary, therefore, for my attorneys to dissolve the Ernest Shipman Attractions, and the new name of Ernest Shipman Prod., Inc., is now clear for my use."

## Living Books Cause Fuss

Two of the living books used to exploit "When A Man's A Man" at the Cameo caused a rumpus at the Public Library at noon Friday when they walked up the library steps and attempted to persuade the librarian to see the picture. An effort was made to arrest them, but the traffic policeman refused to do so. The incident caused a large crowd to gather.

## Davis Joins Russell

J. Charles Davis, 2nd, who resigned from Arrow has joined Lowell Film Prod., where he will handle advertising and exploitation on "Floodgates."

## Niblo Film Goes to Lyric

"Thy Name Is Woman," will open at the Lyric on March 3 and not at the Astor on Feb. 25, as originally scheduled.

## Educ'l Acquires "Plastigrams"

Educational will distribute "Plastigrams," the stereoptican film at the Rivoli.

## 18 for the Year

(Continued from Page 1)

company. These are now being distributed through state right exchanges at the rate of one a month. Harry Asher was in town Friday from Boston.

## Secure "Laugh-O-Graph" Series

(Special to THE FILM DAILY)

Los Angeles—Grand-Asher will distribute a series of "Laugh-O-Graphs," described as joke pictures portrayed by living actors. George H. Kern, formerly with Christie comedies will produce them. Work starts shortly.

## Foreign Films Here

The newly-formed Russian Art Film Co., which will handle foreign films in this market will represent the Deutsch-Amerikanische Film Union (Dafu) of Berlin, as well as "Proletkino" of Moscow. The German films include, "Nosferatu," said to be a weird film like "Caligari," a costume production, "Queen Caroline of England," a one reel airplane trip over the Alps and a surgical film. The Russian subjects include Tolstoy's "Polikushka," a two reel comedy, "The Miracle of the Soldier Ivan," and an assortment of short historical subjects from 1917 to 1923.

## Change Minds Toward Normand

(Special to THE FILM DAILY)

Indianapolis—In retracting the statements made several weeks ago regarding the pictures of Mabel Normand, the Indiana Indorsers of Photoplays have sent to Floyd Lewis, of Associated Exhibitors, Inc., a letter stating a change of attitude apparently due to the fact that the indorsers viewed a private screening of "The Extra Girl."

## Sunset Plans Four Units

(Special to THE FILM DAILY)

Los Angeles—Sunset Prod. has started work on another Kenneth McDonald feature, "After a Million." Jack Nelson is directing. In addition to the J. B. Warner and McDonald series Anthony Xydias is planning two additional units. Ernest Van Pelt has been engaged as supervising director.

## Emil Ascher Dead

(Special to THE FILM DAILY)

Chicago—Emil Ascher, father of Ascher Bros., is dead at the age of 72.

## In The Courts

(Special to THE FILM DAILY)

Chicago—Charles Erbstein, attorney, has filed suit against Jones, Linick & Schaefer and Ralph T. Kettering, publicity manager, for \$25,000. The suit is based on a story appearing in newspapers to the effect that Erbstein, with his staff from his broadcasting station WTAS, Elgin, would appear on the stage in the Rialto in conjunction with L. Wolfe Gilbert, headliner on the program.

## Chadwick Release Monthly

Chadwick Pictures intend state righting a feature monthly. There will be four producing units all told. Hunt Stromberg will head one; John Gorman, another; Ivan Abramson, a third and Edmund Lawrence, a fourth. Stromberg's first is "The Fire Patrol." Abramson and Lawrence will work jointly on the first picture, "Meddling Women," for which Lionel Barrymore has been engaged. Later, they will produce individually. Stories purchased for production include "The Romance of an Actress," "Driven from Home," "The Shamrock and The Rose," "The Coast Guard" and "Sunshine of Paradise Alley." Roger Ferri has been engaged to handle publicity and advertising.

## Chicago Premiere Monday

(Special to THE FILM DAILY)

Chicago—Hugo Riesefeld is here to supervise the premiere of "The Ten Commandments," at the Woods, on Monday.

## Wants 48 Hour Week

(Continued from Page 1)

said the stars are shown a certain deference because of their position, but that a group of about 3,000 principal playing important parts and regularly are not always so justly dealt with. About 2,000 of these principals are members of the Equity, according to the union's figures.

"Most of the producers are fair and in many instances are not aware of the treatment accorded members of their casts," said Gillmore. "Very often some subordinate is responsible for what he thinks is a clever stroke of business which works out to the disadvantage of the actor or actress. We want to systematize conditions and set a standard which all producers will have to live up to, including those who may enter the field in the future."

## Governor At Edison Lunch

Governor Smith will attend the luncheon to be given in honor of Thomas A. Edison at the Ritz Carlton next Friday. Theodor Roosevelt will be one of the speakers and Senators Watson of Indiana and Edwards of New Jersey will attend. The tickets are being sold rapidly. Those interested can purchase them through George Kleine 'phone Bryant 8977.

## Artclass Has New Release

Artclass Pictures will release "The Fall of Jerusalem," on the state right market. The picture is in six reels.

# WARNING!

The motion picture rights for  
**"THE DANCERS"**  
 the sensational stage success,  
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HAVE PLACED

ALAN CROSLAND  
 ROBERT WARWICK  
 JOSEPH KILGOUR  
 EDOUARD DURANT

BETTY COMPSON  
 ELLIOT DEXTER  
 IAN MacLAREN  
 ALPHONSE ETHIER  
 LAWFORD DAVIDSON

MAY VOKES  
 CHARLOTTE WALKER  
 OLIN HOWLAND  
 PAUL McALLISTER

WATCH FEBRUARY RESULTS



# 29 Features Reviewed In 15 Cities

## "Anna Christie"—1st Nat'l Warfield, San Francisco

(Week ending Feb. 2)

**BULLETIN**—In a word the picture is destined to occupy the same place on the screen that the play does on the stage. Blanche Sweet essays the title role in the picture and her work is finished and satisfactory in every respect.

**CALL**—Blanche Sweet has the role of Anna, and gives to it what may well be called the outstanding portrayal of her career. \*\* It has been rated one of the stage's greatest plays and will no doubt find a like place in the annals of the screen.

**CHRONICLE**—\*\* a triumph for Ince, John Griffith Wray, who directed its making, and for Blanche Sweet. \*\*

**DAILY NEWS**—O'Neill's drama was drawn with a fine delineation of characters that has been excellently interpreted by the powerful screen cast presented by Ince.

**EXAMINER**—\*\* worthy enough entertainment. Eugene O'Neill's finely etched dialogue, his character drawing as developed through the speeches of his three principal characters \*\* are sadly lacking in the Thomas Ince film translation. \*\* Nevertheless, Blanche Sweet gives her finest cinema interpretation.

## "Big Brother"—F. P.-L. Colonial, Indianapolis

**NEWS**—A new star and an amazingly good one \*\* Mickey Bennett \*\* who gives a remarkable performance of the alley youngster as Jackie Coogan did in "The Kid." He "runs away" with the picture \*\* one of the better productions of the current season. **STAR**—Allan Dwan has succeeded in building up a story of unusual appeal \*\* Tom Moore is fine as the gangster.

## Karlton, Philadelphia

**INQUIRER**—Sticky with maudlin sentimentality yet fairly interesting \*\* It is no sort of thing that has been done over and over again in books, stories, sermons, plays and the movies.

**PUBLIC LEDGER (MORNING)**—The director has packed some strong dramatic punches in it and blended his humor and pathos well but it virtually remains the usual melodramatic version of the underworld where crook comes out clean with a little child lead him.

**PUBLIC LEDGER (EVENING)**—The only objection that one might find with it is that sometimes there is too much sentimentality—a little too much sob stuff.

**RECORD**—A sentimental and dramatic story of a gang leader who tries to go straight after becoming the "Big Brother" of a boy he wanted to grow up like his leader. \*\* Edith Roberts winsome and charming.

**NORTH AMERICAN**—The producers checked an excellent team in Tom Moore and Mickey Bennett. The director, Allan Dwan, serves credit for a number of realistic touches.

## The Call of the Canyon"—F. P.-L. Eastman, Rochester

**HERALD**—It is difficult to imagine why such a thing is screened. \*\* It drags in everything from the world war to horseback riding, sand storms, modern jazz and a typical hand to hand fight between "redblooded" men. \*\* they used to sell these stories on the street for ten cents.

**POST EXPRESS**—Sounds like a typical western picture but it isn't. \*\* There are some daring gowns and society crap games.

**TIMES-UNION**—The play is worth seeing for the shots of Arizona scenery alone, many of which have a breath-taking beauty.

## "Daddies"—Warners' Metropolitan, Baltimore

**NEWS**—Mae Marsh has chief role in play about a bachelors' club.

**EVENING SUN**—This Warner Bros. picture is a scream \*\* story \*\* funny \*\* fine cast \*\* the whole picture is a light, bubbling comedy remarkably well acted and just as well directed.

## "Don't Call It Love"—F. P.-L. New Lyric, Minneapolis

**STAR**—As diverting a film as anyone is likely to encounter on any program \*\* \*\* Roque easily deserves especial mention.

## "The Eternal City"—1st Nat'l Grauman's, Los Angeles

(Week ending Feb. 2)

**EXPRESS**—Personally I can see no reason for this "modernization" of classics. \*\* Accepting this the modernized story is a good one. It is smoothly joined and contains many sizeable thrills. \*\* Particularly fine and significant were the mob assemblies. \*\* The interior shots are rarely lovely, in composition and lighting.

**RECORD**—Trying to forget the propaganda and considering "The Eternal City," simply as a motion picture, one is swept emotionally by the appeal of pictorial beauty. \*\* The actors themselves are excellent.

**HERALD**—The picture comprised a touching creation of cinematic art bearing on the internal struggles of Italy. \*\* The picture has been directed very beautifully by Mr. Fitzmaurice.

**TIMES**—\*\* Outside of the exquisite qualities of setting and the interest that you may find in the people, it is pretty much home-made movie.

**EXAMINER**—Fitzmaurice has directed the film to the end that beauty is uppermost throughout. Italian landscape and urban settings have been caught with an intensity that is almost suffocating in beauty. \*\* He has kept his story well in mind. \*\*

**DAILY NEWS**—"The Eternal City" is recommended as a remarkable production which you mustn't miss.

## Capitol, Montreal

**STAR**—The story is well told, coherently, dramatically, directly, and with an absence of circumlocution and intricacy as welcome as it is rare. The cast is one of quite unusual capacity and skill, and the leading roles are interpreted with authority. \*\*

## "The Extra Girl"—Asso. Exhibitors Ohio, Indianapolis

**NEWS**—Picture is notable only because Mabel Normand is in it. Mack Sennett apparently kept only one eye open for humorous situations for there are few laughs except during those moments when Miss Normand gets up a little impromptu fun.

**STAR**—One of the finest and incidentally cleanest comedies Mabel Normand has appeared in for a long time. "The Extra Girl" is a sister to "Merton of the Movies."

## "Fair Week"—F. P.-L. Missouri, St. Louis

**GLOBE-DEMOCRAT**—\*\* Walter Hiers, who is cast admirably and plays his part superbly. \*\* Throughout the picture the tempo never lags and there is genuine comedy, realistic interpretation of the rural characterizations and thrills galore.

**POST-DISPATCH**—It is a comedy drama, clean, full of laughs and with enough thrills to satisfy anyone.

**TIMES**—An excellent burlesque \*\* No labels are needed for the characters. They are standard types, tried and true. And the situations develop in a perfectly patent way, to an obvious conclusion.

## "Flaming Passion"—Warners' Regent, Rochester

**HERALD**—Some of the photography is startlingly fine or perhaps it isn't the photography but the direction. At any rate, many of the individual pictures show a remarkably fine artistic conception and compositional scene. \*\* The picture contains several genuine physical thrills.

**POST EXPRESS**—A gorgeously staged forest fire that would make the most blasé and sceptical spectator sit up and hold his breath \*\* the picture is acted excellently.

**TIMES UNION**—High pressure melodrama packed with manufactured thrills and with dramatic climaxes of the very obvious sort. It abounds also in inaccuracies. \*\* with all its faults it will amuse you if you go prepared for melodrama of the old school and leave your critical faculties at home.

## "Going Up"—Asso. Exhibitors Merrill, Milwaukee

**SENTINEL**—It is one laugh from start to finish, the story contributing quite as much to the merriment as the star \*\*

## "Half-A-Dollar Bill"—Metro Delmonte, St. Louis

**GLOBE-DEMOCRAT**—"Half a Dollar Bill" is a mystery melodrama film which holds the onlookers spellbound almost every minute of its seven reels and introduces a child actor new to the screen fans, who promises to become a star in short order. He is little Frankie Darro, \*\* The interior shots are rarely lovely, in composition and lighting.

**POST DISPATCH**—Here are combined heart throbs, rare touches of comedy, beautiful sea views and a remarkably fine performance by a boy actor, Frankie Darro.

**TIMES**—There are excellent sea scenes, including a storm, and some good character acting by Anna Q. Nilsson \*\*

## "In the Palace of the King"—Gold-Cosmop. Roosevelt, Chicago

**JOURNAL**—Another of those highly decorative pictures of court intrigue \*\* the players are always exquisite so consider the spectacle as an optional treat and let it go at that.

**NEWS**—June Mathis who did the scenario gets more credit from this picture than anybody. None of the acting is inspired. The scenery and the photography are perhaps too big to allow the actors to flame.

**POST**—A picture you will thoroughly enjoy for the producer have not allowed lavish settings to overshadow the real story in any way and the romantic love theme dominates everything.

## "Judgment of the Storm"—F. B. O. Modern-Beacon—Boston

**TRANSCRIPT**—As the settings and incidents are stereotyped so too are the personages of the plot \*\* a number of capable actors lend their presumable best to "Judgment of the Storm" \*\* it will not add to their reputation to mention them by name in this present instance.

## Apollo, Indianapolis

**NEWS**—A bit too melodramatic in spots perhaps, it nevertheless has the appeal of all "good theater." \*\* you may be able to guess the outcome but you will be interested in all the details just the same.

**STAR**—Mrs. Middleton (the authoress) has composed a story out of the elements of the more successful "audiences" pictures that have gone before.

## Fays, Rochester

**HERALD**—It has plenty of sentiment but it moves too rapidly to let it get sticky \*\* The acting is generally admirable.

**POST EXPRESS**—A rather highly colored drama in which a young man voluntarily enters a state of virtual bondage, prompted by an unusual sense of honor.

## "The Lone Star Ranger"—Fox Granada, San Francisco

(Week ending Feb. 2)

**BULLETIN**—The best Western photoplay brought to the screen for a long time. \*\*

**CALL**—\*\* Tom Mix \*\* comes into his own and gives a flawless interpretation which stamps him an actor of unlimited resources.

**DAILY NEWS**—Plenty of hard riding, a sufficiency of gun fights, and a typical Zane Grey plot will make "The Lone Star Ranger" acceptable to most Tom Mix devotees. \*\*

## "The Man From Brodney's"—Vita. Cameo, San Francisco

(Week ending Feb. 2)

**BULLETIN**—\*\* Is a colorful story of romance and adventure. \*\* A beautiful love theme runs through the story.

**CHRONICLE**—The story hurries along in true movie fashion with exaggerated suspense, but a great deal of interest for the spectator, and some pretty good acting by the cast.

## "Name the Man"—Gold-Cosmop. Allen, Cleveland

(Week ending Feb. 2)

**NEWS**—Shows he (Seastrom) is a master of photodramatic art \*\* There is a wealth of vigorous action which entertains \*\* ideally cast.

**PLAIN DEALER**—It will go more than halfway toward making Seastrom a household name. \*\* Mae Busch gives one of the finest performances in her career. \*\* great moments and mightily handled.

**PRESS**—Whatever else is to be seen in the picture one finds in it an intelligently sceptical viewpoint which may be ascribed to Seastrom.

## Imperial, San Francisco

**BULLETIN**—The theme of the story is bold, yet in the screen version the facts are definitely established without any resemblance to vulgarity. Seastrom, if in no other manner, has demonstrated his ability to handle a delicate subject. \*\*

**CALL**—\*\* Seastrom has not been found wanting in this his first American trial. He has made of "The Master of Man" a photodrama of great emotional intensity. \*\* he has made of it photographically an artistic masterpiece.

**CHRONICLE**—Seastrom has the eye of an artist and he uses it, and also a good head which he puts to a good purpose in his direction. \*\* Many moments of emotional stress that have the ring of genuineness are to be found in the picture, and there is much good acting. \*\*

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## COMING SOON

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**SPECIAL FEATURES**  
FOR  
**HODKINSON RELEASE**  
**FIRST RUN PICTURES**

**DAILY NEWS**—Victor Seastrom's picture is as fine as Hall Caine's novel was bad. In fact, it is one of the best pictures in several seasons. Lovers of photodrama will appreciate the freshness of the Swedish director's technique. \* \* \*

**EXAMINER**—\* \* \* in point of dramatic power and interest, ranks among the very best of the current releases. \* \* \* well reflects the genius of this European director, \* \* \*

**Grand Central-West End Lyric Capitol, St. Louis**

**GLOBE-DEMOCRAT**—It is a masterpiece of straightforward story telling and splendid acting. Generally known as Caine's most outspoken and sensational novel, "The Master of Man" is entertaining and constantly builds towards one dynamic situation that makes a great "punch" in the picture.

**POST-DISPATCH**—Old-fashioned sentimental drama \* \* \* There are some impressive mob scenes \* \* \* but the rabble is dispersed with ridiculous ease \* \* \*

**STAR**—\* \* \* makes fairly good entertainment but suffers with most other works in the tendency of most directors to wield too liberal a brush. \* \* \* Much of the drama is kept in the film play, however, and the picture, all in all, is gripping.

**TIMES**—Thus, "Name the Man" may have made exciting reading as a novel, but somehow, on the screen, appears melodramatic, although this strong story has many fine moments, and is well acted.

**"Napoleon and Josephine"—S. R. Columbia, Washington**

**DAILY NEWS**—Especially thrilling was the Battle of Waterloo and the charge of the Cuirassiers into the famous sunken road. \* \* \* It is a picture to see, especially if you are a student of history or a worshipper of Napoleon.

**HERALD**—A tremendous screen study of the romance and career of Napoleon \* \* \* a superb dramatic-historical spectacle \* \* \* The producer has given us some of the mightiest spectacles in the whole Napoleonic career. Among these spectacles is a re-enactment of the battle of Waterloo that, for magnitude and dramatic force, is probably unequalled in screen history.

**POST**—\* \* \* the attempt to make a connected story of Napoleon's career \* \* \* very nearly thwarts the effectiveness of the theme. But Napoleon triumphs over the scenario writers as he did over his martial enemies, and the last half of the picture is as moving and artistic an historical production as Washington has witnessed for some time. The word artistic should be especially stressed, for across the screen there flash at frequent intervals pictures of such beauty and imagination that the director's inspiration must surely have been some masterpiece in the Louvre or Luxembourg.

**STAR**—\* \* \* the photoplay is practically so much history filmed on a screen instead of printed between the pages of a book—allowing for fictional touches of "heart interest" \* \* \*

The retreat from Moscow, the burning city and the endless plains of snow give a tremendously realistic sense of what the genuine thing must have been \* \* \*

The portrayal of Napoleon, by Gwylm Evans, unites a curious resemblance of face and figure to the painting of the emperor, \* \* \* Gertrude McCoy makes an excellent Josephine and the seemingly countless members of the cast represented a vitally real whole.

**TIMES**—Europe \* \* \* has thrown a challenge at the feet of American photoplay producers. \* \* \* Gwylm Evans gives a splendid interpretation of the character of Napoleon and Gertrude Mc Coy deserves only praise in the tragic role of Empress Josephine. Real artistry is displayed in the scenic effects—some of which would challenge the old masters.

**"The Old Fool"—Hodkinson Broadway, Los Angeles**

(Week ending Feb. 2)

**EXAMINER**—\* \* \* Venturini directed and, all in all, did a creditable job of it. Some of the exterior shots are particularly notable; good composition, good lighting.

**EXPRESS**—While the story is of a somewhat patent nature and its episodes abound in hokum, there is a human quality in many of its scenes that saves the day.

**RECORD**—\* \* \* Some good actors in the cast and some who seem to be "graduates" of film acting schools; some interesting moments in the story and a lot of dragged out unessentials; some exquisite photography and a great deal of very ordinary photography.

**HERALD**—A western film of the cleaner sort is "The Old Fool."

**"Pied Piper Malone"—F. P.-L. Palace, Washington**

**HERALD**—No photoplay of the winter offers more elements of delight and appeal than "Pied Piper Malone" \* \* \* Mr. Tarkington has written few stories more gripping in suspense and romantic force \* \* \*

**POST**—\* \* \* a good moving picture. Considering those responsible for it, it couldn't very well be otherwise. How could a director go wrong who is given a story by Booth Tarkington, a leading man like Thomas Meighan, and such stars as pretty Lois Wilson and the venerable George Fawcett for the supporting role?

**STAR**—\* \* \* it is unfortunate that good vehicles are not found for him always. In the offering at the Palace this week Tommy makes the most of a weak role, but "Pied Piper Malone" is too namby-pamby for such an artist \* \* \*

**TIMES**—If you like Tom, you will like him better as "Uncle Jack" in his new picture, for it is the most human we have seen in some time, not ordinary, but just genuinely human, \* \* \* "Pied Piper Malone" is just chuck full of those little things you do every day \* \* \*

**"Roulette"—Selznick Central, Washington**

**DAILY NEWS**—The story is old enough, with everything from fixed cards to a gamble with human life.

**HERALD**—\* \* \* melodramatic story of the gambling tables \* \* \*

**POST**—\* \* \* an interesting drama \* \* \* The production is abnormally one, that adheres to a standard of artistic excellence quite commensurate with the brilliance of the cast.

**STAR**—\* \* \* it is, of course, melodramatic, and its photography is good, better, perhaps, than the lesson of the story.

**TIMES**—\* \* \* Acted by a cast of actors, each of whom is a star in his own right, the picture should prove one of unusual merits, but for some reason, the interest required to put a picture over, is lacking.

**"The Song of Love"—1st Nat'l Palace, Montreal**

**STAR**—\* \* \* a stirring melodrama \* \* \* The photography is good, and in one particular, at any rate, this film is notable, \* \* \*

**"Sporting Youth"—Universal The Boston, Boston**

**TRANSCRIPT**—They will thrill to the rapidity of plot, the dramatic thrust, the taut strung suspense, the melodramatic climax which characterize the film. Few serials of the older cinema could touch "Sporting Youth."

**"The Stranger"—F. P.-L. Metropolitan, L. A.**

(Week ending Feb. 2)

**DAILY NEWS**—\* \* \* Offers Tully Marshall an opportunity to do the best work of his stage and screen career. Richard Dix is adequate in the role which doesn't seem to fit his particular personality. Lewis Stone, as always, is gracious and dignified. Betty Compson is capable and alluring, but not in this cinema offering.

**TIMES**—The picture has atmosphere, to be sure; at times it is even earnest and convincing. \* \* \* The surroundings are sordid and the action lacks vigor and reality, and consequently somehow the picture is minus the bigger elements of a truly human struggle and remains just drab.

**EXAMINER**—\* \* \* Henabery directed the production and preserved the deep tone and the heavy drama of the original story. Betty Compson shows up better than she has in a long time.

**EXPRESS**—\* \* \* It is commendable that so sterling a quartet of actors was chosen for so important a task. None of the poignancy of "The Stranger's" dilemma is lost in the vivid portrayal by Tully Marshall. \* \* \*

**RECORD**—\* \* \* The most notable product of the Lasky film works has turned out in months. It was made with surprising economy of hokum, it's story told with fine dramatic craftsmanship. And another surprise is the excellence of the acting, especially that of Betty Compson.

**HERALD**—Director Henabery's faithfulness to this realism gives each and every member of the cast a chance. \* \* \* It would seem that the director might be a bit at fault in failing to take advantage of some of the finer points in the original John Galsworthy story.

**"Through the Dark"—Gold.-Cosmop. New, Baltimore**

**AMERICAN**—\* \* \* as thrilling a thriller as the screen has so far known, \* \* \* a wov of a picture, as they say in the quaint patois of the Great White Way. George Hill, the director, has turned out one of the liveliest melodramas I have ever seen.

**Park-Mall, Cleveland**

**NEWS**—The picture is "preachy" through its subtitles and presents no new mode in this type of screen story.

**PLAIN DEALER**—Nine out of ten picture-goers greet a good crook story with open arms and we think this is good enough to deserve that kind of a reception. It is essentially an action picture.

**PRESS**—A fast picture full of action. The plot is better than the average and the cast is excellent with the exception of Colleen Moore.

**Metropolitan, Wash.**

**DAILY NEWS**—This Colleen (Moore) can act. "Through the Dark" is a fine crook melodrama. It has more good old-fashioned thrills to the reel than anything we've seen these many months.

**POST**—If you like action—go to it. There is but one flaw in the story. That is a lack of characterization. It is all plot. It is a gripping, thrilling story with plenty of punch and action.

**STAR**—It has all the elements of cheap melodrama, with enough thrills, high spots and climaxes to provide material for three pictures. There is reason, therefore, to be thankful that this was not done.

**TIMES**—Cosmopolitan has a winner \* \* \* It contains everything that makes for good cinema entertainment. The plot is fascinating in its complications and the manner in which they work out toward the logical conclusion \* \* \*

**"Tribly"—1st Nat'l Alhambra, Milwaukee**

**SENTINEL**—\* \* \* Andree Lafayette, \* \* \* is the most refreshingly natural actress the camera has registered in many a day. May no American director spoil her, we pray!

**"Twenty-One"—1st Nat'l Stanley, Philadelphia**

**INQUIRER**—Delightful and completely absorbing picture. It is a relief after the surfeit of sex stuff and two fisted he-man absurdities. \* \* \* Barthlemess stands now more than any of our stars for the clean, fresh humorous and romantic in pictures.

**NORTH AMERICAN**—The picture is decidedly unworthy of the talents and personality of its star. From beginning to end it is artificial melodrama which could be done by any sort of actor or actors.

**PUBLIC LEDGER (MORNING)**—Vastly superior to the general run of pictures \* \* \* if insignificant as to story is a thoroughly high-class production. \* \* \* has all the hall-marks of a John Robertson production.

**PUBLIC LEDGER (EVENING)**—Barthlemess endears himself anew to his long list of admirers of both sexes in "Twenty-One"

**RECORD**—The principal role is enacted by that always pleasing and ever resourceful screen actor Richard Barthlemess.

**"Unseeing Eyes"—Gold.-Cosmop. Randolph, Chicago**

**AMERICAN**—Rapid fire action along with the ruggedly beautiful scenery lavish production and expensive cast gives assurance that lovers of melodrama and the outdoors will be pleased down to the ground.

**HERALD**—The best thriller of the season \* \* \* admirably plotted for the sole and delightful emotion of excitement \* \* \* is a melodrama \* \* \* but what a melodrama! \* \* \* snow shots most spectacularly beautiful.

**POST**—All the excitement you want in this picture. It starts right in the beginning and never lets up until the end—and by that time you are ready to admit you can't stand any more thrills.

**"West of the Water Tower" F. P.-L. State, Cleveland**

**PLAIN DEALER**—Like too many pictures it has its great moments and like too many it disagrees with the original text in some of the main points, destroying all imagination but making what the producers hope will be a "great audience picture."

**NEWS**—As meaty and interesting a tale as has reached the screen in many a day \* \* \* Glenn Hunter has never given a more finished screen performance.

**PRESS**—Very human and appealing story. But it would be a far stronger and more effective picture \* \* \* if it had followed the novel more closely.

**TIMES**—A powerful, realistic picture until the last few scenes when everything is made to come out happy by improbably but not impossible ending.

**Adams, Detroit**

**FREE PRESS**—Dignified, very human and true to the life of a small middle western town as its own citizens know it.

**NEWS**—Beautifully acted, but it has been constructed in such a manner that its moments of dramatic value are few and far between. \* \* \* Hunter does much to help the story along.

**TIMES**—One of those wishy-washy sex dramas that is better not told on the screen. \* \* \* it's plainly seen that every effort was made to keep from the screen version the suggestion of the sex drama.

**Strand, Milwaukee**

**SENTINEL**—The individual's reaction \* \* \* will be governed by whether or not he has read Homer Croy's amazingly frank story in book form. If not, he will find it a good picture of small town life, with typical main street atmosphere and a mighty fine cast \* \* \*

**State, Minneapolis**

**STAR**—With the exception of the changes wrought in the plot the main intent is still there. The narrow minded people who live in small town are damned for their biography and youth conquers all with love.

**"Woman to Woman"—Selznick California, 'Frisco (Week ending Feb. 2)**

**BULLETIN**—A good motion picture, well told and enhanced by judicious spectacular details.

**CALL**—\* \* \* The final scene \* \* \* is glorious in its dramatic quality—the death dance of Deloryse, in which Miss Compson rises to heights she has seldom, if ever, approached.

**CHRONICLE**—\* \* \* Bring Betty Compson back looking prettier than ever and certainly exhibiting improvement in her acting. She does really fine bits here and there, through the picture. \* \* \*

**DAILY NEWS**—The picture is entertaining and generally good, even if the other players, Clive Brook, the leading man, for one, are a little stolid.

**EXAMINER**—A fascinating picture, not strickingly original in plot nor adventurous in theme, but pleasantly occupying the thoughts of beholders. \* \* \*

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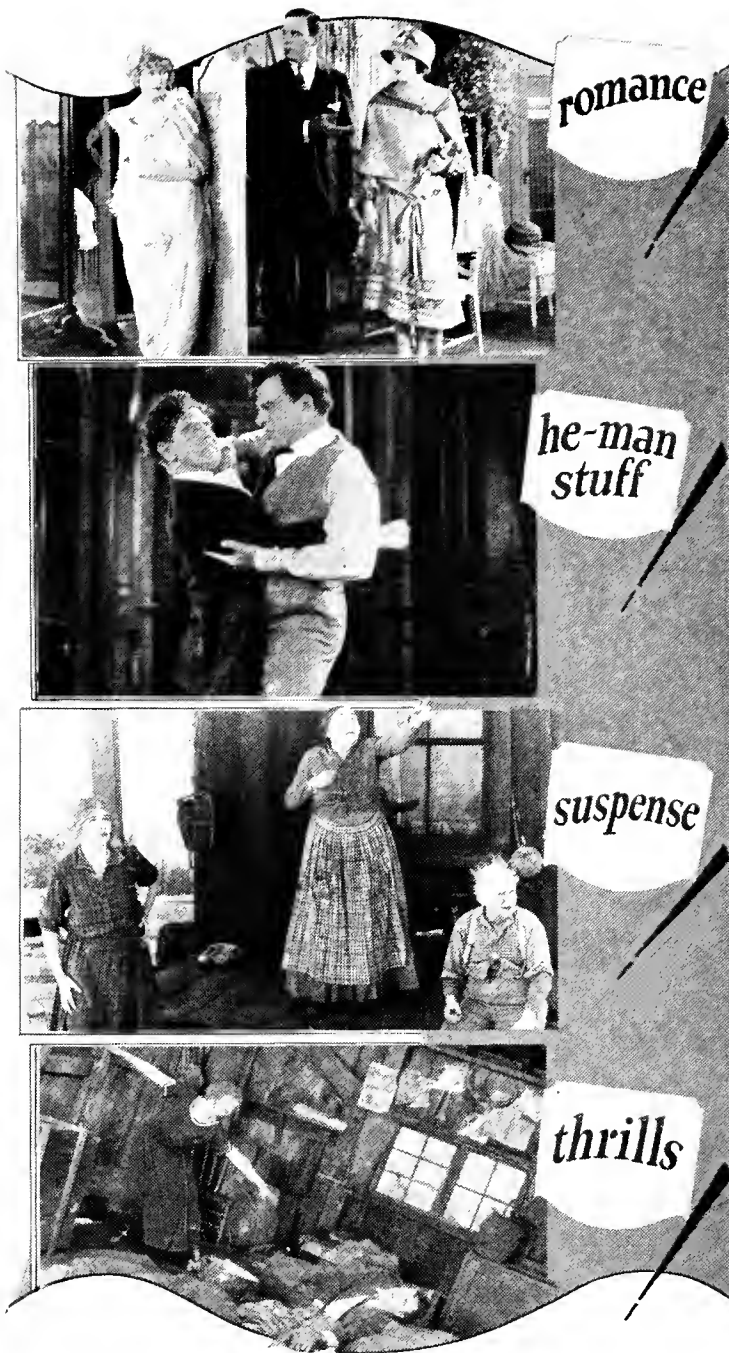
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# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 35

Monday, February 11, 1924

Price 5 Cents

## CREDIT

By DANNY

"He who steals my purse," said Willie Shakespeare, a few years ago, "steals trash. But he who robs me of my good name makes me poor indeed."

The trouble is that Willie never heard of motion picture folk. And, according to what Dr. Giannini told the independent producers, that was a great pity. Because Willie might have told them a few things in addition. And made them realize the value of credit.

A business without credit is not a business. Back in the days of the "flu" when times were tough—golly, how tough they were—we all tried to make a loan at a big bank. And showed assets of over five to one. But the bank was rough. "Not if you had ten to one," said the president, "motion picture people have no standing in here."

Times have changed since then. But that was the state of mind in many banks only a very few years ago. Giannini of the Commercial Trust; Cooper of the Guaranty Trust; Davidson of the Central Union, and one or two more, have helped a lot to bring confidence to bankers for financing this business. And when Giannini appeals for clean, decent business methods he should be heeded. Not only for the concern involved, but for the business as a whole.

### Some Statistics

The Film Year Book, 1924, indicates that during the last season somewhere in the neighborhood of 550 features were released; as against over 850 during the preceding year. That's fewer pictures by a lot. And much better ones to a degree.

There are still too many pictures being made; far too many. But the trend seems in the right direction. Good, fine, pictures, deserve longer runs and more attention. The way that some of these better pictures slide away from public notice and go crowding in the treadmill of the exchange, is something frightful. And all wrong.

There's a fortune for someone who will devise a plan to keep these better grade pictures in stronger circulation. The quicker it's done, the better.



"The Extra Girl" is an honest comedy, scorning any resort to slapstick—the best film of the month," says McElliot in the Daily News, New York. Mabel Normand's best. Associated Exhibitors.—Advt.

## Heavy Bookings

Understood in for "The White Sister" Which Promises to Establish a Record—Some Comment

It is understood that the bookings so far made by Metro with "The White Sister," promise to establish a record. Reports have it that where the picture is being shown that the business builds continuously, and that without unusual special exploitation this building of interest promises to carry the gross intake much higher than was expected.

While officials of Metro refuse to divulge figures, or to say anything except that the picture is doing very well, it is understood that on the basis of business written so far, and based on percentage playing, the picture will reach a very high figure.

Commenting on this a well known film man said on Saturday that he believed "The White Sister," was the turning point in the long career of Lillian Gish, who, although a splendid actress, had never proven a great box office asset. It was his belief that this picture would place her where she belongs among the big drawing cards.

What do Al Christie, Mack Sennett and Hal Roach know of comedies?— See Feb. 17 issue.

## Canada Not Hit

By Radio Craze—22,669 Sets in All Dominion—Few Installations in Theaters

(Special to THE FILM DAILY)

Toronto—The radio craze as opposition to theater business does not appear to have impressed Canadian exhibitors to any marked degree. They are not inclined to believe that the radio seriously affects business in any way. Letters from exhibitors which occasionally speak of poor business make no mention of radio.

The Toronto General Electric, who is handling radio sets throughout Canada, stated that there is little theater installation. The demand comes from the rural districts, the Canadian West proving the best market at present. Sales are slow because of the imperfections still prevailing; but it is the opinion that when radio sets become perfected they would become as popular as the graphophone.

On December 31, there were 22,669 private receiving licenses issued, divided as follows: Nova Scotia, 557; New Brunswick, 297; Prince Edward Island, 42; Quebec, 7,133; Ontario, 8,043; Manitoba, 1,269; Saskatchewan, 1,917; Alberta, 1,365; British Columbia, 2,042; Yukon and Northwest territory, 3.

## Plan Coast Unit

Chadwick To Go to Coast to Organize Independents There—May Foster Exchanges

J. E. Chadwick, president of the Independent M. P. Prod. and Dist. Ass'n, Inc., will probably go to the coast shortly to organize a Western branch of the association. The work is at present being handled in Hollywood by Harry Cohn of C. B. C. and Ben Wilson.

There is a move under way in the local body to foster exchanges in several cities throughout the country such as Spokane, Wash., so that state righters can have an adequate outlet for their product. The plan provides an apportionment of the expense necessary to maintain such offices.

The name of the uniform contract adopted by the I. M. P. D. A. will probably be the Standard Equitable Leasing Agreement. One of the inter-

(Continued on Page 2)

## Many Acceptances For Edison Lunch

The following organizations have made table reservations for the Edison lunch on Friday: The F. I. L. M. Club, Universal, Metro, Goldwyn, First National, Fox, T. O. C. C., M. P. T. O. of N. Y. and M. P. Operator's Union. Tickets are going rapidly for this affair, which in every way will be a notable one.

## McCabe Stories in Films

Motion Picture Arts, Inc., has acquired the Shorty McCabe stories, written by Sewell Ford. They will be produced as two reels. John L. McCutcheon will direct.

## Ingram Back in March

Rex Ingram has advised Metro, that he will be back in New York in March with "The Arab." He is now completing interiors in Paris.

## Fox on Coast

(Special to THE FILM DAILY)

Los Angeles—William Fox is here from New York.

It is reported he has negotiated a new contract with Shirley Mason.

Tuesday, Feb. 12 being Lincoln's Birthday and a legal holiday, there will be no issue of THE FILM DAILY published.

Is the over long feature a thing of the past?—See what producers say in Feb. 17 issue.



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**Steve Slinger In New Job**  
*(Special to THE FILM DAILY)*

London—Steve Slinger, for seven years sales manager for Western Import, has become associated with the International Cinematograph Corp.

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**To Make "Another Scandal"**

G. Marion Burton has been engaged to write the scenario for "Another Scandal," a Cosmo Hamilton story which E. H. Griffith will make for Hodkinson. Miss Burton and the director will leave for Miami tomorrow. It is understood that Lois Wilson will appear in the lead instead of Betty Compson, as scheduled and that the latter will return to the coast to appear in a picture which James Cruze will direct for Famous.

**New House To Surpass The Chicago**  
*(Special to THE FILM DAILY)*

Chicago—Plans for the new Uptown theater to be erected by Balaban & Katz show that the house will exceed in size the Chicago. The new house will have at least 500 more seats. Work on the structure was started Monday. The site is at Broadway and Lawrence Ave.

**Decreases Capital**  
*(Special to THE FILM DAILY)*

Indianapolis—The Lyric Amusement Co., of Fort Wayne, has filed a decrease in capital of from \$4,500 to \$1,000.

The Stone City Opera House Co., of Bedford, has dissolved.

**Protest Against Inflammable Film**  
*(Special to THE FILM DAILY)*

Ottawa—The yearly protest against use of nitro-cellulose films was heard at the annual convention of the Dominion Fire Prevention Ass'n. Inexperienced projection machine operators were regarded as a menace.

Dagmar Godowsky and Wanda Hawley have been engaged to support Lionel Barrymore in "Meddling Women," for Chadwick Pictures.

**Plan Coast Unit**

*(Continued from Page 1)*

Existing developments now under way concerns the establishment of a properly functioning arbitration system. A plan already drawn would allow for one arbitrator representing the distributor, another representing the territorial distributors and a third drawn from the ranks of the Arbitration Society of America. This will take care of those cases in New York, while disputes concerning out-of-town matters can be handled through the appointment of an arbitrator in New York. Attorneys for the various members will meet in a few days to expound their ideas and later, a prominent, disinterested lawyer will be engaged to draw up the agreed system in adequate phraseology and pass on its legal aspects.

**Handling "Connie's" Productions**  
*(Special to THE FILM DAILY)*

Hollywood—C. Gardner Sullivan will have charge of Constance Talmadge's productions.

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Lane Expected Next Month  
Lupino Lane, who is to appear in comedies for Fox, is expected to arrive in this country next month from London.

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Mary Carr

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Effie Shannon

Monique Love

Henry Hull

Flora Finch

Jack Raymond

Diana Allen

Dagmar Godowsky

Roulette  
has  
12 Stars

Roulette  
has  
12 Stars

# 12 STARS

Neill Borrows Marie Prevost  
(Special to THE FILM DAILY)

Los Angeles—The Warners' have arranged with Roy Neill whereby Marie Prevost is to play the title role in "Rose of the Ghetto." The supporting cast includes Carl Miller, Anders Randolph, William V. Mong, Claire McDowell, George K. Arthur, and Raymond McKee. Grand-Asher will release.

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**On Broadway**

Broadway—"The Eternal City."  
 Brooklyn Strand—"Painted People."  
 Cameo—"When A Man's A Man."  
 Capitol—"Name the Man!"  
 Central—"The Yankee Consul."  
 Cohan—"The Ten Commandments."  
 Cosmopolitan—"The Great White Way."  
 Criterion—"The Covered Wagon."  
 Gaiety—"Abraham Lincoln."  
 Loew's New York—"Today—"A Lady of Quality."  
 Tuesday—"Six Cylinder Love."  
 Wednesday—"Pleasure Mad."  
 Thursday—"The Shepherd King."  
 Friday—"Leave It To Gerry" and "Kentucky Days."  
 Saturday—"Reno."  
 Sunday—"Lucretia Lombard."  
 Lyric—"The White Sister."  
 Rialto—"My Man."  
 Rivoli—"The Next Corner."  
 Strand—"Daddies."

**Next Week**

Broadway—Not yet determined.  
 Brooklyn Strand—"The Marriage Circle."  
 Cameo—Not yet determined.  
 Capitol—"Scaramouche."  
 Central—"The Yankee Consul."  
 Cohan—"The Ten Commandments."  
 Cosmopolitan—"Yolanda."  
 Criterion—"The Covered Wagon."  
 Gaiety—"Abraham Lincoln."  
 Rialto—Not yet determined.  
 Rivoli—Not yet determined.  
 Strand—"The Hunchback of Notre Dame."

**Oppose New Alberta Tax**

(Special to THE FILM DAILY)

Edmonton—On the ground that additional taxes would tend to close theaters, employees of houses in Calgary, Medicine Hat and Lethbridge, have protested with Premier Greenfield against the proposal for an increase in the Provincial Amusement Tax and for legislation to permit a levy of a separate amusement tax if desired.

**Ontario To Tighten Rulings**

(Special to THE FILM DAILY)

Ottawa—Amendments to the Amusement Tax Act, will include a provision which will make the owner of a theater responsible for returns in the event that a lessee fails to turn over the complete tax receipts. At present, the lessee is held to account and if he fails the Province can go no further.

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# THE BRISTOL STREET OF FICTION DOM **THE Film DAILY** The RECOGNIZED AUTHORITY

XXVII No. 36

Wednesday, February 13, 1924

Price 5 Cents

## VALUES

Exhibition and otherwise. Which leads Harry Reichenbach to comment. After reading "Coming to a Head" in your issue:

I just finished reading "Coming to a Head" in your column and wonder if you know where you utter.

Have you ever learned what portion of a film's exhibition value is ever earned. List' then I'll enlighten thee.

If a picture has an exhibition value of say, \$400,000 and it costs \$175,000 to make, the result will be as follows.

New York Strand will pay in rent \$2940  
Chicago, Chicago will pay in rent \$4410  
Detroit, Capitol will pay in rent \$1800

Potential gross at each of these houses:

nd	\$40,000	Expenses	\$14,000
ago	50,000	Expenses	25,000
total	27,000	Expenses	15,000

Now. If picture cost \$175,000  
Prints 25,000  
Distribution 100,000  
Advertising 7,500

\$307,000

picture ever grosses more than 65 percent of its ordained exhibition value—hence, at the suggested rate you make—the average producer would end up this season with his losses reckoned by the number of films he releases.

What's the matter with the thought that the theater first pays its overhead. The picture takes its cost and the exhibitor's overhead cost of theater and production be split. Certainly no hazard if any, is on the side of the producer.

eat either way—but for the exhibitor's sake let's get somewhere.

### Getting Somewhere!

ardly. Not until percentage exhibition in fact takes its place in business. This to apply, of course, not after the second run. If applicable to first and second runs. Then if the big first runs do not pay more than 10 to 15 per cent of their gross for really good pictures they may have trouble getting them. Not until the business is readjusted at a point where the small exhibitor is less of the big burdens will the exhibition be sufficiently equitable to stand on an even keel.



"The Extra Girl," Mabel Normand's latest fun picture. Produced by Mack Sennett—and you know what that means. An Associated Exhibitors' release.—Advt.

### Flynn Back With Fox

(Special to THE FILM DAILY)

Los Angeles—Emmett J. Flynn, who made "In The Palace of the King," and "Nellie, the Beautiful Cloak Model," for Goldwyn, has returned to his first love, Fox where his initial picture will be "The Man Who Came Back."

### Loew Buys in White Plains

Loew's, Inc., has purchased the Lynn theater on Main St., White Plains. It will be opened a week from Monday, but Nicholas M. Schenck said yesterday that the policy had not yet been determined.

### La Marr in "Hail and Farewell"

The office of Jay Packard stated yesterday that "Hail and Farewell," by William Hurlburt has been purchased by Sawyer and Lubin for the use of Barbara La Marr.

### Mayo's Contract Ends

(Special to THE FILM DAILY)

Los Angeles—Frank Mayo's contract with Goldwyn has been abrogated by mutual arrangement.

### Cochrane Off For Florida

R. H. Cochrane, is en route to Florida for a vacation.

### Famous Players Dividend

On Monday afternoon at the regular meeting of Famous Players directors the quarterly dividend of \$2 a share on the common stock was declared, payable April 1 to stockholders of record March 15.

### Lasky Here

Jesse L. Lasky, who has just arrived from the coast intends remaining until the end of March when he will return to Hollywood. Plans for summer and fall production will be mapped out while here.

### Jersey Theaters Face Courts

Prosecution of the 17 theater owners in New Jersey, who kept their houses open last Sunday, contrary to law, prohibiting such action is a possibility.

### "Secrets" For Astor Theater

Norma Talmadge's new production, "Secrets," will have its premiere at the Astor Theater, beginning March 23.

### Burr Re-engages Cabanne

C. C. Burr has re-engaged William Christy Cabanne, to direct "Lend Me Your Husband."

## Agree on Audit

Consolidated Bankruptcy Up in Indianapolis—Liabilities \$4,300,000

(Special to THE FILM DAILY)

Indianapolis—A complete audit of the books of the Consolidated Realty and Theater Co. will be conducted as the result of a meeting of about 200 bondholders, noteholders and general creditors of the company. Fred A. Sims, receiver, was authorized to petition the court for the right to issue receiver's certificates to pay for the audit, and in addition certificates not to exceed \$50,000 in amount, to be used in meeting current obligations.

A statement of liabilities shows that total liabilities now amount \$4,300,000. The assets consist largely of leases on various business properties in Indiana. The current liabilities, as described in the report of Sims, consisting of creditors' accounts payable, trade creditors' notes payable, rents in default, delinquent taxes, accrued salaries and expenses, amounted to \$122,556.52. The secured indebtedness was set at \$571,681.65, and the capital indebtedness, consisting of gold bonds issued and outstanding and gold notes issued and outstanding, amounted to \$3,698,647.56.

A list of the assets shows that Consolidated at the time the receiver was appointed, owned or controlled the

(Continued on Page 2)

### Eastbound

(Special to THE FILM DAILY)

Los Angeles—Mary Pickford and Douglas Fairbanks, left for the East Monday.

### Buckley Here

Harry D. Buckley, is in town from the coast to handle the premiere of "The Thief of Bagdad," which is expected to open at the Liberty about March 17.

### Series of "America" Films

The Griffith offices declare that D. W. will make a series of pictures, tracing the development of America. The title of the first which opens on the 21st has been changed to "America, Series One—The Sacrifices."

### Barthelmess at Rialto

Richard Barthelmess in "Twenty-One," will be the feature at the Rialto next week.

"Shadows of Paris" starring Pola Negri, goes into the Rivoli.

### Leave For Coast Sunday

Joseph M. Schenck, Norma Talmadge and Samuel Goldwyn leave for the coast Sunday.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.110½	110½	110½	100
F. p.-L.	68¾	67¾	67¾	3,200
do pfd	89	89	89	100
Goldwyn	9	8¾	8¾	200
Loew's	17	16¾	16¾	500
Warn. Bros.	11½	11½	11½	100

The exchange was closed yesterday. These quotations are as of Monday, Feb. 10.

**Dinner for Reichenbach**

Samuel Goldwyn, gave a spaghetti dinner last night at Mori's, as a testimonial to Harry Reichenbach, who is leaving to join Famous. Among those present, were Dr. A. Giannini, Joseph M. Schenck, Felix Feist, Richard A. Rowland, H. O. Schwalbe, William Morgan and James B. Clark of First National.



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**Seek Federal Control**

Canon W. S. Chase Sponsors Bill for Governmental Supervision of Entire Industry

(Special to THE FILM DAILY)

Washington—Censorship is given a new dress in a bill introduced in the House of Representatives by Representative Upshaw (Dem.), of Georgia. According to Upshaw, this bill is not a censorship measure, but is friendly, constructive legislation. Quoting from a prepared statement issued by him, this bill "does for the motion picture business what the Federal Trade Commission has done for ordinary lines of commerce, but has not been able to accomplish for the film industry. It does for the movies what the Interstate Commerce Commission has done for the railroads of the country, and what the Federal Reserve Board has done for the banks. The great fear of disaster from centralization and interference with private business which opposed those measures has since changed to admitted necessity and universal praise. The bill rescues the trade from the despotic control of a few persons and establishes liberty among all branches of the trade, setting free the exhibitors, producers, directors, actors and authors, so that there must be fair play and cooperation among all factors in the industry." This bill was drawn up by Rev. Wm. Sheafe Chase.

This bill would create a Federal commission consisting of the Commissioner of Education and six Commissioners to be appointed without regard to party affiliation by the Secretary of the Interior, to be under that department, whose annual salaries shall be \$9,000 the chairman receiving \$10,000. They would hold office "during good behavior." This commission would have supervision and control with the power to fix prices over all branches of the industry, similar to that over the meat and poultry business in the Packer-Control Act.

Upshaw contends that the bill does not provide for censorship, nor for compulsory investigation before films are permitted to go into interstate commerce. He provides that a film may go into interstate commerce without inspection by the commission with a permit granted by the commission upon written description and a duly attested statement that it contains nothing contrary to the law, and has never been condemned by any

court or motion picture commission. Any film which has been inspected would receive a license from the Commission and a seal to be displayed whenever it is exhibited. The Commission would have the power to revoke the permit. A fee of \$10 per reel for the first film and \$5 for each copy would be charged. Scientific, educational, religious and non-standard films would be exempt from the charge.

All that the commission will have to do in the way of handling funds would be to collect enough to pay its own expenses plus \$1,000,000 per year for the work of the United States Bureau of Education in visual instruction.

**Agree on Audit**

(Continued from Page 1)

following properties: Orpheum, operating lease, Fort Wayne; Liberty and thirty-three-year ground lease underlying it, Terre Haute; Capitol and fee simple underlying it, Clinton; Hotel Sonntag and Sonntag cafeteria operating leases, Evansville; Strand, operating lease, Evansville; Strand, operating lease, Kokomo; Pantheon, and ground lease underlying it, Vincennes; fee simple land, Anderson; Murray and Murette operating leases, Richmond; Consolidated office building, Indianapolis; Capitol and ground lease underlying it, Indianapolis.

**Clark on Rotating Committee**

James B. Clark, of Pittsburgh, is here to serve on the rotating committee of First National.

**Charity Ball Tonight**

The Film Mutual Benefit Bureau, is the sponsor of a charity ball to be given at the Plaza tonight. The proceeds will be divided among six different organizations.

**Hearing Put Off**

(Special to THE FILM DAILY)

Albany—The hearing on the Miller bill, designed to permit children at theaters unaccompanied by parents but segregated in care of a matron, scheduled for yesterday has been postponed indefinitely. Several officials of the Society for the Prevention of Cruelty to children were before the committee yesterday, apparently unaware of the postponement. They, of course, opposed the bill while Sam Berman spoke for it. The committee, however, will not consider these arguments.

Name Changed to Burr Pictures, Inc., is the new corporate name of the Burr-Rogers producing Corp.

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STAN LAUREL**

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production  
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# An Open Letter to National Distributors of Motion Pictures

By ARTHUR N. SMALLWOOD  
President, Pyramid Pictures, Inc.  
150 West Thirty-fourth Street, New York

February 9th, 1924.

Gentlemen:

The time has arrived to remove the air of mystery with which many of you have surrounded the operation of motion picture distribution, and to throw the searchlight of publicity on a system of selling which is detrimental not only to the best interests of the motion picture producer but of the exhibitor as well.

It has been customary for a lot of people to say "but the motion picture business is different from other businesses." That's a lot of bunk! I will grant that the selling price of motion pictures cannot be standardized like the selling price of soap—but the same merchandising principles prevail.

A producer in any other line of manufacture who turns out a satisfactory product under ideal manufacturing conditions, using the very best quality ingredients purchased advantageously and prepared for the market by skilled workmen, operating with a minimum of overhead costs, could reasonably be expected to find a profitable market for his wares—but not if that producer happens to be an independent producer of motion pictures. His competitor, the producer-distributor, oftentimes laboring under much higher costs, operating extravagantly, with waste on every side, and staggering under tremendous overhead, can produce a picture of the same quality as that made by the independent producer at a fifty per cent higher cost than the independent producer, and make money in spite of it, while the independent takes a loss.

If the so-called independent national distributors of motion pictures were in a combine with the larger producer-distributors for the express purpose of ruining and killing off all independent production of motion pictures, they could not accomplish it in a better way than they are doing today, by giving the independent producer faulty, inefficient and high-cost distribution for his product.

The amount of money lost to producers who have released their production thru independent national distributors exceeds many times the amount of profit that has been made by producers thru the same distributions, and it is my opinion that if every production you have released during the past two years had been guaranteed even its production cost, there wouldn't be a single independent national distributor in the business outside of bankruptcy courts. But with all the money your inefficient and faulty distribution has cost producers—it has not made any corresponding profit for you.

Don't you think it is about time your system was changed?

## Lay Your Cards on The Table

Come out into the open! Lay your cards on the table! Admit that the present method of handling the producer's product is wrong. Wasteful—yes almost criminal—and try to evolve a new system of selling that will eliminate the old system which was designed to fit the cheap short length program pictures which were in vogue when the motion picture business was "still in its infancy."

I am thoroly convinced that a flat selling charge covering both distribution and selling is wrong. I am just as thoroly convinced that a physical distributing charge based upon a percentage of collections is wrong. Those of you who sell physical distribution for a flat fee of 15% are getting a whole lot more than your service calls for when you pull down a fee of \$300. on a \$2,000. booking when the work entailed costs you not more than \$3.00. But, on the other hand, it is suicidal for you to handle the physical distribution on a picture sold to a small town for \$10. for a 15% fee, amounting to \$1.50, because it costs you more than that to honestly inspect the print and pack it for shipment.

So it is plain to be seen that the good picture which is worthy of first runs and extensive exploitation is penalized in carrying an unjust share of distributing costs, with the result that the producer cannot afford to give it the exploitation it deserves. I say to you—and you know it—that it costs more to handle the inspection and packing of a \$7.50 shipment than it does to handle a \$2,000. booking with a brand new print; and you are not entitled to a larger fee for shipping the \$2,000. booking than for the lower priced one. There is only one answer to this discussion—physical distribution must be based on a fit service charge, regardless of the priced booking it covers. And furthermore—physical distributing and selling charges MUST be segregated!

You want and call out aloud to producers to give you real box-office pictures to distribute. You agree that they will be sold separately and apart from all of your other products, and then you do the same thing you complain of with your producer-distributor competitors—you blackjack the exhibitor and make him buy other pictures to get the good one—and the producer who owns the good one hasn't any interest in the others. Alright, Home Offices, deny it if you want to, but you *know* your managers and salesmen in the field do this every day.

(To be continued tomorrow)

# Sporting Youth

No. 372—*Straight from the  
President of the U*

Imagine a picture of today's younger generation without a single whiskey flask, without even one drunken flapper, without even one disgusting lounge lizard!

It can't be done? Let's see!

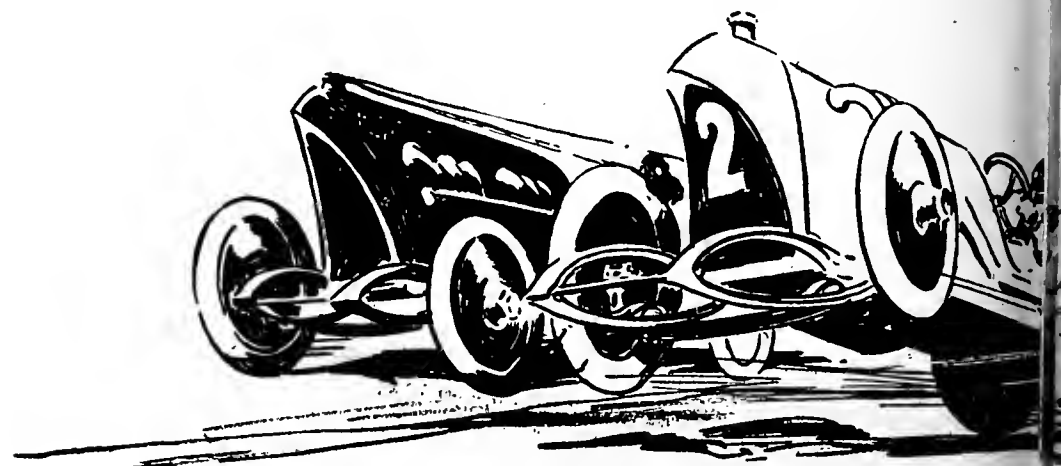
The popular conception of today's younger set includes all the above things. It includes young girls, drunk and drooling. It includes young fellows lizarding and lounging—and the whole younger world going right smack to hell.

Is it true?

I don't know. Neither do you. But I do know—and so do you—that there are still millions of clean youngsters in this well advertised world. There are still girls and boys of sufficient character and sufficient cleanliness of soul to keep the old world on the right track for a few more years to come.

Well, Harry Pollard has taken the clean type of young manhood and young womanhood as the types to play the leading roles in "Sporting Youth." And he has hit the bullseye of entertainment so plumb in the center that you couldn't find a variation with a pair of calipers.

Reginald Denny and Laura LaPlante! There's the beginning and there's a whale of a beginning! Add to these two a whole cast of clever, clean people—then mix





# Without a Flask!

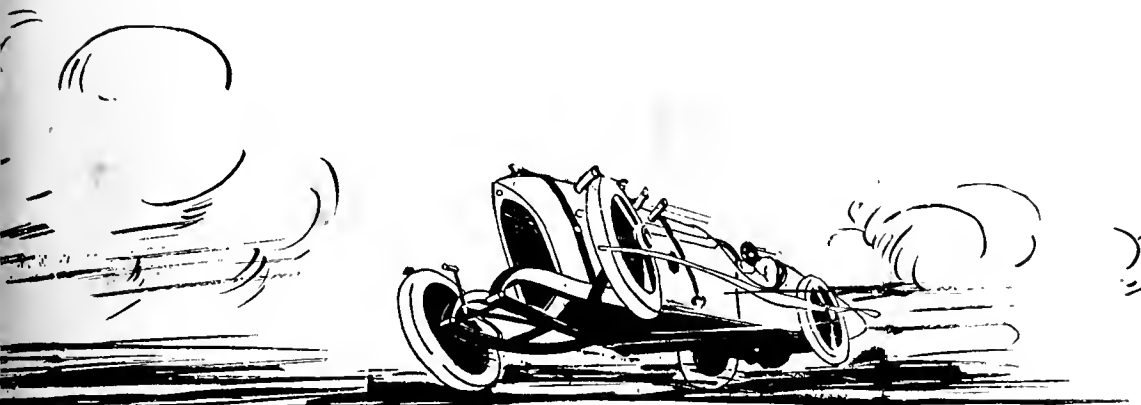
*Talks by Carl Laemmle,  
Universal Pictures Corporation*

in a story that will make your old heart jump—then shove in a race that will make your pulse do a hop, skip and jump all over your wrist—and you have “Sporting Youth.”

I am so delighted with this picture, from the first foot to the last inch, that I hope you will play it for all you are worth. Take my word for it, you won't be able to find one person dissatisfied in your whole audience. You'll send them home **WITH A CLEAN TASTE IN THE MOUTH** and you'll hear nothing but favorable comments.

If every picture Universal makes could be as thoroughly satisfying as “Sporting Youth” I'd yell for joy and so would you. And if I were in your place, when I got hold of a picture like this, I would advertise it so hard that I'd have the whole town crazy to see it. No matter how hard you pound away, nothing you can say in your ads will overstate the case.

You all know what an outstanding success “Merry Go Round” has been all over the country. Well, sir, keep your eye on “Sporting Youth” and see if it doesn't shatter even some of those amazing records established by “Merry Go Round.”



## Newspaper Opinions

### "Blow Your Horn"—F. B. O. Colonial, Detroit

NEWS—Queer story made interesting by humor and thrills. \* \* \* the action is all impossible in real life but this does not detract a bit from interest in the rapid fire series of events.

### "Boy of Mine"—1st Nat'l Capitol, Cincinnati

COMMERCIAL TRIBUNE—One of the best films built around the character of a child that we have ever seen \* \* \* to miss this is to miss one of the best of the screen offerings.

TIMES-STAR—"Boy of Mine" will long be remembered by those who see it as one of the significant achievements of the screen.

### "The Day of Faith"—Gold.-Cosmop. Regent, Philadelphia

PUBLIC LEDGER (MORNING)—Has a strong heart appeal, a worthy moral and a story which rings true but at times is a little too melodramatic to be classed as very good. It tries to cover too much ground for one thing.

PUBLIC LEDGER (EVENING)—ditto.

### "Eyes of the Forest"—Fox Liberty, St. Louis

POST-DISPATCH—There are fine Western scenic settings and the story moves swiftly.

STAR—\* \* \* rather good one. \* \* \* All the other devices are time-tried sure-fire hokum guaranteed to have the audience a-quiver 90 per cent of the time.

TIMES—Tom Mix followers will like his latest, \* \* \* There are thrills galore.

### "The Heritage of the Desert"—F. P.-L. Fenway, Boston

TRANSCRIPT—The one bright spot in the film was the photography which was really excellent \* \* \* it is the picture as a whole that is depressing because of its melodrama—de-meloized—and for that reason just doesn't go.

Strand, Cincinnati

TIMES-STAR—Thrilling pursuits, masterly feats of horsemanship, picturesque mountain and desert scenery and a round-up of wild horses are interesting features of the film.

### "Hook and Ladder"—Universal Rivoli, St. Louis

GLOBE-DEMOCRAT—There's plenty of thrills and entertainment \* \* \* Indeed, there's as much action in this picture as any dozen that has been shown this season.

TIMES—It is good entertainment throughout, including a spectacular fire scene.

### "Let's Go"—Truart Victoria, Philadelphia

INQUIRER—Richard Talmadge certainly earned his stipend. Did stunts which were hazardous, foolhardy and dangerous \* \* \* picture exciting in action, story inane and the acting excellent.

PUBLIC LEDGER (MORNING) Fairly interesting \* \* \* every thrill is an honest to goodness thrill.

### "Long Live The King"—Metro Crecent, New Orleans

ITEM—Gives plenty of excitement, thrills and entertainment. Jackie was never more loveable than in his latest play.

### "Our Hospitality"—Metro Washington, Detroit

FREE PRESS—Beyond a doubt it is the most laugh-provoking production of the year \* \* \* Buster's ride on the first steam train furnishes one of the rarest comedy scenes ever made.

NEWS—The longest stretch of fun in the picture is derived from Buster's humorous development of an epoch in American transportation \* \* \* this train is an unforgettable sight.

### "Painted People"—1st Nat'l Capitol, Detroit

FREE PRESS—One of the most delightful comedy romances that has been released for many moons \* \* \* we are ready to predict that "Painted People" will take its place among the best comedies of the year.

NEWS—While it is not as rich in acting opportunities as "Flaming Youth" it affords some light and rather interesting entertainment. \* \* \* Mary Alden and Mary Carr play minor maternal roles which is a fair indication that films picturing the struggles and sufferings of parents are no longer great box-office assets.

TIMES—Another very excellent picture \* \* \* Michigan certainly should feel proud of Colleen Moore \* \* \* really fine comedy and acting.

### "Rupert of Hentzau"—Selznick State, Boston

TRANSCRIPT—At times the interest does flag and in some respects the story is confusing \* \* \* actors have little to do but register determination, tenderness or suspense \* \* \* all of which they imply quite capably.

### "Scaramouche"—Metro English's Indianapolis

STAR—For sheer beauty of photography, brilliance of direction and splendor of settings "Scaramouche" takes very high rank. We found it entertaining as "The Four Horsemen" and other super-films which created a profound impression. If it had preceded them, enthusiasm might have been without bounds.

### "Her Temporary Husband"—1st Nat'l Walnut, Cincinnati

COMMERCIAL-TRIBUNE—Most delightful \* \* \* full of fun, enough to compensate for the excitement when kidnapping and murder are both attempted.

TIMES-STAR—\* \* \* a speedy and hilarious farce comedy. And if amusement without much mental effort is what you are after, "Her Temporary Husband" will hand you a healthy bunch of laughs.

Circle, Indianapolis

STAR—Sidney Chaplin fills a lesser part so deftly that his work outshines that of Owen Moore and Sylvia Breamer, the featured players.

### "The White Sister"—Metro Stillman, Cleveland

NEWS—The production registers the extreme heights in pathos and suspense in photoplay production \* \* \* a real artistic triumph for Lillian Gish.

PLAIN DEALER—Lillian Gish has made the picture of her life time. \* \* \* Cutting very lightly would make "The White Sister"

a fine picture, possibly one of the best. \* \* \* Ronald Coleman makes an impetuous lover.

PRESS—There is much nose-blowing at those times when she (Lillian Gish) suffers most \* \* \* many like their movies wet.

TIMES—Miss Gish transcends all former efforts of emotional acting in this \* \* \* in \* \* \* parts a spiritual quality to the role that puts the undeniable stamp of genius on her work.

### "Wild Oranges"—Gold.-Cosmop. Kings, St. Louis

GLOBE-DEMOCRAT—A story abounding in thrills and suspense, and carrying through it a study of fear and its control of the human mind. \* \* \*

POST-DISPATCH—It is a rather light romantic story with most of the thrills in the closing episodes turning about the defeat of the villain and the rescue of the girl.

TIMES—There are touches of horror rivaling Poe. There are bits of melodrama which seemed unnecessary. On the whole, it is an entertaining story, although clumsy in direction in spots.

### "You Can't Get Away With It"—Fox Fox, Philadelphia

INQUIRER—Marmont as pleasing as he was in "If Winter Comes." Story of universal appeal if for no other reason because it presents conditions liable to invade any strata of society in these times no matter how high or low.

PUBLIC LEDGER (MORNING)—The director, Rowland Lee deserves credit for his excellent handling of this story which might easily have become sentimental and maudlin.

NORTH AMERICAN—As the picture slowly and somewhat tediously unfolded the spectator completely failed to see just what the heroine couldn't get away with. \* \* \*

### Buys Shorts in Color (Special to THE FILM DAILY)

Detroit—De Luxe Film has contracted for a series of 12 one-reel Red Head comedies in color.

### Brager a "U" Exploiteer (Special to THE FILM DAILY)

Detroit—Bob Brager has taken charge of exploitation and advertising at the Universal office.

### King Perry Sells Out (Special to THE FILM DAILY)

Detroit—King Perry has sold the Enterprise to Edward Deneen. This is the third time he has owned and resold the house.

### A. M. Goodman Promoted (Special to THE FILM DAILY)

Detroit—A. M. Goodman has been appointed manager of the Standard office in Pittsburgh.

### Fassaro, Illinois Exhibitor Dead (Special to THE FILM DAILY)

Taylorville, Ill.—Joe Fassaro of Fraisina & Fassero, operatives of many houses in this section of Illinois, is dead. The firm operates theaters in Taylorville, Pana, Mattoon, Nakomis, Litchfield, Carlinville and Auburn.

### Fitzmaurice to Remain West (Special to THE FILM DAILY)

Los Angeles—George Fitzmaurice, will establish permanent producing headquarters here.

### Fire Destroys "Ashes" Print (Special to THE FILM DAILY)

Schuyler, Neb.—A fire in the booth of the Favorite recently destroyed a print of "Ashes of Vengeance."

### Thomas Settled in Winnipeg (Special to THE FILM DAILY)

Winnipeg—H. M. Thomas, Western Division manager of Famous Players, is now established here, has assumed supervision of the Capitol and Metropolitan.

### Lee Plans Own Pictures (Special to THE FILM DAILY)

Los Angeles—Immediately upon concluding his agreement with Fox, Rowland V. Lee, will produce on his own. Lee is back from an extended trip to Europe.

### Kerr Promoted

(Special to THE FILM DAILY) Los Angeles—Harry Kerr, for two years casting director, has been made assistant to Joe Engel at Metro. Pete Hungate has been appointed to succeed Kerr.

### FOR RENT

We have more space than necessary. Separate office consisting of 300 square feet, at 50 cts per square foot. Use of cutting room and vault space.

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ALLAN A. LOWNES  
PRES.

### Coast Brevities

(Special to THE FILM DAILY)  
Hollywood—Raymond McKee has been added to the cast of "Rose of the Ghetto."

Work has been completed on "The Riddle Rider," William Desmond's new serial.

Alice Day has been signed by Mack Sennett under a five-year contract.

Sylvia Breamer, Lew Cody, Frank Mayo, Bessie Love, Hobart Bosworth and Mary Carr have been engaged for "The Woman on the Jury."

"The Arizona Express" has been completed by Fox. Tom Buckingham directed.

The Denny company has returned to Universal after filming scenes for "The Reckless Age" at Les Olwas.

Conrad Nagel has returned from New York, where he worked in "Flames of Love" for Distinctive.

Sam Wood is at work on "Bluff" co-starring Agnes Ayres and Antonio Moreno.

Finis Fox has engaged Thelma Smith, to collaborate with him in editing "A Woman Who Sinned."

Vera Lewis is playing one of the principal roles in "Broadway After Dark."

Anna Q. Nilsson will play the leading role in "Broadway After Dark," with Adolph Menjou opposite.

Lloyd Bacon is writing the story which will be the basis of Lloyd Hamilton's next comedy.

Olga Printzlau is adapting "The Butterfly" to the screen. Clarence L. Brown will direct.

Robert N. Lee has completed the scenario of "Double Dealing." The current western for "Buck" Jones.

Helen Holmes will be Hoot Gibson's leading lady in "Forty Horse Hawks."

Jean Hersholt is portraying the role of a New York saloon keeper in "The Woman on the Jury."

Bob Horner has signed Jean Riley to play the lead in a series of pictures.

Cecil B. DeMille has cast Helen Lynch in an important role in "Triumph."

GREENE

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### New French Color Process

(Special to THE FILM DAILY)  
Paris—A new color film, "The Life of Watteau," shown recently in Lyons, was produced under a process developed by M. Herault. A positive is printed by special machines, which impart the tint of the different colors to the film, which consists, when ready for projection, of images in series of three—violet, green, orange. Rapidly projected, the eyes see on the screen the exact color of each object.

### Theater Unit In Salt Lake

(Special to THE FILM DAILY)  
Salt Lake City—The American Theater Co. has been formed here with a capital stock of 4000 shares of preferred having an aggregate value of \$400,000, and 4000 shares of common stock without nominal value. Weir Casady is president; W. J. O'Connor, vice president; Ralph Kreutzberger, secretary; Carsten Dahnken, treasurer and general manager, and J. E. Welch, director.

### M. P. T. O. Sets Aside Districts

(Special to THE FILM DAILY)  
Seattle—Developments in the M. P. T. O. of Washington, call for the selection of a district director for each section of the state. Meetings will be called by these directors, who will keep in touch with headquarters in Seattle. Round table discussions will feature monthly luncheons.

### Coast Theater Units Formed

(Special to THE FILM DAILY)  
Sacramento, Cal.—Articles of incorporation were filed for Berkeley Theatres, Inc., with capital of \$150,000, and for Progress Theatre Co. with capital of \$50,000. The incorporators in each case are the same: M. Naify, E. H. Emmick, R. A. McNeil and William Nasser.

### New Industrial Producer

Advance Prod., Inc., has opened offices in the Loew State Theater Bldg. The company will produce industrials and educationals. B. L. Blake, formerly of Blake & Kleber, is general manager.

### Jossey Buys A Serial

(Special to THE FILM DAILY)  
Cleveland—J. S. Jossey, of Progress Pictures has bought "The Fighting Skipper," a fifteen reel serial, for release in Ohio, beginning Feb. 15.

### More Nigh Films For Pathe

Pathe will undoubtedly release two more Nigh Miniatures to follow "Among the Missing."

### Incorporations

Madison, Wis.—United Theaters Co., Eau Claire. Capital \$50,000. Incorporators, M. Brunner, C. Betz and A. Werth.

Albany—Stranburg Music Co., Jamestown. Capital \$500,000. Incorporators, O. and C. Stranburg and F. W. Mix. Attorneys, Jackson, Manley & Herrick, Albany.

Albany—Avington Co., New York. Capital \$10,000. Incorporators, L. P. and C. L. Chase and A. Brooks. Attorney, E. F. Silberstein.

Albany—Jewett-Brennan, New York. Capital \$25,000. Incorporators, A. W. and H. E. Jewett and G. H. Brennan. Attorney E. J. Mac Dermott.

Albany—Robert Milton, New York. 1,000 shares common stock, no par value. Incorporators, D. G. Griffin, E. Brooks and C. I. Johnson. Attorneys, Kendall & Herzog.

Albany—John J. Sweeney, New York. Capital \$5,000. Incorporators, A. M., J. J. and M. Sweeney. Attorney, A. S. Marzo.

Springfield, Ill.—Associated Studios of the Theater, Chicago. Capital \$30,000. Incorporators, Nettie C. Kenner, John F. Lilly and Henry H. White.

Springfield, Ill.—Madison Circle Theater Co., Forest Park. Capital \$12,000. Incorporators, I. L. Lesserman, Ben. Eisenberg and M. B. Roderick.

Springfield, Ill.—Imperial Producing Co., Chicago. Capital \$5,000. Incorporators, Sam Tishman, Albert Sabbath and Henry Shapiro.

Indianapolis, Ind.—Woodlawn Amusement Co., Evansville. Capital \$25,000. Incorporators, C. F. Cluthe, G. J. Schoney, Hulda Cluthe, and Clara C. Schoney.

Albany—Moeller Theater Service, New York. Capital \$25,000. Incorporators, S. Kesand, B. Steinberg and E. Dewman. Attorney, E. W. Simpson, New York.

Albany—Rebecca & Siltan, New York. 50 shares preferred stock, at \$100 each; 90 shares common, no par value. Attorney, A. I. Smolens, New York.

### Ottawa Taxes Total \$1,362,072

(Special to THE FILM DAILY)  
Ottawa—The annual report of the Public Accounts for Ontario shows receipts from the amusement tax amounted to \$1,362,072.44. In obtaining this revenue, the Province spent \$43,751.18 in expenses, leaving a balance of revenue of \$1,318,321.26.

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## FIRST NATIONAL

is delivering—the sort of thing that makes the wise showman sit up and do some deep thinking

For the first time since 1915! Get that! A matter of 9 years—some stretch!—Gordan's Olympia Boston, finds it necessary to play one, then Two—then THREE pictures for extended runs and these three "BLACK OXEN"—"FLAMING YOUTH"—"ANNA CHRISTIE" were all from

## FIRST NATIONAL

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# THE BRADSTREET OF FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

XXVII No 17

Thursday, February 14, 1924

Price 5 Cents

## PICTURES

By DAN...

Rarely, if ever, better. All along the line. Which means that exhibitors are really doing well at the box office. A prominent exhibitor declares that not even in 1920 were exhibitors doing a better business generally. The reason: Good pictures. Nothing helps so much. Which is as it should be. Even in the small houses good pictures accelerate business a lot. One trouble still bothers exhibitors: pictures too long. Exhibitors cannot turn them over. That's the real trouble. You cannot get the money in the box office. And then, too, the program diversity is killed.

The big first run houses aren't paying as much as they should. That is, if what Reichenbach says is borne out by facts. Brings up the old story once again: that the small exhibitor "pays the freight" where the big one gets off easy. Which is not difficult to understand where a controlled territory is involved. But all of which should not be. What of next season? What will be the prevailing type of picture? Will it be the flapper sort; such as "aming Youth"? Or will there be a new order of things? Advance schedules show a variety—far too many different types to be able to determine. But this is only February. In a few weeks we will have a better idea. But if the novelists continue to write this sort of stuff chances are the producers will continue to make them. This ready audience from book readers cannot be passed by.

Scheduled to talk a bit Saturday. And figure out for the National Board of Review something or the other about "The Public and Pictures." So we're going out and buy a thinking cap. Or maybe steal a minute with Hays. And get an idea or two.

By the way, don't overlook that Edison lunch at the Ritz tomorrow. If you haven't secured your seat do so. It promises to be the best event of its kind of the season.



George Mitchell in Judge: "The Extra Girl," is a film you'll enjoy. Nobody else in the movies is in Mabel Normand's class." Produced by Mack Sennett, distributed by Associated Exhibitors.—Advt.

## Gets 'Frisco House

Goldwyn-Cosmopolitan Leases Strand There for Two Years—After First-Runs

(Special to THE FILM DAILY)

San Francisco—Goldwyn-Cosmopolitan has closed with D. Markowitz for a two year lease on the Strand, effective Feb. 23, when "The Great White Way," opens there. The Strand is on Market St., nearly opposite the Granada, one of the Rothchild houses.

The first-run situation here is somewhat peculiar. The Granada, Imperial and Portola, owned by Rothchild, show Paramount exclusively. West Coast Theaters, Inc., which operate Loew's Warfield split First National and Metro to the exclusion of all other product. West Coast shows the Goldwyn-Cosmopolitan output one hundred per cent in its Southern California theaters by virtue of a deal closed in New York last July between James R. Grainger and Dave Bershon, but at the same time, the circuit owns a fifty per cent interest in the Imperial here. The Rothchild theaters until now have shown the Goldwyn product, but some trouble developed over terms and the deal for the Strand resulted.

(Continued on Page 2)

## One from "Doug"

This Year—He and Mary to Spend Six Months in Europe—Resumes Work in Spring

Douglas Fairbank will release only one picture in 1924: "The Thief of Bagdad." He plans to resume actual production in the Spring of 1925.

He and Mary Pickford are due in New York from the coast tomorrow. They will remain at the Ambassador for a time and then sail for Europe on a six month's vacation trip. Doug will remain here for the opening of his picture at the Liberty while Mary's, "Dorothy Vernon of Haddon"

(Continued on Page 2)

## Hughes Denies

(Special to THE FILM DAILY)

Los Angeles—Credence is placed in the report that Rupert Hughes has left Goldwyn to produce for First National.

Rupert Hughes who is at the Biltmore declared yesterday that the coast report was entirely erroneous. He said he has four more pictures to make for Goldwyn under his present contract and that there has been no word mentioned of a possible deal with First National.

## Industry Attacked

By Church Conference in Washington—Bowlby Promises Crusade Against Sunday Shows

(Special to THE FILM DAILY)

Washington—The annual attack on motion pictures and the business in general was launched yesterday at the opening session of the National Conference of Churches on Federal Control of Motion Pictures at the Raleigh.

F. P. Turner, secretary of the Conference on Foreign Missions declared that the pictures turned out today are seriously hampering the work of missionaries abroad, because of the manner in which they depict American customs. Canon Chase of Brooklyn opened the conference with a heated tirade on the present status of affairs in the business. He said that Will H. Hays' promise to reform the producers had miscarried the "trust" would not permit him to carry out his program. Chase charged that a small group of men in the business controlled it and evaded in every manner possible any moves that would tend to elevate its standards.

(Continued on Page 2)

## Rosen Signs Year's Contract

(Special to THE FILM DAILY)

Los Angeles—Phil Rosen who directed "Abraham Lincoln," has signed a year's contract with Max Graf. An original deal provided for one.

## Unger Resigns

Joseph J. Unger has resigned as manager of First National's New York exchange.

Unger will first take a rest and then announce his plans; Harry H. Buxbaum will assume charge of the exchange temporarily.

## Six from Ince

Under Reorganization Plan—John G. Wray in Active Charge at the Studio

Thomas H. Ince, under a reorganization plan at his studio intends making six pictures for the 1924-25 schedule. The first will be "The Last Frontier."

As noted, Ince has four more pictures to deliver under his First National contract. Of this number, three are either completed or near completion. The reorganized studio force places John Griffith Wray in the post of production manager. In addition to those duties, he will direct two of the six pictures planned for next season. He will have considerable

(Continued on Page 2)



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	High	Low	Close	Sales
East. Kod. . . . .	110 <sup>3</sup> / <sub>8</sub>	110 <sup>1</sup> / <sub>2</sub>	110 <sup>1</sup> / <sub>2</sub>	400
F. P.-L. . . . .	68 <sup>3</sup> / <sub>4</sub>	66 <sup>3</sup> / <sub>4</sub>	67 <sup>1</sup> / <sub>4</sub>	3,900
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Loews' . . . . .	17 <sup>1</sup> / <sub>2</sub>	16 <sup>7</sup> / <sub>8</sub>	17	1,900
Warners' . . . . .	11 <sup>1</sup> / <sub>8</sub>	11 <sup>1</sup> / <sub>8</sub>	11 <sup>1</sup> / <sub>8</sub>	100

**Gets 'Frisco House**

(Continued from Page 1)  
The house, seats about 1,800 and, as usual will get the full newspaper support of the Hearst newspapers here.

While William Randolph Hearst is understood to be opposed to the acquisition of theaters in behalf of Goldwyn-Cosmopolitan, he likewise feels that the organization should and must have adequate first-run representation in all key cities. To that end, Goldwyn-Cosmopolitan may be expected to acquire or build theaters, in the event that what is considered an advantageous deal cannot be made with existing houses.

**Grand Signs Ethel Clayton**  
(Special to THE FILM DAILY)

Los Angeles—Ethel Clayton has signed a contract with Grand-Asher. She will make four pictures under direction of Travers Vale.



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**Notables to Talk**

Speakers at Edison Lunch to Include Maxim, Mills, Roosevelt, Rupert Hughes and Governor Smith

About three hundred will attend the testimonial luncheon to Thomas A. Edison at the Ritz Carlton tomorrow. Preparations have been concluded for the function which will perhaps draw the most brilliant group of public men that has ever gathered to attend an occasion purely concerned with motion pictures.

The important speeches will be broadcasted by the Radio Corp. of America from Station WJZ. Last night the speakers' list included the following: Terry Ramsaye, who will talk on "The History of the Motion Picture"; Michael J. O'Toole, of the M. P. T. O. whose topic will be public service; Hudson Maxim, Ogden Mills, Rupert Hughes, Senators Owen of Oklahoma, Edwards of New Jersey, Watson of Indiana and Cope-land of New York; Col. Theodore Roosevelt, Governor Smith, Will H. Hays and possibly, ex-President Taft. Mr. Hays will be the toastmaster.

All of the important executives in the business will be present. The arrangements have been in the hands of George Kleine.

**Acquires 'Fires of Fate'**

Truart has acquired American distribution of "Fires of Fate," produced by Tom Terriss in Egypt and London.

**One from "Doug"**

(Continued from Page 1)  
Hall," will have its premiere in Boston.

It is safe to assume that "Bagdad" will have its usual number of pre-release runs, as is customary with all of the Fairbanks pictures and will then be turned over to Hiram Abrams for general distribution.

Maurice Cleary, who has been doing special work for both Fairbanks and Miss Pickford has been elected treasurer of United Artists, succeeding Max E. Prager, resigned.

**Abrams Visiting Exchanges**

Hiram Abrams is due in New York about Feb. 21, from the coast. He is visiting United Artists exchanges en route East.

**Newspaper Opinions**

**"Daddies"—Warners' Strand**

AMERICAN—\* \* \* a nice, little drama, moving along in smooth channels, with a nice ending. There are no jarring notes, no glaring faults in production, no deflections in directions and no acting that is conspicuously poor.

On the other hand, "Daddies" will never qualify as a great picture.

EVENING JOURNAL—The comedy is lightly handled, very well acted, and amusing.

EVENING WORLD—Mae Marsh had precious little work to do in "Daddies," \* \* \* But in the little \* \* \* she was the same old heart-string puller. \* \* \* There is comedy in this picture, but the thing is not well fabricated. It gives the impression that the director was forced to reach for the humor. But it's bound to be a success in the sticks, \* \* \*

HERALD—A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season.

MORNING TELEGRAPH—\* \* \* is as entertaining as the original stage version \* \* \* To begin with, the situations are frankly farcical and the screen does full justice to them.

SUN—The scenes in which the children participate contain adult humor. The last half of the picture, however, is played almost exclusively by grown-up movie actors and it is decidedly infantile. \* \* \* "Daddies" is amusing for one-half of the evening; the rest of the time it is tame and slightly dull.

TELEGRAM—It is even better in "the movies" than it was in the speakies. And that is high praise.

TIMES—Although the theme \* \* \* cannot be said to possess the spark of originality, the story is so well worked out that it succeeds in being quite amusing.

TIMES SQUARE DAILY—\* \* \* proved to be but an ordinary program feature. Laughable in spots, fairly well played, but lacking that necessity to make a picture a decided box office asset.

TRIBUNE—"Daddies," is as good as stage play, which wasn't anything to get excited over.

WORLD—Still, it really is not that Miss Marsh fails to measure up to her part in "Daddies." The part simply isn't there. The fact of the matter is that not very much of anything is there.

**Thomson and Schnitzer Leave**

Major H. C. S. Thomson and Joseph Schnitzer of F. B. O. have left for the coast.

**Doane Leaves**

Warren Doane, general manager for Hal Roach, is on his way back to the coast.

**Jans Enters Local Field**

The Jans Film Service which has been active in Northern Jersey distribution until now has expanded to include the Metropolitan territory as well. John M. Squires, a former exhibitor in Union Hill, N. J. is associated with Jans. The first release will be "Week End Husbands."

**Six from Ince**

(Continued from Page 1)

able to say in the selection of s material and will spend part of time in New York. Wray is here on a three weeks' trip. C. W. Brown will in the future known as manager of distribution well as personal representative Ince. He will divide his time between New York and the coast. Edwin de B. Newman will be in-ness manager at the studio; R. Houck, studio superintendent, I. Carpenter, general counsel, G. Burkhart, auditor and Arthur L. Lennan, exploitation manager.

**Maurice Flynn Leaves**

Maurice ("Lefty") Flynn is going for the coast, having completed work in "The Uninvited Guest."

**Laurel Completes Contract**  
(Special to THE FILM DAILY)

Los Angeles—Stan Laurel completed his contract with Roach. He may produce independently.

**Industry Attacked**

(Continued from Page 1)

Rev. H. L. Bowlby of the Lord's Day Alliance announced that religious organizations of the world were determined to no longer permit any intrusion on the Lord's Day and that a campaign was about to be started to keep the theater closed on the Sabbath. The Upshaw which would place the industry under Federal control was discussed widely.

**HAL ROACH'S**  
**CHARLEY CHASE**  
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**BETTY COMPSON**  
**"MIAMI"**  
AN ALAN CROSLAND PRODUCTION  
FOR HODKINSON RELEASE  
FIRST RUN PICTURES

**A Scramble  
For  
"Volume"**

You advertise and exert yourself to get new product weekly, and give it an honest selling effort for a month or two only, after which you sell it in block with other pictures at whatever price the exhibitor is willing to pay. Of course, you have taken the cream off—and new productions are coming in every week or two that must be sold. And furthermore, with a limited number of salesmen in the field who must keep up their gross weekly business, and with your Home Office jazzing up the branch manager to increase his weekly collections or suffer the feel of the axe on his neck, it is most natural that every one is going to work along the lines of least resistance. If a branch manager must increase his collections a few thousand dollars a week at a low cost to enable his branch to make a favorable showing, he can't be expected to do it by fighting for fair prices on pictures that are six months old. He must get his volume by working on the new stuff or by selling the older pictures in block at sacrifice prices to build up his collections. And remember, he is usually operating his territory with a minimum number of salesmen. One of the big faults of the distribution you offer is that even good box-office attractions are "just pictures" after they have been out a few months and you sell them in block, or I might even say, virtually by weight, in association with other "junk" just to get volume business. And the exhibitor who makes a practice of inspecting your "junk heap" finds a lot of jewels that he buys at his own price. They "average down" the cost of other product which he must buy at fair prices, and have paid for many an exhibitor's Cadillac car.

You are fully aware of the fact that the majority of the pictures you accept for distribution are going to show a loss to the producers who made them—and still with all of your records pointing clearly to the almost inevitable outcome you encourage production of new pictures. You would probably be insulted if this practice was termed dishonest—or "trimming producers"—but it is my opinion that it does not amount to anything else if the distribution, knowing by past experience just what is ahead, encourages a producer to make pictures for him without an absolute guarantee of production cost.

**"It's a Good  
Graft While  
It Lasts"**

I will say that this is a hell of a fine moral tone for any business to have, and it is no wonder if the high principles involved seep thru to the branch managers and the salesmen. Is it any wonder that so many branch managers and film salesmen accept the attitude that "it's a good graft while it lasts," instead of showing enthusiasm and loyalty and working hard and co-operating to their fullest ability with the foreknowledge that they will be promoted from the ranks and receive a life-long connection with surety of a competence for their old age if they make good?

The superabundance of relatives, Home Office politics, and the general moral fabric of the whole game combine to kill the ambitions and retard the managers and film salesmen in the field against doing their best work. The incentive for maximum effort does not exist for the sales departments of our present national distributions under the present system of selling. The branch managers do not know from week to week when their heads are going to be "chopped off." The salesman never knows what ruling from the Home Office may result in the loss of his job. The salesman getting fifty or sixty dollars a week knows that under ordinary conditions he can hold it if he produces six or seven hundred dollars worth of

business a week. It has not been unknown for film salesmen securing more business in a week than the minimum which they believed necessary to hold their jobs, to hold out part of it for the following week and take a vacation. And I don't blame them a bit under the existing conditions. They are just playing the game as some of their bosses play it!

**A Fund  
For Proper  
Advertising**

There must be a revolutionary change in the method of distributing independent motion pictures if the motion picture industry is to thrive and prosper. Again I say to you independent distributors—lay your cards on the table! Discuss your problems with the independent producer and let us arrive at a basis of selling producer's product to theatres that will be equitable in every respect. If you are handling distribution on a thirty-five or forty per cent basis, you are not getting enough to cover physical distribution and selling costs on pictures sold for small prices, especially is this true if your contract provides that the pictures shall be sold alone and not in block with other pictures—and you observe the contract. On the other hand there is no basis on which you can justify a thirty-five per cent fee for selling and shipping a \$2,000. booking. Ten per cent for selling plus a flat fee for physical distribution on bookings of \$1,000. or more would be more equitable. And if the producer who makes a picture entitling it to first run bookings at prices exceeding \$1,000. secured this first run distribution at a selling cost of ten per cent, which should be profitable to you, he would have a fund to advertise generously in the trade-papers and exploit his product properly in the key cities affording the first run.

I have worked out a table of percentages to cover what I believe should be the maximum selling charge made against the producer for the sale of his product. Physical distribution should be sold at a flat rate per reel for inspecting and packing for shipment, regardless of whether it covered a \$2,000. booking or one for \$7.50.

**Each Picture  
Taking Its  
Rightful  
Place**

These percentages would apply against all productions of all grades including the super-special costing more than a million dollars to make and the little program pictures that may have been ground out at a cost of fifteen thousand dollars. Each class of picture would automatically take its rightful place in the scheme of things.

Following is the table of sales commissions to be allowed national distributors:

Bookings	Commissions
\$1,000. or over	10%
900. to \$1,000.	11 "
800. " 900.	12 "
700. " 800.	13 "
600. " 700.	14 "
500. " 600.	15 "
400. " 500.	16 "
300. " 400.	17 "
200. " 300.	18 "
150. " 200.	19 "
100. " 150.	20 "
85. " 100.	22 "
75. " 85.	24 "
60. " 75.	26 "
45. " 60.	28 "
30. " 45.	30 "
15. " 30.	32 "
10. " 15.	35 "
Less than 10.	40 "

(To be concluded tomorrow)



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# What A Few Exhibitors Will HUNCHBACK O

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## DALLAS, Texas

Hunchback opening turned Dallas upside down. House seating one thousand. We handled over twenty seven hundred people. Crowd waiting for second matinee at four o'clock positively blocked street. Congratulations.

Feb. 7th

CAPITOL Theatre  
Stinnett Charninsky

## OKLAHOMA CITY, Okla.

Hunchback opening Liberty Theatre today, immense success. Audience enthusiastic in praise of your exceptional masterpiece. Confident will have record-breaking week. Congratulations to Universal organization for this wonderful achievement.

Feb. 4th

LIBERTY Theatre  
Robert D. Hutchison

## TACOMA, Wash.

Hunchback broke all records here Saturday and Sunday. The Universal Company is to be congratulated on this wonderful production.

Jan. 14th

RIALTO Theatre  
H. T. Moore

## OMAHA, Neb.

Congratulations on Hunchback. Consider this production the last word in screen achievement. Opened tonight Brandeis Theatre to biggest Sunday business in history of theatre. Advance seat sale points to record run. Glad to have been able to play this Laemmle month.

Jan. 27th

BRANDEIS Theatre  
J. C. Sutphen

## LOS ANGELES, Cal.

Hunchback Notre Dame now playing sixth week doing exceptionally good business toughest week of year. Picture is real dollar sixty five picture. Thousands who have seen it unanimous their opinion of Hunchback as a great picture. Wonderfully produced and appeals to all classes young and old as great love story.

Dec. 28th

WEST COAST Theatres, Inc.  
Harry C. Arthur

## PULLMAN, Wash.

Opened Liberty Theatre at two thirty for three o'clock matinee on The Hunchback. At two fifty five had every seat in house sold and a waiting line of one hundred and fifty. Decided to open the Grand and relay film from the Liberty and filled two thirds of the house by three fifteen when we closed the boxoffice. Running picture on guarantee and split. Hit splitting mark on second performance. Congratulations.

Feb. 7th

GRAND & LIBERTY Theatres  
P. W. Struppeler

## JOHNSTOWN, Pa.

Our patrons claimed The Hunchback of Notre Dame will ever live in motion picture history as one of the greatest spectacles ever screened.

Feb. 8th

NEMO Theatre  
L. M. Conrad

# ASK THE MAN

---

# A UNIVERSAL PRODUCTION

---



*Have Played It Say About The*

# NOTRE DAME

## FAR ROCKAWAY, N. Y.

To date there has been a complete sell out on Hunchback at every performance. As one of the first exhibitors in this business I want to assure you that in my opinion you have both a wonderful production and the greatest boxoffice attraction of all time.

*Dec. 27th*

STRAND Theatre  
Sol Brill

## BRIDGETON, New Jersey

Opening of Hunchback of Notre Dame broke all records by far of any picture played in Bridgeton.

*Jan. 30th*

CRITERION Theatre  
Louis Lonker

## SALEM, Oregon

Hunchback of Notre Dame on its third day continues to pack them in. Without a doubt greatest boxoffice picture this year. Expect to break all house records with Saturday and Sunday to go. Picture is being praised by press with editorial comment.

*Jan. 25th*

GRAND Theatre  
Arthur Hile

# NO PLAYED IT!

## MILWAUKEE, Wis.

Hunchback opened today at advanced prices dollar and a half top to new record for Alhambra Theatre. Have never heard such unanimous exaltation of a picture. Should break boxoffice records everywhere and be a cleanup for exhibitors. Congratulations.

*Dec. 26th*

ALHAMBRA Theatre  
Leo A. Landau

## BUTTE, Mont.

Just finished an exceptionally fine week on your great picture The Hunchback of Notre Dame, playing to the biggest business and the longest run ever experienced in Butte. Contract originally called for one week which would end tonight; but on account of many inquiries have decided to hold picture one extra day.

*Feb. 1st*

RIALTO Theatre  
W. J. Sullivan

## OTTAWA, Ont.

Hunchback of Notre Dame smashed all attendance records today on opening of two weeks engagement. Hundreds turned away and crowds a block long waited in bitter cold to reach box office. Served them hot coffee from nearby cafe. Special police necessary to keep crowd in order. Unanimous opinion of everyone Hunchback greatest picture ever played Ottawa.

*Feb. 2nd*

REGENT Theatre  
O. D. Cloakey

## SPOKANE, Wash.

Accept congratulations on your wonderful production Hunchback of Notre Dame which opened at the Liberty, Spokane, Saturday to the biggest matinee in the history of the house. Absolutely forced to call out police to handle crowd at opening matinee. Expect to break all past records.

*Dec. 31st*

LIBERTY Theatre  
Ray Grombacher

Presented by **CARL LAEMMLE**



EVE

## SHOWMEN—

How many opportunities have you missed in this business?  
How many pictures at different times have you turned down—  
only to realize later that you made a great mistake?

# “AFTER SIX DAYS”

Featuring

## MOSES AND THE TEN COMMANDMENTS

Is the greatest “clean-up” this business has ever known.  
It has broken every exchange record in every territory sold.  
It has created new box-office records in every theatre played.  
It has caused more favorable comment by exchangemen, exhibitors and public than has ever been accorded a picture.  
It can't miss. It is sure-fire.

## EXCHANGEMEN—

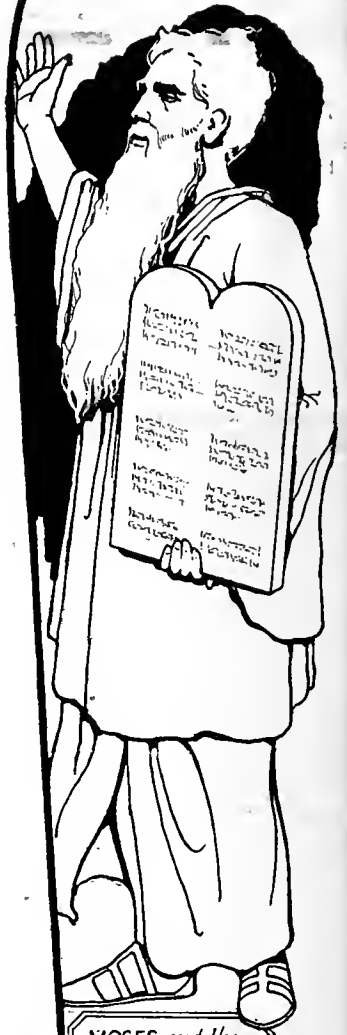
This is the greatest opportunity you have ever had. What are you going to do about it? “After Six Days” put into a road show in your territory and capably handled will make a fortune for you. Its possibilities are unlimited and what is true this year will prove to be true every year. It will live forever. “It's a clean-up.”

## EXHIBITORS—

When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. It's a “clean-up.”

### SATISFIED BUYERS

KERMAN FILM EXCHANGE, 729 Seventh Avenue, New York  
Greater New York and Northern New Jersey  
STANDARD FILM ATTRACTIONS, 1322 Vine Street, Philadelphia  
Eastern Pennsylvania and Southern New Jersey  
EPIC FILM ATTRACTIONS, 808 So. Wabash Avenue, Chicago  
Northern Illinois and Indiana  
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Dominion of Canada.



MOSES and the  
TEN COMMANDMENTS

VICTOR  
BEALS



**WEISS BROS.**  
**ARTCLASS PICTURES CORP.**  
1540 BROADWAY, NEW YORK CITY



The  
RED SEA  
MIRACLE

### Abandons Theater

**Famous Decides Not to Build Large House on English Hotel Site, Indianapolis**

(Special to THE FILM DAILY)

Indianapolis—Famous Players has decided not to build a theater and five story office building on the west half of the English Hotel block, as originally planned. Rubush and Hunter, architects together with a group of business men of which Robert Lieber is understood to be one, have purchased the capital stock in the 99 year lease on the property held by the Market Circle Realty Co., a holding company for Famous Play-

ers. The new owners plan to remodel the building for office and store uses. The transfer of the ownership of the capital stock of the realty company also involved the transfer of the ownership of the lease, William E. English retaining the title in fee simple to the property. The realty company is capitalized at \$900,000, of which \$600,000 is in an authorized preferred stock issue, and \$300,000 in authorized common stock.

None of the preferred stock had been sold by the bond department of the City Trust Co., which contracted to handle the issue, although the realty company had started tearing down parts of the building, following its vacation by tenants in August. Famous represented in the Market Circle Realty Co., obtained the 99 year lease from English in 1919.

### Hoy In Larger Quarters

The Hoy Reporting Service has removed to larger quarters on the 10th floor of the Bethlehem Bldg. The new location will serve as the headquarters of the I. M. P. P. D. A and the M. P. Equipment Dealers of America.

### Freedman Transferred to Albany

(Special to THE FILM DAILY)

Albany—S. H. Freedman is here to manage the Hodkinson exchange. He succeeds Victor Bendell resigned. Freedman comes from the company's exchange in New Haven.

### Albany Salesmen May Organize

(Special to THE FILM DAILY)

Albany—The salesmen of Albany are planning to form an organization, which will be affiliated with similar organizations in other cities. There are 25 film salesmen here.

### In The Courts

An injunction suit against the sale of the German film, "Der Galileer," or "The Passion Play of Jesus Christ," has been filed in the Supreme Court, with an application for an accounting of any profits obtained from the sale of the film. The suit is brought by Erwin Ostermaier who has been vice-president and foreign manager of the Astoria Production, against Theodore Kreiner who has been president of Astoria, Richard S. Schwartz, Charles Reinking, the Central Film Organization of Berlin, Bernhard Gotthart and Adolph Fassnacht.

In a suit by the Gotham National Bank against Edward L. Whitmeyer and the Sept. Cinema Camera Distributors Inc., on a note of the corporation endorsed by Whitmeyer, a default judgement for \$15,232 has been filed against Whitmeyer.

The Appellate Term dismissed an appeal by Rothstein & Nelson from the dismissal of a suit against the Fox Film for a balance of \$2,500 due for 100 film-mending machines valued at \$5,000, delivered by the Film-Mending Machine Co., which assigned its claim to the plaintiff.

The Appellate Term has affirmed a judgment in a suit by Arthur M. Brilant against Mack Sennett Comedies in which Brilant sued for salary as director of exploitation at \$175 a week. He got a judgment for \$993 but the Appellate Term reversed it and ordered a new trial, and the second verdict was for only \$77. The difference was that Brilant devoted only part of his time to the plaintiff, and was also employed by Robert Vignola, whose interests were adverse to the Sennett interests, and that he did Vignola's work at the Sennett offices.

### Theater for Jackson Heights

A theater is now under construction at 25th St. and Baxter Ave., Jackson Heights, by M. J. Kramer, the builder of the United States, Reo, Majestic, Valentine and Gotham theaters.

The new theater will be 75 by 161 feet in dimensions and have a seating capacity of 1,800. The G. K. Amusement Corp., will operate it.

### Pathe's Serial Plans

The next Pathe serial, "The Fortieth Door," is now in production on the coast. Plans for the two to follow are now under way. One will be "Ten Scars Make a Man," an original and the other probably, "Black Caesar's Clan," by Albert Payson Terhune.

### Parsons Adds to Duties

P. A. Parsons has assumed the duties at Pathe until now handled by Victor M. Shapiro who, as noted, has joined Samuel Goldwyn Prod.

### Nat'l Board Lunch Saturday

The annual luncheon of the National Board of Review will be held at the Waldorf Astoria on Saturday. Among those scheduled to speak are: Christopher Morley, Fannie Hurst, Robert Edmund Jones, Quinn Martin, Ernest L. Crandall, Senator James J. Walker, Irwin Wheeler, exhibitor, and Dr. Chester C. Marshall, the National Committee for Better Films and the editor of THE FILM DAILY.

### "The Yankee Consul" as Funny as Chaplin"

—Harriette Underhill, N. Y. Tribune



DOUGLAS MACLEAN  
in his new screen comedy  
"The Yankee Consul"

### "Thrills and Laughter"

—N. Y. Times

NOW PLAYING  
CENTRAL THEATRE

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**Lila Lee**  
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ALLAN A. LOWNES PRES.

### FOR SALE

Contents of Criterion Theatre, Buffalo. Complete equipment for moving picture theatre, including Eleven Thousand Dollar Wurlitzer organ. All in perfect condition. Must be removed week of April 1st as building is to be torn down.

### STRAND SECURITIES CORPORATION

407 Iroquois Building  
Buffalo, N. Y.

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10 SPARKLING  
BATHING  
BEAUTIES

## BUTTERFLY

2 REELS

### COMEDIES

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**WE PROCESSED YANKEE CONSUL**

*New Hollywood Plant for*

# Technicolor

Now under construction—

AT Hollywood, work is being pushed on Technicolor's new Plant and California Headquarters. The completion of this plant will insure prompt delivery of rush prints.

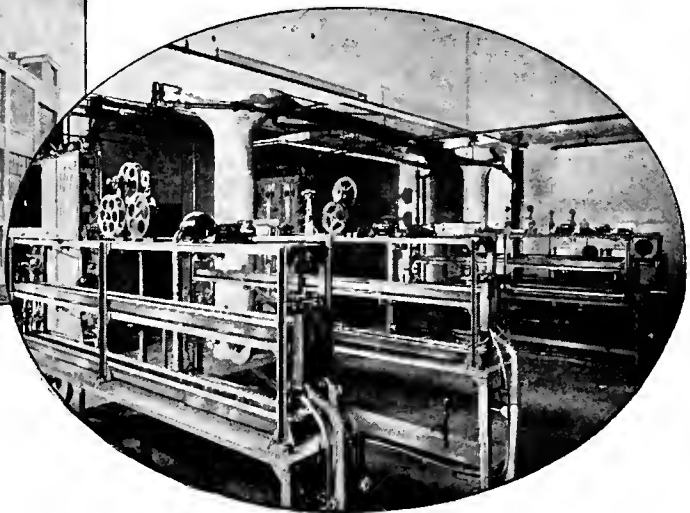
Out in Death Valley, on the Mojave Desert, Technicolor cameras are being used exclusively, photographing Famous Players-Lasky's next Zane Grey Picture—"The Wanderer in the Wasteland," an Irving Willat Production. This picture will be done *entirely* in Technicolor.

Everybody is talking about the wonderful Technicolor sequence in Cecil B. De Mille's "The Ten Commandments." They'll soon be talking about the Technicolor undersea scenes in "The Uninvited Guest"—a Williamson Production soon to be released through Metro.

Progressive producers do it in Technicolor.



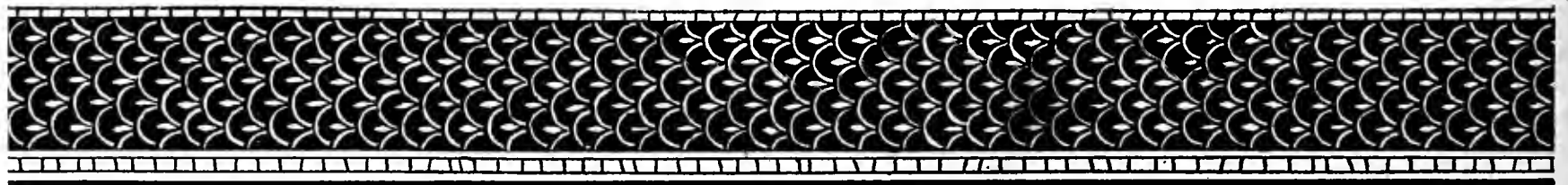
*Interior and exterior views of new Technicolor plant at Boston.*



*Progressive Producers  
do it in*

# Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION  
Boston                      New York                      Hollywood





# The BRADSTREET of FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXVII No. 38

Friday, February 15, 1924

Price 5 Cents

## Eastman Cuts Price

**Positive Reduced 25 Per Cent Effective March 1—Largest Single Cut in Eastman History**

(Special to THE FILM DAILY)

Rochester, N. Y.—Letters were forwarded to all important producing companies in the business yesterday by the Eastman Kodak Co., informing them of a reduction in prices of film effective March 1, as follows:

Eastman positive film standard width, nitro-cellulose base, in black and white and tinted base, perforated 1.5 cents per foot.

Eastman news stock, standard width, nitro-cellulose base, in black and white and tinted base in three colors, perforated 1.3 cents per foot.

It is understood that the above reduction in prices represents a cut of 25 per cent, the largest individual slash in prices ever made by the Eastman company.

## George Smith Arrives

George H. Smith, managing director of Vitagraph Film Co., Ltd., of London, arrived in New York late Wednesday to visit his brother, Albert E. Smith, who arrived in New York from Hollywood the same day.

The visit celebrates the twenty-sixth anniversary month of the organization of Vitagraph. The London office was established in 1905. Smith brings with him from London the data upon which will be based "Captain Blood."

## "Sea Hawk" in September

First National intends starting the fall releasing season with "The Sea Hawk," which Frank Lloyd is now producing on the coast. The release date is tentatively set for September.

## Loew Causes Worry

**His Theater Activities in Westchester County Cause Exhibitors There Some Concern**

Exhibitors operating in Westchester County are somewhat concerned over the theater activities of Marcus Loew in that field. Additions are being made to the Loew string which at present includes successful theaters in Yonkers and New Rochelle. The Lynn in White Plains was taken over earlier in the week and is designed to open in a few days.

A. H. Schwartz who operates a number of houses in Brooklyn and who is said to be an ally of the Loew interests intends building in Mount

(Continued on Page 2)



F. Mordaunt Hall, New York Times: "Those who want a good, hearty laugh will find their sides aching after they have seen Douglas MacLean in 'The Yankee Consul.'" Associated Exhibitors.—Advt.

## M. P. T. O. Directors to Meet

M. J. Comerford, E. M. Fay, W. A. True, R. F. Woodhull, M. J. O'Toole, L. J. Dittmar and Sydney S. Cohen will attend the Edison luncheon today. They are all directors of the M. P. T. O. and will hold a meeting here, following the luncheon. The city for the annual convention may be determined upon.

## Cut Censor Costs in Penn.

(Special to THE FILM DAILY)

Harrisburg—The release of six employees of the State Board of Censors is disclosed in pay roll reports for the first half of February. The board's action was said to have resulted from the necessity of keeping expenditures within budgetary limitations.

## "Connie" in "Peggy"?

It was reported yesterday that Joseph M. Schenck had purchased the rights to "Peggy," originally made by Triangle with Billie Burke for Constance Talmadge. The story rights were held by Oscar Price.

T. N. T. Ladies, Too! Astor Hotel, March 29.

## Bank Merger

Stockholders of the East River National Bank and the Commercial Trust Co. will, today, vote on the question of merging the two institutions. Hereafter the bank will be known as the East River National and the Commercial Trust will pass out of existence. Both banks are interested in picture finance.

## Wilson Heads "Wampas"

(Special to THE FILM DAILY)

Los Angeles—Harry D. Wilson has been elected president of the "Wampas." Other officers are Ray Miller, vice-president; Tom Engler, secretary; Adam Hull Shirk, treasurer, and the board of directors: Howard Strickling, Harry Brand, Pete Smith, Ray Leek and Mique Boylan.

## Jersey Sunday Bill Defeated

(Special to THE FILM DAILY)

Trenton, N. J.—The Assembly Judiciary Committee has rejected the Carty measure, giving municipalities authority to choose Sunday amusements.

## Abe Warner Back

Abe Warner is back from a short business trip to London.

## Vita's New Staff

John C. Rock Appointed General Manager—A. Victor Smith to Be His Assistant

Albert E. Smith, president of Vitagraph Co. of America, yesterday announced the following:

John C. Rock, son of William T. Rock, one of the founders of the Vitagraph Co., to be general manager, succeeding the late John M. Quinn.

A. Victor Smith, a brother of the president, to be Rock's chief assistant.

Both of these executives will assume their duties today.

Rock was formerly with Vitagraph from 1906 to 1916 as general sales representative of the company in Chicago and since 1916 has not been identified with the motion picture industry.

A. Victor Smith was general sales manager of the Vitagraph Company in New York from 1906 to 1916 when he moved to California and engaged in business. He went overseas during the war and upon his return became assistant to the President of Vitagraph and production manager, which duties he held until 1922 when again he returned to California.

Old timers in the business recalled yesterday that with Commodore Blackton again with Vitagraph and with John C. Rock with the company it reminded them of the days long ago when the Smith-Blackton-Rock combination operated this old and well-known organization.

## Logan Plans More Pictures

W. Ward Damon, secretary and treasurer of the Logan M. P. Prod. of Syracuse is in town. He said yesterday the company had Dorothy Dalton under contract and that plans for further production were under way.

## George Walsh Here

George Walsh arrived in town from the Coast yesterday.

## Tribute to Edison

The motion picture industry will pay tribute to Thomas A. Edison today at the Ritz-Carlton when a luncheon will be given in his honor. Many leaders in public life will be present. Close on to three hundred guests will attend.

T. N. T. Paul Whiteman's Orchestra, March 29.



Vol. XXVII No. 38 Friday, Feb. 15, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	110 3/8	110 1/8	110 1/8	100
F. P.-L.	67 1/2	66 1/2	66 3/4	4,200
do. pfd.	90	90	90	300
Goldwyn	8 1/2	8 1/2	8 1/2	300
Loew's	17	16 3/4	17	200
Warner's	11 1/8	11 1/8	11 1/8	...

**Loew Causes Worry**

(Continued from Page 1)

Vernon. Together with this group, mention is usually made of the Burnside, a large theater on Grand Concourse in the Bronx which opened last week. Those familiar with the concentration placed on the development of new theater fields by the Loew organization seem to think that it will only be a question of time before Westchester will be an important factor in that company's prestige.

**A Correction**

James R. Grainger denied yesterday that Goldwyn-Cosmopolitan had leased the Strand, San Francisco for two years, as reported. He said arrangements had been made to show his company's product in the house for two years but that no lease was involved.

Telephone Number changed to  
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**Newspaper Opinions**

"The Yankee Consul"—Asso. Exhib. Central

AMERICAN—\* \* \* we must say young Douglas MacLean gives a very creditable performance \* \* \* the seasick scenes \* \* \* nearly spoiled the picture for us \* \* \* it is above the average, and those who enjoy a mixture of comedy and melodrama can be assured of getting their money's worth.

EVENING WORLD—As for the picture, Douglas MacLean gave rather an enjoyable performance in the title role. \* \* \* All in all, the film version gives promise of being a respectable successor to the stage hit.

MORNING TELEGRAPH—Technically in every department, direction, continuity, sets and photography, it leaves much to be desired, but it corrals the high comedy points, mainly through the work of the star.

Two more pictures like this from the MacLean studios, and Harold Lloyd will have to look to his laurels.

TELEGRAM—Douglas MacLean was the much harassed "Dudley Ainsworth." His idea of a comedy character is distinctly his own. We like him. And we don't stand alone. The doors were stormed last night \* \* \* An amusing picture.

TIMES—\* \* \* is one of the funniest films it has been our pleasure to see in some time. \* \* \* Those who want a good hearty laugh will find their sides aching after they have seen "The Yankee Consul."

TIMES SQUARE DAILY—It is a whale of a laugh producer and Douglas MacLean is as funny in this picture as in "The Hotentot."

TRIBUNE—It seems as if the play had been one half as entertaining as the picture we should have remembered it. \* \* \* Mr. MacLean is charming, \* \* \*

WORLD—The story is too ancient to retell, but it takes on a lively pace in the realism of photography, and Mr. MacLean carried his role with an excellent sense of humor. \* \* \* As in almost all film comedy, "The Yankee Consul," was marred by the drawing out of funny scenes to the breaking point.

"The Next Corner"—F. P.-L. Rivoli

DAILY NEWS—" \* \* \* rather an exquisitely handled story of its kind. \* \* \*"

EVENING WORLD—" \* \* \* is one of those things. Some old faces going through the same old formula, the denouement proving to be just what was expected all the time.

HERALD—The accepted formula is followed closely. \* \* \* Miss Mackaill is moderately interesting at times, and excessively negative at others.

MORNING TELEGRAPH—A valiant effort to give a picture version of Kate Jordan's play, "The Next Corner." Miss Jordan has not supplied her puppets with much consistency of character \* \* \* Dorothy Mackaill \* \* \* is appealing even in this theatrical role, and looks glorious when she removes the make-up.

SUN—" \* \* \* is going to give the censors in Kansas and Pennsylvania the best time they've had since they saw "Sapho," "The Sheik," and "Black Oxen." They are going to cut and cut. \* \* \* The last half was terrible trash.

TELEGRAM—The cast, though exceptional, is only in keeping with the greatness of the production. \* \* \*

TIMES SQUARE DAILY—" \* \* \* has all of fine taste and scenic production, but the effort is all wasted on a weak story.

TRIBUNE—It is a terrible picture and a terrible bore.

Fire Doesn't Hit Service  
The fire which gutted the Famous Players exchange at Charlotte, N. C., late last week has caused no interruption in service. Dates are being met by service from Washington and Atlanta.

**Goulding Writing for Inspiration**

Edmund Goulding will sail on the Berengaria for Italy this week to join the Henry King-Inspiration unit. He will write two original stories which will be produced by Inspiration over seas.

**May Re-Make Own Film**

Universal may make a new version of "We Are French." The original was made by Rupert Julian, who played the principal part, supported by Ella Hall and Kingsley Benedict.

**Tourneur in Hospital**

(Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur is in the Good Samaritan Hospital, undergoing a slight operation.

**Larson Here**

T. E. Larson, traveling field representative for Principal Pictures is in town conferring with Irving M. Lesser.

**MacLean In "Never Say Die"**

Douglas MacLean has purchased the rights to "Never Say Die." It will be his next picture.

**20 "Winter" Bookings in Cleveland**

(Special to THE FILM DAILY)

Cleveland—"If Winter Comes," is playing 20 local theaters this week.

**Russell Here**

E. Russell of London, a director of Educational Films, arrived on Monday.

**Minnie Elizabeth Webster**

Exclusive representative for

**Forbes Dawson**

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**COMING SOON**  
**LOIS WILSON** in  
**COSMO HAMILTON'S**  
**"Another Scandal"**  
Directed by **E. H. GRIFFITH**  
FOR  
**HODKINSON RELEASE**  
**FIRST RUN PICTURES**

Hamilton in 1st Nat'l Comedy  
(Special to THE FILM DAILY)  
Los Angeles—Following the completion of his present comedy, Lloyd Hamilton will be loaned to First National to appear in a feature comedy.

**Fire Destroys Nebraska Theater**

(Special to THE FILM DAILY)  
Gretna, Nebr.—J. F. Bredin Opera House has burned down. It will erect a new theater to replace it.

**HAL ROACH'S**  
**CHARLEY CHASE**  
**COMEDIES**  
"Consistently Good"  
1 reel  
**Pathécomedy**

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**PRODUCTIONS**  
**BUTTERFLY**  
2 REELS  
**COMEDIES**  
A NEW FILMBRAND FOR A NEW COMEDY TYPE  
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STUDIOS || 3700 BEVERLY BLVD. LOS ANGELES

Check these percentages over against the plan of physical distribution suggested for execution by the American Railway Express Company, which I covered in letter sent out last week and you will find what the independent motion picture producer wants, should have and WILL have. This same table of commissions should apply to the sale of foreign rights.

FURTHERMORE, if you do not accept this plan with a definite responsibility to the producer, as his agent for the honest handling of his product and his money, including all monies collected by your managers and salesmen, instead of limiting your responsibilities to "Home Office receipts," some one else will enter the distributing field, and by giving the producer what he wants, put every so-called independent motion picture distribution operating under the present faulty system entirely out of business.

And because I believe that the motion picture producing business can be made a good business and a profitable business for the independent operator if these reforms are inaugurated, I will furnish the financing for this new producers' distribution myself if a sufficient number of independent producers want it and the American Railway Express Company will undertake the physical distribution of the product. I have proven my ability to secure motion picture financing and I will secure whatever financing may be necessary for a REAL producers' distributing organization.

### **The Boys In the Field**

But a reform covering a change in distribution as set forth herewith does not go far enough. It should extend to the sales department thru-out the field. Your system of remuneration for your managers, salesmen and bookers should be based upon a percentage of the business they do and every incentive should be offered these men to be loyal, ambitious and real go-getters.

The sales organizations in the field are entitled to, and should get not less than sixty per cent of the commission allowed the Home Office for sale of product. They are the boys who have made it possible for "rocking-horse generals" and "swivel-chair admirals" to exist, and it is high time that they were coming into their own.

If I had anything to do with a national distribution (and maybe I will) sixty per cent of the Home Office selling commissions would go to the men who made the sales. Following is the schedule of Home Office Commissions I would pay them:

Salesmen—40%.

Assistant Manager and Booker—5% on total office commissions.

Manager—10% over-riding on business done by other salesmen working out of branch. 50% on personal accounts.

District Manager—5% over-riding commission on his territory.

Each salesman would be allotted a certain territory and would receive protection on all of the accounts in this territory.

I would allow an additional 10% selling expense to offices such as Seattle, Minneapolis, Kansas City, etc., where the "wide open spaces" are general and the selling toughest.

**Nothing  
To Count  
But Results** I would proclaim the fact from the rooftops that I didn't have a living relative in the world—brother, uncle, cousin or grandfather who was ambitious to be a "fillum" salesman or branch manager, and let every man in the field know that nothing counted but

RESULTS and that there was plenty of room on top and nothing standing in the way of his getting there if he was "on the level" and "delivered the goods." And I'd sell rings around every distribution now in the business with any kind of a decent break on the quality of my product. And I'd get the best managers and salesmen from each of your branches because they are REAL FELLOWS and will go to hell for any man who gives them a square deal and a chance to advance and improve their positions without a lot of bootlicking and cheap politics; and I'd have a bigger selling organization in the field than any national distribution at the present time. The producer would get every dollar his picture was worth; the distribution would be profitable; and the managers and salesmen on the firing line would make more money than they have ever made before in their lives—but they would work for it and be entitled to it.

Now here's another thing that is worrying me and that I want to get off my chest. We are in the show business, and the value of the product we sell is dependent upon the number of SEATS it will sell for the exhibitor, which brings us to the subject of advertising and exploitation. Altho ten per cent of the negative cost is too much to spend for advertising and exploitation on poor program pictures, one hundred per cent of its negative cost is not too much to spend on good pictures, if it will sell a proportionate number of seats for the exhibitor.

### **This Would Be Real Exploitation**

But what are you doing about it? And how are you doing it? You probably have one or two or three men in your department who are writing the press books, laying out the lithographs, preparing trade-paper copy, writing stories for the press to satisfy the boss' vanity, preparing newspaper ads, preparing accessories and what not. And you throw two or more subjects at their heads every week and think you are running an advertising department. What happens? You print a lot of press books without any study of your subject matter, containing a lot of impossible and threadbare exploitation stunts. You turn your stills over to an artist for lithograph layouts, and pass on them without caring a hang whether they have selling value or not. You hurriedly pass upon trade-paper advertising layouts, have the plates made and print them at a cost of more than \$100. a page to the producer, without analyzing their sales force. Some of your copy is so non-convincing that if the subject was baked beans and your readers hadn't eaten in twenty-four hours, you wouldn't be able to sustain his interest.

The producer should handle his own advertising appropriation thru a real advertising service agency which would make a careful study of the selling angles on each production, pay particular attention to preparation of lithographs, press books and other advertising, all on a flat service charge. Successful producers must be showmen and must learn to know showman values. Under the percentage cost of selling set forth in this letter, the producers of quality product would have an incentive to have each effort excel the one preceding it. He could afford to use the trade-papers liberally, he could afford to buy newspaper space in a national way to help the exhibitor put over the show. He could afford to carry on like a real showman instead of imitating the poor fish that he is today.

LET'S TAKE THE BUNK AND THE AIR OF MYSTERY OUT OF FILM DISTRIBUTION.

Yours truly,  
(Signed A. N. SMALLWOOD.)

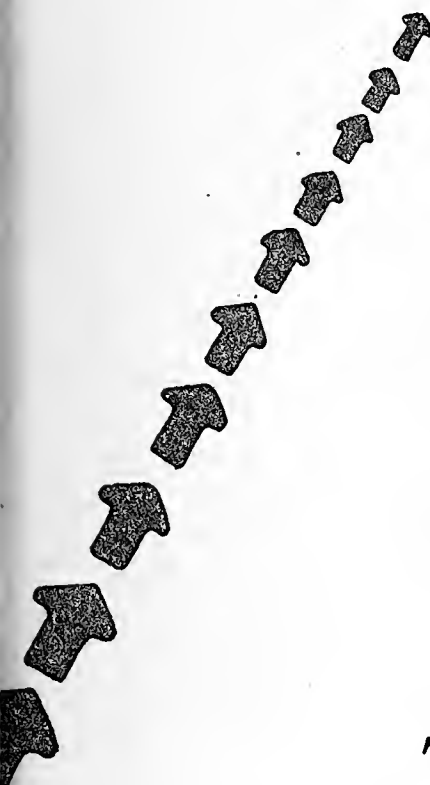
# But Nobody

We could fill  
many pages with  
the fine things  
people who know  
are saying about ~

# Betty Compson *in* Woman to Woman



# Reads Them



But nobody reads them. So we just affirm that this production IS GETTING THE MONEY AT THE WINDOW -and we can prove it. Mean anything to you Mr. Exhibitor?

*They'll say so, too—*

Rialto-Rivoli, N. Y. C.  
Metropolitan, Los Angeles  
Fenway, Boston  
Kings, St. Louis  
Alhambra, Milwaukee  
Rialto, Ft. Worth  
Colonial, Indianapolis  
Garrick, Duluth  
Alamo, Louisville

McVickers, Chicago  
Capitol, Detroit  
Rialto, Washington, D. C.  
California, San Francisco  
Capitol, Dallas  
Loew's Palace, Memphis  
Strand, Providence  
Victory, Salt Lake City  
Rialto, Denver

*—and hundreds of other prominent theatres, including the Jensen-Von Herberg, Southern Enterprise and T. & D. Circuits.*

*Adapted from the play by Michael Morton  
A Graham Cutts Production  
Presented by Balcon, Freedman & Saville*

**SELZNICK**  
DISTRIBUTING  
CORPORATION

**Incorporations**

Columbus, O.—Crawford-Hough Amusement Co., Cleveland. Capital \$5,000. Incorporators, S. S. Rosenthal, J. H. Rosenthal, Ed. C. Flanigan, F. R. Nolan and Edward Blythin.

Charleston, W. Va.—Manas Amusement Co., Weirton. Capital \$25,000. Incorporators, Steve Manas, W. C. Anas, George Tzino, A. G. Davis, Sam Geffner, all of Weirton.

Madison, Wis.—Milwaukee Film Ad Service, Milwaukee. 500 shares common stock, no par value. Incorporators, Helen D. Townley, Edna Garber and Esther R. Thaney.

Nashville, Tenn.—Henderson Theater, Inc., Lafayette. Capital \$10,000. Incorporators, Mr. and Mrs. J. E. Hendren, W. F. Peters, E. W. Akard and A. T. Hobson.

Dover, Del.—Terpsichore Corp. Capital \$10,000. Philadelphia.

**FIRST WITH THE BEST KINOGRAMS**  
THE VISUAL NEWS  
OF ALL THE WORLD

**FOR SALE**

Contents of Criterion Theatre, Buffalo. Complete equipment for moving picture theatre, including Eleven Thousand Dollar Wurlitzer organ. All in perfect condition. Must be removed week of April 1st as building is to be torn down.

**STRAND SECURITIES CORPORATION**

407 Iroquois Building  
Buffalo, N. Y.

**New Talking and Singing Films**

Woodland's Talking and Singing Pictures, a new process of synchronizing motion pictures and the human voice, will have its first demonstration at the Civic theater, Liberty Ave. and 114th St., Richmond Hill, Queens, Monday and Tuesday. The process has been invented and perfected by John Woodland, considered an expert projection man. The demonstration will include two songs sung by Scott Welsh.

**De Mille Returning to Coast**

William de Mille leaves for the coast in a few days. Vera Reynolds, who played a part in "Icebound," has already gone. Richard Dix will remain to play one of the featured parts in "Sinners in Heaven."

**Closes Deal With Crandall**

Joe Brandt, of C. B. C. has closed a deal with Harry Crandall of the Exhibitors Film Exchange of Washington for the C. B. C. output, for Delaware, Maryland, Virginia and the District of Columbia.

**Kraft In Hospital**

(Special to THE FILM DAILY)  
Los Angeles—William H. Kraft of the Universal scenario department is in St. Vincent's Hospital. He was taken ill while editing "The Riddle Rider," a new serial.

**Kominik Resigns**

Otto Kominik, for two years in charge of foreign publicity at Universal has resigned to become business manager of the "Excelsior Cinema," a Spanish trade paper.

**Barthelmess Addresses A. M. P. A.**

Richard Barthelmess spoke before the A. M. P. A., yesterday and urged the publicity men present to present the stars to the public "as they really are."

**Rathner On Six Weeks' Trip**

Harry Rathner, sales representative for Principal has left on a six weeks' sales trip. He will travel as far West as Denver.

FINISHED PRODUCTIONS  
MARKETED AND FINANCED

**GEO. H. CALLAGHAN**

220 W. 42nd St., N. Y. C.

Sol Lesser Presents

**HAROLD BELL WRIGHT'S**

(The Greatest Living Author)

**"WHEN A MAN'S A MAN"**

Those who have shown it say:

**BIGGEST MONDAY IN HISTORY OF HOUSE.**

— A. M. Fabian, Garden, Paterson, N. J.

**STRONG ATTRACTION.**

— Harold Frank, Rez, Jackson Mich.

**REMARKABLE SHOWING.**

— Stanley Chambers, Palace, Wichita, Kas

**TOPS EVERYTHING SINCE THE PILGRIM**

— Fordham Strand, Erie, Pa.

**BROKE ALL HOUSE RECORDS**

— James Velas, Liberty, Wheeling, W. Va.

*And it will do the same for you!*

A First National Attraction

**Craftsmen Film Laboratories announce:**

The opening of their new Public Cutting and Projection Rooms on the top floor of the Godfrey Building, 729 Seventh Avenue.

The location is the most convenient in New York for film folk.

Rooms are completely equipped and surrounded by light and air—the ideal condition for the editing of your pictures.

An Art Title Department under the supervision of Louis Meyer is also included in these premises, adding greatly to the facilities offered the editor or producer of pictures.

Telephone is Bryant 1923-1924

**The Craftsmen Film Laboratories, Inc.**

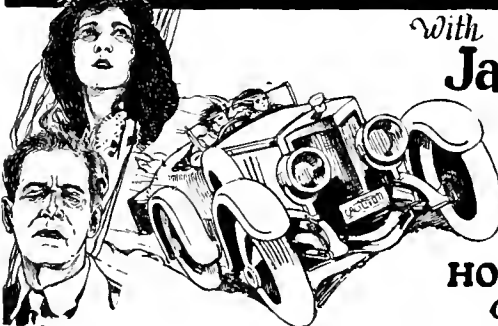
729 Seventh Avenue

New York City

Laboratories: 251 West 19th St., New York City

COMING SOON

**LOVE'S WHIRLPOOL**



with **James Kirkwood, Lila Lee, Madge Bellamy**

for **HODKINSON RELEASE**  
First Run Pictures

*great excitement  
over at Universal...  
Laura La Plante's first  
feature was screened  
yesterday and the  
whole place is daffy  
with delight...it's one  
of those things that  
simply fill your  
heart with joy...*

*There's only one  
title for it and that is*

***excitement***

*Bob Hill directed it.....great stuff, Bob!*



# wise guys say - three

- a producer

Form 1204

CLASS OF SERVICE SYMBOL	
Telegram	Blue
Day Letter	Blue
Night Message	Nite
Night Letter	N.L.

If name of those three symbols is written after the check, number of words in the message is indicated by the symbol appearing after the check.

WESTERN UNION  
TELEGRAM

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

LOSANGELES CAL FEB 12

R A ROWLAND NEWYORK

RECEIVED AT  
JNY K 69 NL

CLASS OF SERVICE SYMBOL	
Telegram	Blue
Day Letter	Blue
Night Message	Nite
Night Letter	N.L.

If name of those three symbols is written after the check, number of words in the message is indicated by the symbol appearing after the check.

AFTER REVIEWING LILLIES OF THE FIELD FEEL THAT NOTHING HERETOFORE SAID FULLY DESCRIBES THIS SPLENDID PRODUCTION STOP I AM DELIGHTED WITH THE KEEN INTELLIGENCE DISPLAYED IN THE PRODUCTION OF THIS ATTRACTION STOP ALL CREDIT IS DUE YOUR PRODUCING UNIT AND TO THOSE WHOSE EFFORTS ARE PUT INTO THIS PRODUCTION CONVEY MY HEARTEST CONGRATULATIONS STOP LILLIES OF THE FIELD HAS SIX IS THE BEST ATTRACTION FIRST NATIONAL HAS EVER RELEASED

SOL LEEGER  
9AM

Form 1204

CLASS OF SERVICE SYMBOL	
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WESTERN UNION  
TELEGRAM

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

LOSANGELES CALIF 12

R A ROWLAND

RECEIVED AT  
S327 59 NL

CLASS OF SERVICE SYMBOL	
Telegram	Blue
Day Letter	Blue
Night Message	Nite
Night Letter	N.L.

If name of those three symbols is written after the check, number of words in the message is indicated by the symbol appearing after the check.

300 PARK AVE NEWYORK NY

THERE ARE NO WORDS IN THE ENGLISH LANGUAGE AND BEING A MONOLINGUIST I CANNOT EXPRESS THE TREMENDOUS SATISFACTION WITH WHICH I WITNESSED LILLIES OF THE FIELD STOP EARL HUDSON CERTAINLY DESERVES TREMENDOUS PRAISE FOR THIS ONE

REGARDS

E A ESCHMANN.

Form 1204

CLASS OF SERVICE SYMBOL	
Telegram	Blue
Day Letter	Blue
Night Message	Nite
Night Letter	N.L.

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WESTERN UNION  
TELEGRAM

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

LOSANGELES CAL FEB 12

R A ROWLAND NEWYORK

RECEIVED AT  
2NY K 91 NL

CLASS OF SERVICE SYMBOL	
Telegram	Blue
Day Letter	Blue
Night Message	Nite
Night Letter	N.L.

If name of those three symbols is written after the check, number of words in the message is indicated by the symbol appearing after the check.

HAD PLEASURE OF WITNESSING PREVIEW LILLIES OF THE FIELD LAST NIGHT AND JUST WANT TO TELL YOU THAT I THINK IT IS ONE OF THE MOST WONDERFUL PICTURIZATIONS OF A MODERN STORY I HAVE EVER SEEN STOP MRS GRIFFITH AND MR TEARLE HAVE TO BE MIND PUT OVER THEIR GREATEST SCHEM ACCOMPLISHMENTS IN THIS PICTURE AND I ENJOYED MR HUDSON AND MR DILLON ARE TO BE WARMLY CONGRATULATED BY YOU ALL FOR THE WONDERFUL RESULTS THEY HAVE OBTAINED BECAUSE I CANNOT REMEMBER WHEN I ENJOYED A PICTURE SO MUCH

KINDEST REGARDS

COLLEEN MOORE  
9AM

- a Star

- a distributor

Knocking 'em cold is getting to be a habit with FIRST NATIONAL!



Everything You Want

# Universal Short Subjects

## The LEATHER PUSHERS

First, Second and Third Series featuring Reginald Denny. Fourth Series featuring Billy Sullivan

\* \* \*

## CHAPTER PLAYS

The GHOST CITY

Featuring Pete Morrison and Margaret Morris

The FAST EXPRESS

Starring Wm. Duncan with Edith Johnson

\* \* \*

## RUDOLPH VALENTINO and CARMEL MYERS in

"A Society Sensation"

A Two Reel de Luxe Re-issue

\* \* \*

## CENTURY COMEDIES

Two Reels each—one a week featuring

Baby Peggy	Harry Sweet
Buddy Messinger	Pal the Dog
Jack Earle & Harry McCoy	Century Follies Girls

\* \* \*

## UNIVERSAL COMEDIES

One Reel each—one a week featuring

Bert Roach—Neely Edwards	Alice Howell
Joe Martin	Geo. K. Arthur
Slim Summerville	Chuck Reisner

\* \* \*

## INTERNATIONAL NEWS

Released every Wednesday and Saturday

\* \* \*

## GUMPS COMEDIES

Two reels each—one a month  
Featuring Joe Murphy and Fay Tincher

\* \* \*

## TWO REEL WESTERNS

Fifty-two released one-a-week

**Follow the Big Money Line!**

"TRIUMPH"

"A SOCIETY  
SCANDAL"

"THE CONFI-  
DENCE MAN"

"THE FIGHTING  
COWARD"

"THE BREAK-  
ING POINT"

"ICEBOUND"

"BLUFF"

"DAWN OF A  
TOMORROW"

"MEN"

"CODE OF  
THE SEA"

*Paramount Pictures*

PRODUCED BY FAMOUS PLAYERS - LASKY CORP.

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 39

Sunday, February 17, 1924

Price 25 Cents

## Roach Plans

Several New Units To Start—Ambitious Program Under Way—Two Features Included

(Special to THE FILM DAILY)

Culver City, Cal.—Hal Roach has just announced his plans for the coming season. The program will include, in addition to many series of short subjects, two special features. Roach is starting a new two reel comedy unit replacing the series starring Stan Laurel. James Finlayson appearing with Laurel will have a prominent part in these and other comedians under contract will be used, including Charles Puffy, the 350 pound funster recently arrived from Europe. George Jeske will direct.

Will Rogers, with Bob Wagner directing has just finished a political satire and is starting another of his series. The Little Rascals of "Our Gang" company are continuing on schedule of two reels under the direction of Bob McGowan. The Pat Family with Frank Butler and Laura Roessing still fighting with Ray Howe directing. The Charles Chase one reels have Ralph Ceder directing and Fred Guiol is directing the Earl Mohan and Billy Engle series of one reel fight pictures.

### "Doug" and Mary Arrive

Douglas Fairbanks and Mary Pickford arrived from the coast Friday and registered at the Ambassador.

### Meighan In "The Alaskan"

Tom Meighan's next picture will be "The Alaskan" by James Oliver Curwood.

## Remember This

Unable to make a speech Thomas A. Edison sent this message to film folk at the luncheon tendered him yesterday at the Ritz:

"Remember that you are the servants of the public and never let a desire for money or power prevent you from giving the public the best work of which you are capable. It is not the quantity of pictures that counts. It is the quality that produces happiness where that is possible."

Remember this. Frame it. Let it prove your inspiration. And your guide.

DANNY



Washington Daily News: "'Going Up' is chock full of screaming situations, and Doug MacLean produces a laugh every second." Associated Exhibitors. Advt.

# Inspirational

There was held at the Ritz yesterday a luncheon in honor of the 77th anniversary of the birth of Thomas A. Edison. About 350 film folk attended. Never has there been a function which created such a spirit. The only regret—that there were present less than 3,000. It would have benefitted every man and woman in this industry to have been present. They would have been inspired—proud of their connection with this business.

Lack of space prevents any extended report. But the remarks of Senator Owen; the message given to them by Edison; the satirical thrusts of Rupert Hughes towards censors and censorship; the messages forwarded by President Coolidge; Lloyd George, and 100 more, including 17 United States Senators, were something to be long remembered. And the climax was capped when Mary Pickford so feelingly spoke of Edison's great gifts to humanity.

It was an inspiring afternoon; an occasion long to be remembered.

DANNY

## Dominick Off Board

"Pressure of Other Interests" Compels Him to Retire from Famous Players' Directorate

Gayer G. Dominick of Dominick and Dominick, prominent Wall Street brokers has retired from the board of directors of Famous Players because of "pressure of other interests."

This occurred at the directors' meeting earlier in the week but only became publicly known on Friday. Dominick has been on the board for some time. His company handled the floating of several stock issues for Paramount.

R. W. Saunders, comptroller of Famous declared on Friday that no successor to Dominick had been appointed and that the post would probably remain vacant for the present.

## Broadway Ideas

With Some Suggestions for Using Certain Types of Short Subjects with Features

The managers of the big Broadway houses have earned for their theaters the reputation of always presenting well-rounded and harmonious programs. To this end there must be as much care devoted to the selection of the short subjects as is given the feature, and a constant search maintained for the novel—the different.

The success of this effort is noticeable in the reception accorded a novel reel by the audience. For example, it will be recalled that when "Roxy" showed Lyman Howe's "Ride on a Runaway Train," he found that it went over so well that it was necessary to repeat the showing a second week. Here was an instance where the camera was perched, through the use of a special contrivance, on the pilot of a locomotive and the engine

(Continued on Page 4)

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T. N. T. Great Stars There, Astor, March 29.

T. N. T. Spill the Beans Show, Astor, March 29.





## The Overlong Feature

By Elmer R. Pearson  
General Manager, Pathe Exchange, Inc.

Vol. XXVII No. 38 Sunday, Feb. 17, 1924 Price 25 Cents

Copyright 1924, Wid's Film and Film Folks, Inc., Published Daily except Saturday, at 71-73 West 44th St., New York, N. Y., by WID'S FILMS and FILM FOLKS, INC. Joseph Dannenberg, President and Editor, J. W. Alicoate, Treasurer and Business Manager; Maurice D. Kann, Managing Editor. Donald M. Mersereau, Advertising Manager. Entered as second-class matter May 21, 1918 at the post office at New York, N. Y., under the act of March 3, 1879.

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz.

Exhibitors have been demanding for the last two years that the length of feature pictures be very considerably reduced, and having just returned from a brief trip in the country and having discussed this very matter with several of them, I find they are greatly pleased with the concerted action that seems to be shaping toward the shorter feature film.

I may add that we have been using all our influence with our producers not to let a feature run over six reels, if it can possibly be avoided, for many months.

We, as distributors of short length films, probably hear an exhibitor's complaint about the too long feature film more frequently than any other, because we do find that the average exhibitor finds it very desirable to arrange his program with as much versatility as the length of the various subjects thereon will permit, and

anybody knows that a nine or ten reel feature does not permit of the addition of very much diversification if the exhibitor is going to try to get in two shows during an evening.

It is our opinion that unless feature producers voluntarily and immediately reduce the length of their features, they are going to find that instead of enjoying from five to six thousand runs per subject in the United States, they will come out with three or four thousand runs instead—the exhibitor's business being very much damaged by lack of diversification in the program and necessity will compel him to lay off the long feature, and from what I can learn, there are a great many exhibitors in the United States who are doing just that now, hence the reduction of the feature length is by no means an altruistic movement on the part of the producer, but is one of necessity for his own well being.

## Pathé News

No. 13

NATIONAL GUARD DISARMS A HERRIN CITIZENS—Fatal rioting Herrin, Ill., results in National Guard being summoned.

OLYMPIC GAMES AT CHAMONIX—Norway excels in ski-jumping.

FIRST AND EXCLUSIVE PICTURE OF LENIN'S FUNERAL—Defying terrific cold, hundreds of thousands turn out in Moscow to honor dead Soviet leader.

Other News as usual.

# today

Foreign Distribution of Motion Picture Productions

## George E. Kann Corporation

220 West 42nd St.  
New York, Chick. 4052  
Cables—Geokann, N. Y.

## FIRST WITH THE BEST KINOGRAMS

THE VISUAL NEWS  
of ALL THE WORLD

### ACME THEATRE EQUIPMENT CO., Inc.

1600 Broadway  
New York  
Everything for the theatre  
Phone Bryant 7392 - 7393 - 9072

### Motion Picture Cameras

Two Complete Pathe outfits for sale—Apply to  
VITAGRAPH CO.  
1400 Locust Ave.  
Brooklyn, N. Y.

## "NEWSIES"

A WEEKLY JOKE SERVICE FOR YOUR SCREEN

ASK YOUR SUPPLY DEALER

NEWSIES, Inc., 167 W. 48th St. N. Y. C.

### Film Guild Elects Directors

Guild Made Pictures, Inc., also known as the Film Guild, held its annual meeting Friday and elected the following board of directors.

Maude Adams; H. J. Cook, vice president of the Equitable Trust Co.; Francis W. Cronwinshield, editor of Vanity Fair and director of the Conde Nast publications; Walter Fahy, partner of Lyman D. Smith & Co.; Townsend Martin; R. L. Skofield, director of the American Can Co.; Louis E. Stoddard; Frederick Waller and Dwight Deere Wiman.

The present officers are Dwight Deere Wiman, president; Frederick Waller, treasurer; Townsend Martin, secretary; Frank Tuttle, first vice president; Osgood Perkins, second vice president.

### Another Sunday Closing War Starts

(Special to THE FILM DAILY)

Canton, O.—A movement to close local theaters on the Sabbath has been launched by the Stark County Ministerial Ass'n and the Law Enforcement League. Eleven theaters would be affected.

### Alamo Amus- Co. Increases Capital

(Special to THE FILM DAILY)

Austin, Tex.—The capital of the Alamo Amusement Co. has been increased from \$75,000 to \$125,000.

### New Hallroom Series

C. B. C. Film Sales will produce a new series of Percy and Freddie Hallroom Boys comedies. This will give the organization two short reel series, the others being Screen Snapshots. Actual production plans for the Hall-Room series are now under way. C. B. C. declares that the launching of the comedies was again brought about because of the demand of exhibitors for this type of picture.

### Houses Taken Over by Keith

The Capital and State in Union Hill, N. J., built by the Capital Theater and Amusement Co. two years ago have been taken over by the Keith interests. Frank G. Hall was formerly connected with the company.

### Brenon Coming East

Herbert Brenon will make his next picture for Paramount in the East. It will be "The Mountebank" and will feature Ernest Torrence and Anna Q. Nilsson.

### Flinn On Trip

John C. Flinn of Hodkinson left for a trip through the Middle West Friday. He returns the middle of the week.



Coming Soon

## BETTY COMPSON IN MIAMI

An Alan Crosland production  
for HODKINSON RELEASE  
FIRST RUN PICTURES

## COSTUMES FOR HIRE

New York's Newest and Foremost Costume Rental Organization

## BROOKS

143 W 40th St. N. Y. C.

## 3rd BIG WEEK CAMEO, N. Y.

Direction B. S. Moss  
Sol Lesser Presents  
HAROLD BELL WRIGHT'S  
WHEN A MAN'S A MAN

It's a Tremendous Success Everywhere  
A First National Attraction



**Personalities**

Something about people of importance who attended the Edison luncheon yesterday will be a feature of Monday's issue. Important short subject matter crowded it out of today's issue.

**Newspaper Opinions**  
**New York**

**"My Man"—Vitagraph**  
**Rialto**

AMERICAN—If one has a sentimental streak, he will enjoy the picture in spite of these obvious touches. David Smith, who directed the picture, has undoubtedly made a good box office attraction.

DAILY NEWS—Patsy Ruth Miller registers emotions all over the place; Mr. Farnum is broad and noble in tight fitting clothes; \* \* \* The film might be described briefly as one in which the hero tells the heroine in every other subtitle that he is the man for her and no one else shall have her.

EVENING WORLD—It is the usual Chester tale of high finance interspersed, of course, with romance, and is rather good entertainment.

HERALD—\* \* \* is a dull, uninteresting, overlong, badly made picture.

MORNING TELEGRAPH—\* \* \* strikingly lacking in originality. Director David Smith has struggled valiantly to inject a modicum of suspense into the picture with indifferent success; however, he did all that was possible for a director to do, with a poor working foundation.

TELEGRAM—\* \* \* admirable material for a good screen play.

TIMES—\* \* \* only interesting because of the singular methods employed by the director in attempting to make some situations laughable and others effective. \* \* \* We can't say where such a production would find favor, except possibly at either of the Poles or Lhasa, where the throngs might not mean big box office results.

TIMES SQUARE DAILY—The picture is as kickless as a man in legions. \* \* \* It is melodramatic apple sauce and not particularly well done.

TRIBUNE—Patsy Ruth Miller is the sweet and attractive heroine, and a very good actress she is, too.

WORLD—George Randolph Chester has gone back into politics and written the accustomed fairy tale for the eighty-five cent seat holders.

**Out-of-Town**

**"The Acquittal"—Universal**  
**Stanley, Philadelphia**

BULLETIN—\* \* \* gains much in effectiveness by filming. The entire trial has been well handled by the producer in such a way as to give the utmost in continuity of action. All but the actual murder of Andrew Prentice, portrayed to perfection by Charles Wellesley, is seen by the audience.

INQUIRER—Followers of detective stories and mystery plays will be well pleased with "The Acquittal," the feature at the Stanley this week. Although little else may be said for it, it is successful as a mystery picture.

NORTH AMERICAN—\* \* \* a thrilling mystery play \* \* \* There are many pieces of evidence pro and con and the final denouncement is surprising, to say the least.

PUBLIC LEDGER (MORNING)—"The Acquittal" is noteworthy for its splendid courtroom scenes. Too frequently the film version of murder trials is all out of focus. The director, Clarence Brown, has made judicious use of a plot that is not exactly fresh and has made it fairly ingenious by the use of flashbacks.

**Palace, Montreal**

STAR—Those who enjoy a tale of human frailty, in which the stern eye of the law searches hidden places without avail, but in which the truth is ultimately laid bare in a manner both dramatic and sensational, will find in "The Acquittal" a picture very much to their liking.

**Large Circuit Favors Shorts**

By Harold B. Franklin

Director of Theaters, Famous Players-Lasky Corp.

In establishing the policies of a number of theaters in a large circuit doing business in different parts of the country, it is impossible to operate after a given pattern. Each theater presents a different problem and requires the personal touch of the manager who is on the ground and who by study and observation familiarizes himself with the requirements for his theater.

It is therefore obvious that in booking features or short subjects for such a circuit, consideration must be given to the local situation. There are certain fundamentals however that exist in all theaters playing to the better grade people. We all know that every audience, no matter what the location, greatly enjoy a good comedy and are all interested in seeing a good news weekly. Therefore we have a definite rule that each program in our Class A houses must make room for comedy and the news weekly. The only exception to this rule is made when an unusual super-feature is presented.

As to those short subjects referred to as scenics, there are certain theaters that do not play these. Yet in theaters that cater to a discriminating patronage, some of these "scenics" are often a great help in balancing the program, particularly when a theater is able to give a proper musical setting. An exquisite touch of color—a picture poem of nature's treasures—they hold a great appeal to all who appreciate beautiful things. We like these "scenics" short—not too long, with as few titles as possible. It is a case where good things come in small packages.

Then there are novelty reels showing the unusual—for example, we are now playing through our theaters a reel called "Plastigrams." This reel gives the illusion of depth—the third dimension—and must be viewed with what resemble paper spectacles. Though the reel is only three hundred feet in length, its showing has naturally caused a great deal of favorable comment. Reels of such a character fascinate anyone.

A short dramatic subject is good to play with a comedy feature as contrast. Recently at the Rialto we showed "Bill," a short dramatic subject, brought from abroad by Hugo Riesenfeld. This featurette caused more good comment than the feature shown on the program. Of course, such situations are rare.

Cartoons are interesting and amusing but we do not as a rule play cartoons when a comedy is provided for a program, as we find that a comedy and cartoon have much in common.

In order to keep a clear record of what subjects are required, each theater has a policy card, as to what its film requirements are. These are entered on a buying record, and in that way only such subjects as are played by a particular theater are provided.

**"Anna Christie"—1st Nat'l**  
**Metropolitan, Wash.**

POST—Although the motion picture would not win a Pulitzer prize it should be well received by the public. The stage play enjoyed a long run in New York and was recently presented in Washington, acclaimed by critics throughout the country. While something has been gained by transferring the play from the stage to the screen, there is a loss, too.

STAR—Realism at times almost crass, but sparkling with vividness, stalks through the play, gripping attention and interest. Sordidness of tragedy is beautified by the tremendous successful struggle of womanhood to rise above the clutches of horrible circumstance.

**"Chastity"—1st Nat'l**  
**Adams, Detroit**

NEWS—The theme is slow in getting under way and there is a tremendous amount of conversation. It is a picture that will add nothing to the star's reputation.

TIMES—The picture gives Miss MacDonald plenty of scope to show her ability as an "emotional actress," and she does herself full justice. \* \* \* Beauty is only skin deep and that is about as far as Katherine's goes. We're judging her solely as an artist.

**"The Covered Wagon"—F. P.-L.**  
**English's, Indianapolis**

STAR—The great enthusiasm with which the film was greeted at the opening performance is evidence enough that its first run here was not half long enough. \* \* \* If everyone were limited to one film in a life time "The Covered Wagon" could very well fill the requirements of most Americans.

**Davidson, Milwaukee**

SENTINEL—\* \* \* a big picture, as big as they make them, for it tells a big story in a big way. It is a eulogy to those courageous and visionary men and women of '48, who with the true spirit of empire builders left sheltered homes in the east to make the hazardous journey to the homestead district of Oregon.

**"Don't Call It Love"—F. P.-L.**  
**Capitol, Cincinnati**

COMMERCIAL TRIBUNE—It is a pleasing series of love affairs of a beautiful young woman, whose career as a great singer is all but ruined by her many heart episodes.

TIMES-STAR—It is merely a rehashing of one of the most artificial and overworked plots in dramatic literature, and Mr. de Mille's elaboration of it does not endow it with any additional interest.

**"Don't Marry For Money"—S. R.**  
**Garden, Milwaukee**

SENTINEL—\* \* \* high colored melodrama with a too romantic wife, a husband whom she regards as a checkbook, the inevitable triangle and a murder. It is strictly modern in motif, \* \* \*

**"Going Up"—Asso. Exhib.**  
**The Chicago, Chicago**

POST—The audience didn't laugh at this picture—they simply screamed—and there were times when everyone in the Chicago theater was almost in hysterics. And intermingled in the laughter were staccato screams of horror as a blimp and two planes played tag with each other and every few minutes it looked as if all three were trying to occupy the same space at the same time.

**Palace, Washington**

POST—\* \* \* light, joyous, full of freshness, charm and spontaneity—a wonderful play of love and thrills and airplanes. It is a laugh from start to finish and the clever subtitles drew enthusiastic response \* \* \*

STAR—Mr. MacLean offers many novel bits of acting in his picture. At the dramatic climax one could have heard a pin drop, so intense was the attention of the audience. Margery Daw is pretty as the girl and the other members of the cast also are good. The photography is excellent.

**"The Governor's Lady"—Fox**  
**Liberty, St. Louis**

POST-DISPATCH—It has several highly melodramatic episodes dating back to those good old days when distinction in public life was won by sheer hard work, \* \* \*

(Continued on Page 4)



*"the home of novelty pictures"*  
presents

the following unique program-builders, every one of which was selected by Hugo Riesenfeld for Broadway pre-release runs at his Rivoli and Rialto Theatres, New York.

"BILL" (Crainquebille)—The 5 reel novelty featurette voted by the N. Y. Times as the best photograph of 1923.

OUT-OF-THE-INKWELL — Single reel novelty cartoons by Max Fleischer. Starring the world-famous midget clown. A laugh in every wiggle.

THE EINSTEIN THEORY OF RELATIVITY—The 2 reel novelty with \$1,000,000 worth of publicity. Now taking the country by storm after its sensational 4 weeks run on Broadway and 3 weeks Los Angeles.

SONG CARTOONS—Single reel novelties conceived by Chas. K. Harris, composer of "After the Ball," and Max Fleischer. Something entirely new that keeps your audiences singing and laughing at once. Opens Rialto Theater, New York next week.

FUNNY FACE COMEDIES—Single reels with a laugh at every sprocket-hole.

All available for independent exchanges at *"the home of novelty pictures"*

**RED SEAL PICTURES CORP.**  
Edwin Miles Fadman, Pres.  
1600 Broadway, N. Y. C.

## Broadway Ideas

(Continued from Page 1)

sent through a mountainous region. The result elicited gasps from the audience because the camera eye caught unusual shots of valleys and mountains as the locomotive sped around curves, and gave the spectators the impression that they themselves were on the train.

Another novelty recently shown at the Rialto was a one-reeler called "Pen and Ink Vaudeville," produced by Earl Hurd. This was a burlesque cartoon on a vaudeville show, which was made very effective and amusing by the orchestral accompaniment. For instance, with the cartoon of a trombone player, German band, vocal artist, etc., the necessary sounds were made by the different instruments in the orchestra, much to the amusement of the audience.

A short reel called "Plastigrams" was shown at the Rivoli last week for the viewing of which colored ising-glass spectacles were distributed to the audience. These brought the figures on the screen into bold relief and gave them a stereopticon appearance which, because of the subject matter used, such as water hose directed at the audience, a crawling bug, etc. provided an unusual thrill.

However, the novelty is not the only type of short reel that is important. It is just as necessary to have the general theme of the feature amplified and broadened by the judicious selection of scenes. For instance when "Peter the Great" was shown at the Rivoli, a scenic of the city of Petrograd carried out the atmosphere of the film.

This idea might be developed so that not only the scenic but the comedy used would carry out the general "tone" of the feature. This idea would of course have to be used with discrimination, as with very heavy dramatic pictures, a light and almost nonsensical comedy of the "Slapstick" type might provide the necessary relief.

As an example of the idea, however, with a feature in which the love of little children forms an important part such as Thomas Meighan's "Pied Piper Malone," or "Daddies," the comedy might very easily be one of the popular "Our Gang" series. With a sea story such as "Down to the Sea in Ships," a comedy on the type of Christie's "Navy Blues," or a Bruce Wilderness tale such as "Jean of Haceta Head" which is woven around the romance of a lighthouse keeper could be used, and even with a domestic comedy such as Lubitsch's "Marriage Circle," in which the atmosphere is Viennese, why not a "Spat Family" comedy and a scenic of Vienna to complete the program?

If the average exhibitor would devote as much care to his selection of short subjects as he does to his features, that is, spend more time in trying to compile programs in which the component parts fit well together to form a harmonious whole, the result would be more than satisfactory and he would build up for himself the reputation of a showman, and for his theater a steady, well-pleased patronage.

## It's all in the Treatment

By Hal Roach

To most Exhibitors, I presume, an extended run on a two-reel comedy sounds impossible; nevertheless, a Will Rogers Comedy has been running five weeks in Los Angeles and will be held over at least for six, while the feature has been changed three times.

Two comedies produced by this Studio were presented first-run at two different theaters and have received notices in the newspapers topping the feature. It looks as though comedies are coming into their own!

Your audience will think just as much of the comedy you use on your program as you do yourself. If in a corner of your newspaper ad you are going to say "also a comedy," the impression you will give your audience is that it is simply there as a filler to take up time before the feature starts. When an Exhibitor is thoroughly sold on the merits of a comedy and advertises it as a definite part of his program—giving it billing equal to the feature—the audience accepts that program as a double bill and very often feels that it has seen satisfactory entertainment although the feature has not come up to its expectations.

My impression is that the moving-picture-going public are not interested in "how long" a picture is, but "how good" it is, and a comedy properly advertised and presented would be just as important a part of your program as the feature.

I would like to take this opportunity of thanking Exhibitors whom I met on my trip last Fall, for the splendid way they have received the product from this Studio. We are leaving no stone unturned to make comedies of a quality that will appeal to all classes of audiences, and I am looking forward to the day when closer contact between Producer and Exhibitor will make it possible for us to maintain a standard of excellence in our product so that it will be of box office value to the Exhibitor, which in turn will be of financial value to us.

## Newspaper Opinions

(Continued from Page 3)

**TIMES**—\* \* \* a story of politics, and the tragedy of a wife failing to keep step with her husband as he rises in the world. The situation is the old pathetic one of outworn usefulness.

### "In Search of a Thrill"—Metro Colonial, Indianapolis

**NEWS**—There is nothing unusual in the story nor the filming of it. It is inclined to follow the beaten paths without any explorations along the byways.

**STAR**—\* \* \* the title of Viola Dana's new Metro production \* \* \* describes as well the scenarist's plight. He needed a big punch to wind up the eighty-five-minute study of a modern young woman's fads and fancies. So he enlisted the Apache world of Paris, staged a realistic fight and gave the story the vitality that it needed.

### "A Lady of Quality"—Universal Mission, Los Angeles

(Run beginning Feb. 4)

**DAILY NEWS**—\* \* \* a noteworthy cinematic effort because of three outstanding features.

First and foremost of these features is the photographic work of Charles Stumar. \* \* \*

Second: Hobart Henley is to be congratulated for the intelligent way in which he handled a difficult story. \* \* \*

Third: For her first starring vehicle Virginia Valli shows much promise of doing even greater things.

**EXAMINER**—\* \* \* an affair of monstrous sets, of beautiful pictorial quality, and of a great and forceful story \* \* \*

The story is one of tremendous power, with a well sustained romance and love interests throughout, and Mr. Henley has handled his sequences with nice care for the continuity of the drama.

**RECORD**—"A Lady of Quality" is a hearty, swaggering, blustering impression of England at the close of the 17th century pictured with pleasing beauty and not a little humor. In short, it's a pretty good movie. One of the best Universal has turned out.

**TIMES**—England, merrie old England with a heigh and a ho, reproduced in "A Lady of Quality," with beauty evident at every turn of the reel in photography, settings and costumes, will fascinate the beholders of photoplay. This feature indeed is one of the surprises of the season pictorially, \* \* \*

### "Reno"—Gold-Cosmop. Ohio, Indianapolis

**NEWS**—Mr. Hughes, who wrote the story and directed the feature, has attempted to walk on the proverbial two fences at one time, and he has, proverbially, fallen between them with a dull, sickening thud. In other words, "Reno" is only entertaining in spite of it. It has, incidentally, the worst climax that reviewer ever saw. Nothing more wild, improbable nor ridiculous could be imagined.

**STAR**—Major Hughes chose for the text of his sermon at the Ohio the ludicrous variety of marriage and divorce laws, enforced in the different states of the union. \* \* \* he discusses at length the difficult besetting the way of those who would forsake what he calls "marriage bliss for separate blisters."

### OPEN FOR STATE RIGHT

2 Reel special "The Movie Stars Stampede" with Will Rogers—Pauline Fredericks—Big Boy Williams, Pete Morrison. A Rodeo that is combined with thrills, speed and laughs.

### 2-2 REEL SPECIALS

H. C. Witwer's Featurette—"Fools Rush Out" and "The Speaker Sex."

Author of "Leather Pushers," "Fighting Blood," "The Telephone Girl."

Distributed by

FIDELITY PICTURES CO. 723-7th Ave., N. Y. City

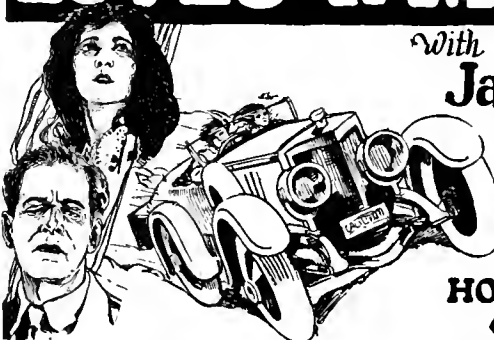
COMING SOON

# LOVE'S WHIRLPOOL

with

**James Kirkwood,**  
**Lila Lee**  
**Madge Bellamy**

for  
**HODKINSON RELEASE**  
*First Run Pictures*



COMING -

WATCH FOR THE BRAND NEW SERIES OF

# PERCY AND FERDIE

# HALLROOM BOY COMEDIES

BIGGER AND BETTER THAN EVER

PRODUCED BY

C.B.C. FILM SALES CORP. 1600 BROADWAY--N.Y.C.

GRAMPUS



# Steer into big profits with

## Half A Dollar Bill

(Max Graf Production—5000 Feet)  
(Reviewed by Frank Ellis)

**T**HIS is the best picture Max Graf has contributed to the motion picture industry. It is an ideal example of just what a successful picture should be. It has every detail, the settings are such as one would find in real life and the cast has been chosen with the fitness of the players for the roles to be interpreted in view. The feature has an entertaining story to tell and goes ahead and tells it in a business like manner stands padding, bunk and excess footage. The plot is one of real human interest, the humor is wonderfully blended, the action is of the red-blooded sort and runs smoothly from first to last scene. The continuity is excellent, every situation being well defined and the subtitles are good.

As for the cast, it is well balanced and talented, with little Frank Darro displaying a precocious talent. William T. Carleton does good work as Captain Duncan McTeague. Raymond Hatton has a hard role. He has to go around with one leg strapped up his back so that he can go around on a wooden leg. Mitchell Lewis and George MacQuarrie have the heavy roles and Anna Q. Nilsson is unusually appealing in the role of The Stranger. Then there are two dogs, Irish and Cameo with assignments of some very important "business" and they act like human beings. The title is a bit novel and comes from the idea that a boy is left on a doorstep. In the cradle is left half of a dollar bill. The mother keeps the other half but tells the finder that some day she will return to claim her own and exhibit her half of the bill as proof that she is the mother.

The picture is filled with dramatic situations, there is a stirring fight between three of the men principals and a thrilling climax that is recommended. We predict unusual success for this picture and recommend it unreservedly to exhibitors seeking something out of the beaten path.

**THEME.** A drama of the bounding deep and seaport town in which an abandoned babe comes into the lives of some rough salt water characters, bringing romance and adventure aplenty.

**PRODUCTION HIGHLIGHTS.** The acting of Frank Darro in the title role and William T. Carleton and Anna Q. Nilsson in their respective parts. The almost human "business" contributed by two dogs.

**DIRECTION.** Has built heart pull, a wealth of pathos, lots of atmosphere and many other desirable qualities into a plot that abounds in real action. Keeps the story sweeping swiftly along to a fine climax.

**EXPLOITATION ANGLES.** Have the banks put on Half a Dollar Bill week, permitting persons to open an account with fifty cents. Put on a contest for the best trained pet in town. Put on special parties for orphans.

**DRAWING POWER.** Suitable for the best houses. **SUMMARY.** A good picture, finely acted and telling a story of absorbing interest. Has a new child actor who is a wonder and some dogs that will be the talk of the town.

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain Sir William Jury, Managing Director



From the  
**MOTION  
PICTURE  
NEWS...**





"It can't miss fire. Will s

Produced by

# HALF A

With a GREAT CAST full of

ANNA Q

WILLIAM T. CARLETON

MITCHELL LEWIS

FRANKIE DARRO

Story by  
CURTIS BENTON

Titles by  
ALFRED A COHEN

Directed by  
W.S. VAN DYCK

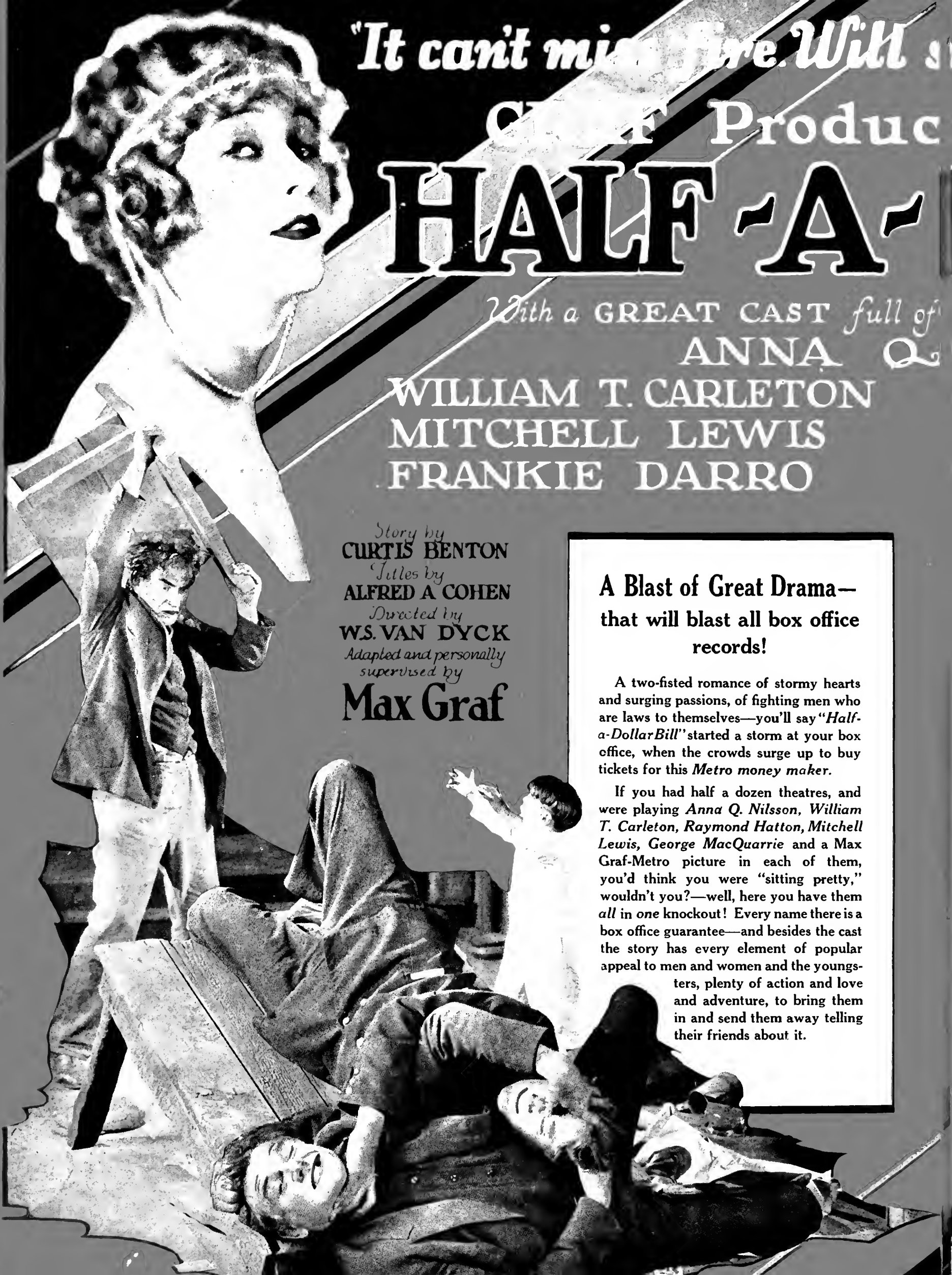
Adapted and personally  
supervised by

Max Graf

**A Blast of Great Drama—  
that will blast all box office  
records!**

A two-fisted romance of stormy hearts and surging passions, of fighting men who are laws to themselves—you'll say "*Half-a-Dollar Bill*" started a storm at your box office, when the crowds surge up to buy tickets for this *Metro money maker*.

If you had half a dozen theatres, and were playing *Anna Q. Nilsson*, *William T. Carleton*, *Raymond Hatton*, *Mitchell Lewis*, *George MacQuarrie* and a Max Graf-Metro picture in each of them, you'd think you were "sitting pretty," wouldn't you?—well, here you have them *all in one* knockout! Every name there is a box office guarantee—and besides the cast the story has every element of popular appeal to men and women and the youngsters, plenty of action and love and adventure, to bring them in and send them away telling their friends about it.





and them home with their money's worth"

The Billboard

ions presents

# DOLLAR BILL

BOX OFFICE "names"

NILSSON

RAYMOND HATTON

GEORGE MACQUARRIE

ALEC B FRANCIS



## What Makes Dollars Grow

where there weren't any before, and turns a good picture into a smashing special?

Ask the exhibitor who plays "Half-a-Dollar Bill." He knows—and we know—because "Half-a-Dollar Bill" has got what it takes!

## Human Interest--Heart Appeal

Of course. That's what makes over-night sensations and creates pictures that audiences love and will never forget.

And all the critics agree on "Half-a-Dollar Bill"—

"chock-full of human interest touches from start to finish" (*Exhibitor's Herald*)

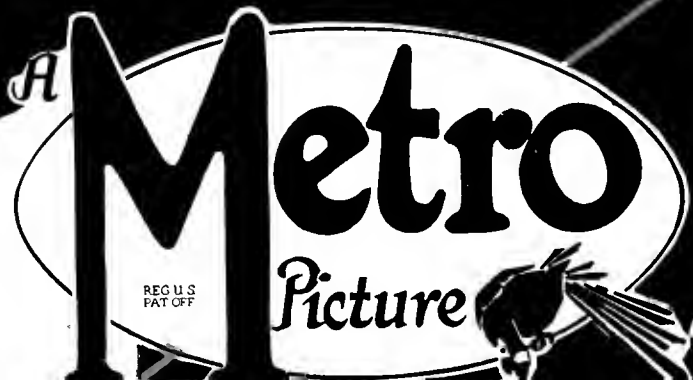
"the human interest element is the prevailing quality of an attraction worthy the attention of all exhibitors, big and little" (*Exhibitor's Trade Review*)

"good audience picture that goes big with the average crowd" (*Film Daily*)

"appealing human note will make it a decided success with the women, while from almost every other standpoint it is a man's picture" (*Moving Picture World*)

**That's Your Answer!**

*Jury Imperial Pictures Ltd. Exclusive Distributed throught Great Britain... Sir William Jury, Managing Director.*



**"Will hit the box-office target  
plumb in the center"**

*Exhibitors Trade Review*



*If it's a METRO  
picture it  
always hits  
the target!*

**MAX GRAF'S**

# **HALF-A-DOLLAR BILL**

## ***A Cinch to Exploit***

Metro is behind this picture with every conceivable advertising aid to help the exhibitor put over "*Half-a-Dollar Bill*." What a title it is to exploit! Bank cooperation, tieups with merchants featuring "*Half-a-Dollar Bill*" store sales, newspaper "double-trucks"—they all come to mind, and there are dozens of other practical stunts contained in the press sheet.

And the greatest line of action posters, adapted for cutouts, that you ever saw!



*Jury Imperial Pictures Ltd. Exclusive  
Distributors thruout Great Britain.  
Sir William Jury, Managing Dir.*



## Best Comedies of the Past Six Months

**GUY PRICE**

Los Angeles Evening Herald

"Two Wagons—Both Covered" (Will Rogers).

"Why Worry" (Harold Lloyd).

"Our Gang" series (Roach).

"Picking Peaches" (Harry Langdon).

"Ride 'Em Cowboy" (Bobby Vernon).

**W. WARD MARSH**

Cleveland Plain Dealer

Will Rogers in "Two Wagons—Both Covered."

Keaton's "Three Ages" and "Our Hospitality."

Harold Lloyd's "Why Worry?"

Ben Turpin's "Where is my Wandering Boy This Evening?"

Together with Hamilton and without too much accent on Rogers, these are the more popular comedians.

**MICHAEL FANNING**

Columbus Ohio State Journal

Aesop's Fables.

International and Pathe News.

The "Baby Peggy" and a few of the Christie comedies are the only ones which remain in my mind. I don't think people recall them by their titles.

**BOB CROSLAND**

Evansville Ind. Courier

"Three Ages."

"Why Worry."

"Safety Last."

"The Pilgrim."

**CARL B. ADAMS**

Cincinnati Enquirer

If you mean by the five best comedies of the past six months those coming under the class of short subjects, I would not be qualified to give an opinion, since I avoid them whenever I can, and those that I do see are about equally inane. Of the feature length comedies, I should include "Ruggles of Red Gap," "Dulcy," "Our Hospitality," "Why Worry?" and "The Brass Bottle" among the best of those recently produced.

**"BILLY" LEYSER**

Cleveland News

The six best comedies I have witnessed during the past six months include "Two Wagons—Both Covered" (This picture, of course, can only be appreciated when one has seen "The Covered Wagon"). "Done in Oil," "The Bar Fly," "Kidding Katie," "Perfect Thirty Six" and "Uncensored Movies."

In the mentioning of the above I make it that Keaton and Chaplin offerings are no further called short subjects but feature productions.

**WALTER D. HICKMAN**

Indianapolis Times

"Why Worry?" with Harold Lloyd.

"Uncensored Movies" with Will Rogers. (A short subject).

"Going Up," with Douglas MacLean.

"Roughest Africa," a Stan Laurel comedy, also a short subject which had great drawing power on its own merits.

"Potash and Perlmutter," with Bernard and Carr.

(Continued on Page 8)

# Paving the Way

Short subject producers and distributors should welcome 1924 enthusiastically. Unless some unforeseen obstacle arises the short subject should come into its own during the year. Never was the outlook better. The long special or super special which held the screen hour after hour seems destined to be of the past. True, there will be big specials; they will roll along their necessary 10 or 11 reels. But they will be shown in houses specially designed for such entertainment and, as a rule they will not be the annoyance to the average exhibitor that they were during the early part of this season.

And so the short subject promises to be a more important part of the program than during the past season when it was almost out of the question to give them the consideration they deserved. And this is as it should be. The only misery of it is that many exhibitors who have contracted to run the long specials must deprive their patrons for some little time to come of the value of the diversified program which admittedly is the ideal program for the average house. So the day of reckoning is a bit further away than it should be. But better late than never.

## PRODUCERS EMBARRASSED

The difficulty is that some of the best producers of short subjects, disturbed by the conditions which developed during the past year, have either withdrawn or have curtailed their production ideas. And this is to be regretted. You cannot have too many good short subjects. Unfortunately there are far too many weak sisters of this type on the market today. They are cheap—ridiculously and disastrously cheap. After looking over a lot of these a Northwest exhibitor told me that he preferred to pay the much higher price for a certain brand—mentioning the name—than to run them in his houses. "I might as well close up as to show such stuff," he said. "The better grade costs a lot more. But it's the old story. In the end they're worth what they cost."

## STUDY THE OFFERINGS

Too many exhibitors are far too lax, too careless in the type of short subjects which they show. Too many just consider them as "fillers" buy them as such and run them accordingly. As a matter of fact judicious care in selection of the proper kind of short subjects would materially enhance program values. Too often Mr. Exhibitor buys his short subjects in bulk and just throws them in with his feature, regardless of whether or not they harmonize or clash with the feature subject. Too many short subjects are purchased with more regard to low price than to value, fitting either the feature or the general policy of the house.

If exhibitors would really see the features they play instead of booking them through titles, value of drawing power of star, etc., and so have a more definite idea of the feature to be presented they could fit in their short subjects to much better advantage.

## AND THEN ADVERTISING

Perish the mark. If the few lines of type which the average short subject gets from Mr. Average Exhibitor is to be termed "advertising" let's hire Madison Square Garden and laugh out loud. I have just looked over probably 100 theater advertisements from all parts of the country, trying to find something striking; something unusual, something different, for the short subject.

But the advertisements indicate that the exhibitors all feel about the same; they give nine tenths or more of the white space to the advertising of the feature and the short subject gets an inch or two somewhere in the ad where it won't attract too much attention. There is one concern—Educational—which uses reverse plate cuts so that these small ads attract attention. But that is due to the company, not the exhibitor.

## TAP YOUR AUDIENCE

Get on the job. Why not find out from your audience just what they think of the short subjects and what you should do with them. A questionnaire distributed on the seats or through your mailing list would attract attention. Make your questions brief and pointed. And from your answers determine just what you should do with them. You will probably be surprised at the mental attitude of your patrons to what you consider an unimportant part of your program.

DANNY.

# In the Name of Showmanship— *Advertise Your Whole Program*

“Loew’s State Theatre, Los Angeles, gives the short subject a square deal in the matter of illuminated sign representation,” said Exhibitors Herald in a recent issue.

“In the name of showmanship, why not? Why shouldn’t the short subject get a square deal? There’s no answer. It should. But it doesn’t.

“Look at the proposition squarely. Get out of the box office for a moment and walk across the street. Go around the corner to the other man’s theatre and see what he has to offer.

“There’s a great deal of space devoted to the title of a feature picture. Maybe it’s good, and maybe it isn’t. If it is, fine; if it isn’t, what reason could anyone find for buying a ticket?

“At Loew’s State, by contrast, suppose the feature picture doesn’t sell itself. Suppose it is not an automatic success. If it’s one of those ‘just a picture’ things, even, there is still a reason to buy a ticket. You are told that there’s a comedy, and the lights tell you just about all there is to tell about it. You are told, in short, that while the feature picture is the big item of the program, there is also another item of importance. You are offered, in this case, two chances of being entertained. So far as you are informed, in the other case, you are staking your time and money on one chance.”

Give Your Short Subjects a Chance to Work for Your Box-Office  
**ADVERTISE THEM**

This Advertising Will Be Doubly Effective When the Short Subjects Are



Because  
 Educational Pictures Are **NATIONALLY ADVERTISED**  
 —the **ONLY** Nationally Advertised Short Subjects

CHRISTIE COMEDIES  
 HAMILTON COMEDIES  
 MERMAID COMEDIES  
 (Jack White Productions)  
 JUVENILE COMEDIES  
 TUXEDO COMEDIES  
 CAMEO COMEDIES  
 "SING THEM AGAIN"  
 Series



LYMAN H. HOWE'S  
 HODGE-PODGE  
 SECRETS OF LIFE  
 WILDERNESS TALES  
 by Robert C. Bruce  
 KINOGRAMS  
 The Visual NEWS of all the World  
 and SPECIALS such as  
 "PLASTIGRAMS"  
 The Third-Dimension Movie





"JEAN OF HECETA HEAD"

# Outdoor Dramas

"THE HOMEMAKER"

Real Entertainment calls for variety—  
for a diversified program. No matter  
what the type of your main feature,  
the Short Subjects should offer contrast.

"HAUNTED HILLS"

*This New Series of*  
**WILDERNESS  
TALES**

*By Robert C. Bruce*

is just the thing to add variety to your  
program when the feature is of the  
comedy or comedy-drama type.

Splendid one-reel stories of real life in  
the great outdoors. The name Bruce is  
sufficient guarantee of their surpassing  
beauty, as well as of their dramatic  
appeal.

"JEAN OF HECETA HEAD"  
"THE HOMEMAKER"  
"HAUNTED HILLS"

*and five more to come*

**BOOK THE SERIES  
NOW**

*Educational Pictures*



"THE SPICE OF THE PROGRAM"

**EDUCATIONAL  
FILM EXCHANGES, Inc.**

*E. W. Hammond*  
President



*When Old New York was young*

Yale University Press



*presents*

# Peter Stuyvesant

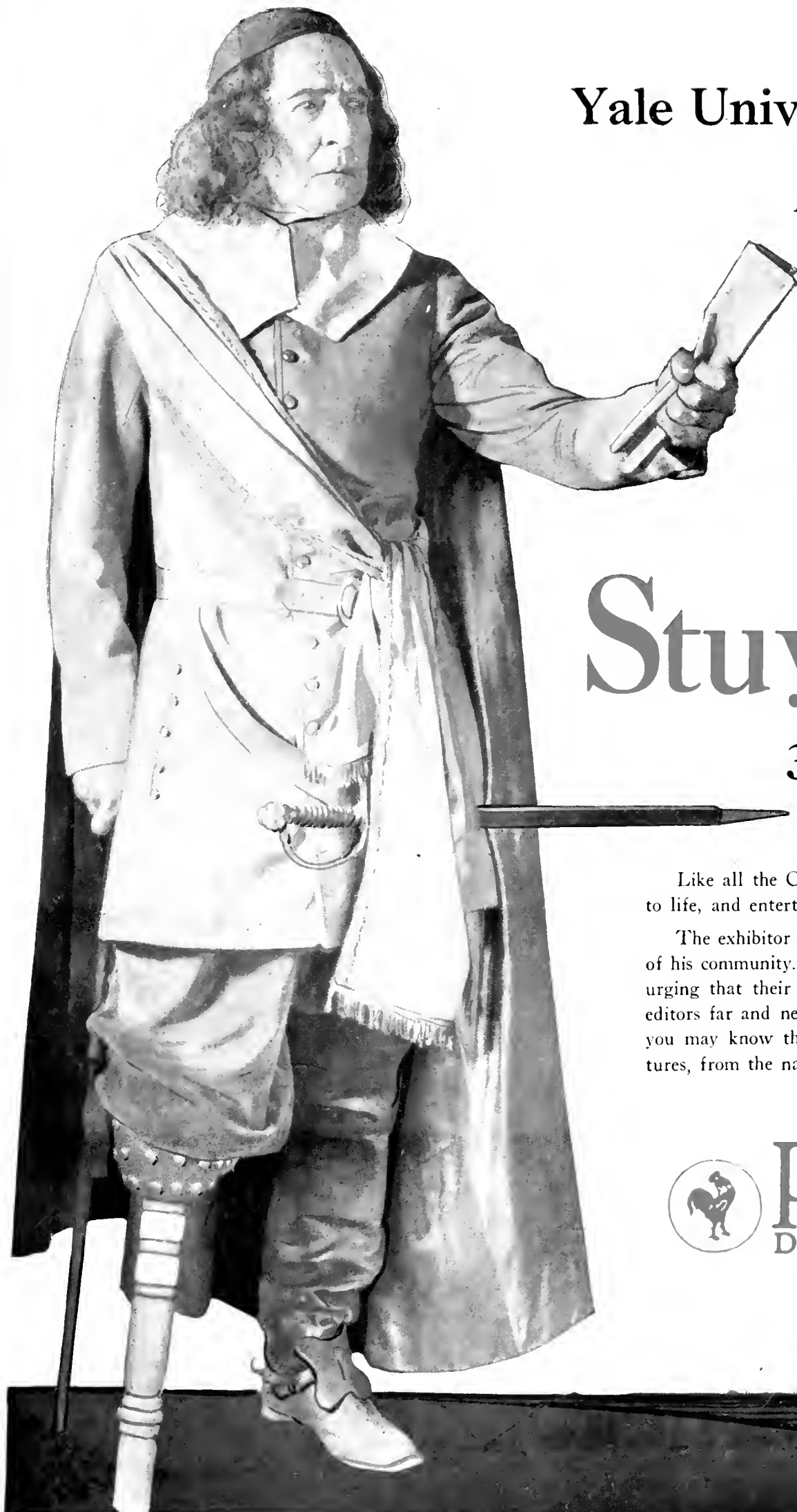
3 Parts

Like all the Chronicles of America Series, it brings history to life, and entertains and instructs at the same time.

The exhibitor who shows these pictures gets the Good Will of his community. When scores of mayors issue proclamations urging that their communities see them at the theatre; when editors far and near print editorials on their importance; then you may know that here is the most important series of pictures, from the national standpoint, that has ever been made.



Pathe  
Distributors



*His best yet—*

HAL ROACH *presents*

# WILL ROGERS

in

## The Cake Eater

*A two part comedy*



**I**T may be that it's possible to make a better comedy than this, but it hasn't been made yet!

Did you ever see a comedy with an honest-to-goodness story, with laugh after laugh gotten naturally without slapstick, that was just one succession of roars and that left you weak but happy?

That's *this!*

# Pathécomedy

TRADE



MARK



## Serials for 1924

By Edgar Oswald Brooks, Pathe Exchange

Startling and radical indeed are the changes which have been made in serial treatment and production for this season's output. To put the matter very briefly: "Hokum" has been cut out. "Hokum" refers to the gross impossibilities, the hanging-on-by-the-eyebrows stunts at the end of each episode, the absurdly illogical situations, with which serials were wont to rely for their chief attractiveness.

The word "episode" has gone into the discard, in favor of the logical subdivision into weekly "chapters," emulating the example of the popular magazines which weekly or monthly give their millions of readers installments of serial fiction by "chapters."

The serial story of today, in order to make its widest possible appeal, must necessarily be "written up" to the level of adult audiences and not "written down" to the intelligence of juveniles.

Hence 1924 marks the dawning of a new era in serial production, serial distribution, serial appeal. As our opening gun in the newer and better type of motion picture serial Pathe acquired from Emerson Hough the motion picture rights to "The Way of A Man."

Pathe has an adaptation of James Fenimore Cooper's "Leatherstocking Tales," "The Fortieth Door," taken from the "best seller" by Mary Hastings Bradley. Negotiations are in progress with Albert Payson Terhune for the use of his story of the Everglades, "Black Caesar's Clan" and Philip Barry has written an original story "Ten Scars Make A Man."

Another "future," not so very far distant, may as yet be only hinted at, but it will be of world wide significance and importance when the news breaks, involving as it does the criminal investigation departments of New York, London and Paris.

The foregoing examples indicate the trend of the serial of 1924 and beyond.

### "Abraham Lincoln"—Phonofilm Rivoli

"Abraham Lincoln" is a two-reeler in which the action and voice synchronize on the screen. It was produced under a process developed by Dr. Lee de Forest.

**EVENING WORLD**—The synchronization of action and voice is interesting.

**HERALD**—The Phonofilm is undoubtedly the best of all the talking movies, in that it achieves absolute synchronization between the action and the sound. \* \* \* But the Phonofilm still leaves much to be desired. The sound is so vastly less realistic than the pictures themselves that it can scarcely carry conviction.

**MORNING TELEGRAPH**—\* \* \* produced a telling effect. There is no telling how far this invention will go, but it must be said that it is highly interesting and is entirely a new idea.

**TIMES SQUARE DAILY**—\* \* \* rather crudely done.

**TIMES**—The words coming from the player emanated from the screen simultaneously with the movements of the players' lips. These sounds, however, seemed to come from a corner of the screen rather than from the shadow of the player. Hence in its present stage the "Phonofilm" is not likely to be taken up by those who are producing on a large scale. Nevertheless, this effort disclosed an interesting angle, and that is that speeches made by distinguished men could be produced simultaneously with the picture.

## Winning

One of the most successful operators is George Fischer of Milwaukee, who has put over not only the big Alhambra in Milwaukee, but the Milwaukee, another big house, as well.

Read what Fischer has to say of the short subject—and then do some thinking, Mr. Exhibitor. Says Fischer:

"At the very beginning of motion pictures, we knew nothing of the so-called long features. Our programs usually consisted of variety subjects. I feel that these variety pictures were in a great way responsible for the tremendous success of the business today. As we went along, and the two or three reel features supplanted the so-called two or three hundred feet subjects, I still tried to give my patrons a well rounded program, which consisted in those days of a two or three reel feature, news weekly, and a comedy, occasionally adding a singer or quartette.

"The Alhambra, when first opened was considered the largest motion picture theater in the world, and if I do admit it, a very successful one. My programs at the Alhambra always had plenty of variety, and if there was a new short subject on the market, I was sure to show it there. To the present day, I am still a very strong believer in the so-called short subjects. Even when we have played features at the Milwaukee Theater of 10,000 or 11,000 foot lengths, I have always added thereto the usual weekly, travel, cartoon, and comedy, even though I felt that the feature was strong enough without the added attractions. This does not mean that I gave them four full reels of short stuff, but possibly not more than two reels, as the four reels were cut to fit my needs.

"I feel that the success of the Milwaukee is greatly due to, not only the class of productions we are showing, and the service rendered, but to the so-called short subjects that we always offer. It is indeed gratifying to learn that the producers are about to embark on a new policy of giving us features of about 6000 feet. While the short subject market has been very good to us and has given us its best even though the financial returns did not warrant it, I feel that now we can look forward to some of the biggest things in the short subject field."

### It Pays

An idea worth following is passed along to exhibitors by David Snaper, proprietor of several amusement enterprises in New Brunswick, N. J., in a letter to the manager of the New York Exchange for Educational Films.

Snaper inaugurated a "Jazz Comedy Day," the program of which consists entirely of appropriate comedy subjects, augmented by a jazz addition to his orchestra. Excerpts from Snaper's letter follow:

"I booked four Educational Comedies, 'Plumb Crazy,' 'Kick Out,' 'Roll Along' and 'Snooky's Covered Wagon,' arranged to increase my orchestra to the extent of one saxophone player and then advertised 'Jazz Comedy Day.'

"The house opened at one o'clock, and man, you should have seen the way we jammed them into the Strand Theater for the rest of the day! Because the show was only eight reels long, we were able to crowd in four complete matinee performances, the most satisfactory business any exhibitor could hope to have. Not a theater in town stood a chance against my bill because the diversity of my entertainment seemed to be just what the people wanted.

"There is nothing like a Short Subject bill for a special occasion. Not only does it mean a saving to the exhibitor from the standpoint of rentals as against the price we are compelled to pay for long features, but it gives the jaded movie audiences the variety they are looking for these days. 'Jazz Comedy Days' have proved wonderful winners for me."

### Making the Comedy Pay

One of the best examples of effective advertising recently seen on a Christie comedy was the advertising of Larry Lund owner of The Broadway, Los Angeles, on Dorothy Devore's "Navy Blues."

Lund used "Navy Blues," on all three sides of the marquee, advertising it with Hodkinson's "The Old Fool," as an extra big double bill. He also used three different combination art and photograph lobby displays on the comedy and in addition, thirty by forty, enlarged photographs of the comedy action which was taken on the deck of battleships. Incidentally this comedy received an unusually big news break in the papers when it was reviewed.

Other good advertising on comedies seen recently were Crandall's Ambassador in Washington, which played up Bobby Vernon, in "Hold Everything" as an extra attraction with "Dulcy;" Shea's Hippodrome, Buffalo, which advertised Bobby Vernon in Christie's "A Perfect 36" in the electric light display; and the California, Granada and Warfield theaters in San Francisco, which have been carrying the new Christie comedies on all billboard stands in the city.

### Southampton Theater In Fire

(Special to THE FILM DAILY)

Southampton, N. Y.—The Crescent theater was badly gutted by fire in a fire that ruined Odd Fellows' Hall.

### Another Theater Burns

(Special to THE FILM DAILY)

Carroll, Ia.—The Royal, owned by Joe Staak, has burned down. Staak also owns the Strand.

## Out of Their Seats

By Al Christie

Comedy producers are natural students of the psychology of humor and consequently endeavor to study audiences in an effort to ascertain the type of comedy which appeals to the average person. The wide variance in senses of humor leaves this student in a trance for he will always find that there are those who laugh when they shouldn't and should when they don't. This means that their sense of humor differs from his. However, these people are a part of the average audience and are justly considered.

It is obvious that physical discomforture is nearly always productive of laughs and a producer is often forced to inject, against his principles, such puerile "gags" as pie-throwing and falling off cliffs to please those human beings who possess that peculiar complex which demands the ridiculous.

Subtle humor is a terrible gamble. It may possibly garner a 10 per cent acceptance—and those in the audience who make up this 10 per cent are afraid to laugh because they are hopelessly outnumbered. Yet this ten per cent must be appeased, so the producer assumes another worry.

Extensive international sales have a tendency to influence comedy themes because provincialisms must be avoided and the stories are necessarily constructed upon a basis of cosmopolitan understanding. Comedy producers have a lot to think about and they have learned that there is more grief associated with comedy than with tragedy.

Beside being bewildered by the aberrant attitudes of audiences, the producer encounters ambiguous criticisms and comments which contribute little to the solution of "what the public wants." Imagine trying to appraise the effect of one of your comedies after reading the following deviating criticisms of the same picture from theaters in equal sized towns:

"Somebody's Wrong," a Christie comedy. This is the funniest picture I have ever shown. Audience roared from start to finish. Book it and your patrons will fall in love with you.—Star Theater, Podunk, N. D.

"Somebody's Wrong," a Christie comedy. Avoid this one boys. It is the worst mess that I have ever seen. I hid in the basement for fear the audience would shoot me. Moon Theater, Squeedunk, S. D., (10 miles from Podunk.)

Such articles, appearing side by side, are of great help to a producer—if he wants to become a raving maniac. Yet is indicative of the fact that it is impossible to construct a comedy which will be blessed with unanimous approval. So the producer is driven to tears listening to the appeal for comedies that will "knock 'em out of their seats."

It is concluded that a successful comedy would be one that forces the producer to dream the following nightmare:

1. The exhibitor, poking his head out of the box-office, must be greeted with the "thud, thud, thud," caused

# MACK SENNETT'S



**NEW COMEDY FIND**

**HARRY LANGDON**

**IN A SERIES OF COMEDIES**

**PRODUCED BY MACK SENNETT**

**RELEASED BY PATHE**

by the limp bodies of hilarious patrons striking the floor.

2. "Gags" and "hokum" must be avoided.

3. "Gags" and "hokum" must be prevalent.

4. Producers must furnish stretchers with each comedy to replace the customary ushers for the purpose of clearing the theater of helpless, but happy, customers.

5. "Silent laughers" must be shot.

6. The rental price of these humorous riots must not exceed \$2.

**An All-Year Product**

*By L. J. Darmour, President Standard Cinema Corporation*

The real importance of the short subject in motion pictures is obtaining growing recognition, and the future will see even more rapid developments in this field. Speaking for one of the newest companies in the field, I want to outline the ideas on which our production and sales policies are based.

In the first place, we are working on the fact that there is no slack season as far as the short subject is concerned—that every part of the year is good for the showing of one and two reels of the higher standard.

The reason for this is simple. Theater patrons want to be amused and interested by having short subjects on the program in autumn, winter and spring, but their desire for the lighter and shorter films is still more

urgent in the summer, which is the admitted dull season for the regular features.

Following this basis, Standard is getting out and will continue to release new series of shorts throughout the year, starting them in regular order, regardless of the season. This is an innovation which has already received box-office recognition in the case of the Jimmy Aubrey comedies.

Another development in short subjects is, that instead of padding out a subject to two-reels, as used to be the rule, so that even two reels was too long, two-reelers are being made as condensed versions of pictures which could ordinarily run much longer.

This idea of putting punch and story in a few thousand feet, of course, requires infinitely more care in the production, and the expenditure of more money to raise the standard of quality.

Standard has completed plans where by it will start production shortly on a number of two-reelers which, we believe, will be more lavish, more carefully produced, and, incidentally, more costly than any other film of similar length on the market.

The Standard, in order to carry out these plans, is negotiating with several feature comedians, of world-wide reputation, who have appeared lately only in seven-reel features. They will appear in the same type of successful entertainment they have been featured in, but they will be of two-reel length. These comedies will be two-reel features in every sense of the word.

**Hold Down Footage**

*By J. R. Bray*

The efforts of Famous Players, First National and Metro, to reduce the footage of average feature releases to six thousand feet or less, it seems to me, will have a very marked effect stimulating interest in the sale of short subjects. The complaint we hear most of, is that the features are so long that the theater manager has very little room for short subjects, and sometimes has room only for a news weekly in addition to his best feature.

With features henceforth cut down to five and six reels in length, there will be a great deal of additional room for first-class short subject material which ought to make it possible for the producers of one-reel and two-reel productions to get a ready market for subjects of good quality.

Not only will such a change create a greater market than at present exists for short subjects, but I feel sure that the theater-going public will greatly appreciate the change. Complaints can be heard on every side now, that the average feature is too long, that when a feature is of only average quality and it runs into so many reels, it has a disastrous effect upon the box office receipts. Criticisms can be heard on every side these days, that the average quality of feature productions is very poor, and wishes are expressed that the feature producers should find fresh angles and new material from which to construct their productions.

Shortening up the features will

eliminate a great deal of this criticism, because a production of average quality cut down to the minimum in length will be a great deal more interesting and make a finer impression on the public than one that is overpadded and drawn out to the point of becoming tedious. Considering this proposed change from all angles, I think it will benefit not only the short producer, but the industry as a whole, and be one of the greatest factors towards restimulating the interest of the general public in moving pictures.

**Lillian Gale in New Serial**  
*(Special to THE FILM DAILY)*

Los Angeles—Lillian Gale, who left the trade paper field to become an actress has been engaged by George B. Seitz to appear in "The Fortieth Door," his new serial for Pathe.

**Lhasa Films Here**

The first pictures ever taken of Lhasa, the forbidden city of Tibet, have been brought here by Dr. William M. McGovern professor of Oriental languages at the University of London.

**Foy Making "Hysterical Comedies"**  
*(Special to THE FILM DAILY)*

Los Angeles—Bryan Foy, former director for Universal and Fox, has just completed the third of a series of 52 one-reelers to be produced during 1924 known as "Hysterical History Comedies." Monte Brice, is associated with Foy.

::: CAMEO, NEW YORK ::: FABIAN CIRCUIT ::: LOEW'S STATE, LOS ANGELES ::: CAPITAL, DETROIT :::

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*Booked in Big Playhouses Everywhere*

*Louis H. Tolhurst's Marvels of the Screen*

**"SECRETS OF LIFE"**

A series of microscopic trips to worlds in which tiny creatures have their loves, hatreds, battles, and live almost as human beings do

**NOW READY FOR RELEASE**

**The Ant    The Bee    The Spider    The Butterfly**

Distributed by EDUCATIONAL FILM EXCHANGES, INC.

Produced by PRINCIPAL PICTURES CORPORATION, Sol Lesser, President

::: COLORADO, DENVER ::: AMERICAN, SALT LAKE ::: GORDON CIRCUIT ::: WARFIELD, SAN FRANCISCO :::

## My Pledge for 1924

I will make comedies suitable

— — FOR EVERY PROGRAM

— — OF EVERY THEATRE

— — IN EVERY DISTRICT

At a price every exhibitor can afford

*Hal Roach*

Pathécomedy  
TRADE  MARK



# How Important Newspaper Critics Regard the Short Subjects

**E. D. Keilman, Topeka Daily Capital**  
I regard the short subject as much essential to the motion picture theater as the big features.

I believe a steady volume of business could be assured if a more consistent policy of playing "harmonious programs" were adopted.

The average theater manager gives all his attention to the feature and just "fills in" with short stuff to get the needed footage.

If short subjects were selected and booked as a part of a planned program it would solve one of the problems the theater man has to fight when thinking of "Old Man Overboard."

As it is many patrons are encouraged to stay away when their part of a picture is not featured. How much better to make that patron realize that it's not just one picture but a whole program that will be offered for his entertainment.

I know several persons in Topeka who make a practise of attending a theater where their favorite brand of news reels are shown. They know they will always be entertained with something that is "Real."

I also know some who always ask there is a good comedy on the bill and make their decision as to the theater they will attend on the assurance of good laughs.

In my position with the Daily Capital, I receive several and some times more than several inquiries of that nature every day in addition to "first and" opinions of the feature pictures being shown.

Why could not some theater manager get those people as regular attendants of his place by having the news and the comedy every program?

It's my opinion that the news should be a regular feature of every bill. The same opinion stands for comedies. The latter should be booked so their general trend or contrast makes them fit the feature picture. When I was managing a house, I aimed to follow a sad or tragic ending on a feature with a particularly uproarious comedy—that for contrast led to let them go out laughing. If it was a comedy feature I used a good two reel drama as an introduction so the comedy would appeal even the more.

I regard prologues an essential when playing these really big features. One always has to hike prices on such pictures and by spending 100 one can devise a suitable little bit that blends with the feature and gives the audience the impression that it is getting an elaborate production at the increased price. I never knew an audience to kick on a price hike when this thing was done.

There is such competition in the comedy producing business right now that it would be hard indeed to pick out any "Five Best," tho I believe the Stan Laurel series of burlesques are about up at the top, and especially fitting for use with programs. I believe comedies and news reels are necessities and not "fillers."

There are times too when an educational or a scenic can be used to create atmosphere for a feature picture and are just as necessary, otherwise if properly picked they will do as the real fillers when extra footage is needed. These can be cut to size much more easily than the features, or the comedies.

**William J. Lewis, Pittsburgh Gazette Times**

Short subjects are the spice of any photoplay programs always. Quite often they are the best thing. Of course, I am speaking of all short subjects lumped together and thus the general quality of the whole gets a lowered average by reason of the comedies which usually are most rotten. However, that fact is not recognized by the run of movie fans, else there would be no movie theaters, because, bad as they are, the comedies are little worse than most of the so-called features. Here again, the movie critic sets his opinion against that of the movie patron, who, as a rule, is well satisfied with the class of pictures served to him. Getting back to the short subjects, they are most important and no good bill would be complete without them. I do not believe they would attract any person to a cinema theater but I am of the opinion that a large percentage of film patrons would be disappointed if they were not shown.

Pittsburgh exhibitors take good care of their audiences by giving them various short films in addition to the feature. I never see anyone walking out on the short stuff except those intent on seeing only the feature and have given themselves just that much time. About the only thing I know of that makes an average movie customer tired is the usual "Bill Spivens presents Arty Choke in 'The Whirling Wheel,' a Vapid Production, made into a photoplay under the personal supervision of Bill Spivens. Directed by G. W. Driffith. Photographed by J. Artemus Dodds. Scenario by Bessie Blase from the original story by Alfred M. Bridle," etc. Who the hick cares anything but the fact that good ol' Arty is going to thrill us again?

**W. H. Landvoight, Washington Star**

I regard the news, educational and scenic short reels as often the most enjoyable portions of the photoplay programs shown in our theaters. The Urban Movie Chats are excellent and the news features always interesting. It has been my observation that audiences always give them close and interested attention.

I believe a great majority of the picture audiences would seriously miss the short reels I have referred to. There are, alas, too many short reel scalled comedies—better monstrosities, whose absence would be hailed with much relief by all persons of average intelligence.

Exhibitors in Washington are, as a rule, generous in their exhibition of the good short reel features, although

I believe that some fail to fully appreciate the interest value of the reels I have described and often think they can relieve the density of a tragic picture with a short reel farce, which, they believe, is the more effective the bigger absurdity it is.

I had rather describe the type of comedies I prefer than single out any as the best I have seen. Personally I enjoy really funny pictures, even if they are exaggerations, as well as the finer comedy subjects, but both should reflect brains and thought in the maker. The custard-pie comedy, like coarse slapstick never could appeal to me, and I think only small children or very dense intellects like them. I regarded "Our Hospitality" as very enjoyable entertainment, and, by the way, I was almost as much amused at the laughter at Buster Keaton when he was about to go over the falls, or take the leap for his life, as at the amusing sides of the picture itself. Those who laughed when a man's life seemed in jeopardy, even in a picture, did not reflect, in my opinion, an intellectuality in advance of the irresponsible small boy, who laughed at a funeral, because the corpse looked funny. In comedies as in its more serious drama the picture making industry must employ efficient intellect—and keep the box-office nose out of production.

**Harold Kessler, Toledo Town Topics**

"Just as important as is the 'funny page' of the daily newspaper, equally important is the comedy film in the picture house. In the newspaper business we pick these features for our readers which experience has taught us hold the widest appeal. It seems that the motion picture houses might well follow this example in building their programs. I think it's pretty well established that people go outside and talk about the comedy, often with more enthusiasm than they discuss the 'super feature' which may or may not be good."

**Ted Taylor, Los Angeles Record**

"A toast, my friends, to the Short Subject . . . spice of the movie.

"The Short Subject, marked by originality of idea and enthusiasm of production almost unknown among the over-emphasized features.

"Pictures such as Tolhurst's microscopic dramas of insect life; the short comedies of Keaton, Hamilton and 'Our Gang'—and those produced by Christie and Mack Sennett; the delightful whimsicalities of Felix the Cat and the little men who hop out of the inkwell; the wisecracks gleaned from the newspaper columns by the Literary Digest; the grotesque silhouettes of Tony Sarg; the cleancut 'Fighting Blood, and 'Leather Pusher' series; the adventures in scenic beauty of Robert Bruce. . . . These have made picture houses fascinating despite much drawn-out drivel and cut-and-dried-hokum.

"And, too, the news reel—proof that the language of the eye is more international than Esperanto or Volapuk. \* \* \*

**David W. Bailey, Boston Transcript**

Favoring, as I do, the "unit" program, and never more than one full-length "feature" film on a single bill, I naturally believe short subjects, split reels, comedies, "educational" bits, news weeklies, and magazine stuff to constitute a body of matter from which the alert house manager must choose items suited to the tastes and capacities of his patronage.

My district—Boston—is at present handicapped by the almost universal prevalence of the "two-feature" program. This results in the choice, either of two indifferent or positively bad films at the possible price of one first-rate picture and a few sundry reels, or else of one passably good photoplay and an exceptionally cheap one to accompany it. This custom also leaves little room for intelligently selected short subjects. From such programs as do leave room for these brief, miscellaneous reels I derive the opinion that Bostonians, or a considerable percentage of them, are attracted to picture houses by short stuff. This seems especially true in the neighborhood houses in outlying wards and suburbs, and in the larger houses in such sections as the Back Bay. It goes without saying that the ordinary fatuous and vulgar hurly-burly two-reel comedy does not draw strongly in these more or less sophisticated districts.

It is my opinion (a fallible one, remember) that exhibitors in Boston are showing too few short subjects. Robert Bruce's out-of-doors stuff, some Prizma reels, oddities such as Tony Sarg and the "Inkwell" series, Will Rogers comedies; the "Enchanted City," "Sea of Dreams" kind of filler;—all these have received inadequate showings in Boston. I think that the public hereabouts would welcome more such reels.

**E. B. Olwin, Fargo N. Dakota Daily Tribune**

I believe short subjects have a rather important place on the motion picture program, except in the case of the super-productions. I believe particularly in the value of the educational, novelty, and news reel features. The short comedies, in most cases, display a monotonous lack of new ideas.

I do not believe that any large number of persons are attracted to a picture house by a short subject, except in the case of established comedy stars such as Buster Keaton and Harold Lloyd. At the same time I do believe that many persons would be disappointed if the short subjects were not shown. I have noticed that many persons who came in late, remain for the short reel subjects after the feature picture is shown, but do not stay for the opening of the feature.

Exhibitors in this section are showing enough short subjects. The length of some of the feature pictures makes it difficult to include short subjects on the bill.

# GETTING

## AL CHRISTIE'S NEWEST STAR

West Coast Theaters, Inc.  
of Northern California

OAKLAND  
BERKELEY  
RICHMOND  
STOCKTON  
FRESNO

SAN FRANCISCO  
SACRAMENTO  
SAN JOSE  
WATSONVILLE  
SALINAS

PHONE PROSPECT 2500  
134 LEAVENWORTH STREET  
SAN FRANCISCO CALIF

December  
Twenty  
Seventh

Mr. Al Christie,  
Hollywood, Calif.

Dear Mr. Christie

For the past four years since managing the T. and D Theatre, we have been playing Christie Comedies; in fact the whole Educational Program. Christie Comedies are the "Spice of the Program" sure enough, and we can always rely on them. They are clean-cut and minus the usual Hokum and slapstick of which the modern comedy is so full

I just want you to know how much we enjoy the work of your new star, Jimmie Adams. He is a conscientious hard worker and consistently funny and seems to be very versatile. "Roll Along", "Green as Grass" and "Black and Blue", which we are now playing, are splendid testimonials to a very clever, able young man. His blackface work is very good and in my opinion he is a young comedian who bears watching. He is growing to be a very big favorite with all of our patrons. "Done in Oil", by the way, went over very good and had thrills and suspense

Bobby Vernon, Neal Burns, Dorothy Devore, Vera Steadman and all of the Christie Comics are also liked

This is just a letter of appreciation and encouragement to keep up the good work.

Wishing you a happy and prosperous New Year, I am

Very truly yours,

*Harry E. Brown*  
Manager



WEST COAST THEATRES, INC.-OF NORTHERN CALIFORNIA  
ENTERTAINMENT INTERESTED NOT INDIVIDUALS

# THE LAUGHS

HITS PUBLIC FANCY

# JIMMIE ADAMS

---Breezing Joyously  
through clever and  
funny situations is  
one more reason why  
Christie Comedies  
are holding their  
place with the public  
as consistently good  
ENTERTAINMENT  
FOR THE WHOLE FAMILY

—Watch for his latest,  
“AGGRAVATING PAPA”

DIRECTED BY HAROLD BEAUDINE

*Released through*

Educational Film Exchanges, Inc.





### Helen de Motte, Richmond News Leader

Good short features are undoubtedly valuable in building up a program, particularly educational (real educational ones), news reels and clean bright, comedies, not slapstick.

I do not think any important percentage of people are attracted to picture houses by short subjects. It is possible a certain number would be disappointed if there were no short features, especially if the feature picture is not a strong one, but I believe the majority of patrons of the theaters are attracted solely by the feature picture, either because of the story, favorite players or the work of a well known director.

Exhibitors in Richmond, have well chosen, diversified programs, in the main.

I do not recall the name of any comedies during the past six months. I have neither the time nor inclination to review them and rarely see but a portion of a program, in addition to the feature picture.

### Leah Du Rand Des Moines Register and Evening Tribune

I believe that the majority of picture patrons enjoy picture programs built up with a five or six reel feature and the addition of one or more good short subjects. Moreover, the educational and news reels are beneficial as well as enjoyable to the majority. The effect of a "Sing Them Again" or a Bruce Wilderness or a Lyman Howe is worth much, in my opinion.

I do not believe that people are attracted by the short subjects, in fact they never look at any part of the advertising but the name of feature or star, in most cases. But I am sure that most people do enjoy them, some even appreciate the best ones, and all would probably miss them if they were not shown.

Our exhibitors are not showing enough of the best short subjects, but too many of the silly comedies that are a bore.

### Richard Hayford, Buffalo Courier

I am in favor of short subjects. Interspersed, they sort of form a relief, especially if the sensational ten-reeler proves nothing but hokum and cheap trash. By all means, give us good short subjects, real comedies, up-to-date educational and the latest news reels.

In my mind there is no doubt that they will greatly help to build up a program. They are often a compensation for a bunk feature. I am always looking to that end after a disappointing top-liner, so much in fact, that once in my review I featured the short subject matter on a program of one of our biggest houses and gave the sensational headliner three lines which was one too many.

I believe that Buffalo exhibitors should show more short subjects than they are doing just now, especially when they themselves know that the feature won't stand the test of good entertainment.

### Mae Lillian Fish, Evansville Ind. Spectator

The short subject, in my opinion, always improves a motion picture program. A diversified bill attracts a

crowd, particularly in Evansville where people like to get their money's worth. I think the news reels are indispensable. Educational usually are very instructive, although as far as I am concerned, this type of pictures, with the exception of travelogues or travel pictures, is non-essential. I like good, short comedies, too.

I think a great many persons are attracted to picture houses by Short Subjects and that the most of this number are disappointed by what is shown.

Exhibitors in this city are showing enough short subjects, I believe, but apparently good short subjects are hard to find.

I have not seen five good comedies in the past month. It would be difficult for me to name the five best comedies I have seen during the past six months. Producers of comedies, I think, make a mistake in trying to "pad" their efforts. I am not saying there are no good comedians, but the short comedies are few and far between. I like the Toonerville comedies, for the most part, but these are no longer shown here. I am in favor of better short comedies and shorter feature productions.

### G. C. MacKinnon, Boston Advertiser

News reels and other short subjects have frequently saved me from dying of ennui. But I should not be surprised to find that the majority of the public disagrees with me in my oft reiterated praises of short subjects. For I often disagree with the majority of the public, and they have every right to return the compliment, and probably do.

Many people, especially in sophisticated city neighborhoods, delight in such films as "Bali The Unknown." Of course, this film was fairly long. But something along the same line, and shorter, would appease them and compensate them for terrible features.

The Fenway Theater is commendable in this respect, I think. Some houses show two long, and often very dismal, features, with two brief subjects, clipped as short as possible, in between. Lately I have noticed sob-hokum and exaggerated thrill-bosh getting the laugh. If an audience doesn't sorrow with a sorrow-film, and thrill with a thrill-film, it seems safe to say that it is being bored.

I doubt that a long, clever comedy tires anyone except a few benighted creatures who cluck at the gags as if agitated and nonplussed. Why not comedies of medium length, and features of the same extent? "Modern Matrimony" was a good length for any film, grave or gay. Or perhaps a bit shorter. I think "Modern Matrimony" ran about fifty minutes.

(Ex Abundantia: "Bali The Unknown" got a great hand at the Capitol, Allston. Jibes, derisive laughter, and other signs of contempt greeted a "moral-lesson" film at a high-class film theater. Is it possible that the city public is getting tired of cinema preachments? Nearly all the long films sermonize. Few of the short ones do so.)

### Jack Gordon, Fort Worth Press

I regard the news reel as indis-

pensable, usually the brightest unit of the program. Most comedies I think deplorably trite, inane and wholly unrelishable. Theaters as a whole, in my opinion, slight the educational, thereby overlooking one of the primal possibilities of the moving picture. I cannot see why travel films, entertainingly titled (such as Martin Johnson's stuff) should bore anyone, but rather instruct and amuse simultaneously.

It is most deplorable, I think; to waste good film on the silly comedies being issued when this same footage could be taken up with subjects instructive and engrossing like the Pathe Screen Magazine.

No motion picture program can be complete without the short subject. It would be like a restaurant meal minus the salt shaker. Short subjects fail to bring patrons to a theater because they aren't exploited properly in most cases. Theater goers select their show by the feature, naturally, as it makes up the bulk of the show, but expect suitable short subjects as an appendage to the program.

Exhibitors in this section are very generous with short subjects.

### Elmer H. Dressman Cincinnati Post

If I were an exhibitor I would use the same care in the selection of short subjects that I would like to use in buying feature films.

To my mind, while a poor feature cannot always be propped up with good short subjects, many a good feature is hurt by the atrocious comedy or uninteresting short reeler that precedes or follows it. There are cases, however, I believe where a program is saved by the excellence of its "added attractions." I regard them as of almost equal importance with the feature picture and I think they should not be bought on a hit or miss plan by any exhibitor.

I believe there is a large percentage of movie patrons which wants news reels, good comedies, sport and science short reelers, etc. I am confident that, while any given short one may not draw crowds to a picture theater, the consistent exhibition of high class one and two reel added attractions will mean folk are going to come again and again, knowing they are going to see the things they like. If I were an exhibitor I should want Aesop's Fables as a regular attraction. I should like to have a good news reel, sans the parades in Podunk, acrobatic babies, salmon fishing up north and the other perennial fillers. I should want a reel like the Pathe Review or Robert Bruce scenics every once in a while. I'd pick my comedies with care, eliminating the cheap comedians who only imitate and never originate. I'd do all these things providing I could get these pictures, could afford to pay the price and my patrons responded to them.

First-run exhibitors in Cincinnati are presenting, in the main, a very pleasing array of short reel subjects, altho some of the comedies are very mediocre.

### Walter D. Hickman, Indianapolis Times

I have noticed for more than a

year that the movie going public is not only increasing its interest in an 'all round' program but is demanding such balanced programs. Business men in this city often protest when a news weekly has been withdrawn. One Norma Talmadge picture provoked the comment, "Well there will be a comedy to make us laugh." It seems to me that the exhibitor would profit greatly if more legitimate attention was given to what is termed the auxiliary program. It still remains true that the public still buys a name feature picture but I have seen such pictures fail to draw as they should because an opposition house had a well balanced program.

I am convinced that the house which places the correct importance upon the short subjects will win a definite following over the exhibitor who plugs only a long feature. I believe that the regular movie public is inviting a shorter feature picture. The continuous vaudeville show mixed with movies is teaching the movie public to enjoy variety or not too great continuous length. This new attitude of the public cannot be studied too closely by theater managers and the press. I believe that the great majority of movie patrons are "buying" the movie show which offers a well balanced program, including short subjects and novelties.

The larger houses in the larger cities of Indiana are seeing the necessity of offering short subjects but the smaller houses have not awakened to the demand of the public.

In my conversation with managers, I often have been told that "Our Gang Comedies" have a strong draw in Indianapolis. Also the Mermaid comedies.

### "Billy" Leyser, Cleveland News

To this writer, the short subject, which includes comedies, news reels, scenic and travel pictures 'hodge-podges' educational and the like are as important to a motion picture program as the feature picture or even the projection machines.

There are scores of photoplay patrons who go to the theater, with the hope that if the feature is not to their liking, they know they will see one or two short subjects which will compensate them for their time and trouble. And there are some whom I know are disappointed when no short reels are shown.

The one trouble in this section is the apparent disregard of the importance a short reel plays in the completion of a program. Not enough publicity or advertising is given—did I say not enough—I meant hardly any notice is given to the short subjects here in Cleveland, unless it is a mighty popular one or one that has had a million lines of printers ink 'spilled' in its favor.

The attitude seems to be that since the feature production cost so much more than the short subject, that it should be publicized pro rata. To me, the present day exhibitor, many of them rather still consider the short subject, be it comedy, news weekly, novelty or the like, a 'filler.'

When they consider that a fair price for a short subject is merchandise that they can capitalize on, then



the short subject is really coming in to its own.

There are few feature productions released today that do not require additional attractions. The public expect them and will pay their money to see them, but the public must be advised that they are being exhibited, first.

**Michael Fanning, Ohio State Journal, Columbus**

The short subject is as important as it wants to make itself. Some are terrific bores, others are intensely interesting. Sad to say the latter are in the majority.

In my opinion no important percentage of people is attracted to theaters by short subject unless they are serials as "Fighting Blood." However I believe the majority would be disappointed if none was shown.

Exhibitors in Columbus are, if anything, showing too many short subjects and duplicating. Aesop's Fables, the best of them all is shown here in three downtown houses at one time.

**W. Ward Marsh, Cleveland Plain Dealer**

My opinions haven't had time to change very much from those printed in The Film Daily, issue of Sept. 2, 1923.

I would stress again the value of revivals (at reasonable prices to exhibitors and the public) for summer wear.

**Guy Price  
Los Angeles Evening Herald**

The "short subject" is all-important to the theater program. It is the "relief" so often needed. In the opinion of this reviewer (twelve years experience) the short reels are vastly more helpful to the show than the musical and vaudeville interludes. People go to a picture theater for pictures and they expect to see a variety.

The ideal bill is a dramatic feature, comedy and education or a light dramatic feature, a light comedy and something of an educational or semi-serious nature.

It has been by observation that not a small percentage of film patrons is attracted by the one and two reel subjects.

The theaters in this district are very partial to the short subjects and keep well supplied, using them to advantage in their programs.

**Carl B. Adams, Cincinnati Enquirer**

Formerly, I regarded the short subject much in the same way as I regard the acrobatic act of a vaudeville show—a necessary and unescapable evil. Of late, there has been so much improvement in news reels, educational, and novelties that I feel a motion picture program is considerably enhanced by the showing of one or two judiciously chosen short subjects. The only department of short subjects that does not seem to have improved with age is the comedy. So far as I am concerned, the short reel comedy is a waste of time both for those who make them

## Pointers

**"ANYONE** who thinks he can be negligent in his attention to patrons is on the road to ruin!

"No man should be satisfied to rest on his laurels and think that because the theater is excellent, the location good, his patronage big, he can stop there.

"A good manager, a good cashier, a good doorman, a good usher, will so impress everyone he comes in contact with that your patrons will look forward to another visit to your theater. You should never be too busy to demonstrate to a patron that it is your desire to make every visit to your theater a pleasant experience.

"Whoever allows himself to become impatient comes to the falling-off place before he is aware of it. By indulging in temper a man loses control of himself—effects nothing except to hurt the institution he represents. Do not turn friends into enemies by hasty speech.

"By conquering yourself you have conquered me," were the words of a great Indian chief when he surrendered to one of our colonial governors.—Harold B. Franklin in "The Close-Up," house organ, Department of Theaters, Famous Players-Lasky Corp.

and those who see them. Not more than one out of twenty-five is really funny. Most of them are still as lame, as puerile, and as devoid of genuine humor as when they first began making them. This is all the more to be regretted, because of the rich possibilities this genre of motion pictures possesses.

In cases when a photoplay of unusual length or unusual emotional depth is shown, I much prefer that no short subject at all be included on the program because it has a tendency to destroy the dominant "tone," mood, or atmosphere of the feature.

It has the same effect as clog dancing, tight-rope walking, or clownish monologues would have if offered during the acts of "Hamlet" or "Mary Rose." That is a custom still followed by itinerant river shows, but I think motion pictures have progressed beyond the river show stage. Of course, in the case of the average feature, the atmosphere is neither so subtle nor so penetrating as to be marred by the introduction of a news reel or other short subject before or after the showing of the feature.

I do not think there are many people in Cincinnati who are attracted to motion picture theaters by short subjects, although they certainly are attracted by the musical accompaniment. Just the same, I am convinced that most of the local audiences would be disappointed if short subjects were not shown at all, and I have found from observation that news reels and Aesop's Fables are particularly popular.

Exhibitors in this city are very careful not to overburden their programs with short subjects. The usual thing is a news reel, and in the case of shorter features a comedy is added to fill up the program.

**Bob Crossland, Evansville Courier**

I advocate the making of more short reels and news features. In my opinion much education is to be derived from the news reels, and it cannot be denied that short reels break any monotony that might occur prior to the showing of the feature. I know it to be a fact that short

reels are indispensable to the exhibitor and play a large part in building his box office receipts.

I firmly believe that many persons are attracted to picture houses by short subjects. In a canvass of the office here I find four men out of ten who declare they desire short reels and would be disappointed without them. In a surmise I should have guessed that 25 percent of the movie patrons consider the short reel topics in selecting a movie.

Exhibitors in Evansville for the most part are showing enough short reels of an educational value but not enough short reel comedies, it is my opinion. I sincerely advocate a comedy being shown with every feature despite the nature of the feature unless it be a comedy within itself. I believe the movie going public seeks variety and what greater variety might be attainable than a tragedy-drama and a screaming farce. The American people can laugh and weep in the same breath and still be satisfied.

**George C. Warren  
San Francisco Chronicle**

I believe, from conversations with ordinary mortals who are outside the businesses of newspapers or theaters, that short subjects are very important, particularly news reels. I do not believe people are attracted by short subjects, but I do believe they would be dissatisfied without them. There are always a comedy, news reel and often an educational or scenic on the programs in the big first run houses, and the first two always in the residential theaters.

**Julius Cohen, New York Staats-Zeitung**

The short subject is to the motion picture program what corned beef is to cabbage. There are a good percentage of people who are attracted to picture houses by Short Subjects and who would be disappointed if they were not shown at all.

The best comedies seen during the past six months are:

- "Why Worry"
- "To the Ladies"
- "Our Hospitality."

**Carl Sandburg, The News, Chicago**

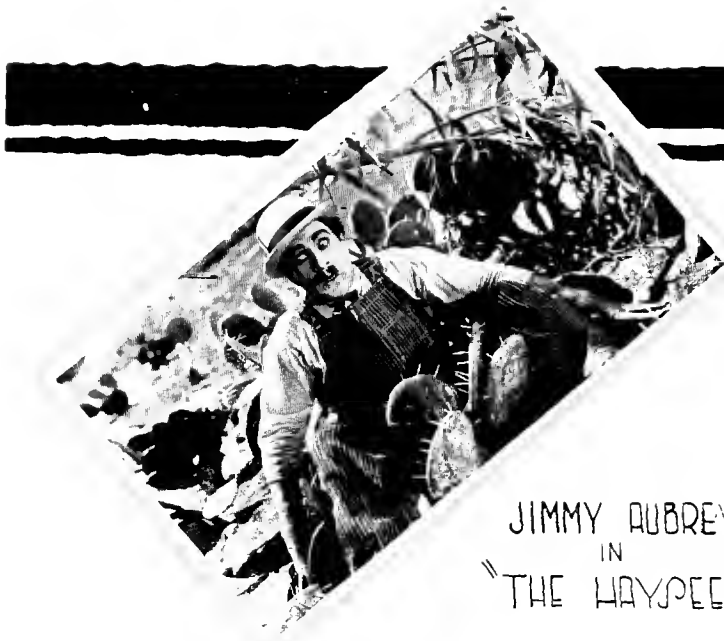
The exhibitor, whether he runs a downtown house or a neighborhood theater, naturally can't have his whole program made of short subjects; he must have one big feature; the one big feature takes about an hour or more. Generally then, he has one or two short reel subjects, most often a two-reel comedy and a news reel. This usually eats up about an hour and a half or more of time, which seems to be considered about enough time for pictures. If the show runs longer it is filled with music and vaudeville specialties, or, in some cases, grand opera numbers. It seems to be the case that the big feature pictures are planned to take an hour or more, going six to ten reels, seldom less than six, which takes an hour. There seem to be few or no producers with the whims of a Charlie Chaplin. He found, for instance, that what he wanted to tell in "The Pilgrim" could be told in four reels; he could have stretched it to six reels and made a "one hour program picture," but he doesn't work that way. So, when theaters were showing this Chaplin four-reeler they had more room on their programs for two reel subjects. It seems that there may be more room for short subjects if the producers can be persuaded to make their longest pictures shorter. But we should remember there is a sort of theory or tradition that to make the longer pictures shorter makes the higher price lower to the exhibitor. And there we are.

Exhibitors know a lot about gauging the psychology of their audiences. Some exhibitors have made large fortunes and built chains of theaters because of their expert ability in gauging the psychology of their audiences. It may be that they have not given the short subjects a fair test; this reviewer believes that there is more science, history, poetry and valuable and exciting knowledge in the general mass of short reel subjects than there is in the general mass of "big feature pictures."

Just why more of these are not shown, the exact reason why more two-reel educational subjects are not exhibited, is not clear as yet, outside of the big main reason that the feature program of six reels and more takes most of the time. For one thing, we must understand that the exhibitor has to run a theater, tend to its furniture, heating and ventilation, music, tickets, front lobby displays, and so on, so that he doesn't have much time to go through the extensive lists of short subjects, view them personally and pick what might please his line of customers. If the exhibitors had more time they might be able to make a wise choice of short reel subjects, in which case the children wouldn't have to go to school and study geography or science because they would learn a-plenty at the movies.

There is something of a curse resting on the two-reel comedy. A high percentage of the two-reelers are rot and silly slapstick with no imagination nor healthy fun. As to the news reels, they are decidedly popular and

(Continued on Page 20)



JIMMY AUBREY  
IN  
"THE HAYSPEED"

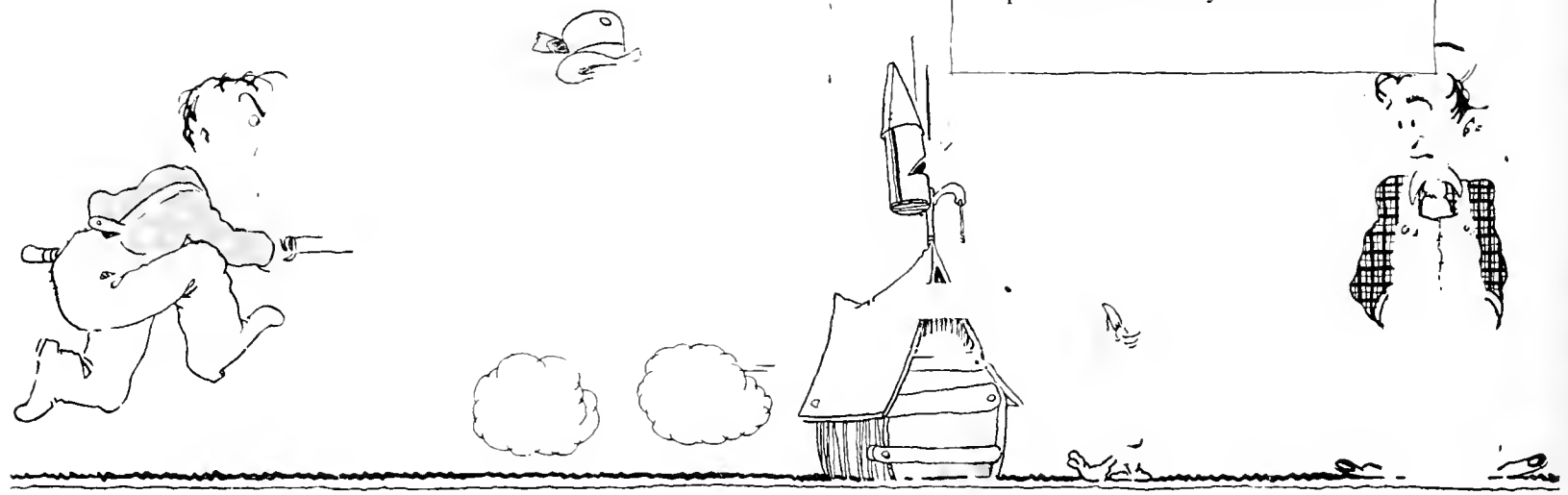
aptly describes this series of mirth-provoking, riotous comedies in two-reel lengths. Jimmy, the slapstick king, stumbles from one screamingly funny adventure into the next and the on-lookers shriek with laughter as they watch his antics. Each picture is brimming over with chuckles and gleeful snorts and Jimmy, the inimitable, rocks the house with his capers. These comedies, which are being especially produced by the Jimmy Aubrey Productions, Inc., for the Standard Cinema Corporation, will be released one each month. Put in your order for the series now.



COL. HEEZA LIAR  
"THE STRIKE BREAKER"

is with us once more and never has that good, old scout been so absorbingly entertaining, utterly original and completely comical as in this new and clever combination of ingenious cartoons and actual scenes. In this single reel series, which is being produced by the Bray Productions, Inc., and released at the rate of one a month by the Standard Cinema Corporation, the irrepressible Colonel Heeza Liar has experiences which would be beyond the wildest dreams of a less imaginative man and the beholders chuckle and thrill as they are unrolled before their intensely interested eyes. Don't miss the popular Colonel Heeza Liar. His friends and supporters will swell your ticket sales.

TOOT



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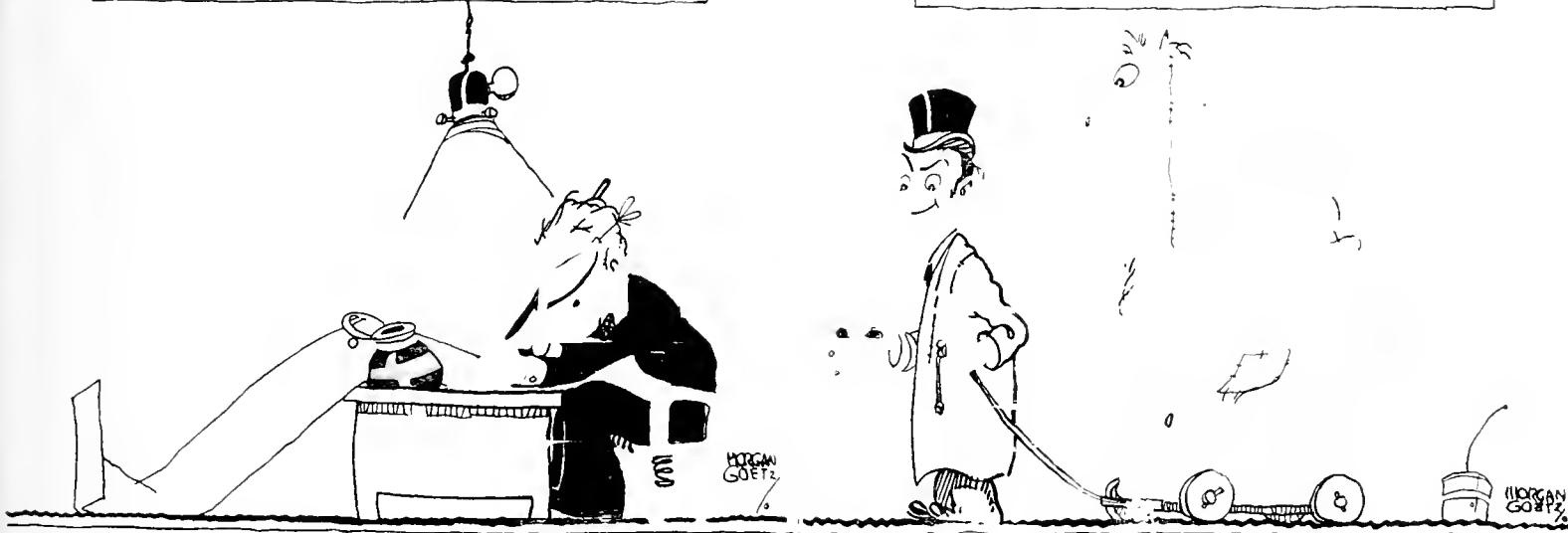
"THE SHEIK  
OF  
HOLLYWOOD"

is well known for doing the unusual and in his series of single reel features produced by the Better Day Pictures, Inc., he is offering something really unique. Each subject is distinctly different and tells a story which cannot fail to hold the attention of the audience from start to finish.

One of these features may be obtained each month from the Standard Cinema Corporation but you may order the entire series now and run each subject as it is released. This will save you trouble and insure your receiving a picture which will please your patrons and bring more money in to you.

are being made by the L. K. C. Productions in two-reel lengths. These celebrated, long awaited and eagerly anticipated comedies feature many of Hollywood's most famous funmakers and their antics would pull a laugh from even the most serious-minded. Each foot of film contains at least one chuckle and several smiles and it is safe to bet that an audience will be gasping for breath and holding its sides by the time the subject is completed.

Book every one of this series now from the Standard Cinema Corporation. You will reap your reward not only in the thanks of your patrons but in increased box-office receipts.



A CORPORATION  
THROUGH  
ING CORPORATION

## Critics' Ideas

(Continued from Page 17)

are being used by many exhibitors. Just why more scenic and educational are not used is not clearly known. Of course, if people like prize fights and dancing and jazz parties better than books or science, history and poetry, it is going to be hard to make them like the beautiful two-reelers on the Einstein theory of relativity better than flashes of Cecil B. DeMille's screen version of "The Admirable Crichton," which he titled "Male and Female."

### C. B. Bahn, Syracuse American

I'm a strong believer in short subjects, whether they're comedies, educational films or news reels. The primary object of the theater is to entertain. And the short subjects do just that. Sometimes the features do not.

Give us short comedies by all means. I'd rather laugh than cry. And so would you. Give us educational films. Visual instruction is 100 per cent efficient and—whisper—attractive. News reels? By all means. Let's see the news as well as read it. I'd like to particularly call your attention to two recent news reel offerings by International News. One was the insight into the operations of a radio station—W O R, to be specific. The other was that pictorial narrative of Captain Vargas, the darling International cameraman. Both were splendid features—examples of what the newsreel can do.

Would Syracuse picture patrons be disappointed if there were no short subjects? Emphatically, yes! There are feature films, of course, that are sufficiently important to hold the screen alone. But I know hundreds, yes thousands, who look forward to the shorter subjects each week. Syracuse film managers know this. That's why short subjects are found upon their programs.

The five best comedies I've seen in the past six months? That's no easy question to answer. Personally, I'm strong for the "Our Gang" series. And I like the Sennett releases. But I think, for novelty of idea and treatment, the Fox "Unreal News Reel" was one of the funniest comedies I've seen.

### An Idea

Film distributing agencies are passing up one big bet—they are failing to keep us on the papers who write of the movies, supplied with pictures and data of the players in the short subjects. Movie theaters themselves have had to educate the public to the value of the short reels. It is about time that the short reel producers get busy and give us good pictures for reproduction so the public may become acquainted with the casts.

Walter D. Hickman,  
Indianapolis Times

## What the Public Likes

As part of the questionnaire which THE FILM DAILY issued to several thousand patrons of theaters through several hundred exhibitors was the question:

### WHAT TYPE OF SHORT SUBJECT DO YOU MOST PREFER?

The replies varied considerably but were most interesting, especially in view of the fact that the questionnaire was forwarded to what is considered the higher grade element of patrons. The majority favored the comedy type of short subjects.

Some of the replies are presented:

- "News."—Maude Riehm, State Supervisor of H. E., Oklahoma City, Okla.
- "Scenics such as Bruce or Post Nature."—C. C. Marshall, Minister, Meth Episcopal Church, Bridgeport, Conn.
- "None. The short subject always impresses me as a filler because it is usually very incomplete."—F. A. Woll, Asst., Prof. College City of N. Y.
- "News."—Frank N. Freeman, University of Chicago, Chicago, Ill.
- "The Literary Digest."—Louis Frohman, 709 Greenmount Ave., Baltimore, Md.
- "Clean Comedy."—Mrs. Edna Hatfield Edmondson, Indiana University, Bloomington, Ind.
- "Pictorial or picturization of current events."—Henry E. Bliss, College of City of N. Y.
- "Character Building."—University of Illinois, Urbana, Ill.
- "Comedy."—John Ruckelshaus, Indianapolis, Ind.
- "Comedy and News."—South Boston Amusement Co., S. Boston, Va.
- "Educational."—Rev. Ambar M. Blackford, Better Films Comm., Jacksonville, Fla.
- "I have no choice in the matter of a short subject. Anything so long as it is funny."—Rabbi Joseph Leiser, Temple Beth El, Helena, Ark.
- "Good comedy."—Bureau of Visual Instr. Extension Div. Indiana University, Bloomington, Ind.
- "Historical, literary or nature setting. Cut out the silly love business."—Kansas State Teachers College of Pittsburgh, Pittsburgh, Kansas.
- "Educational or comedy especially Prizma art pictures."—A. M. Rowley, Bedford, O.
- "Scenic."—A. B. Meyer, Tell City, Ind.
- "I think the short subject I should prefer would be an educational one."—Mrs. James T. Chandler, Jr., 214 W. Ninth St., Wilmington, Del.
- "News Weeklies."—Palace Orpheum Theater, Milwaukee, Wis.
- "News Weekly, cartoons."—Mrs. Louis Jersawit, 485 Central Park West, N. Y.
- "News reel."—Harry Wasserman, Mgr., Eagle Theater, Roxbury, Mass.
- "Patriotic or ideal situation between parents and children."—Rev. Edw. Scofield, D. D., The Manse, 155 S. Church St., Goshen, N. Y.
- "Travel pictures or pictures of places the average person never actually sees."—M. Caroline Bell, 430 E. Lafayette Ave., Baltimore, Md.
- "Good clean comedy."—Cal. Polytechnic School, San Luis Obispo, Cal.
- "Comedies."—Virginia Theater, Hazard, Ky.
- "Comedy and news."—Rialto Theater, Clinton, Iowa.
- "American romance."—A. O. H. Grier, City Editor, Every Evening, Wilmington, Del.
- "Clean comedy."—W. F. Harris, Palace Theater, Petersburg, Va.
- "News."—Rabbi Lee J. Levinger, 905 Van Buren St., Wilmington, Del.
- "Comedy."—Wm. G. Taylor, V. P., Delaware Trust Co., Wilmington, Del.
- "News reels."—E. N. DeSoto, 8 Dellwood Rd., Hasbrouck Hills, Staten Island, N. Y.
- "I like anything that has a good story, and is above all, well-acted. On the whole I think I should prefer a Harold Lloyd type of comedy."—Lloyd V. Almirall, Harvey School, Hawthorne, N. Y.
- "Comedy."—Oklahoma United Brethren C. E. Union, T. A. Tripp, Pres., Oklahoma City, Okla.
- "Comedy."—Rev. Paul Grove, Redwood Falls, Minn.
- "Comedy" (Harold Lloyd).—Ill. State Normal University, Normal, Ill.
- "Pathe News."—E. D. Turner, Mgr., Imperial Theater, Asheville, N. C.
- "Clean comedy."—Dr. W. H. McMaster, Pres. Mt. Union College, Alliance, O.
- "Historical."—Univ. of Wisconsin Madison, Wis.
- "News Weekly."—B. P. Donovan, Equitable Trust Co., S. E. cor. Fayette & Calvert Sts., Balt. Md.
- "I prefer travel, world news, clean cut comedies."—Mrs. Arthur Twining, Ft. Wayne, Ind.
- "Animated comedy."—Attorney, Cumberland, Md.
- "Scenic."—Mrs. B. Moore, Sec. Ind. Indorsers of Photoplays.
- "Weekly."—New Grand Central Theater, Grand Blvd. at Lucas Ave., St. Louis, Mo.
- "News."—E. S. Dysinger, Fullerton Union High School, Fullerton, Cal.
- "Of course I say, scientific and psychic."—The Lowe Observatory, Mt. Lowe, Cal.
- "News."—Rabbi Raphael Goldenstein, Temple B'nai Israel, Pasadena, Cal.
- "Comedy."—Mrs. Jos. E. Friend, 1807 Palmer Ave., New Orleans, La.

## Interesting Replies

### To Questionnaire of Motion Picture News from Showmen Regarding Importance of Short Subject

In recent issues of the Motion Picture News appeared the first of a series of reports from exhibitors in answer to a questionnaire issued by that publication.

One of the questions was "What do patrons say when you show a feature only?"

Here are some of the replies:

Wm. Fait, Eastman Theater, Rochester: "Poor show."

Harry Bernstein, Colonial, Richmond, Va.: "We have many complaints about long features."

Frank Rembusch, Indiana: "Nothing. Just rest before they come back."

J. W. Hawkins, gen. mangr. Allen Charobe, Inc., New Bedford, Mass.: "Where's the rest of the show?"

Ralph Talbot, Majestic, Tulsa, Okla.: "Patrons complain when all short subjects are cut out."

Arcade Theatre Co., Minto, N. D.: "Complaints made."

Clyde Wilson, Martz Theatre, Tipton, Ind.: "No kicks."

R. J. McLean, Palace Washington Court House, Ohio: "No complaint if picture is tied up with advertising."

John O. Raar, Rialto, Allentown, Pa.: "Good shorts frequently pull through a poor feature."

C. F. Kreighbaum, Paramount Theatre, Rochester, Ind.: "They raise a fuss."

Robert Sloath, Strand, Cumberland, Md.: "Very small percentage comment on length."

H. C. Beardsley, Beardsley Theatre, Red Oak, Iowa: "Not satisfied."

Hugo Riesenfeld, Famous Players houses, New York City: "I receive many complaints when I omit a comedy or a weekly and I also receive many complaints when I have not a varied program."

H. M. Crandall, Washington, D. C.: "The percentage of people who complain about the feature is very small—but it is those who go out do not complain, but do not come back that worry us."

George W. Trendle, Kunsy Enter. Detroit: "We get continual complaints from patrons who see a long show with nothing else when they are not satisfied that the feature is of sufficient merit to warrant the admission price."

"Roxy" Capitol, New York: "There have been many complaints on long features where the supplementary program has been cut."

H. D. McNally, Theater Operating Co., Peoria, Ill.: "Nothing."

Albert Nadeau, Bluebird Theater, Anaconda, Mont.: "A few express disappointment."

Queen Theater, Wilmington, Del.: "Do producers make comedies any more?"

Joseph Hopp, Illinois Theater, Rock Island, Ill.: "Most of them object."

Roy McMinn, Capitol Theater, Superior, Wis.: "Have tried long feature with 500 ft. filler, but it was unsatisfactory."

E. G. Anderson, Princess Theater



Aberdeen, S. D.: "Show was good but too long."

Star Theater, Walsenburg, Colo.: "Satisfied."

Jolin Graham, Lyric Theater, Butler, Pa.: "Complain."

C. R. Sullivan, Fair Theater, Amarillo, Tex.: "We always show something besides feature."

Phil Gleichman, B'way-Strand, Detroit: "Does not give entire satisfaction."

E. A. O'Keefe, Babcock and Regent Theaters, Billings, Mont.: "Depends on feature."

Frank L. Newman, Kansas City: "No complaint, if feature is top-notch production."

Fred Bezold, Lotus Theater, Sheridan, Wyo.: "We run complete program regardless of length."

H. Hombeck, Colonial, Longasport, Ind.: "If feature is good, they are pleased."

Roy Smart, Anniston Enterprises, Anniston, Ala.: "Many complain at very long programs without short subjects."

Frank W. Buhler, Stanley Co. Philadelphia: "While short subjects do not, as a rule bring in additional business, it is a fact that a news reel or comedy or other short subject added to the feature sends the patron out better pleased."

## Variety Program

How It Was Put Over by Paul Williamson, Ideal Theater, Albuquerque, New Mexico

In this theater I play to the masses, not to the classes. This will define the status of the house. Some three years ago, I decided that many of the picture programs were too "heavy," that people went to picture theaters for amusement and light entertainment, and not for the privilege of unraveling some complex sex or social problem. This kind of picture was, to a degree, scarce in the five reel features. I had trouble in finding the four I needed for my four changes each week.

About this time I noticed some good two reel dramas coming from Universal. I already had a serial (two reels) running each-Friday-Saturday. This made four reels. I needed about three more. I decided that as the program was to run on Friday and Saturday I should make a bid for the children's business and so, decided to put in two comedies, one of two reels and one of one reel.

I booked about six of these programs to be run at intervals of about three to four weeks. I found that not only children but many adults were attracted by the "variety program."

I gave this program less publicity than I had been giving features, as I, like all the film world, looked down on a program that did not include a five reel feature, and I never like to over advertise. However in my advertising I was on this (and am on all programs) very explicit. I advertise for two purposes to attract those who like the kind of program I am offering, and to keep away those who do not like that particular kind of an entertainment. Under this plan those who do come to my theater go out boosting, and those who would have gone out knocking did not come.

But I am digressing.

I gave the short subject program less advertising than I had been giving features. Still it drew its share of the weekly business.

I decided then that the people would "stand for it" twice a month and booked the program to run each alternate week. This I continued for a year. Patronage held up. During the year past I have been running this short program every Friday-Saturday. Patronage is still holding up. I can count on a fair legitimate profit from this program each week.

The year's average shows more profit for me in this house on this program than it does on the so called "specials."

## The Foreign Angle

By Arthur E. Rousseau, Pathe

Conditions abroad as far as they affect short-subjects are practically the same as those existing in this country. There is the same insistent demand for quality and the same emphasis on the need for variety in the programs. Foreign audiences, like those in America, are made up of elements of different temperaments and tastes, and the diversified program is the one that comes nearest giving the greatest satisfaction to the greatest number.

The type of short-subject entertainment in greatest demand is, of course, the comedy. This demand is not by any means exclusive of the other types of short-length pictures. News reels are also popular, and the scenic, scientific subject, novelty reel and animated cartoon have their followings. But man always enjoys a laugh irrespective of his race or place of habitation, and so the comedy always finds a ready market awaiting it. While there is a widespread demand for slapstick it is the kid comedy, the type so ably represented by the "Our Gang" brand of comedies, that is proving universally popular.

The foreign exhibitors have come to the realization that short subjects are not merely fillers and they now consider a comedy and a news pictorial as essential to the completeness of their program as the feature production. Good quality is especially required in the case of comedies because the foreign exhibitor knows that he cannot afford to spoil the effect of a good feature with a poor comedy. He also appreciates that it is hard to satisfy everybody and that a good comedy will quite often make a success of a show, which would be indifferent without it. Again, every exhibitor is bound to run a mediocre feature once in a while, in which case he has to depend upon an excellent comedy to carry over his program.

Just as the foreign market today only wants the best in features, so there is no chance of selling mediocre short subjects. In cases where pictures are booked individually, the short subjects are now enjoying the same possibilities as in this country; and wherever complete programs are booked, comedies are being considered as an integral part of the show and not as an accessory.

There is a particularly brisk demand for good short subjects in

countries where feature programs are in active competition, because the exhibitors there depend upon the short subjects to gain supremacy over their competitors, which results in a general improvement of the motion picture shows all along the line.

The above situation prevails everywhere with the exception of territories where the quality of films is not appreciated and everything depends upon quantity. In these countries, comedies are still being used as mere fillers just the same as the features become fillers when the comedies are the better drawing cards. However, this situation is proving fatal to the motion picture business of those localities where these conditions exist, and it will not be long before quantity will give way to quality in these territories.

## The Wise Exhibitor

By D. J. Chatkin

General Sales Manager, Educational Films Exchanges, Inc.

What are the two greatest emotions, if brought to the surface by any dramatic production, make it a lasting success?

Tears and laughter—sympathy and comedy. These are the two supreme achievements so eagerly sought for by producer, director, and highly appreciated by the public in any dramatic production. When these two are combined in one picture, you have a wonderful production. It is 100% entertainment perfectly balanced. A highly sob story without comedy of any kind, cannot be classed as perfect entertainment.

The knowledge of these facts, and being ignorant of same, is the difference between the wise and the foolish exhibitor.

The wise one knows that it takes two elements, viz: comedy and drama to put over any show successfully. He knows his patrons would rather laugh than cry, or both. He knows that only once in awhile can he put over a long dramatic subject without comedy, profitably. He fully realizes his regular business depends upon the two vital entertaining elements—drama and comedy—because his patrons pay admission expecting it and go out with a feeling of disappointment if they find one of these elements missing. It's only nature.

The foolish exhibitor cares nothing about balancing the program. He would just as soon show a long and short drama as anything else. He has only one ambition every night, to count the receipts and heap abuse on the general public not having sense enough to come to his theater in sufficient numbers so he could quit losing money.

Never once will he blame himself for the kind of entertainment he provides. The world is all wrong, he alone is right. He hasn't the slightest conception of entertainment values or what human nature the world over demands. His own idea of what a proper program should consist of is firmly fixed in his mind and no one could ever convince him he is wrong. Therefore, the box office alone proceeds to teach him a very costly lesson.

It's a true saying, "Showmen are

born, not made." It takes a peculiar seventh sense to determine public taste, which is nearly the same the country over.

The greatest alibi used by these foolish exhibitors, outside of bad weather is "My town is different, they don't want this, and they don't want that" when as a matter of fact the exhibitor is only thinking of himself, catering only to his personal likes and dislikes. I have heard a number of exhibitors, particularly in small towns, say "My audience don't like comedies of any kind." How utterly ridiculous. There does not live a human being who pays admission into a place of amusement who don't enjoy a hearty laugh. It's all a question of showmanship, which consists namely of knowing how to cater to human nature in general, and not one's self.

## The Coming Season

By Al Christie

This is going to be a big year for comedy, and the laughmakers will come into their own more than ever before in the history of the motion picture business.

The tide of long and boresome features has been turned and exhibitors everywhere have demanded in certain tones their desire for pure entertainment, whether it comes in large or small packages.

What will our part in this be?

Our entire organization has been concentrating these last few months on new ideas, new situations, new gags, building up a type of comedy for laughing purposes only, without detracting one particle from the standard we have set for quality production.

We are starting on our fourth year of distribution through Educational, our eighth year as independent producers, and my own thirteenth year of directing behind a camera, and I want to say that I fully believe there is nothing unlucky about the latter number. It has always spelled good fortune before, and this should be our most successful period.

We are encouraged everywhere by exhibitors who believe in the two-reel comedy as a regular diet on all programs. The comedy has been likened to the funny page and the daily funny strip in the successful newspapers.

Publishers have long realized that the cartoon strip is the biggest single circulation builder in the paper. Likewise real motion picture exhibitors know that the building of a steady clientele is dependent to a large degree on the showing of comedies which put their patrons in good humor, which give them good fun for their money. They know that running a picture theater without high-class comedy is like printing a newspaper which is all editorials and reading matter concerning the business, the crime, the grief and the strife of the world.

And there's enough grief in the world without going to a theater to get more. The whole world loves a laugh, and the most successful theater men are taking advantage of this universal demand by making the comedy part of their program one of the biggest advertising assets.

# How Producers Regard the Shorter Feature

## Laemmle's Views

I am in favor of holding down the footage on feature pictures as far as a proper development of the story permits. I believe five or six thousand feet should be ample, except, of course, in rare instances. I believe nothing would stimulate public interest in moving pictures more surely than a diversified program which can be had only when features are short enough to permit the use of "short stuff" in the same program.

It is my firm conviction that for the good of the business as a whole at least three or possibly four reels of the ten should be short subjects.

CARL LAEMMLE,  
Universal Pictures Corp.

## Shorter Features Beneficial

If, as you state, Famous Players, First National and Metro are really making a serious effort to reduce the footage of their average feature releases to six thousand feet or less, it will undoubtedly have a most beneficial effect in the short subject field.

Personally, I am very glad to see this because I believe that the average feature would be much better if the producer would condense his story into less footage than is being used at present. It would be beneficial to the exhibitor, and certainly more satisfactory to the audience, for many pictures today drag, due to the fact that the director has over-elaborated his theme, with the result that the action is materially slowed up.

One of the greatest faults with the long feature has been that it has prevented the exhibitor from giving his patrons a more varied program—and variety is essential in motion picture entertainment. Of course, the shorter features will permit the exhibitor to use one or two more short subjects than he has previously been able to fit into his program and this, I think, will materially help business at the box office.

The advent of shorter features would, of course, increase the demand for short subjects and, I hope, would tend to make the exhibitor exercise more care in the selection of his short subjects.

We, of Arrow, have always stressed this point and have endeavored to show through our advertising that often-times the short subject was in reality the feature of the program.

In the past, it has unfortunately been the policy, I think I may safely say, of exhibitors to exercise a great deal of care in the selection of their feature and little or none in the selection of the short subject to accompany it.

The short subjects, generally, have in the past year materially improved, with the result that the exhibitor today has a wide range of subjects to choose from, and can, almost always, get some short subject which will materially enhance the value of his program.

We have been watching this very carefully in our own short subjects, and the comments that we have received from exchanges handling our

various brands have shown that this is greatly appreciated and is resulting in increasing business for the exchanges and also for the exhibitors.

W. E. SHALLENBERGER,  
President, Arrow Film Corp.

## Price Doubts

It is obvious that if features are limited to six thousand feet that the short subject market will be considerably stimulated. However, with all due respect to the producers you mention, as well as to their good intentions, I doubt very much that they will succeed in compelling the leading directors to limit their pictures to six thousand feet no matter how desirable it may seem to be for the general good.

OSCAR A. PRICE,  
Tri-Stone Pictures, Inc.

## THE IDEAL PROGRAM

By Mack Sennett

What comprises the ideal program, aside from the feature production?

The reply to that question will bring variable opinions. What may be interesting to the patrons of a Los Angeles neighborhood house might not please those who attend a motion picture show in Jersey City.

Naturally, I have my own ideas and preferences, said Mack Sennett, when speaking on the subject. I have made a study of the likes and dislikes of audiences, and given deep thought to Exhibitor needs. First of all, I believe in variety. Second, being a producer of comedies, I feel that no program is complete unless it includes two reels of wholesome, genuine mirth. There should also be a good musical program—for who is there who does not love and appreciate good music? A news reel, and an educational or travel subject are also interesting.

With everything considered, contrast, should be the outstanding feature of all programs. By that I mean, that subjects should be so alternated that the same emotions will not be appealed to at any two consecutive times. For instance—a comedy should not follow a comedy, a news reel should not follow an educational, nor should a light, airy overture follow a comedy any more than a deep, heavy, emotional selection follow a drama.

It has been my observation that short, scenic pictures appeal to lovers of nature and the beautiful, provided of course, they are well done. Travel pictures, I am confident appeal to most everyone, for who is there that has not had a desire to hie away to some remote land, and become a wanderer on the face of the Globe? It is an innate desire in every man, and most women, and the sadness of it is that they cannot accede to the demand that bids them "go." Their enjoyment therefore comes through seeing these foreign lands and customs flashed across the silversheet before them.

News reels are ideal program subjects, though the items of which they

are composed should needs be selected with more care and thought than is usually exercised. The public is become surfeited with scenes of parades, army reviews, winter sports and the like. I really believe the public's desires are for more and interesting scenes of unusual people and their habits, events, places and such things. There are countless of these which have never been photographed.

In the matter of program comedies, I have always striven to attain the highest degree of excellence. I maintain a large and competent corps of writers and gag men, have under contract some of the best comedy directors in the business, and a company of the most popular artists on the screen. They include Harry Langdon, whom I honestly think to be one of the greatest finds the screen has had in many years. Ben Turpin, Madeline Hurlock, Alice Day, George Cooper and the beautiful and ever attractive group of new 1924 Bathing Girls, are also prominently identified with all my new pictures. Charlie Murray, little Jackie Lucas, Andy Clyde, Charlotte Mineau and Louise Carver, will likewise be seen in forthcoming comedies. The encouraging success with which Sennett comedies are meeting, proves the efficacy of the two reel comedy as an ideal program feature.

Educational reels, in my opinion are exceptionally good, for they have the effect of visual instruction, than which, according to renowned educators, there are no better.

In general, however, if exhibitors would remember to incorporate more variety into their programs, a majority of people will be satisfied. That's my opinion, at any rate.

## CAPSULE ENTERTAINMENT

By Victor M. Shapiro

Speaking of the "long" and "short" of the movies, as is the wont of brokers who speak of the bulls and bears of the stock market, a situation is arising that is exciting the interest of trade and public alike. As this situation centers about the demand among the great body of motion picture patrons for greater diversity and variety in their film fare, a discussion of the point is especially apropos in the current Short Subject Number published by Film Daily.

The theater owner is complaining that the long feature in more than six reels, does not permit him to give his patrons a variety of entertainment in a two-hour show. He complains of padding, of colossal sets that cost millions to build, but do not stir the emotions. He is opposed to features being paraded as deluxe and super-specials in order to extract the last shekel from his till.

The showman is interested in presenting a complete show and so constructing his entertainment that patrons will say "There's always a good show at the \_\_\_\_\_ Theater."

Even the public, particularly the more discriminating incline to the belief that the yardstick of entertainment should be the quality of amusement and not footage; that people can get as strong an emotional reaction from short subjects as they can from long; that beauty, drama, suspense and laughter can be crammed into one or two reels in dynamic doses with the same psychological reaction as is wrought by the long feature.

In literature, the short story has come into a place distinctly its own. Each year, a competent authority assembles the ten best short stories into one column.

Literature lovers have long since found out that literary TNT can be packed into a thimbleful.

While the motion picture industry has been slow in realizing the "beau" ideal of achievement, the public themselves react to quality in concentrated form knowing it to be as important to their satisfaction as the long feature. The public is interested in the complete unit the courtesy, service, music, atmosphere, feature and the short subject which is now coming into its own.

The News reel, which is President Coolidge's choice in the motion picture menu, is a striking example of quality in a short subject. Its popularity is attested by the fact that over ten million people see the Pathe News each and every week.

Hugo Riesenfeld selected another classic example in "Among the Missing," the Will Nigh Miniature, which recently played the Rialto Theater and the audience response was decisive enough for him to state that here was genuine entertainment concentrated in one dramatic reel.

Will Rogers, who is making a series of two reel comedies, under the Hal Roach banner, is responsible for the classic line: "I am now making two reel pictures because I found that the audiences generally go to sleep around the third reel, and I want to beat them to it."

"Uncensored Movies," in which Rogers impersonates Rudolph Valentino, Tom Mix, Will Hart, and pokes good-natured fun at Doug and Mary in "The Covered Wagon," is cited as another example of an entertainment capsule that packs big laughs in a little package.

Another product of the Hal Roach Studios is the "Our Gang" comedies in which the freckled face Mickey Daniels, the ace of spades beauty Farina and other kids who disport themselves before the public, reveal a new angle in comedy production. Critics all over the country have said that there are more laughs in an "Our Gang" comedy than most feature comedies—in fact, Jimmy Dean, critic of the N. E. A. said: "I laughed more at the 'Our Gang' comedy, 'A Quiet Street,' than I did at Charlie Chaplin in 'Easy Street.'"

Sennett comedies have been an entertainment watchword for years, as have the Ben Turpin two-reelers.

# Suggested Short Subject Programs

## Educational's Suggestions

Title	Star	Series	No. Reels
Kinograms, the visual news of all the world			1
Close Harmony		Sing Them Again	1
Navy Blues	Dorothy Devore	Christie	2
While the Pot Boils		Bruce Wilderness Tales	1
The Optimist	Lloyd Hamilton	Hamilton	2
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Kinograms, the visual news of all the world			1
Why the Globe Trotter Trots		L. H. Howe's Hodge-Podge	1
The Limit	Cliff Bowes-Virginia Vance	Cameo	1
Companions		Sing Them Again	1
High Life	Lige Conley	Mermaid	2
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Kinograms, the visual news of all the world			1
Discontent		Bruce Wilderness Tales	1
Simple Sadie	Cliff Bowes	Cameo	1
Speedville		L. H. Howe's Hodge-Podge	1
Front!	Poodles Hanneford	Tuxedo	2
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Kinograms, the visual news of all the world			1
Moving	Cliff Bowes-Virginia Vance	Cameo	1
Done in Oil	Jimmie Adams	Christie	2
The Ant		Secrets of Life	1
Golden Gems		Sing Them Again	1
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Kinograms, the visual news of all the world			1
His New Papa	Cliff Bowes-Virginia Vance	Cameo	1
Yankee Spirit	Ben Alexander	Juvenile	2
Hold Everything	Bobby Vernon	Christie	2
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Kinograms, the visual news of all the world			1
Hang On	Cliff Bowes	Cameo	1
The Ant		Secrets of Life	1
Running Wild	Lige Conley	Mermaid	2
Memories		Sing Them Again	1
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Kinograms, the visual news of all the world			1
Fool Proof	Neal Burns	Christie	2
Bottom of the Sea		L. H. Howe's Hodge-Podge	1
Uncle Sam	Lee Moran	Mermaid	2
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Kinograms, the visual news of all the world			1
Hot Sparks	Cliff Bowes	Cameo	1
A Perfect 36	Bobby Vernon	Christie	2
Home Again		Sing Them Again	1
Exit Caesar	All Star Cast	Mermaid	2
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Kinograms, the visual news of all the world			1
Liquid Lava		L. H. Howe's Hodge-Podge	1
Kidding Katie	Dorothy Devore	Christie	2
The Bee		Secrets of Life	1
Over the Fence		Juvenile	2

Kinograms, the visual news of all the world	Cliff Bowes-Virginia Vance	Cameo	1
Don't Hesitate		Bruce Wilderness Tales	1
My Boy Bill		Christie	2
Call the Wagon	Neal Burns	L. H. Howe's Hodge-Podge	1
Liquid Lava			1
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Kinograms, the visual news of all the world			1
Don't Hesitate	Cliff Bowes-Virginia Vance	Cameo	1
Jean of Heceta Head		Bruce Wilderness Tales	1
Lest We Forget		Sing Them Again	1
The Spider		Secrets of Life	1
My Friend	Lloyd Hamilton	Hamilton	2
A Sailor's Life		L. H. Howe's Hodge-Podge	1
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Kinograms, the visual news of all the world			1
Paris Lights	Cliff Bowes-Virginia Vance	Cameo	1
One Night It Rained	Ned Sparks-Harry Tighe	Tuxedo	2
The Homemaker		Bruce Wilderness Tales	1
My Friend	Lloyd Hamilton	Hamilton	2
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Kinograms, the visual news of all the world			1
Neck and Neck	Lige Conley	Mermaid	2
Here and There	Cliff Bowes-Virginia Vance	Cameo	1
Stay Single	Dorothy Devore	Christie	2
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Kinograms, the visual news of all the world			1
The Broncho Express	Clyde Cook	Clyde Cook	2
Oh Girls	Cliff Bowes-Virginia Vance	Cameo	1
Aggravating Papa	Jimmie Adams	Christie	2
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Kinograms, the visual news of all the world			1
About Face		Juvenile	2
A Movie Pioneer		L. H. Howe's Hodge-Podge	1
Lonesome	Lloyd Hamilton	Hamilton	2
Old Friends		Sing Them Again	1
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Kinograms, the visual news of all the world			1
A Movie Pioneer		L. H. Howe's Hodge-Podge	1
Old Friends		Sing Them Again	1
The Butterfly		Secrets of Life	1
Wide Open	Lige Conley	Mermaid	2
Haunted Hills		Bruce Wilderness Tales	1

## Pathe's Suggestions

Title	Star	Class	Reels
Columbus		Historical Drama	4
Pathe News		News	1
Just a Minute	Charley Chase	Comedy	1
The Rat's Revenge		Cartoon	1
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The Way of a Man		Serial	2
The Bar Fly		Dippy-doo-Dad	1
Smithy	Stan Laurel	Comedy	2
Pathe Review		Magazine	1
Topics of the Day		Topics	1
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Help One Another	Spat Family	Comedy	2
Picking Peaches	Harry Langdon	Comedy	2
Big Business	Our Gang	Comedy	2
Powder and Smoke	Charley Chase	Comedy	1

Jamestown The Man Pays Pathe Review Wild and Western	Dippy-doo-Dad	Historical Drama Drama Magazine Grantland Rice Spotlight	4 1 1 1
The Man Who Would Not Die The Cowboy Sheik One of the Family The Way of a Man	Will Rogers Charley Chase	Indian Frontier Series Comedy Comedy Serial	2 1 1 2
Vincennes One Spooky Night Pathe News The Black Sheep	Mack Sennett	Historical Drama Comedy News Aesop's Fable	3 2 1 1
Among the Missing The Frontier Woman Big Business Animal Athletes	Lucille LaVerne Our Gang	Drama Historical Drama Comedy Spotlight	1 3 2 1
The Man Who Smiled Two Wagons, Both Covered Pathe Review Is Conan Doyle Right?	Will Rogers	Frontier Indian Comedy Magazine Drama	2 2 1 2
Why Elephants Leave Home In Bad the Sailor Daniel Boone	Mack Sennett	Comedy-Animal Comedy Historical Drama	2 2 3
Peter Stuyvesant Tire Trouble The Big Idea Topics of the Day	Our Gang Ruth Roland	Historical Drama Comedy Comedy Topics	3 2 1 1
Ruth of the Range Join the Circus The Great Outdoors Is Conan Doyle Right?	Snub Pollard Snub Pollard Spat Family	Serial Comedy Comedy Drama	2 1 2 2
Price of Progress Wolfe and Montcalm Pathe Review The Royal Chinook		Lumbering Historical Drama Magazine Scientific	2 3 1 1
The Darkest Hour Mother's Joy Sunday Calm Fully Insured	Spat Family Stan Laurel Our Gang Snub Pollard	Comedy Comedy Comedy Comedy	2 2 2 1
Boy Who Turned Indian A Range Rider The Great Outdoors The Five Fifteen	Leo Maloney Spat Family Aesop Fable	Indian Frontier Western Comedy	2 2 2 1
Postage Due The Man Pays Just a Minute At First Sight The Best Man Wins Olympic Mermaids	Stan Laurel Dippy-doo-Dad Charley Chase	Comedy Comedy Comedy Comedy Aesop Fable Spotlight	2 1 1 1 1 1
Bliss Columbus Tire Trouble Pathe Review	Harold Lloyd Our Gang	Comedy Reissue Historical Drama Comedy Magazine	1 4 1 1
Just Passing Thru The Knockout Frozen Hearts Asleep at the Switch	Will Rogers Dippy-doo-Dad Stan Laurel Ben Turpin	Comedy Comedy Comedy Comedy	2 1 2 2

Universal's Suggestions

Title	Star	Series	No. Reels
Steel Trail	.....	Serial	2
Back to Earth	.....	Century Comedy	2
International News	.....		1
The Wandering Two	.....	Leather Pushers	2
Under the Border	.....	Western	2
His School Daze	.....	Universal Comedy	1
International News	.....		1
Quit Kidding	.....	Century Comedy	2
A Movie Fantasy	.....	Universal Comedy	2
Columbia, the Gem of the Ocean	.....	Gump Comedy	2
International News	.....		1
Society Sensation	.....	Rudolph Valentino Special	2
The Caddy	.....	Century Comedy	2
International News	.....		1
Ghost City	.....	Serial	2
Uncle Bill's Gift	.....	Gump Comedy	2
International News	.....		1
Widower's Might	.....	Leather Pushers	2
Obey the Law	.....	Century Comedy	2
Dancing Love	.....	Universal Comedy	1
International News	.....		1
Code of the Mounted	.....	Western Drama	2
Don Coyote	.....	Leather Pushers	2
Jolly Wood	.....	Universal Comedy	1
International News	.....		1
Fast Express	.....	Serial	2
Nobody's Darling	.....	Century Comedy	2
Own a Home	.....	Universal Comedy	1
International News	.....		1
Indian's Lament	.....	Western	2
Watch Papa	.....	Gump Comedy	2
Be My Guest	.....	Universal Comedy	1
International News	.....		1
Something for Nothing	.....	Leather Pushers	2
Fast Express	.....	Serial	2
No Parking Allowed	.....	Century Comedy	2
International News	.....		1
Riddle Rider	.....	Serial	2
She's a He	.....	Century Comedy	2
Twilight Trail	.....	Drama	2
International News	.....		1
Barnaby's Grudge	.....	Leather Pushers	2
Riddle Rider	.....	Serial	2
Such Is Life	.....	Century Comedy	2
International News	.....		1
Perilous Leap	.....	Western	2
Aggravating Mama	.....	Gump Comedy	2
Hail to the Chief	.....	Leather Pushers	2
International News	.....		1
You're Next	.....	Century Comedy	2
Oh Min!	.....	Gump Comedy	2
A White-Winged Mon- key	.....	Animal Comedy	2
International News	.....		1
Fast Express	.....	Serial	2
Girls Will Be Girls	.....	Leather Pushers	2
So Long Sultan	.....	Comedy	1
International News	.....		1



# Regional Editors on Short Subjects as Handled in the "Sticks"

Lawrence A. Urbach,  
Motion Picture Journal, N. Y.

The average exhibitor in and around New York, in my opinion, does not look upon the short subject with enough foresight to the improvement of his theater. He does not attach enough importance to the short subject, a matter which is of the most vital importance to him to the building up of a patronage that will insure him a continued influx of picture-loving people.

I am of the opinion that the exhibitor in a city as large as New York is always on the lookout for new ideas for the betterment of his theater, and will gladly welcome and embrace such new ideas that will help him give his patrons what they want. And the patrons of hundreds of houses are always on the lookout for a real interesting and entertaining short reel. It should be the duty of the exhibitor to investigate the wants of his patrons in that respect, and fulfill those wants.

I suggest that one day every month be set aside in the neighborhood as well as the larger houses, for the purpose of showing, on that day, a program consisting of short subjects only. This was tried at the Capitol theater, New York City, once, and proved a huge success. There are enough good short subjects to make up an entertaining and attractive program for a "show," and the patrons of the houses where a "short subject day," maintains will welcome the relief from the usual feature, etc. A demand for more short subjects on the part of the exhibitor will have the effect of bolstering the production of good short reels, and will cause the producers of such material to dig up new and interesting matter. And that demand should come from the exhibitor, who has the interests of his patrons at heart, as well as the interest of his box-office receipts. Many a time patrons have been driven away from a neighborhood house because of the cut an dried programs that were foisted upon them for months and months. It is human nature to want variety, and there has not been enough variety in the feature production field to hold the continued interest of the theater-goer.

If the average exhibitor will book the short subject part of his program with as much care as he chooses his feature picture, his patrons will be more pleased, he will be the one to gain at the box-office, and he will establish a patronage for his house that will insure him the foundation of a growing motion picture temple.

David Barrist, "The Exhibitor,"  
Philadelphia

The Stanley Company devotes about one-eighth of its 24 sheet stands to its added attractions, which include the musical numbers as well as the short length films. Both Stanley and Fox carry their complete programs in their newspaper ads.

The repeat run houses in the city, with one or two exceptions ignore

their short subjects entirely in their poster advertising, carrying them only on their programs.

The impression seems to prevail that while the bill surrounding the feature will often compensate for the poor quality feature picture and send the patrons home happy, yet short subjects in themselves do not possess sufficient drawing power to justify any special expenditure for advertising. There are exceptions, of course, to this rule in the featured short subjects like "The Message of Emile Coue," "Is Conan Doyle Right?", etc. Especially is this opinion more firmly fixed today with all the star comedians like Buster Keaton and Larry Semon making feature pictures.

Benj. H. Fletcher, Movie Age,  
Omaha

The two outstanding exhibitors in Iowa and Nebraska are Joe Garman of the Lyric at Lincoln, Nebr., and Slater O'Hare of the Orpheum at Fairfield, Iowa and the Rex at Albia, Iowa. Both of these men have put over some very good and substantial advertising on short subjects.

As a whole very little effort is made by exhibitors in this territory to popularize the short subject, although they all use them more or less. Most of the effort is on the features. Frequently we hear through the exhibitors report department of an all-comedy program, made up of short subjects, and the idea seems to be gaining popularity which would indicate that the exhibitor is not immune to the desire to improve that end of his program.

The only suggestion we could recommend for advertising the short subject is a special program advertised as "All for Fun," "Family Night," "Comedy Carnival" etc., and we believe that if each exhibitor tried this idea, he would soon be able to put over such a program, and sooner or later be able to set them in frequently.

We find that quite a few of our showmen are being benefited greatly by the tie-up through schools, churches, clubs, etc., of Chronicles of America, and are arranging to show short subjects along with this series to fill out the program. Still more are using only short subjects to fill in with on the nights they run their serials. There seems to be an opportunity in both these instances for further development.

Ben Shlyen, The Reel Journal, Kansas City, Mo.

Though I have made no thorough study of the efforts of the exhibitors of this territory put forth to improve the demand for short subjects used in their theaters, I do find that there is such an effort on the part of exhibitors in the keytowns.

Stanley Chambers Palace of Wichita, Harry McClure the Strand, Emporia, Frank Newman and the

Hardings of Kansas City, as well as a few of the suburban theaters in Kansas City, use cuts in their advertisements on their comedies and short subjects. Aside from this there is no particular effort made, to my knowledge, and I am not at present able to suggest any advertising ideas which would be helpful.

Sometime ago I carried an editorial in The Reel Journal calling the exhibitors' attention to the importance of the short subject on his program, and suggesting that he give it more prominence in his advertising to the public. I believe that this did bring about some response, but I have been able to notice it only in the case of the leading exhibitors, except of course, where a subject of a special nature or one featuring Charlie Chaplin, Buster Keaton or Harold Lloyd is used.

The average exhibitor seems to spend more effort in boosting the special short subject wherein a star is featured, than ordinarily. And I believe that this has a tendency to put his regular programs in an inferior class and causes them to be less attractive than if the exhibitor kept up a consistent hammering as to the merit of the short subject that he shows on his program.

Ray Lewis, Canadian Moving Picture Digest, Toronto, Can.

The "Big House" Exhibitor apparently does not take the short sub-

ject seriously, as far as advertising is concerned.

Occasionally at the Hippodrome in Toronto, an Educational Scenic, travelogue, or a comedy has been given a prologue setting, but this is exceedingly rare—most of the theaters lose the value of the National advertising which has been given to short subjects, in view of the fact that the Trade Mark and name of the comedy or short subject is invariably omitted during presentation to the public in advertising.

Since producers of short subjects have spent large sums of money to advertise the short subject to the public, it appears that the Exhibitors should take advantage of the money expended; and endeavor to collect on this, by informing their public that they are using the product of which they have heard.

If the Exhibitor persists in calling the comedy a "Blank Theater Creation," making it but an incident of their advertising, the producers of short subjects had better save this National advertising expenditure.

The smaller houses throughout Canada feature their short subjects somewhat. Some Exhibitors have experimented with entire short subject shows, during the summer months, at intervals; and at intervals during the regular season.

In Ontario the Cum-Bac Theater, Toronto, introduced a short subject show with excellent results.

Goerz Positive

1.8c per ft.

Goerz Negative

3½c per ft.

*For Quality on the Screen*

use this formula:

- (1) GOERZ lens on the camera
- (2) GOERZ negative film in the magazine
- (3) GOERZ positive film for the print.

**Better Pictures at Lesser Cost!**

Sole Distributors for U. S. A. and Canada—

**FISH-SCHURMAN CORPORATION**

33 WEST 60th STREET

NEW YORK CITY

PHONE COLUMBUS 4927-4928

# Shooting and Delivering the News Weekly

An all absorbing topic. As an indication of the public interest in this field of endeavor The American Magazine has a lengthy article on "How the Movie News Man Gets Pictures of World Events" and gives Mannie Cohen of Pathe News a great send off; and the New York Tribune Sunday Magazine carried awhile ago a very interesting article on "Munchausens Whose Specialty Is Truth which also told of news weekly cameramen and their adventures.

Stuart Mackenzie's article in The American Magazine went over a lot of ground. In telling of how Cohen "covered" the burial of the Unknown American Soldier at Washington two years ago he said:

"The moment the ceremony at Arlington was over there was wild confusion—just as Cohen had anticipated. Some of his camera men had been perched on the roof of the amphitheatre. They tossed their cans of films to their assistants below; and these men, as well as the other photographers, forced their way through the mass of people to a waiting auto and flung the films into the machine, which dashed off before the tide of homeward traffic had a chance to get in motion. At the foot of the hill the car bumped madly across a field, the films were flung into the airplane, and instantly it was off.

"Hurrying back to his hotel, Cohen called New York by phone and asked if the first plane had reached Jersey City. He was told that it had landed, but at some distance from the laboratory. Why? Because a football game was taking place on the field he had engaged as a landing place! "Well," he shot back over the phone, "clear that field before the second plane comes! Bribe the teams—call out the fire department—buy the field if you have to—but see that the plane lands on it!"

He also tells of how Cohen reached Ercole of Vienna with instructions to get pictures of the burning of Smyrna, and how when Ercole got his pictures to Paris for delivery on the Aquitania he discovered that the boat had left three hours before. Undaunted Ercole hired an aeroplane and dropped the cans on the deck; written instructions on the package doing the rest.

How Cohen outwitted the police and got shots of the Dempsey Carpentier fight is told, concluding with this, after the police had been sent to the roof of the building from which his men were to shoot. "He (Cohen) stole quietly down to a room on the top floor, where he had concealed one of his men in a packing case! The windows of this room were on a level with the top row of seats in the arena. Cohen quickly got his man out of hiding and they went to the window—only to find that their view was cut off by the men in that top row of seats.

"But a seventeen-inch lens has a very long angle. The men who shut off the view were only a few feet from the window. Cohen spoke to them in a low tone—for the policemen were on the roof directly overhead—and

One reason why news weeklies always make fine entertainment.

People like babies, dogs—in other words, human interest.

Plan your program accordingly.



For eight years, "Jack" Cohen, who is only a little past thirty now, has been editor of Pathé News. Cohen has a staff of twenty-five full-time photographers, seventy-five part-time, and fifteen hundred "correspondent" photographers, covering every country under the sun. The thumb tacks on the globe in the picture above mark the places he was watching at the time the photographs were made; places where something exciting was likely to happen, and where he must be ready to send a camera man at a moment's notice.

asked two of them to sit a little farther apart. He held out two five-dollar bills, one for each man. The bills were accepted with alacrity and the men shoved over, leaving a space of eight or ten inches between them. Not much of an opening, but it was enough. And the pictures made through that gap were shown that very night in scores of theaters."

### Roosevelt Most Popular

In part the article says: "Who has been the most popular person ever shown on the screen?" I asked.

"Roosevelt, by all odds," was the quick reply. "Wilson was always greeted with applause when he was President. Then there was a reaction; but now he is coming back. And the third person who caught the public fancy to an enormous extent was the Prince of Wales. During his visit to this country, he received an ovation whenever his picture was shown; and he is always applauded even now."

"What kinds of pictures are most popular with audiences?"

"Soldiers, airplanes, battleships—and babies! A picture of a laughing baby, or of a crying one, stirs a ripple of amusement. And a picture of a white baby and a colored one together gets a big laugh.

"I have a staff of 25 photographers whose whole time is devoted to the work. I have 75 other men whom

I use most, but not all, of the time. I have 1,500 'correspondents' covering all parts of this country and most foreign countries. And there are probably more than 1,000 amateurs who own motion-picture cameras and send films to us on the chance of their being accepted. About 35,000 feet of film come into my office every week, from my own men and others. We use only about 2,000 feet of all this material."

### Munchausens

S. H. Mackean, in the Tribune Magazine, starts his article this way:

"While on a tiger hunt in India with the Duke of Connaught"—

"Oh, that reminds me. The Gaekwar of Baroda once lent me his cheetahs for an antelope hunt"—

"Speaking of the Duke of Connaught, his nephew, the Prince of Wales, remarked to me on his ranch in Alberta"—

"We were in the Yildiz Kiosk. The Sultan of Turkey strode over and, extending his hand,"—

"Passing over the Rockies at an altitude of 22,000 feet, we headed for Cheyenne"—

"The first shot hit the big bull alligator sunning himself on the bank, but it took several shots to kill him."

And then goes on to say:

"There are few modern Munchausens who would have the temerity to foregather and swap such seemingly obvious untruths as the anecdote cited—at least, not where they could be overheard. Nevertheless, only recently I heard such stories told, not briefly, as I have given them, but extended detail, with many thrilling situations outlined full and delivered with the utmost in dramatic effect."

"And I knew that every man jack of the story tellers was telling the plain, unvarnished truth! I'll let you in on the mystery. The story tellers were motion picture news reel cameramen. They told the truth."

He mentions U. K. Whipple, who he says, "when not world adventuring, lives quietly in New Jersey and likes to put his time there painting the front porch or laying a cement pavement," and tells of Whipple's tiger hunt with the Gaekwar of Baroda, an Indian Potentate. He also mentions Ariel Vargas and E. Carl Wallen, as well as John A. Brockhurst. He tells of the news weekly organization and adds: "There is no limit to the strange places in which news reel editors have to send their cameramen."

### Vargas Experiences Unusual

When Ariel Vargas reached New York after an absence of years during which time he lived the life of a Class A adventurer, E. B. Hatrick of International tendered him a dinner at the Friars. And Vargas quiet, un-demonstrative, small of stature and meek of voice, told of some of his happenings. They sounded like Munchausen tales.

Here are some of the things Vargas has done. He left New York in May, 1919; attended the signing of the Peace Treaty at Versailles; was the first foreigner to enter Germany with a camera after the war; got pictures in Berlin of the police shooting down the Royalist mobs; secured the film of the German raider "The Moewe," which excited tremendous attention when released; attended installation of the Regent of Hungary at Budapest; jumped to Switzerland to get photos of the exiled King of Greece; reached Rome and secured the first motion pictures of the Pope; and got some remarkable pictures of Vesuvius in action, using an aeroplane; back to Paris on to Ethonia to get photos of Americans being released from Russian jails; then through starving Russia and back to London to shoot the wedding of Princess Mary. Again back to Greece when Constantin was restored to the throne; and to the ruins of Pompeii. In May, 1922 he sailed for India to the frontier where a war was on, then to Ceylon to "get" a religious festival and then on a tiger hunt with Viceroy of India into the jungle. He caught weird religious festivals in the Straits Settlements and went on to China where he joined the army of Sun Yat Sen and later got shots of the Chinese bandits. He crossed the great Gobi Desert, and then after a trip through Korea, he heard of the earthquake in Japan and rushed there. Finally he got back to Frisco, after travelling 250,000 miles.

# The Exhibitor and the Short Subject—Varying Views

## Newman Believes In the Feature

We only use our short subjects for a fill-in. We found that there are very, very few short subjects that bring any money to the box office. They are acceptable and are part of the program entertainment, and the patrons expect them, but the feature picture is 90% of the program. No matter how good the short subject may be, if the feature is off color, business suffers accordingly.

We advertise our short subjects, but of course they are part of our program. In other words, it is listed in the papers as one unit of our show. We feel that the short subjects are just fillers and do not, as I said before, bring anything at the gate.

I don't know how I could suggest that the short stuff could be used to the best advantage, only that every house should show a weekly and a comedy because I believe that the biggest percentage of the people enjoy it. I am sorry that I have found in our case that they never amount to anything at the gate. Of course I am not referring to a two reel Chaplin or a two reel Lloyd. This is the usual short subject.

Frank L. Newman,  
Kansas City, Mo.

## Stolte Enthuses

I consider a short subject worth running, worth advertising.

The same amount of care that is spent with the musical setting for a feature should be given the short subjects. Scenic's should be cut down to agree with the musical settings, and I do not at any time consider a short subject just a filler.

The market affords some of the most educational and intellectual releases that the producers have ever given us.

A. G. Stolte,  
Des Moines, Ia.

## The Western View

Medium to better class houses are being rated by the public according to the supporting program of Short Subjects. I wish that more varied and better subjects be provided for our selection.

H. E. Huffman Enter.  
Denver, Colo.

## A Southern Viewpoint

We try our utmost to place on our programs only short subjects of merit, and while we have not found it profitable to feature short subjects too much, we always try in our publicity to give the title—the producer and actors names, one or the other or all some prominence.

The News Weekly is always given reasonable prominence on our program.

R. D. Craver,  
Charlotte, N. C.

## The Northwest Idea

We use short subjects to the best advantage in the blending of our entertainment programs.

We advertise them by giving proper mention in display advertisements and in "press comment." When the novelty or importance of

the "short subjects" permit, they are exploited intensively both in the way of increased advertising space and "newspaper comment." Short subjects pertaining to golfing we have circularized various golf clubs by mailing of circular letters or postal cards. Short subjects pertaining to hunting or fishing we have likewise circularized, securing list of all licensed fishermen and hunters from the County Auditor. News reels, the most important unit we find of short subjects, are especially advertised when some happening of national importance or subject of national interest is contained in such reels.

Short subjects are "fillers" to a certain extent yet we don't consider them that entirely. We believe that such reels have an important part in the "motion picture program" for these reasons; they assist in a proper blending of the program, provide variety to some and offer some solace to those who believe that the "motion picture program" should embrace things of an educational as well as entertaining nature. The fact that so many features nowadays are made in six, seven or eight reels (ofttimes

to the detriment of the features) has materially curtailed and in many instances, prevented the use of short subjects (except the comedies) entirely. This is unfortunate as we view it. We believe that the more varied the program the more the factor of general appeal is strengthened.

We believe that short subjects can be used to the best advantage as units of a diversified picture program. We do not believe that the average exhibitor realizes the opportunity for increase of business and for the advancement of the industry as a whole, that lies in a generous use of the "short subject." Judgment of course must be used in selection, in placements, and in exploitation, but if the short subject is taken seriously, given intensive thought in presentation and in advertising, there is no question as we view it, but that the cost and effort involved can be capitalized to the material advantage of the exhibitor.

Lee Lazelle, Princess, Cheyenne,  
Wyoming

Short Subjects have become a STABILIZED part of the program.

The News Weeklies, Educational, Scenics, Cartoons, Digests and comedies are expected in your theater the same as they expect to hear music with the pictures.

Serials are alright in certain class houses but the afore mentioned are important in any house.

The public does not expect or want the Short Subjects played up big in your advertising. The Feature is the thing there and it requires strength of Star or Production to get the money in your box office. However that does not lessen the value of the short subject. They are essential in many ways.

Owing to the various lengths in footage they fill the very important need of bringing your shows out on certain times. One can cut out or add to his program to fit the various lengths of the feature and keep his shows always on the same time schedule. Furthermore they give a pleasing variety to the program and help support the educational value of the theater, a thing which is fast becoming recognized by schools, churches and organizations of all kind.

Oft times a Short Subject, properly handled with music and effects becomes a decided "hit" on the bill and stands out above every thing else.

Thanks to the producers, short subjects are usually very good and require little culling out. Comedies demand the most viewing.

In my newspaper advertising I always list the short subjects at the bottom of the ad in small type as "Added Attractions." While the feature is the thing I play up, the other subjects can not help but add interest to the ad and who knows but what they sell a ticket now and then.

I think these short subjects, eliminating the serials, have done more than any thing else in putting the picture theater on a solid footing with the better class of people. For I know there are those, not the masses, but individuals, who go into a theater purposely to pick up what ever knowledge the short subjects have to offer. And they are seldom disappointed.

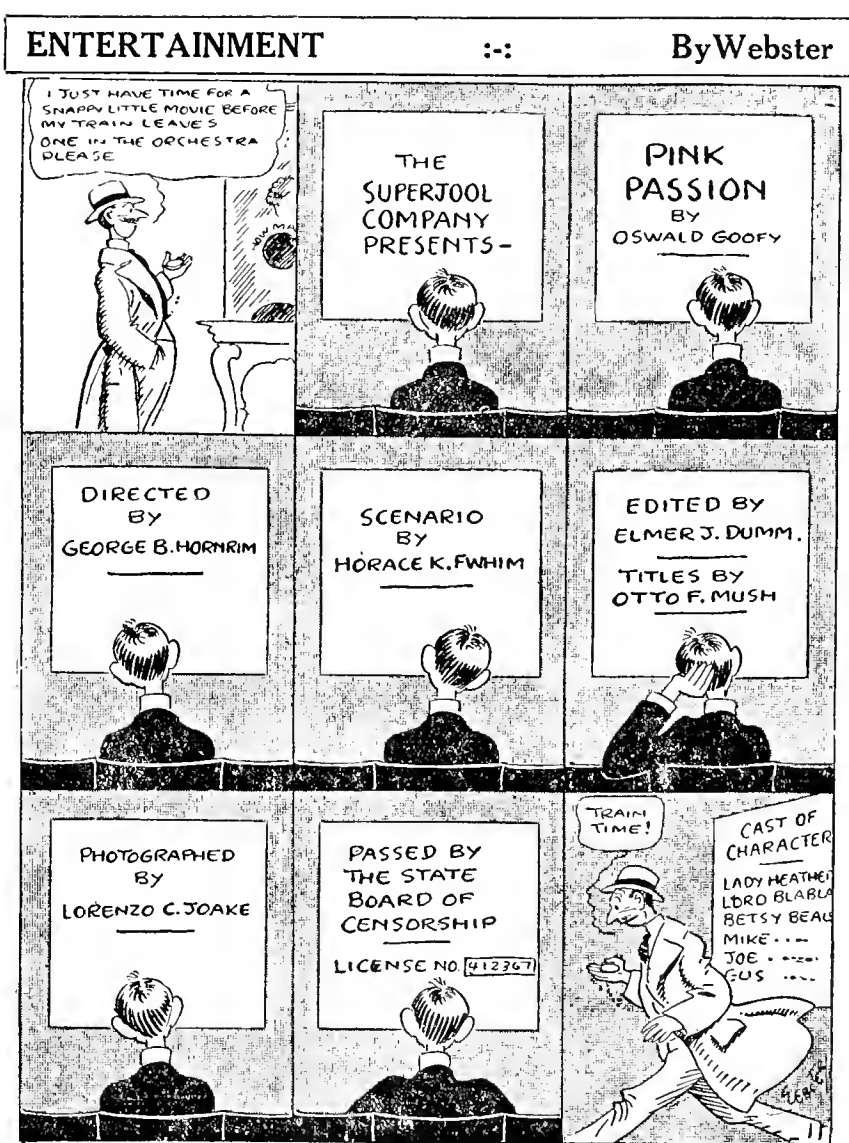
Waldo Freeman, Imperial, Great Falls, Mont.

We do not feature our short subjects but we do mention them quite prominently, by title, in our daily newspaper ads and we also use photos and one sheets in the lobby. We very seldom run advance slides on short subjects unless it should be an exceptional comedy.

I cannot say that we consider them exactly as fillers for a very good feature will fail to please 100% if the short subjects are not up to standard. We consider it almost imperative to use a two reel comedy with each program.

Harry Bernstein, Colonial, Richmond, Va.

In our opinion, the short subjects are vitally necessary to any program for the needed variety and as we



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# EXHIBITORS ATTENTION

NOW IN OUR OWN LABORATORY  
ARE ABLE TO OFFER

## PROGRAM TRAILERS

A Weekly Film Service of Your Coming Attractions  
—It's New —Artistic —Pictorial —Descriptive



PROGRESSIVE EXHIBITORS EVERYWHERE ARE RUNNING

## “THE DAY’S NEWS IN PEPPY PARAGRAPHS”

*Average Length Including Ads and Topics only 300 feet*

**WE** { SUPPLY THE TOPICS FREE  
GET THE ADS  
DO THE COLLECTING  
MAIL YOU NEW PRINT WEEKLY

**YOU** { GET OUR CHECK MONTHLY  
SHOW THIS LITTLE REEL  
DO NOTHING ELSE  
FILL OUT AND—



COUPON \_\_\_\_\_ 1924

Continental Screen Service Corp.  
112 W. 44th St., New York

Gentlemen:  
Without obligation send us further information  
regarding—

- “THE DAY NEWS”
- PROGRAM TRAILERS

Yours truly

—JUST MAIL COUPON ➔

CONTINENTAL SCREEN SERVICE CORP.

112 West 44th Street New York City

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Manager  
Theatre  
Town  
State



nothing but feature comedies, we always give them prominence in our newspaper advertising, as well as in our program, as we positively know that motion picture fans require this necessary "dessert" to their "dinner." Regarding the News, Travelogues, novelty reels, etcetera, these also are given announcement in the ads and program.

We are glad that there is a tendency on the part of some producers to cut long features to six and seven reels, the length they should be. This will give us considerable more opportunity to give that much more prominence to our short reel subjects.

**A "Fill in"**

We occasionally run short subjects when the feature picture is not too long.

The importance in program building does not mean anything to us. We do not now, or did not in the past, get 100 per cent or any per cent of short subjects. Probably our greatest advantage in using short subjects is as a fill in.

T. L. KEARSE,  
Charleston, W. Va.

**Features Too Long**

We realize the fact that short subjects are a very prominent part of our show, and we endeavor to get the best on the market. We are using Educational short subjects principally.

We try to match up our features with comedies that do not conflict; and we have found that our patrons frequently inquire with almost as much interest about comedies that are being shown as they do about the features.

Unfortunately, the features, the past season, were so long that it did not give us an opportunity to present the number and the kind of short subjects that we often desired to present, but we believe that this condition will be changed.

FRED LEVY,  
Strand Amusement Co.,  
Louisville.

**"Just a Filler"**

I have never found it advisable to include the short subjects in any other

way than "just as a filler" except in rare instances when it contains something of extraordinary interest to my patrons.

I might further say that this does not occur more than once in three or four months. It is my thought that no matter how interesting the short reels may be, the patron invariably patronizes the theater where the feature advertised is the one that he desires to see, and it is only in rare instances that the short reel has sufficient drawing power to increase the receipts of the house beyond the regular pulling power of the feature itself.

JOHN H. KUNSKY,  
Detroit.

**The Saenger Attitude**

We handle short reel subjects with the same care of a multiple reel subject, provided it possesses the value and entertainment that will back up its advanced advertising and exploitation. The opportunities for tie-ups with the phase of the subject presented are profitable, if the exhibitor knows how to go after it.

We give short reel subjects necessary display advertising prominence—and on rare occasions—have "divided" and even "topped" the feature drama on the same bill for an unusual unit.

E. V. RICHARDS,  
Saenger Amusement Co.,  
New Orleans.

**Balancing the Program**

The importance of the so called "short subject" to the cinema program is being more generally recognized by thoughtful purveyors of the cinema art.

A well balanced program in motion picture entertainment should be the primary objective of the progressive exhibitor. A program, blended in material, properly projected, with a setting of suitable music, prelude, prologue, or entertainment features, is the style of motion picture performance that the public apparently accepts as standard.

The factor of the short reel in program building cannot be discounted, for through no other medium is it possible to provide for the balance and blend in entertainment value that is so much desired.

We take the question of the so called blending of our programs seriously, and no longer consider the short reel just a "filler." Our short reels are reviewed with just as much care as our features, and with the same thought are set in, either in harmony with or in direct contrast to the feature.

Of times as an atmospheric or inspirational setting for a scenic reel, we provide an overture or classical orchestral selection, more often, a pretentious solo classical selection on the organ.

The News Reel, we regard as a most important part in program building.

This has been our observation; that while some patrons fail to enjoy the comedy, the scenic or even the feature, all patrons, as a rule, are interested in and enjoy the News Reel. We censor the News reels, eliminating from time to time, those pho-

tographic illustrations of incidents or happenings that are not pleasant, are untimely, or propagandic in nature.

If the producers could but sense the desire of the public for shorter features, and would eliminate the duplication and padding that is so common, it would permit the exhibitor to develop programs not too great in length and well balanced in variety.

About two hours of movie entertainment is the limit (from our study of the psychology involved) that persons can remain in a theater without becoming restive and nervous. Beyond that period it is difficult to hold their attention, with the result that the factor of appeal of the program is reduced. Five to six reels is the ideal length for a feature, and with features of that length, it is possible for the exhibitor to assemble a varied program; and variety, as we view it, unfailingly strengthens the appeal of all forms of entertainment, and especially that of the "movie" program.

THEO. L. HAYS,  
Finkelstein & Ruben,  
Minneapolis.

**New Coast Studio**

(Special to THE FILM DAILY)

Los Angeles—The erection of a large studio in Westwood by the National Film, is planned. The site which adjoins the Christie holdings, was acquired for a reported consideration of \$250,000. Officers of the company include: R. E. Frey, president; C. G. Logan, treasurer, and William La Plante, vice-president and secretary.

**Start Next Swanson Feb. 18**

Allan Dwan has returned to the Paramount studio from Havana where he went two weeks ago to rest and to discuss with Gloria Swanson their next picture, "Manhandled." The starting date has been set for Feb. 18.

**Eliminate Overcrowding in Troy**  
(Special to THE FILM DAILY)

Troy, N. Y.—The Department of Public Safety, has notified theaters that when seats have been sold out that a sign to that effect must be displayed in the front of the house, also stating that no standing room exists and that the next show will begin at a stated time. This action follows complaints in regard to overcrowding.

**Tully Arrives from Coast**

Richard Walton Tully arrived in New York, yesterday from Los Angeles with print of "Flowing Gold." During his visit he will confer with R. A. Rowland, over the details of "The Bird of Paradise."

**Ocean Park House Reopens**  
(Special to THE FILM DAILY)

Ocean Park, Cal.—The first building to be rebuilt in the amusement zone since the fire is the temporary Rosemary theater. Although the structure has been erected in a temporary location on the sands just north of the devastated area, the building will seat 1200 people.

The capital of F. X. B. Pictures, Yonkers, has been reduced from \$20,000 to \$600.

**JIMMY AUBREY PRODUCTIONS, INC.**

present



**JIMMY AUBREY**

in a series of  
two reel comedies for

**STANDARD CINEMA CORP.**

released by

**SELZNICK**

**JIMMY AUBREY PRODUCTIONS, INC.**

(JOE ROCK—President and General Manager)

6050 SUNSET BLVD.  
HOLLYWOOD, CALIF.

**FOR SALE**

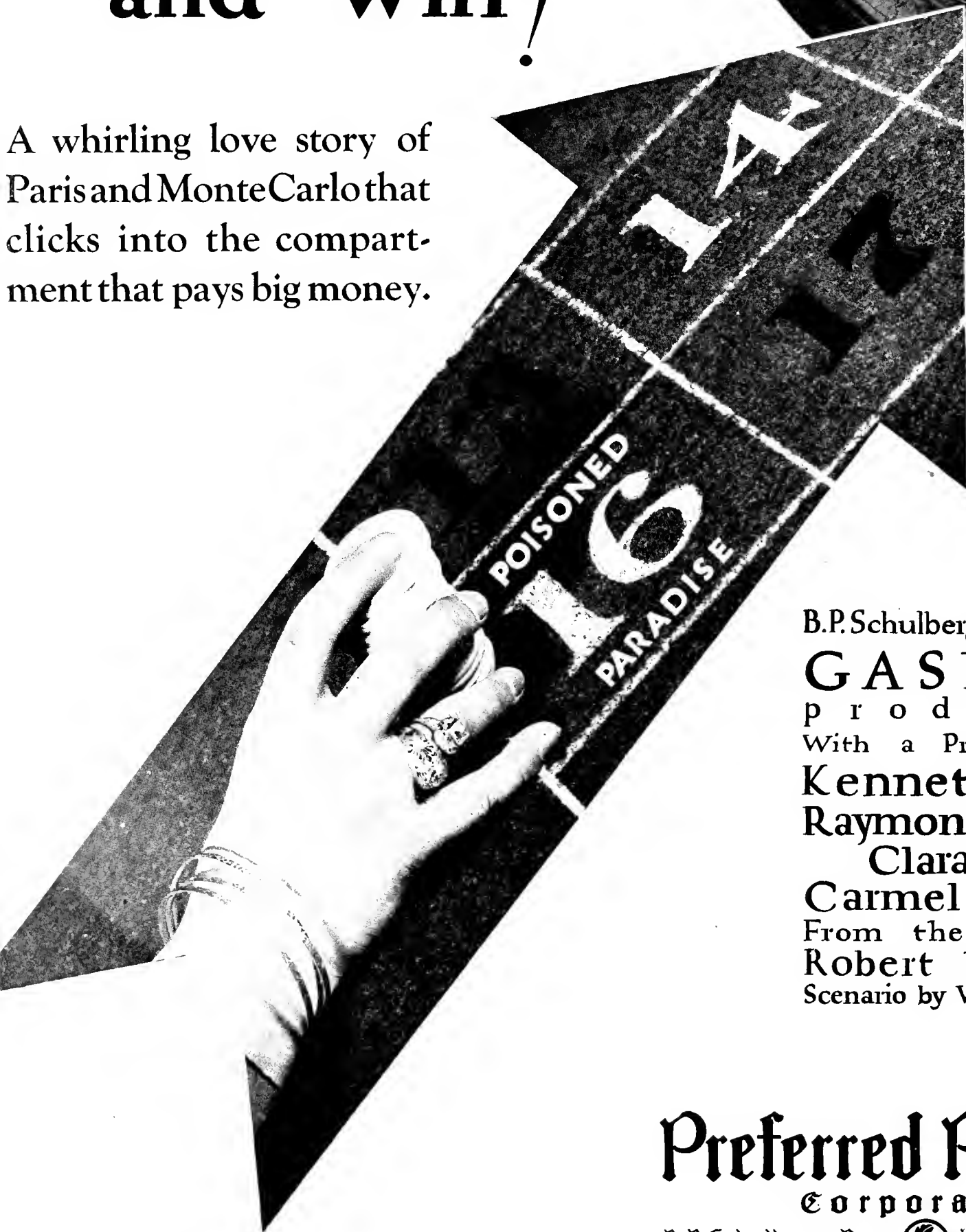
Contents of Criterion Theatre, Buffalo. Complete equipment for moving picture theatre, including Eleven Thousand Dollar Wurlitzer organ. All in perfect condition. Must be removed week of April 1st as building is to be torn down.

**STRAND SECURITIES CORPORATION**

407 Iroquois Building  
Buffalo, N. Y.

# Play **POISONED PARADISE** and win!

A whirling love story of  
Paris and Monte Carlo that  
clicks into the compart-  
ment that pays big money.



B.P.Schulberg presents a  
**GASNIER**  
p r o d u c t i o n  
With a Preferred Cast  
**Kenneth Harlan**  
**Raymond Griffith**  
**Clara Bow**  
**Carmel Myers**  
From the novel by  
**Robert W. Service**  
Scenario by Waldemar Young

**Preferred Pictures**  
Corporation

B.P.Schulberg Pres.  J.G.Bachmann, Treas.

**"Men Who Forget"**

*Geneva Distributing Corp.—State Rights*

As a Whole... CONVENTIONAL STORY DEALING WITH THE EVER POPULAR ETERNAL THREE; NEW PLAYERS AND DIFFERENT LOCALE MAY HELP IT OVER. AN AVERAGE FEATURE.

Cast... No players known to American audiences, though several contribute rather worth while dramatic performances; occasionally inclined to be over demonstrative but usually quite good. The names given are Bernard Dudley, James Knight, James Barker and Evelyn Boucher. Another girl who does quite well is not credited.

Type of Story... Drama. This state rights offering contains a trite story but it is probable that the appearance of new faces and a fairly unusual locale may give it new strength. A better production and more capable direction would have helped a great deal more to cover up the story's shortcomings.

The development is jerky and quite obvious. Instead of closely weaving the threads together, the director has resorted to episodic twists and turns that give you a disjointed continuity. There is too much skipping about. The locale is good and the views of a Nova Scotia fishing village should prove interesting. The photography is rather poor. Theme deals with the heroine of the village, Eileen, loved by Seth and John, sea-faring men. They fight a wrestling match for her and Seth wins. In the latter's absence, John's lies win over Eileen and she marries him, then leaves him when she learns that his stories about Seth were untrue. Seth returns and marries Eileen since it is told that John died at sea. Once more John returns but this time decides he has really been a cur so gets himself neatly out of Seth's and Eileen's way by suicide.

Box Office Angle... Fair. Will do for an average, one time showing probably and used in conjunction with good scenic pictures and other short subjects should make a fair showing.

Exploitation... Not very much for you to work on except perhaps through the use of trailers. You might mention the locale, Nova Scotia, and tell them it is a dramatic romance of a small fishing village. If you could secure a scenic showing views of the Land of Evangeline it might stimulate interest in feature since the story is laid in this part of Nova Scotia. There are no names to use so you'll have to resort to stills, catchlines and the regulation routine advertising. You might interest men folks by talking of the wrestling match which occurs in the film.

Direction... Reuben Gillmer; could have been improved considerably. Author... F. Martin Thornton. Scenario... The same. Cameraman... Leslie Eveleigh. Photography... Not very good. Locale... Nova Scotia. Length... 4,800 feet.

*Madge Bellamy in*  
**"The White Sin"**

*Film Booking Offices*

As a Whole... FINE NUMBER FOR ROMANCERS BUT PROBABLY TOO FAR-FETCHED FOR MOST FOLKS. HAS THE ACKNOWLEDGED ELEMENTS OF AUDIENCE APPEAL NEVERTHELESS.

Cast... Madge Bellamy a hard working heroine. She's kept busy emoting, first because her aunt won't let her attend the ice cream festival, next because the rich idler tells her the marriage wasn't legal and eventually because she can't marry his brother because the idler happens to return, from a shipwreck. Miss Bellamy's work is sincere at all times even though they require too much of her. Hal lam Cooley is slicked up to the tune of the idler and John Bowers always a competent hero. Others Francisella Billington, Ethel Wales, Otis Harlan.

Type of Story... Drama. Poor little country girls are always running away from home for the luxuries of the city, at least according to film plots. Madge Bellamy is the latest victim in "The White Sin," a picture that manages pretty well to hold its own in spite of a fairly weak story. The jazz scenes aboard the private car and then on the yacht all help to dress it up attractively. All this appeals to the average audience. Then they ring in a good amount of heart interest with the girl finally winning the affection of her deserter-husband's parents who offer her and the baby a home. All this time the girl believes the marriage was not legal and she's perfectly happy in her love for the war-invalided brother-in-law. But the announcement that the father of her child still lives brings a shock. That the marriage was legal is a still greater surprise. To satisfy a happy ending the worthless one eventually gives his life to save the girl from a fire. Follows her marriage to his brother.

Box Office Angle... An average one time showing feature that can be played on this basis satisfactorily. Should please a majority and women patrons especially.

Exploitation... The title and certain angles of the story may not make it appropriate for family trade. Better see it if you have to be careful. The title itself readily suggests a story of a sexy nature and even though it could hardly be classed as objectionable at any point, still it would be well to make clear in your announcements, just what the story is about. Mention the lure of the city for country girls, etc. Talk about Madge Bellamy's work and use stills in the lobby.

Direction... William Seiter; made good use of material generally. Author... Harold Shumate. Scenario... Del Andrews. Cameraman... Max DuPont. Photography... Good. Locale... Country town and city. Length... 6,237 feet.

**"My Man"**

*Vitagraph*

As a Whole... RATHER GOOD DIRECTION AND INTERESTING PLAYERS HELP COVER UP CONVENTIONAL "GIVE ME YOUR DAUGHTER OR I'LL RUIN YOU" PLOT.

Cast... Patsy Ruth Miller charming heroine a little inclined to be over smiling, however. Dustin Farnum, the typical political boss who eventually manages to win the girl. George Webb adequate as fortune hunter. Others Niles Welch, Margaret Landis, William Norris, Edith Yorke, Violet Palmer.

Type of Story... Drama. George Randolph Chester's "A Tale of Red Roses," from which "My Man" was adapted, might readily have fallen into the average class as far as entertainment value is concerned. But it isn't Mr. Chester that proved the saving grace. His theme is of a very conventional order dealing, as it does, with the oft repeated political boss formula and the pretty daughter of his victim who might readily serve on the altar of sacrifice, that is if she would save her father from ruin. Chester does develop to a climax that aims to get away from the usual routine, and in a measure, succeeds. But it is distinctly the satisfactory manipulations of director Smith that makes "My Man" a pretty fair entertainment. His production is very good and the combined efforts of a uniformly good cast also help to make it interesting. Even Dustin Farnum foregoes his usual overacting to give a thoroughly natural characterization, that of the political boss "who knows when he's beaten" and good naturedly prepares to retire from the battle field only to find himself a sudden victor,—that the girl really loves him. He immediately straightens out her father's finances and it all ends prettily.

Box Office Angle... Has enough audience appeal to probably make it a good number for you. Will appeal more strictly to your women folks than male patrons.

Exploitation... Original title and prominence of red roses in picture gives you first rate hunch for exploitation. You might employ artificial flowers for street distribution with tags attached announcing the showing of "My Man," adapted from George Randolph Chester's "A Tale of Red Roses." Arrange tie-ups with local florists, having them display American beauties in conjunction with stills from the film. Mention Patsy Ruth Miller's name and talk about her work in "The Hunchback of Notre Dame." Even if they haven't seen it yet, it's worth mentioning her appearance in that film.

Direction... David Smith; uses plenty of good judgment. Author... George Randolph Chester. Scenario... Donald Buchanan. Cameraman... Steve Smith, Jr. Photography... Good. Locale... Any city. Length... 6,800 feet.

**"Daddies"**

*Warner Bros.*

As a Whole... GOOD WHOLE-SOME THEME THAT IS OCCASIONALLY AMUSING THOUGH MOSTLY SLOW MOVING AND WITH A GREAT DEAL OF UNIMPORANT DETAIL AND PADDING.

Cast... Mae Marsh cast almost into oblivion in role that gets her nowhere and gives her very little chance at all to do her typical characterization. Certainly keeps her in background. Harry Myers, Claude Gillingwater, Craufurd Kent, Willard Louis and Boyce Combe suitable bachelor quintette. Muriel Frances Dana a cute kiddie and the DeBriac twins and King Evers make a mischievous set of triplets.

Type of Story... Comedy. Jeanne Eagles appeared in the Belasco stage play "Daddies," which is credited as a success. Mae Marsh has the Eagles role in the screen version but for some unknown reason her part has been considerably curtailed. In fact she makes but comparatively few appearances and those fail to allow her to put over her usual inimitable comedy business. It remains for the humorous touches to be brought out through the efforts of the remaining members of the bachelor's club to do something for humanity by adopting war orphans. Their management of the youngsters, without feminine assistance, offers some good laughs but they are too few and far between to make the picture hold up consistently for six and a half reels. Director Seiter has made a much better showing at the start than he has at the finish. He gets the story off at a good pace but seems to gradually slacken with the ending in sight. You know pretty well what will happen,—that each of the avowed bachelors will succumb and eventually take unto himself a wife.

Box Office Angle... Furnishes a mildly amusing entertainment and will probably satisfy a majority though they may be a trifle disappointed that there aren't more laughs.

Exploitation... You should be able to secure excellent cooperation and at the same time splendidly advertise the picture by arranging a benefit performance for a local orphanage, and be doing two good things at one time. Broadcast the slogan "Adopt an orphan. See 'Daddies' at the blank theater and you'll be interested." Officials and those interested in orphan homes will probably be more than willing to help you. Mention the stage play and you might use Mae Marsh's name but they're bound to wonder at her scant role.

Direction... William Seiter; fair. Author... John L. Hobble. Scenario... Julian Josephson. Cameraman... John Stumar. Photography... Good. Locale... Any city. Length... 6,500 feet.



## Short Subject Releases Sept. 1, 1923 to Feb. 1, 1924

Educational Pictures, Inc., 729 7th Ave., New York	The Taming of the Shrewd 9-30-23	Inbad the Sailor 12-30	Unhappy Husbands 2-15
Cameo Comedies—1 reel	The Wages of Cinema 10-14-23	Ten Dollars or Ten Days 1-6-24	Colonel Heeza Liar Cartoons—B
His New Papa 9-2-23	A Comedy of Terrors 10-28-23	One Spooky Night 1-27-24	1 reel
Movingfi 9-16-23	The Merchant of Menace 11-11-23	Picking Peaches, Harry Langdon 2-3-24	Forbidden Fruit 11-1
The Limit 9-30-23	A Midsummer Night's Scream 11-25-23	Pathe Review—1 a week—1 reel	The Strike-Breakers 12-1
Simple Sadie 10-7-23	Babes in the Hollywood 12-9-23	Topics of the Day—1 a week—1 reel	The Nature Faker 1-1
Heads Up 10-28-23	Beauty and the Feast 12-23-23	Pathe News—2 a week—1 reel.	Mysterious Case 2-1
Under Covers 12-8-23	The Switching Hour 1-6-24	Paul Parrott—Hal Roach	Ancestor 3-
Film Foolish 12-23-23	W. W. Hodkinson Corp.	Take the Air, 1 reel 9-9	Jimmy Aubrey Comedies—2 reels
Don't Hesitate 1-6-24	All Star Comedies	Finger Prints 9-23	The Lobbygow 11-1
Paris Lights 1-20-24	Faint Hearts, 2 reels 12-3-22	No Pets 10-7	The Hayseed 12-1
Oh Girls 2-3-24	A Social Error, 2 reels 12-31-22	Snub Pollard Comedies, 2 reels	The Buttnisky 1-1
Here and There 2-17-24	The Four Orphans, 2 reels 1-28-23	The Walkout 9-16	A Fishy Tale 2-1
Oh Captain 3-2-24	The Fatal Photo, 2 reels 2-25-23	It's a Gift 10-14	The Lunatic 3-1
Juvenile Comedies—2 reels	The Busybody, 2 reels 3-25-23	Join the Circus 12-2	Universal
Yankee Spirit 9-2-23	The Pill Pounder, 2 reels 4-22-23	Fully Insured 12-16	Two Reel Features (westerns)
Three Cheers 10-21-23	So This Is Hamlet, 2 reels 5-20-23	The Big Idea 1-13-24	Under the Border 9-1
Over the Fence 10-23-23	Helpful Hogan, 2 reels 6-17-23	Spat Family, 2 reels	Face to Face 9-8
About Face 2-17-23	Wild and Wicked, 2 reels 7-16-23	Let's Build 9-16	Bill Brennan's Claim 9-15
Sing Them Again Series—1 reel . . .	The Fiddling Fool, 2 reels 8-12-23	Heavy Seas 10-7	Hardluck Jack 9-22
Companions 9-9-23	Pat's Patents, 2 reels 9-9-23	Roughing It 11-4	The Trail of the Wolf 9-29
Golden Gems 10-7-23	Fearless Flannigan 2, reels 11-7-23	The Great Outdoors 12-2	Dropped from the Clouds 10-6
Memories 11-18-23	The Life of Riley, 2 reels 11-4-23	The Darkest Hour 12-30	Gentlemen of the West 10-13
Home Again 12-23-23	Bray Romances	Help One Another 1-27-24	No Tenderfoot 10-20
Lest We Forget 1-27-24	The Mystery Box, 1 reel 12-10-22	Specials	Code of the Mounted 10-27
Old Friends 2-24-24	The Sky Splitter, 1 reel 1-7-23	Is Conan Doyle Right, 2 reels 9-16	Shootin' 'Em Up 11-8
Lloyd Hamilton Comedies—2 reels	Gambling With the Gulf Stream, 1 reel 2-4-23	Why Elephants Leave Home, 2, 12-9	Twilight Trail 11-10
The Optimist 9-9-23	Romance of Life, 1 reel 5-20-23	Among the Missing 2-17	The Indian's Lament 11-17
My Friend 1-13-24	The Immortal Voice, 1 reel 6-10-23	Our Gang, 2 reels	The Payroll Thief 11-24
Lonesome 2-24-24	Black Sunlight, 1 reel 12-1-23	No Noise 9-23	Stolen Gold 12-1
Christie Comedies—2 reels	Bray Comedies	Stage Fright 10-21	The Perilous Leap 12-8
Navy Blues 9-2-23	Heeza Liar's Treasure Island, 1 reel 12-17-22	Derby Day 11-18	Western Skies 12-15
Hold Everything 9-30-23	Heeza Liar and the Ghost, 1 reel 1-14-23	Sunday Calm 12-16	Rushin' Buster 12-22
Done in Oil 10-14-23	Heeza Liar, Detective, 1 reel 2-11-23	Tire Trouble 1-13-24	The Last Outlaw 12-29
Fool Proof 11-4-23	Heeza Liar's Burglar, 1 reel 3-11-23	Dippy Doo Dads, 1 reel 9-30	Down in Texas 1-5
A Perfect Thirty-six 11-18-23	Heeza Liar in the African Jungle, 1 reel 6-3-23	Stepping Out 10-28	Gold Digger Jones 1-12
Kidding Katie 12-2-23	Heeza Liar's Vacation, 1 reel 8-14-23	The Knockout 10-28	The Almost Good Man 1-19
Black and Blue 12-16-23	Pathe Exchange, Inc., 35 W. 45th St., New York	Go West 11-25	Miscarried Plans 1-26
Call the Wagon 12-30-23	Stan Laurel	Lovey Dovey 12-23	Hats Off 2-2
Ride 'Em Cowboy 1-13-24	Man About Town, 1 reel 9-16	The Bar Fly 1-20-24	Lone Larry 2-9
Stay Single 1-27-24	Roughest Africa, 2 reels 9-30	Chronicles of America	Universal Comedies (1 reelers)
Aggravating Papa 2-10-24	Frozen Hearts, 2 reels 10-28	Columbus, 4 reels 10-7	His School Daze 9-3
Busy Buddies 2-24-24	The Whole Truth, 1 reel 11-4	Jamestown, 3 reels 11-4	Dancing Love 9-10
Bruce Wilderness Tales—1 reel	Save the Ship, 1 reel 11-18	Vincennes, 3 reels 12-2	Jollywood 9-17
While the Pot Boils 9-23-23	The Soilers, 2 reels 11-25	Daniel Boone, 3 reels 12-30	Cuckoo 9-24
Discontent 10-21-23	Scorching Sands, 1 reel 12-9	The Frontier Woman, 3 reels 1-27-24	Own a Home 10-1
My Boy Bill 12-2-23	Mother's Joy, 2 reels 12-23	Serials	Cracker Wedding Bells 10-8
Jean of Heceta Head 1-6-24	Smithy, 2 reels 1-20-24	Ruth of the Range	Going South 10-15
The Homemaker 2-10-24	Aesop's Fables, 1 reel 9-2	Way of a Man	Be My Guest 10-22
Mermaid Comedies—2 reels	The Cat That Failed 9-2	Hal Roach—Will Rogers, 2 reels	So Long Sultan 10-29
High Life 9-23-23	The Walrus Hunters 9-9	Jus' Passin' Through 10-14	The Restless Rest 11-5
Running Wild 10-28-23	The Cat's Revenge 9-16	Hustlin' Hank 11-11	The Idea Man 11-12
Uncle Sam 11-25-23	Derby Day 9-23	Uncensored Movies 12-9	No Parking Aloud 11-19
Exit Caesar 12-9-23	Love in a Cottage 9-30	Two Wagons—Both Covered 1-6-24	A Matter of Policy 11-26
Flying Finance 1-13-24	The Cat's Whiskers 10-7	The Cowboy Sheik 2-3-24	Under the White Robe 12-3
Neck and Neck 2-3-24	High Fliers 10-14	Grantland Rice Sports Pictorial, 1 reel 12-16	A Movie Fantasy 12-10
Lyman H. Howe's Hodge Podge—1 reel	Aged in the Wood 10-21	Wild and Western 12-16	Chasing Wealth 12-17
Why the Globe Trotter Trots 9-30-23	The Circus 10-28	Girls and Records 12-30	A Son of Ananias 12-24
Speedville 10-28-23	A Barnyard Rodeo 11-4	The Call of the Game 1-13-24	A White Wing Monkey 1-7
Bottom of the Sea 11-25-23	Do Women Pay 11-11	Taking a Chance 1-27-24	Why Wait 1-14
Liquid Lava 12-30-23	Farmer Alfalfa's Pet Cat 11-18	Indian Frontier Series, 2 reels	The Mandarin 1-21
A Sailor's Life 1-27-24	Happy Go-Luckies 11-25	The Man Who Would Not Die 2-3-24	Down in Jungle Town 1-28
A Movie Pioneer 2-24-24	Five Fifteen 12-2	Charles Chase Series, 1 reel	The Jail-Bird 2-4
Secrets of Life—1 reel	The Dark Horse 12-9	At First Sight 1-6-24	Easy Work 2-11
The Ant 11-4-23	The Cat Came Back 12-16	One of the Family 1-27-24	The Very Bad Man 2-18
The Bee 12-16-23	Five Orphans of the Storm 12-23	Just a Minute 2-3-24	Century Comedies (2 reels)
The Spider 1-13-24	The Best Man Wins 12-30	Ben Turpin	Back to Earth 9-5
The Butterfly 2-10-24	Good Old Days 1-6-24	Pitfalls of a Big City 9-2	Round Figures 9-12
Tuxedo Comedies—2 reels	The Animals Fair 1-13-24	Asleep at the Switch 10-14	Bringing Up Buddy 9-19
Front 10-7-23	The Black Sheep 1-20-24	The Dare Devil 11-25	Nobody's Darling 9-26
One Night It Rained 1-20-24	The Morning After 1-27-24	Selznick Pictures Corp., 729 7th Ave., New York	One Exciting Day 10-3
Clyde Cook Comedy—2 reels	The Rat's Revenge 2-3-24	Hollywood Comedies—Fred Caldwell 2 reels	A Regular Boy 10-10
The Pony Express 2-10-24	Mack Sennett, 2 reels	The Elite of Hollywood 11-15-23	Don't Scream 10-17
Kinograms (News Reel)—Issued twice weekly	Skylarking 9-8	The Sheik of Hollywood 12-15-23	Fashion Follies 10-24
Film Booking Offices, 723 7th Ave., New York	Down to the Sea in Shoes 10-7	The Cream of Hollywood 1-15-24	Little Miss Hollywood 10-31
Second Fighting Blood Series	One Cylinder Love 11-4	The Bishop of Hollywood 2-15-24	Golfmania 11-7
Long Live the Ring 9-2-23	Flip Flops 12-2	Bruce Barton Editorials—1 reel	Down in the Ship to See 11-14
The Three Orphans 9-16-23		Those Good Old Days 11-16-23	She's a He 11-21
		Poor King Midas 12-15-23	Miles of Smiles 11-28
		Something for Nothing 1-15-24	A Corn-Fed Sleuth 12-5
			My Pal 12-12

(Continued on page 36)



## Short Subject Reviews

**"Abraham Lincoln"—Phonofilm**  
*Highly Interesting Achievement*  
 Type of production 2 reel talking film  
 "Abraham Lincoln," is a short reel that depicts two incidents in the life of the famous president—one, the delivery of the Gettysburg speech, and the other, just a glimpse into a soldier's shelter hut during the Civil War. The interesting feature of the film is that under a process developed by Dr. Lee de Forest, the action on the screen and the voices of the players are synchronized perfectly. The words form the words and the correct sounds are heard. In the delivery of the Gettysburg address, each word is perfectly distinct and perfectly synchronized with the movement of Frank McGlynn's lips. From this angle, there is little left to be desired. However, one is always aware that the voice comes from a record of some sort. The sound of the voice might be improved upon. Nevertheless, it is by far the best of the talking films yet seen and was very well received at the Rivoli this week.

**"Political Pull"—Spat Family—Pathe**  
*Always Entertaining*  
 Type of production 2 reel comedy  
 This trio consisting of J. Tewksbury Spat, the English husband who never, never right, according to his wife, Mrs. Spat, and her brother Amose, who, according to himself is never, never wrong, are always good for some very enjoyable moments. It isn't so much what they do, it's the way they work together that makes these comedies go over so well, and the naturalness with which they get themselves in the most funny tangles of domesticity. This time they have invited the Governor to dinner. Great are the preparations to receive him. Just when he is expected, a stock selector whose name is McGovern calls and is mistaken for the expect-guest. Complications naturally follow but the mistake is not discovered until Ambrose has signed the dotted line which makes him the unwilling and unwitting owner of a considerable lot of bricks.

**"Hards Knocks"—Pathe**  
*Good for Lot of Laughs*  
 Type of production 1 reel comedy  
 This is one of the Charlie Chase series of comedies being released by Pathe, but is so far one of the best of the bunch. The gags used have been done before, times without number but they are the sort that are always good for laughs if properly handled—and they have been in this. For instance, there is the old, old one where the young man is forced to re-act at a party despite his reluctance due to the fact that his dress-shirt is purely a front and he needs his hands held in place and not to gesticulate with. Then, too, the finish of the scene is well handled, keeping them arrested until the final fadeout, instead of just petering out in a chase many of them do.

**"The Telephone Girl"—F. B. O.**  
*Promise Real Entertainment*  
 Type of production 12 episode chapter play

Judging from the first installment of Film Booking Offices new serial, "The Telephone Girl," it seems to promise plenty of fun and really good entertainment which is saying much for a chapter play. Written by H. C. Witwer, the titles have all the snap and sparkle of the "Fighting Blood" series but the action deals with the love affairs of a telephone operator who works in a New York hotel, where her baby stare and intriguing ways cause plenty of agitation to masculine hearts. Each episode is in two reels, and has a complete little plot of its own, although all the episodes are related to each other. The first episode is called "Julius Sees Her," and deals with the telephone operator's love affair with a young chorus man who is also understudy for the leading man, but has waited in vain for an opportunity to display his talent. The leading man happens to be stopping at the hotel where Gladys manages the switchboard and she devises a plan whereby he is to be locked in his room during the performance so that the young lad will get his chance. The way this works out is not altogether what she expected but it's amusing and satisfactory nevertheless.

Alberta Vaughn, has the role of the switchboard girl and gets it over very well indeed. She is cute and fits the part nicely. Arthur Rankin plays opposite, as the chorus man and will also be liked. The cast includes Charles King, Douglas Gerrard, Gertrude Short, and others. Mal St. Clair directed.

**"Pathe Review" No. 8**  
*Interesting Magazine*  
 Type of production 1 reel magazine  
 This isn't an unusual number of The Review, but it contains a certain amount of interesting material and the whole shapes up pretty well. The subjects included are some pretty shots of the Colorado Rockies, in which the light effects have been very well handled; a study of the caddis worm; a visit to a plate-glass factory in Pittsburgh which is probably the best feature of the reel, and finally a colored bit showing peasant life in French provinces.

**"The Half-Back of Notre Dame"—Sennett—Pathe**  
*Typical Sennett Comedy*  
 Type of production 2 reel comedy  
 This is a typical Sennett comedy, full of knockabout rough and tumble action, enhanced by the well-known bathing beauties that somehow or other get pulled into the picture whether they belong there or not. The title may prove attractive and good for a laugh. The cast includes pretty Madeline Hurlock, Harry Gribbon and Jack Cooper. You'll know the type of comedy this is; you've played it times without number.

**"Peg O' the Mounted"—Century-Universal**  
*Baby Peggy at Her Cutest*  
 Type of production... 2 reel comedy

Baby Peggy, always cute, is even cuter in this short reel, made over a year ago and just being released. She appears more tiny than ever and her every move is delightful. They have her all dressed up as a Canadian Northwest Policeman and have her chasing a band of mountaineer moonshiners whom she finally does tie up in the very rope with which they lasso her and leads them into headquarters. Don't let this one pass, because it's a thoroughly enjoyable short reel. That's all you need to know.

**"The Very Bad Man"—Universal**  
*Average Comedy*  
 Type of production... 1 reel comedy

Neely Edwards and Bert Roach are usually funnier than they are in "The Very Bad Man," but perhaps this is due to the story. At any rate, this team in tramp make-up usually get their laughs over by means of their funny facial expressions and this time there isn't so much of this sort of stuff and more of the usual chasing around. However, where the team is liked, this probably won't be noticed. Ned and his valet try to steal a pie but are chased by a dog into a town that is being terrorized by a "bad man" for whose capture a reward is offered. Ned has his valet impersonate the desperado so they can get the reward, but the "bad man" finds him first. Nevertheless, by means of a ruse, they are enabled to hit him on the head and drag him to the sheriff.

**"Cities of Other Lands—Rome"**  
*Post Scenic*  
*Many Beautiful Shots*  
 Type of production... 1 reel scenic

Horace C. Schimeld, photographer, has secured many very beautiful views of "The Eternal City," as Rome is called. The reel contains many of the famous spots of the great city, all interesting and splendidly reproduced. Among them are scenes of the Tiber, the old castles St. Peter's, the Vatican, the Colosseum, the Roman Forum and other points of interest. This scenic is conjunction with either of the two recent excellent pictures that have Italy for their locale—"The White Sister" and "The Eternal City."

**"Felix Loses Out"—Pat Sullivan**  
*Amusing Cat Love*  
 Type of production... 1 reel cartoon

Pat Sullivan has his cats perform many comical antics in his latest cartoon, called "Felix Loses Out." Indeed Felix can't compete with his rival when it comes to love-making even though he rigs up a tin lizzie to compete with the other cat's home-made wagon. The cartoon isn't as funny as some of Sullivan's Felix numbers but they'll get enough laughs out of it to satisfy.

# SCREEN SNAPSHOTS

The most unique and successful single-reeler. Something new and different every issue. Properly called "The Fan Magazine of the Screen" that gives the public what they want: secrets of Movieland.

The BACK-BONE of your Program, Mr. Exhibitor!

If these short reels are not part of your program don't blame us—

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## Enormous Spectacle With Pleasing Color Features Startles Broadway

"Ten Commandments" Last Word  
in Photo Plays Uses Latest De-  
velopment in Natural Colors  
—Does Great Credit to  
Famous Players and  
Cecil De Mille

"The Ten Commandments" with its unique and absorbing story is pronounced by all the pinnacle of perfection in color photography. During its long continuous run on Broadway, the thousands and thousands who witnessed this soul-gripping drama, emerged from the theater as in a daze—mystified at the wonderful photographic effects and the beautiful scenes in natural colors.

To Famous Players is due the highest of compliments for their rare judgment in selecting such a theme and to Cecil De Mille for its successful execution. To them also is due a great deal of credit for their selection of color photography to obtain such wonderful and striking effects. Produced by Famous Players, directed by Cecil De Mille, printed by Technicolor on Duplex printers.

In recent years there have been many millions of dollars spent on various ways to obtain true color photography, and although many different companies have developed processes that were able to turn out "beautiful effects," not one has been able to produce the true colors of Nature as accurately as "Technicolor."

The remarkable achievement gained by Technicolor is the result of many years of most extensive scientific research. The many, many experiments (all of which have cost an untold fortune) finally placed Technicolor on a plane never before attained in the development of screen effects.

After the many years of research the process became thoroughly perfected and the Technicolor organization then found it necessary to turn their attention to mechanical means of reproduction, where the extreme accuracy could be maintained and sufficient speed attained in printing to put Technicolor prints on a commercial basis.



Having arrived at this point in their work, it was but the natural thing to select the man who had invented the most successful printer for black and white reproduction, and this man, H. O. Carleton—president of the Duplex Motion Picture Industries, Inc., designed and manufactured the printer which has proven so successful.

The creation of a printer for Technicolor is alone a remarkable feat of motion picture engineering. However, such a scientific achievement is but one of the many products created and manufactured by this inventive genius.

The entire Duplex line used throughout the motion picture industry has been directly or indirectly the result of this wizard's brain. The many time and labor saving devices invented by Mr. Carleton are too well known to merit space in these columns. However, in the last year or so he has brought into being two products which are perhaps destined to be the most remarkable creations of the many years of Motion Picture Equipment manufacture.

But few who read these columns are not aware of the present method of developing film. Those who are more thoroughly acquainted with the operation of the equipped labora-

tories will realize that at its best the development of motion picture film by hand is after all exceptionally slow—very expensive—and more or less unreliable though the finest developing experts are employed.

All of us have realized the present "method of developing" was not all that it should be—that compared to the scientific methods attained in other phases of the industry, developing was indeed very crude and a sadly neglected department of the business. To remedy this situation Mr. H. O. Carleton has devoted several years of his time and after considerable expense, his ever consistent and conscientious efforts has created the present "Duplex Developing Machine" which in both speed and accuracy is perfect. This machine develops film with super-human intelligence and is after all no less than marvelous.

Occupying a space of but 47 feet in length and little less than 7 feet in width (platform and all) this super-human piece of mechanism fairly devours the yellow rolls at one end—while from the other end emerges most beautiful ribbon of clear pictures which are wound into rolls now ready for the shipping room.

The entire process from start to finish is automatic and at

no time after the roll is once placed on the spool is it touched by human hands. It develops, fixes, washes and dries, tints or tones the film, not only equaling the best efforts of any laboratory expert, but excelling both as to the consistent quality of pictures and the speed with which all work is done. Then, too, the drying of the film in motion over a series of sprockets, greatly adds to its flexibility, therefore giving it a longer life during projection.

The second great achievement of Mr. Carleton in recent years is the creation of the "Projectograph." Very few have seen this projector for use in the home. Imagine its beautiful appearance, its simplicity, its dependability. The same remarkable construction consistent in all Duplex equipment prevails in this little projector for the home.

The Duplex Motion Picture Industries is a business that has grown in the last fifteen years from a little machine shop, to a concern of world-wide reputation, as almost every user of motion picture apparatus in this country, and many in Europe, have some piece of Duplex equipment.

They are now on the eve of their greatest expansion. Plans are now formulated for the construction of a large five-story building on Long Island which will house the world's largest motion picture laboratory as well as a new factory for manufacturing Duplex Machines.

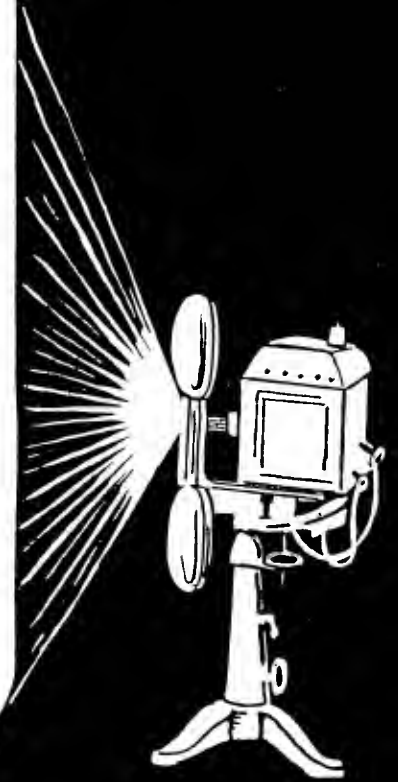
Its capacity for developing film will be truly enormous and will contain many new features for the handling of prints and the service rendered to the trade will undoubtedly be unrivaled for the world over. Ample space for manufacture will of course, greatly speed up the factory end of the business, and Duplex equipment will in the near future be stocked in such great quantities that immediate delivery can be had on almost any article.

In the history of the motion picture ever so often some truly remarkable process or the part of some producer or manufacturer is shown; and in such cases we feel it is interesting, educational and well worth the attention of the thousand who read the "Film Daily."

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THEATRE**

# **EQUIPMENT**

**FROM FILM TO SCREEN  
WITH  
EQUIPMENT SUPREME**



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**NEW YORK**

**FACTORY  
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**OFFICES & SHOWROOMS  
1819 BROADWAY - ROOM 1612  
NEW YORK CITY**

## Releases

Buckin' the Line	12-19-23	Mama's Baby Boy	11-21-23
Hansel and Gretel	12-26-23	Lucky Rube	11-6-23
Obeys the Law	1-2-24	Hollywood Bound	1-4-24
The Rich Pup	1-9-24	Hats	2-1-24
The Caddy	1-16-24	Arrow Film Corp., 220 W. 42nd St., New York	
Own a Lot	1-23-24	Broadway Comedies	
Such is Life	1-30-24	One Exciting Evening	10-1-23
Keep Going	2-6-24	Be Yourself	11-1-23
You're Next	2-13-24	Hello Bill	12-1-23
Quit Kiddin'	2-20-24	Pay Up	1-1-24
Pego' the Mounted	2-27-24	Hello Stranger	2-3-24
Sons in Law	3-5-24	Eddie Lyons Comedies	
The Gumps (Series of 5)		Seeing Double	9-1-23
Uncle Bin's Gift, No. 1	9-17-23	Almost Married	10-15-23
Watch Papa, No. 2	10-15-23	Welcome Uncle	1-1-24
Oh What a Day, No. 3	11-12-23	Only a Bill Collector	2-1-24
Aggravatin' Mama, No. 4	12-17-23	Mirthquake Comedies	
Oh Min, No. 5	1-14-24	Oh! Shhot	9-1-23
Joe Murphy		No Danger	10-7-23
The Leather Pushers (Fourth series) (each of 5)		All Is Lost	11-15-23
The Kid from Madrid, Michigan (Billy Sullivan)	12-31-23	This Way Out	1-15-24
(One every week thereafter)		My Error	1-27-24
He Loops to Conquer	1-14-24	A Fake Alarm	2-1-24
Girls Will Be Girls	1-28-24	Red Seal Pictures Corp., 1600 Broad- way, New York	
The Tough Tenderfoot	2-11-24	Max Fleisher "Out of the Inkwell" Cartoon Comedies—1 reel each	
Swing Bad the Sailor	2-25-24	Balloons	9-1-23
Big Boy Blue	3-10-24	The Fortune Teller	10-1-23
International News (Issued twice a week)		Shadows	11-1-23
<b>State Rights Distributors</b>		The Contest	12-1-23
Apollo Exchange, 1600 Broadway, New York		The Laundry	1-1-23
<b>Monty Banks—2 reels</b>		The Masquerade	2-1-24
Paging Love	9-10-23	The Cartoon Factory	3-1-24
Covered Schooner	10-4-23	M. J. Winkler, 220 W. 42d St., N. Y.	
South Bound Ltd.	11-4-23	Pat Sullivan—1 reel each	
Taxi Please	1-1-24	Felix Gets Broadcasted	9-1-23
Always Late	1-15-24	Felix Strikes It Rich	9-15-23
Boy in Blue	2-1-24	Felix in Hollywood	10-1-23
<b>Joe Rock—2 reels</b>		Felix in Fairyland	10-15-23
Rolling Home	9-22-23	Felix Laughs Last	11-1-23
The Sleep Walker	10-11-23	Felix Fills a Shortage	11-15-23
Mark It Paid	11-1-23	Felix the Goat-Getter	12-1-23
One Dark Knight	12-5-23	Felix Goes a Hunting	12-15-23
Some Nurse	1-4-24	Felix Out of Luck	1-1-24
<b>Sid Smith—2 reels</b>		Felix Loses Out	1-15-24
A Man of Position	9-22-23	Felix Hits the Hippo	2-1-24
Don't Play Hookey	10-18-23	Felix Crosses the Crooks	2-15-24

## The Week's Headlines

### Monday

I. M. P. P. D. A. to form unit on Coast. Independent exchanges may be fostered in closed cities.

Indications point toward record bookings for "The White Sister."

Canada not hit by radio craze. Few installations in theaters.

### Tuesday

Lincoln's Birthday.

### Wednesday

Two hundred stock holders of Consolidated Realty and Theater Co. Indianapolis agree on audit. Liabilities placed at \$4,300,000.

Representative Upshaw introduced bill in House looking for Federal control of the screen.

### Thursday

Industry attacked at national conference of church and reform interests at Washington. Lord's Day Alliance promises international campaign for Sunday closings.

Goldwyn-Cosmopolitan places product in Strand, San Francisco, for two years.

Douglas Fairbanks to release only one picture in 1924. "The Thief of Bagdad."

Rupert Hughes denies leaving Goldwyn for First National. Has four more to make under contract.

Thomas H. Luce plans six for 1924-25. Studio reorganized with John G. Wray in charge.

Notables in public life and leaders of industry to attend Thomas A. Edison luncheon.

### Friday

John C. Rock, new general manager of Vitagraph, A. Victor Smith his assistant.

Eastman Kodak reduces cost of positives twenty-five per cent, effective March 1.

Theater activities of Marcus Loew in Westchester County cause exhibitors there some concern.

### Saturday

About 350 film folk attend luncheon in honor of Thomas A. Edison at the Ritz.

"Pressure of other interests" compels Gayer G. Dominick to resign from the Famous Players' directorate.

Some suggestions for using certain types of short reels with features.

Roach has ambitious program. Several new units to start soon.

### Will Fight Arrests

(Special to THE FILM DAILY)

Youngstown, O.—The exhibitors recently arrested for operating on Sunday will all fight their cases to a finish. Joseph Schagrin and Max Schagrin, of the Park and W. C. Miller and Harry Miller, Hippodrome, are involved.

1924  
of all years—

you'll need the  
finest News Reel Service.

4 OF THE most important events of human history are to take place in 1924—and YOU are the man who must bring them before the eyes of your community. You must depend upon news reels for this service—and upon International News if you want the best service of all. Book International—and you'll get the finest service 1924 will have to offer

### The "International" Expedition!

CAPTAIN Ariel Vargas has sailed again for unknown sea and lands, where he will photograph scenes and people never before seen on the screen. You remember his wonderful pictures of India, China and Arabia—his 1924 pictures will be greater even than these!

### The North Pole Expedition!

THE epoch-making flight of the valiant "Shenandoah," the government dirigible, is another event which will arouse the widest interest and enthusiasm! International has prepared to give you the finest and most complete chronicle of this flight obtainable from any source!

### The Presidential Campaigns!

WHO will be elected president? Your patrons will want to follow every move of the various candidates, and nowhere will you get such remarkable and intimate views of the personalities of the day as in International News!

### The Around-the-World Flights!

THE U. S. Government has announced its plan for an attempted circling of the globe by airplanes—a stupendous undertaking that men, women and children in any corner of the world will follow with breathless interest! Book International News and give those in your community the finest story of the flight obtainable!

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service—at No extra cost!

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There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

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Adds true photographic values to picture interest—carries quality from studio to screen.

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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

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PRODUCTIONS Inc. presents

# "Lilies of the Field"

featuring  
**CORINNE GRIFFITH**  
and  
**CONWAY TEARLE**

Directed by  
**JOHN FRANCIS DILLON**  
*the master director of  
"Flaming Youth"*



I want to thank the hundreds of exhibitors who sent telegrams, congratulating me on my work in "Black Oxen" and to express the hope that my efforts in my latest, will justify all the extremely nice things they predicted for me.

*Corinne Griffith*



A Tremendous Box Office. Another great hit for First National to follow in the footsteps of such successes as "Flaming Youth," "Ponjola" and "Black Oxen."

William Hurlburt's stage success will be the screen sensation of the year—and Corinne Griffith's greatest triumph.

*A First National Picture*



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# The BRADSTREET of FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXVII No. 40 Monday, February 18, 1924 Price 5 Cents

## RITZY

By DANNY

For a long time to come the Edison lunch—as it will be called—will be remembered by those who attended. It was a happy thought which inspired George Kleine to devise this; and the manner in which it developed proved the interest in the event. Everybody who was anybody was there. From the old timers—like Percy Waters and all the old inventors and litigants—like Raff and Gannon; Kennedy of the old organization which superseded the General Film; and many others of bygone days, down to the men who are important these days.

### A Round Table

The pioneers—as they were called—had a table all to themselves. Percy Waters was there, J. J. Kennedy, H. M. Marvin, who brought his son along; Herman Casler, Tom Armat and Charles Urban, while at other tables were Ned Porter, Norman Raff and Richard Hollaman of the old Eden Musee.

And they swapped stories and had a great time.

There was a lot of hand shaking prior to the gathering. Men who had not met in many moons seemed glad to again see each other. Jesse Lasky met a lot of people he rarely sees; Elmer Pearson and Earl Hammons recalled Palm Beach days; and "Roxy" found himself at the trade press table—all by himself—and stole the thunder of Broadway.

George Eastman showed up. Most unusual for Eastman to leave Rochester for such an affair. But it was easily understood when, in responding he said fervidly, "honoring this most miraculous man; this most marvelous man."

And Eastman is somewhat of a marvel himself.

Major Bromhead of Gaumont of London was one of the many from foreign fields who sent congratulations. Tilley of "Kine" and the editor of Bioscope also forwarded cables.

Terry Ramsay made a hit when he said he had started three years ago to find out for Photoplay who invented the motion picture, and he hadn't found out yet. He said Edison invented the motion picture during a rest—after he had made the phonograph. "And since then none of us have had a rest."

(Continued on Page 2)



F. Mordaunt Hall, New York Times: "Those who want a good, hearty laugh will find their sides aching after they have seen Douglas MacLean in 'The Yankee Counsel'." Associate Exhibitors—Advt.

### Charges Aid for F. P.

Trade Board Official Alleges Harding's Secretary Interceded for Paramount in 1921

(Special to THE FILM DAILY)  
Washington—Huston Thompson, chairman of the Federal Trade Commission appeared before the Senate Interstate Commerce Commission on Saturday and intimated that George B. Christian, former secretary to President Harding had endeavored to influence the course of the commission in its complaint against Famous Players. The testimony came in a hearing to determine the committee's recommendation regarding the appointment of Christian to the Commission.

Thompson said he was called to the White House in May, 1921, and went into Christian's private office. The latter, said Thompson, talked with him about the complaint. Asked if he considered this action improper, Thompson replied that his feeling and that of other Commissioners with whom he talked was that this was an effort to bring pressure to bear to prevent issuing the complaint.

Thompson said that field agents had reported that strong influences were protecting the Famous interests

(Continued on Page 3)

### 3 Cities Considered

For M. P. T. O. Convention—New York Out of the Deliberations Entirely

In the next few days, the directors of the M. P. T. O. will probably decide on a city for the annual convention to be held in May. A three-cornered discussion looms up with Cincinnati, Boston and Rochester mentioned.

It is not believed that New York is favored, because the impression seems to be that the sources of amusement in a city of this size are too varied and may distract the delegates from the work of the convention.

### Clements Heads Coast M. P. D. A.

(Special to THE FILM DAILY)  
Los Angeles—Roy Clements has been elected president of the Motion Picture Directors' Association. Harry Franklin is vice-president; Reeves Eason, technical director; Harold Shaw, secretary and William P. S. Earle, treasurer.

### Lichtman Leaves For Coast

Al Lichtman left for the Coast on Saturday, to look over the production line-up for next season. He will be gone about a month.

## Many B'way Runs

Scheduled for Late February and March—Five New Specials To Open

Five new productions, all of them in the "special class," are designed to open on Broadway shortly. Two of them open within the week and the others in March. The pictures and theaters are:

"Yolanda," starring Marion Davies and frequently described by Cosmopolitan as its most lavish picture to date. At the Cosmopolitan, beginning tomorrow night.

"America," D. W. Griffith's newest. At the 44th St. theater, beginning Thursday.

"Thy Name Is Woman," directed by Fred Niblo for Metro. At the Lyric, beginning March 3.

"The Thief of Bagdad," the Fairbanks spectacle. At the Liberty, beginning March 17.

"Secrets," starring Norma Tallmadge. At the Astor, beginning March 23.

In addition to these, it is expected that "Abraham Lincoln," will continue at the Gaiety while "The Covered Wagon" will of course, remain at the Criterion and "The Ten Commandments," at the Cohan.

### Again Heads Colorado M. P. T. O.

(Special to THE FILM DAILY)  
Denver—H. E. Huffman, of the Blue Bird and Bide-a-Wee theaters has been re-elected president of the M. P. T. O. of Colorado. Other officers are Harry T. Nolan, first vice-president; C. E. Marguand of Loveland, second vice-president; F. W. Bronte of Yuma, third vice-president; Max Shaback, treasurer and Charles Gillan, secretary.

### Competition on Broadway

Two pictures, both of which have had their own theaters on Broadway are playing at competitive first-runs this week. "Scaramouche" is at the Capitol and "The Hunchback of Notre Dame," at the Strand.

### Arrive From East

(Special to THE FILM DAILY)  
Los Angeles—Major H. C. S. Thomson and Joseph I. Schnitzer of F. B. O. are here from New York.

### "White Sister" Closes

"The White Sister," closed its long run at the Lyric last night.

T. N. T. Only Once a Year, Astor, March 29.



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**Incorporations**

Albany—Spectrum Research Laboratories, New York. Capital \$100,000. Incorporators, C. H. Raue, R. H. Perham and H. R. Griesmer. Attorney, F. W. Burr, New York.

Columbus, O.—Louisville Theaters Operating Co., Cincinnati. Capital \$5,000. Incorporators, Ben C. Bruce and Sigmund Rheinstein.

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**RITZY**

(Continued from Page 1)

Edison cupped his hand over his ear to get this sally and joined in the general laughter.

Sydney Cohen and some of his associates were on hand to listen particularly to Mike O'Toole talk on the public service feature of the MPTO. Mike was all right altho he talked a bit too long. He said that statistics showed that 15 million people saw pictures every day and told of co-operating with the Government.

Hudson Maxim was in great form and delivered a eulogistic poem on Edison. It scored. Maxim received a big hand. He stole the show up to the time he sat down. Then Rupert Hughes in turn stole it; and Mary Pickford finally stole it from all of them.

Dr. Lee deForest—who, incidentally, is some pumpkins of an inventor himself—declared Edison was "the greatest living benefactor of our race"—with which the big crowd enthusiastically agreed, and then Senator Edwards of New Jersey created a roar when he declared that Edison had evened things up—he had invented the stock ticker to take away all the money the picture people made. You should have heard Adolph Zukor's laugh at this. Also Bill Atkinson's.

Major Hughes delivered one of his well known attacks on censors and censorship. He said this great boost for Edison was all wrong; that he wasn't the great man these people said, but was "the arch fiend of modern times. People used to live in their homes until Edison invented moving pictures," he said. "And with that Edison invented crime. Before this there were dark porches, where love was made—that horrible industry—then came the movies, and since then old women of both sexes are in a position of power to paw over what movie makers make—and destroy." He said he had started to invent a "skipper" so one could skip over the part of pictures they didn't like—just as they "skip" in books and about art galleries—but that he had been too busy busting picture concerns so he turned the idea over to Edison for whatever value it had.

He went into physics and declared that light travelled 186,000 miles a

second—sounds like the cost sheet of a production—and that sound travelled only 1100 feet—which sounded like the profits of a picture. This brought a roar.

Senator Owen of Oklahoma urged everyone to remember Edison's message.

Doug and Mary had arrived by this time and Doug was called on. He respect to Edison and told a story of California he was proud to tender his respect to Edison and told a story on Will Rogers and Lubitsch. "Rogers was toastmaster when Lubitsch was called upon. Lubitsch bowed, and in a Sam Bernard accent said he was glad to be present, and started to bow out. "Come back, Lubitsch," called out Rogers; "come on and speak. There aren't many people in our business who can speak English."

When Mary was called on—and made a great little speech—Edison's expression was worth going a long way to see. He was all excited. And when Mary finished he went over and shook hands, and autographed her menu as a keepsake.

**Binney To Be Extradited**

(Special to THE FILM DAILY)  
 Sacramento, Cal.—Extradition papers signed by Governor Dixon of Montana and requesting the return of H. J. Binney to Butte have been honored by the State authorities here. Binney was arrested on a fake stock venture and is wanted on charge of obtaining money on false pretenses.

**W. and F. Gets "The Battle"**

(Special to THE FILM DAILY)  
 London—The W. and F. Film Service will distribute "La Bataille" ("The Battle") in England.

*Pronounced as it is spelled*  
**C-Y-T-H-E-R-E-A**

**New Loew House Ready May 1**  
 (Special to THE FILM DAILY)  
 St. Louis—Construction is going forward rapidly on the new Loew theater which will be completed about May 1.

**HAL ROACH'S**  
**OUR GANG**  
**COMEDIES**  
 "Wit With A Wallop"  
 2 reels  
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 2 REELS  
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**3rd BIG WEEK**  
**CAMEO, N. Y.**  
 (Direction B. S. Moss)  
 And Manager De Rosa of that theatre says  
**HAROLD BELL WRIGHT'S**  
**"WHEN A MAN'S A MAN"**  
 Is Overturning Records  
 Presented by Sol Lesser  
 A First National Attraction

**COMING SOON**  
**LOIS WILSON in**  
**COSMO HAMILTON'S**  
**"Another Scandal"**  
 Directed by E. H. GRIFFITH  
 FOR  
**HODKINSON RELEASE**  
**FIRST RUN PICTURES**



### Charges Aid for F. P.

(Continued from Page 1)

and that "something would happen before the complaint was issued." These agents built up the case and efforts were made by "certain parties in New York to get us to eliminate certain parts of the case," according to his testimony.

When Thompson saw Christian, the former testified that Christian wanted to know why the complaint was being issued without giving Famous a hearing. Thompson expressed surprise at the fact Christian knew of the proposed complaint, he testified, and in answer to a question, the Commissioner said it was unusual to be called to the White House on matters of that kind.

Christian will appear before the committee later.

A reporter of the New York Herald quoted Adolph Zukor as commenting with regard to the Christian matter as saying: "It is a deliberate, malicious lie, that is all I have to say about it."

### Mark Browar In Deal

(Special to THE FILM DAILY)

Pittsburgh, Pa.—The new Kenyon, at Federal and Erie Sts., has been purchased by Mark Browar for \$190,000.

### RAPID TRANSIT

Wonder reel of 1924

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Different

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### On Broadway

Broadway—"Discontented Husbands"  
Brooklyn Strand—"The Marriage Circle"

Capitol—"Scaramouche"

Cameo—"When A Man's A Man"

Central—"The Yankee Consul"

Cohan—"The Ten Commandments"

Cosmopolitan—"Yolanda"

Criterion—"The Covered Wagon"

Forty-Fourth St.—"America" beginning Wednesday

Gaiety—"Abraham Lincoln"

Loew's New York—Today—"Fashion Row"

Tuesday—"Steadfast Heart" and "When Odds Are Even"

Wednesday—"West of the Water Tower"

Thursday—"No Mother To Guide Her"

Friday—"You Can't Get Away With It"

Saturday—"Conductor 1492"

Rialto—"Twenty-One"

Rivoli—"Shadows of Paris"

Strand—"The Hunchback of Notre Dame"

### Next Week

Broadway—Not yet determined

Brooklyn Strand—"Twenty-One"

Cameo—"When A Man's A Man" (tentative)

Capitol—Not yet determined

Central—"The Yankee Consul"

Cohan—"The Ten Commandments"

Cosmopolitan—"Yolanda"

Criterion—"The Covered Wagon"

Forty-Fourth St.—"America"

Gaiety—"Abraham Lincoln"

Rialto—Not yet determined

Rivoli—Not yet determined

### Gilmore Heads New Company

(Special to THE FILM DAILY)

Syracuse, N. Y.—Charles P. Gilmore, of Oswego, has been made president of the newly formed Advance Picture Co., Inc., chartered with a capital of \$150,000. The company was formed for the consolidation of the Onandaga Film Co and the Puotapla Film Corp.

### Berkeley Houses Sold

(Special to THE FILM DAILY)

Berkeley, Cal.—A. H. Moore and J. P. Dean have sold their interests in the U. S. and the Berkeley to the T. & D. Jr. Enterprises. T. & D. now have 18 in this territory. The transaction involved close to \$200,000.

### Portland Censors Reappointed

(Special to THE FILM DAILY)

Portland, Ore.—The city council has reappointed Mrs. F. O. Northrup and Gus A. Metzger members of the censor board for another year. It is agreed to that the two members will re-elect Will S. Hale as a third member.

### Northwest Theater Merger

(Special to THE FILM DAILY)

Medford, Ore.—The George A. Hunt Co., operating the Rialto, Rivoli, and until the recent fire, the Page at Medford, has consolidated with the Vining at Ashland.



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### "The Yankee Consul" as Funny as Chaplin"

—Harriette Underhill, N. Y. Tribune



DOUGLAS MACLEAN  
in his new screen comedy  
"The Yankee Consul"

"Thrills and Laughter"

—N. Y. Times

NOW PLAYING

CENTRAL THEATRE

AVAILABLE FOR PICTURES

### OLD JED PROUTY

By RICHARD GOLDEN

This play has stood the test of time and will make another photoplay as successful as

WAY DOWN EAST and THE OLD HOMESTEAD

THE H. K. FLY CO., NEW YORK 'PHONE SPRING 5316



Coming Soon-

# Dorothy Mackaill

in a  
Frank E. Woods  
Special Production

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RELEASE  
First Run Pictures

LOUIS MEYER

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# TEAPOT DOME scandal is busting Washington wide open

RICHARD WALTON TULLY'S  
presentation of REX BEACH'S

## “FLOWING GOLD”

(also an oil problem)

directed by Joseph de Grasse—with Milton Sills and Anna Q. Nilsson

Will bust open the box offices of  
the whole country



—and this is only one of the bunch  
of “Busters” we’ve got up our  
sleeve for the FIRST NATIONAL  
1924 schedule.

# The Film Daily

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 41

Tuesday, February 19, 1924

Price 5 Cents

## TEARS

By DANNY

Sam Goldwyn is all het up. Travelling to Hollywood. With a precious diamond decked story in his possession: "Stella Dallas." Going to make a special with it. And expects it to be one of the greatest pictures ever made.

"Stella Dallas" was written not quite a year ago by Olive Prouty. At that time we all said it would make a picture. And tried to convince a producer or two to do it. But they couldn't see it. Then a half dozen tried to get it. After they learned it was to be made into a play. And Goldwyn outbid the lot. And got it.

If some director doesn't muffle this one it should be a sweet one. It is one of the finest mother love stories ever written. And has a punch at the end that should send the women folk out all wet and teary.

Goldwyn has his own ideas as to the cast. Talked it over with him. And while we don't agree in toto—we never do fully agree on anything—still it looks as if he has a real cast in mind. So let's hope for a lot.

### Muffling It

That little note about a director muffing it means something. Had the most glaring case in months only last week in "The Next Corner." Made by Sam Wood. Incidentally you are liable to see less of Sam Wood productions from Famous as a result. The Kate Jordan story was written for the camera. It was sure fire 100 per cent. Joe Schenck wanted it for Norma. And tried hard to get it. But Famous landed it and there were great expectations. Especially as clever Dorothy Mackaill was cast for the lead.

Then Monte Katterjohn took the story and made an 1895 movie of it, and Sam Wood did the rest. Result, an ordinary mediocre picture. Just a movie and nothing more. Should have been a triumph. This will result in Famous losing what should have been a sweet, clean profit; and if it breaks into the black ink the sales department will be good. In fact they will be better than that.

Warren with Famous. Well, well. That's a real move. With a lot of possibilities back of it. Good for both.



"The Extra Girl," in which Mack Sennett presents Mabel Normand, is proving the outstanding hit of that popular comedienne's career. It's an Associated Exhibitors release.—Advt.

## Wants Exploitation

"Doug" Says It Is As Important As a Better Distribution to Offset Extreme Costs of Present Plan

"Doug" got away from art and got down to hard business cases yesterday. And while Mary was talking about Hollywood and her plans "Doug," hammered away on his favorite subject.

"Distribution which costs a producer 24 to 25 per cent or more is all wrong" he said, "and it must be changed. I am certain that for those associated in the United Artists we can take our average picture and sell it on the phone and make a good deal with the average exhibitor. With other concerns and other product that is another matter; but our pictures are as well known as Pears Soap or any other commodity. The exhibitor knows what he is going to get from us. So this 24 per cent for distribution, which is altogether wrong from an economic viewpoint, should be

(Continued on Page 3)

T. N. T. Ladies Too! Astor Hotel, March 29.

## Theaters Unmolested

No Action in Northern Jersey—Exhibitors Found Sunday Business Satisfactory

Exhibitors interested in theaters in Hudson County declared yesterday that since no definite interference has been made in the operation of the 40 odd houses in that county in Northern Jersey, they would continue to operate on Sunday, despite the existing "blue laws" which supposedly prohibits Sunday shows.

The seventeen theaters in Jersey City were open all day Sunday and played to a satisfactory business. This condition existed all through the county. No interference was attempted by any of the authorities. It is expected that action of some kind will be taken shortly by the authorities but it is now five Sundays that the theaters have been operating.

### Metro Buys "Jason"

Edgar Selden has sold to Metro the Justus Miles Foreman novel, "Jason," in which Raymon Navarro may appear.

## Warren With Famous Joins Company's Sales Control Board and Will Advise Generally on Merchandising

Famous Players announced yesterday the engagement of F. B. Warren, effective immediately. Warren will have a seat on the sales board of control of which S. R. Kent is in general charge.

Warren will serve in a consulting capacity in the merchandising end of the business.

Warren is one of the best known figures in the distribution end of the business. He was one of the vice-presidents of the original Goldwyn company, later joining Hodkinson and Associated Producers, in charge of distribution. His last connection was as vice-president of American Releasing.

### No Hearing On Censor Repeal

(By Long Distance Phone)

Albany—No request has been made for a hearing on the Walker censorship repeal bill. This indicates that apparently there is not much opposition to its passage. The bill is now in the hands of the Senate Finance Committee and will probably be reported out in a few days. Its passage in the Senate is assured, but whatever opposition does develop will occur in the Assembly.

### Bronx Exhibitors Held

Four exhibitors in the Bronx waived examination and were held in \$300 bail each for trial in Special Sessions, one obtained an adjournment and one was discharged on charges of permitting minors to enter their places unescorted. The complaint was made by the Society for the Prevention of Cruelty to Children.

### "Commandments" Opens In Phila.

(Special to THE FILM DAILY)

Philadelphia—"The Ten Commandments" opened at the Aldine Theater last night. Adolph Zukor and S. R. Kent attended the premiere.

### 1st Nat'l Executive Committee Here

The First National executive committee is in New York. Out-of-town members include Sam Katz and A. H. Blank. M. L. Finkelstein and Harry Crandall are also here.

### Baggot Renews With "U"

(Special to THE FILM DAILY)

Los Angeles—King Baggot has signed a contract for another year with Universal. He is now finishing direction of "The Inheritors."

T. N. T. Great Stars There, Astor, March 29.





Vol. XXVII No. 41 Tuesday, Feb. 19, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Chg.
East. Kod.	109 1/8	108 3/4	108 3/4	300
F. P. L.	66	64 1/2	66	2,300
do pid.	89	89	89	100
Goldwyn	Not quoted			
Loew's	16 3/4	16 1/2	16 1/2	2,000
Warner's	10 7/8	10 3/8	10 3/8	200

**Incorporations**

Albany—Heartstone Pictures, New York. 1,000 shares preferred stock, \$100 each; 600 shares common, no par value. Incorporators, M. V. Kress, M. C. Lynch and I. Tatt. Attorney, M. D. Kopple, New York.

Albany—Negro Theater, New York. Capital \$5,000. Incorporators, R. O'Neill and G. H. Clisbee. Attorney, A. B. Spingarn, New York.

Dover, Del.—Victor Ford Prod., Wilmington. Capital \$100,000. (Colonial Charter Co.)



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The Most Modern & Complete  
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Under One Roof  
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150 W. 46th St. Bryant 7273

**In The Courts**

Supreme Court Justice Wagner has granted an application by the City of New York to strike out the defense of the W. W. Hodkinson Corp., to a suit by the city to collect a tax on the personal property of the Hodkinson corporation assessed at \$100,000 in 1919. The defense was that the officers of the corporation stated at the time the assessment was made that it had only \$5,000 of taxable property, and they were told by representatives of the Department of Taxes that they would have an opportunity to fill out the property blanks to state this fact. This was not done and the corporation has been sued for the tax. The court found that the promise, if made, was not binding on the city.

A suit for \$2,655 on a draft in Paris for 50,000 francs was filed against the Sept. Cinema Camera Distributors Co., Inc., by the French American Banking Corp. The draft was drawn to the Sept. Societe Francais.

**John L. Moore Co., Inc., Formed**  
(Special to THE FILM DAILY)  
Binghamton, N. Y.—The John L. Moore Co., Inc., has been chartered in Albany, to remodel the Hotel Lincoln, erect a new 1,400 seat theater at Oak and Main Streets and build an apartment house on other property on Oak St.

**State-Righting Mix Reissu**  
Exclusive Features, Inc., are re-issuing "Pal's in Blue" which stars Tom Mix, on the state rights market. The picture was re-titled and edited by Frank P. Donovan and Jack Weinberg.

**Fox, Pittsburgh, Moves**  
(Special to THE FILM DAILY)  
Pittsburgh, Pa.—The local Fox exchange has been moved from 4th St. to their new offices in the Seltzer Bldg.

**Start Again in Six Weeks**  
(Special to THE FILM DAILY)  
Los Angeles—The third Jackie Coogan picture goes into work in about six weeks.

**Alperson In St. Louis**  
(Special to THE FILM DAILY)  
St. Louis—Eddie Alperson has taken over the Universal exchange, succeeding Barney Rosenthal.

**Coast Brevities**

(Special to THE FILM DAILY)  
Hollywood—William Haines has been loaned by Goldwyn to Universal to play opposite Mary Philbin in a picture to be directed by King Baggott.

"A Man's Mate," the title for the latest John Gilbert feature, originally called "The Apache." Edmund Mortimer is directing.

The cast of "Men," has been completed with the selection of Robert W. Frazer as Pola Negri's leading man.

The United Studios will be the future headquarters of the George Fitzmaurice unit.

Julia Faye and Alma Bennett have been added to the cast of "Triumph."  
WALTER R. GREENE.

**Horsfall With Ouimet**  
(Special to THE FILM DAILY)  
Montreal—Basil Horsfall has been appointed manager of Laval Photographs, Ltd., which was organized by L. Ernest Ouimet.

**King Leaves Allied**  
(Special to THE FILM DAILY)  
London—George King has resigned from Allied Artists. F. Wynne-Jones who left the company recently is now in New York.

**Buchowetzki Starts "Men"**  
(Special to THE FILM DAILY)  
Los Angeles—Dimitri Buchowetzki has started work on "Men" in which Pola Negri will star.

**CY THEREA**  
means  
**LOVE!**

Coming Soon—**Dorothy Mackaill**  
in a  
**Frank E. Woods**  
Special Production  
for **HODKINSON RELEASE**  
First Run Pictures

**Flinn Closes St. Louis Deal**  
(Special to THE FILM DAILY)  
St. Louis—The Kings theater has contracted for first-runs on the spring and summer Hodkinson releases, beginning with "The Hoosier Schoolmaster." John C. Flinn came here from New York to close the deal.

**HAL ROACH'S**  
**DIPPY-DOO-DADS**  
COMEDIES  
"A Proven Product"  
1 reel  
**Pathécomedy**

Phone—Beekman 9091  
**Reuben Samuels**  
INCORPORATED  
REAL SERVICE  
**INSURANCE**  
119 Fulton St., N. Y.  
**INSURANCE EXPERTS**  
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MOTION PICTURE INDUSTRY

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YOUR FILM  
**-DURA-**  
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220 WEST 42<sup>ND</sup> STREET  
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**SHERWOOD MACDONALD**  
PRODUCTIONS  
10 SPARKLING  
BATHING  
BEAUTIES  
**BUTTERFLY**  
2 REELS  
COMEDIES  
A NEW FILMBRAND  
FOR A NEW COMEDY TYPE  
NOW IN PRODUCTION  
STUDIOS || 3700 BEVERLY BLVD.  
LOS ANGELES



### Plans For Dinner

**New Angle on Naked Truth Party This Year—"Wampas" to Listen by Radio**

The committee in charge of arrangements for the Naked Truth Dinner of the A. M. P. A., which occurs at the Astor on March 29, has a number of interesting plans under way. This year's function will be different in that there will be dancing and, of course, ladies will be invited.

The chief events of the evening will be broadcasted so that the "Wampas" on the coast can get an idea of what the party is about. The A. M. P. A. is offering a prize of \$100 for the best comedy sketch on the business. It's a free-for-all competition, everyone eligible and the only limitation, the fact that the skit must be performed in fifteen minutes. The judges will be Harold Lloyd, James R. Quirk, of Photoplay and Maurice Henley of the Newspaper Enterprise Ass'n. Scripts must be sent to Henley, Room 306, at 461 8th Ave. Tickets are \$15 per couple or \$10 per individual, sale limited to 500 couples. Charles Einfeld at First National is in charge of their distribution.

### Allvine Swears It's True

Glen Allvine who is handling publicity on "The Ten Commandments," inserted a lost and found ad in several papers yesterday, seeking the return of a spare tire stolen from his automobile. Saturday night and offering as a reward, a brace of tickets for the picture. Allvine swears it's true. Detectives from 162nd St. police station verified the fact that Allvine owns an automobile and that a tire was missing from the spare rack.

### Lawrence Denies

Edmund Lawrence denies that he is to co-direct with Ivan Abramson on "Meddling Women." He says he has been acting in an advisory capacity only. Chadwick Pictures announced Lawrence would head a production unit for them but the latter declares the announcement was premature, since nothing of a definite nature has been decided upon.

### Bans Kiddies from "Flaming Youth"

(Special to THE FILM DAILY)  
Virginia Minn.—H. E. Billings of the Garrick decided to keep children away from the theater when "Flaming Youth" was being shown because he felt it was not the best entertainment available for children under sixteen. He arranged a special program of juvenile films for Saturday morning to take care of the minors.

### Samuels Leaves

Sig Samuels, Metropolitan Theater, Atlanta, left for home yesterday following a short visit here.

### Hurley Showing Cannibal Films

Capt. Frank Hurley who secured cannibal pictures on a recent trip to New Guinea and arranged them in a picture known as "The Lost Tribe," is showing them in conjunction with a lecture at Carnegie Hall on Friday night and Tuesday, Feb. 26. James B. Pond is handling the lectures for Hurley.

### Soft Focus Lens for Costumes

Harry Fischback is doing the chief camera work on "Monsieur Beaucaire." A soft focus lens is being used, this being decided upon following experimental work with the costumes. Excellent results are being obtained and an innovation in picture photography is promised.

### Big House For Tulsa

(Special to THE FILM DAILY)  
Tulsa, Okla.—W. M. Smith has let contracts for the \$760,000 new Orpheum vaudeville and picture theater to be erected on W. 4th St. The theater will seat 1500.

### Signs Barnard and Carr

Samuel Goldwyn has definitely signed Barney Barnard and Alexander Carr to appear in "Potash and Perlmutter in Hollywood," based on the stage play, "Business Before Pleasure."

### Martina After Road Shows

(Special to THE FILM DAILY)  
Mt. Morris, N. Y.—Charles Martina of the Family has opened a dance hall. He will use it for road shows and pictures.

### O'Reilly Opens Casting Office

J. Francis O'Reilly has opened a casting office at 159 W. 46 St. He was formerly with the Metropolitan Casting Office.

### Grossman Here

Edward Grossman, Epic Film Attractions of Chicago, is in New York looking over the market. At the Astor.

Sigrid Holmquist has been engaged to play opposite Lionel Barrymore in "Meddling Women."

### Wants Exploitation

(Continued from Page 1)

changed. And some day it will be; whether the physical handling is by parcel post, American Express or some other agency.

"And when this change comes, and perhaps earlier, we must develop a school of showmanship.

"Led by men like Syd Grauman and Morrie Gest we can revolutionize this business. There are 50 million people in this country who will go to see a picture, and who do not go to see pictures regularly. If the producer only gets 40 per cent of their 25 cent average admission that would be around \$5,000,000; which is a lot more than pictures get. Only showmen of the type such as I have mentioned can do this. And that is what this business needs tremendously. Grauman has brought three quarters of the population of Hollywood to see 'Robin Hood.' That's the best answer."

"Doug" and Mary will remain here until after the opening next month, then sail for Europe where they will look into business matters relative to foreign distribution of their pictures, and when they return "Doug" expects to have another big idea for his next picture.

The firm name, Animated Products Co., a Delaware corporation, has been changed to Animated Products Corp.

"Discontented Husbands" is at the Broadway this week. James Kirkwood and Cleo Madison are co-starred.

EM PRESS

Oklahoma City

All Records

Broken By

HAROLD BELL

WRIGHT'S

"WHEN A MAN'S  
A MAN"

IT'S AN AMAZING

SUCCESS EVERYWHERE!

Presented by Sol Lesser

A First National Attraction

Coming Soon



Dorothy Devore

in

AL CHRISTIE

Special Features

for Hodkinson Release

First Run Pictures

REBECCA & SILTON, Inc.

723—7th AVENUE

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PRODUCERS :: DIRECTORS :: ARTISTS

FINISHED PRODUCTIONS  
MARKETED AND FINANCED

GEO. H. CALLAGHAN

220 W. 42nd St., N. Y. C.

**~you get your money  
at the box-office~**

**"not in a satchel ~"**

**when you play**

**RICHARD WALTON TULLY'S**

**REX BEACH story**

**" FLOWING GOLD "**

**The oil story of oil stories**

directed by Joseph De Grasse with MILTON SILLS and ANNA Q. NILSSON

**Here's an oil proposition ~  
millions will get in on and**



**FIRST NATIONAL**

**brought it in-**

**P.S. We'll stand any kind of in-  
vestigation on this oil problem**

# THE *Film* DAILY

*The* BRADSTREET *of* FILMDOM *The* RECOGNIZED AUTHORITY

Vol. XXVII No. 42 Wednesday, February 20, 1924 Price 5 Cents

## FIGURING

By DANNY

Arthur Smallwood doing a lot of it. On that idea of distribution. And has received over 200 letters. Showing interest in his proposition. From all sorts of people—distributors, exchange men, film folk generally—and even the Curtis Publishing Co., as well as the man who edits the house organ of the American Ry. Express Co. All of which shows a thing or two of the circulation of the little old paper, as well as the interest generally in this problem.

*"Doug" Fairbanks let loose an idea or two on this same problem Monday. It's in the air—there isn't any doubt about it. And sooner or later something must happen to change the existing disorder of things in the distribution field.*

### Some Percentages

In his last open letter Smallwood suggests a basis of percentages to apply on bookings of various sorts; scaling from 10 per cent for the booking of \$1,000 and more down to the less than \$10 booking for which a charge of 40 per cent should be made for selling. Now these percentages may be far from right. Different minds view these percentages from various angles. But generally there is a belief that they can be improved. The point in the favor of the idea is that it has started some people thinking that there is something in the Smallwood idea.

Robert Edmund Jones—the famous scenic artist wants to see a picture directed by some unknown artist, aided by a musician like Strauss, to give the proper tempo and swing. Thinks it would result in a great picture. Which leads to the thought that perhaps Riesenfeld might become a great director. This, even tho the skeleton rattles and reminds of "Roxy's" efforts in production.

Powers, Schnitzer, Berman et al in a legalrow. Well, the best of friends must keep the lawyers busy. Yet it seems like only yesterday when the Powers finance put Equity on the map and led to a lot of the boys leav-

(Continued on Page 2)



"The Extra Girl," starring Mabel Normand, is thoroughly original, thoroughly well done, and very welcome," says Judge. It's an Associated Exhibitors release.—Adv't.

## Who Gets "Brummel"?

Warner's Want Special Broadway Theater But the Strand Has a Contract for It

There is some discussion between Warner Bros. and the Strand management over "Beau Brummel". The producers feel that the picture is strong enough to stand a run at a legitimate theater on Broadway and have therefore approached the Strand to ascertain if the house will relinquish the picture.

The Strand contract for "Beau Brummel" was made along with a number of other Warner pictures at the beginning of the season. An official connected with the theater stated yesterday that the agreement included the Barrymore picture and that there would be no deviation from the letter of the contract.

### Coast Taxes Reach New Level

(Special to THE FILM DAILY)

Los Angeles—Shattering all records for the collection of taxes on admissions in Southern California, the receipts of the local Internal Revenue Bureau for January totalled \$476,507, as compared with \$263,547 for January of 1923, a gain of 80 per cent.

Join the Soup Chorus At Seven. T. N. T. March 29.

## Plan Causes Comment

A. N. Smallwood Receives Over 200 Letters to Date On His Distribution Plan

Following the publication of his open letter addressed to distributors in which he suggested taking "the bunk" and "the air of mystery out of film distribution," Arthur N. Smallwood of Pyramid Pictures declared yesterday that he had received over 200 letters from newspaper publishers, producers, exchangemen and exchanges in which considerable interest is evidenced in the plan. Excerpts from some of the letters follow:

A New York laboratory official says:  
"The cause of independence \* \* \* is a lost one unless others take up the fight as you have and start some constructive action."

The editor of "The Express Messenger," house organ of the American Railway Express Co., writes:

"Your circular addressed to express company, I believe, contains some helpful suggestions which I would like to publish in our house organ, "The Express Messenger."

A state rights exchange manager in Washington writes:

"Your 'open letter' to national distribu-

## Wm. Farnum Signs

To Be Starred by Paramount—Adolphe Menjou to Stellar Rank Later

William Farnum has signed a long-term starring contract with Famous, according to announcement yesterday. He leaves for the coast Thursday to start work on the first picture which will be directed by Wallace Worsley. It will be Farnum's first picture in over a year and Worsley's first since "The Hunchback of Notre Dame".

Farnum will be accompanied west by Edward Peple who will adapt the stories. Peple is the author of "The Littlest Rebel," in which Farnum starred some time ago.

Adolphe Menjou has been added to the stock company on the coast. He will be featured in a group of pictures of which the first will be "The King" and will later be elevated to stardom.

### 8 F. P. First Runs in Phila.

(Special to THE FILM DAILY)

Philadelphia—Paramount has eight pictures at prominent theaters this week, seven of them at picture houses and one at a legitimate theater. This unusual occurrence was heralded by an advertising splurge in the Sunday newspapers. The line-up follows:

- "The Ten Commandments" at the Aldine;
- "West of the Water Tower" at the Fox;
- "The Humming Bird" at the Stanton;
- "Pied Piper Malone" at the Stanley;
- "Flaming Barriers" at the Victoria;
- "His Children's Children" at the Palace;
- "Around the World With the Speejacks" at the Karlton;
- and "The Covered Wagon" at the Forrest.

### Bromberg Out of Educ'al

(Special to THE FILM DAILY)

Atlanta—Arthur C. Bromberg, of Progress Pictures, who has also been handling the Educational exchange, has severed connections with the latter.

Earl W. Hammons has purchased the stock in the Atlanta Educational exchange held by Bromberg and has appointed Arthur Lucas, manager.

### J. K. Adams Gets Davis' Job

J. K. Adams has succeeded J. Charles Davis, 2nd, as director of publicity and advertising for Arrow.

Friday, February 22 being Washington's Birthday and a legal holiday, there will be no issue of THE FILM DAILY published.

Girl's Glad Rags Night. Astor Hotel, March 29.





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do pfd....	89	89	89	100
Goldwyn ...	8 3/4	8 3/4	8 3/4	100
Loew's ...	16 7/8	16 3/4	16 1/2	1,300
Warner's ..	9 3/4	9 3/4	9 3/4	300

**FIGURING**

(Continued from Page 1)

ing Universal to start in on their own. Everything was hunky dory and they looked like they were set. Then came the expansion into the F. B. O., and with that came the beginning of the end. Some funny things sure do happen.

Norma Talmadge in "The Song of Love," is the feature at the Rivoli next week.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 4052  
Cables—Geokann, N. Y.

**WILL BUY FOR CASH**  
For Reliable N. Y. Exchange Features—Two reel Westerns for N. Y. and Northern New Jersey. New product only.  
Write full particulars  
Box M 100, Film Daily, 71 W. 44th St

**Internal Squabble at Equity**  
The office of P. A. Powers stated yesterday that a restraining order had been secured in Wilmington, Del. to prevent directors of Equity Pictures from calling a special meeting in that city. It was charged that the directors endeavored to bring into the proposed meeting several individuals who had been previously on the directorate. The spokesman for Powers said he was a director, treasurer of the company and its largest individual stockholder.

**De Mille Leaves Today**

William de Mille leaves for the coast today to start work on "The Inside Story," an original by Clara Beranger. May McAvoy will be featured, the others in the case to be Robert Edeson, Ricardo Cortez, Ethel Wales and Vera Reynolds.

**Show "Violettes Imperiales" Sunday**

Charles B. Cochran will give a special showing of "Violettes Imperiales" starring Raquel Meller, at the Playhouse Sunday. No distribution arrangements for this country have as yet been made.

**3,000 Seater for K. C.**

(Special to THE FILM DAILY)  
Kansas City—David Werby plans a new theater to occupy the site of the old Coliseum, at 39 and Main. The theater will be the largest in the city, with a capacity of 3,000.

**National Theaters In Deal**

(Special to THE FILM DAILY)  
Porterville, Cal.—The National Theaters Syndicate has closed negotiations for the Monache theater. A. R. Moore and C. G. Howell sold out for \$75,000.

**Handling "Floodgates" Abroad**

John L. Russell has closed a contract with David P. Howells, Inc., covering foreign rights on "Floodgates" for all territories outside of the United States and Canada.

**Melford's Next, "The Wildcat"**

(Special to THE FILM DAILY)  
Los Angeles—George Melford's next picture will be "The Wildcat". Estelle Taylor and Antonio Moreno will be featured.

**Moritz Returns**

Allen Moritz has returned to New York from a trip to Pittsburgh, Cincinnati, Cleveland and Detroit, as special representative for Preferred.

**Plan Causes Comment**

(Continued from Page 1)  
tions of motion pictures in the February 13th issue of FILM DAILY is very interesting and I would ask you to be kind enough to send to me three copies of each letter you have issued. They ought to prove very valuable to the cause of independence."

An independent producer in Los Angeles writes:

"Your expose of conditions, while generally known to me should be of great assistance to independent producers. If you will send me three copies of each letter published, I will place them where they will do the most good and trust you will command me if I can be of any assistance in carrying on your work."

A New York producer writes:

"The distribution of motion pictures such as you describe will bring in a millennium for the independent producer."

The Chicago manager of a national distributor writes:

"Your plan of distribution would give the men in the field something worth while to shoot at."

The Curtis Publishing Co., advertising department, writes:

"We would like to avail ourselves of your offer to send copies of each of the letters in your series. We have read those with considerable interest."

A distributor of Louisville writes:

"Your letters are very interesting and will surely go a long way toward correcting the present abuses in the motion picture business."

**Checking Up On Fire Hazards**

(Special to THE FILM DAILY)  
Chicago—Since the recent fire at the Adelphia, a "legit" house, the authorities have been making the rounds of other theaters, churches and schools. Many theaters were ordered shut, but on complying with the authorities' demands, were permitted to reopen.

**Tony Luchese Here**

Tony Luchese, De Luxe Films, Philadelphia, was in town yesterday.

**LOVE**

*means*

**CYTHEREA!**



Coming Soon **Lois Wilson** in  
**Cosmo Hamilton's**  
**"Another Scandal"**  
An E. H. Griffith Production  
for **Hodkinson Release**  
First Run Pictures

**Pathé News**

No. 14

**GRIFFIS RETURNS HOME**—Lieut. Hoo-ven Griffis, the man who attempted to kidnap Bergdoll, returns to his home in Hamilton, Ohio.

**CROSS SAHARA IN RECORD TIME**—Six-wheeled autos cover 1,000 miles of great desert in six days.

**DENBY RESIGNS**—Secretary of Navy resigns from Cabinet following criticism of his action in oil leases.

Other news as usual.

today

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**STAN LAUREL**

**COMEDIES**

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2 reels

**Pathécomedy**

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LOS ANGELES



# Pola's packing 'em in!

## IN NEW YORK —

The Rivoli did the biggest day's business in its history last Sunday with Pola Negri in "Shadows of Paris." Jammed to the limit day and night. In spite of strongest opposition!

## IN ST. LOUIS —

All records smashed at the Missouri. Nearly \$10,000 in two days (last Sat., Sun.). And getting bigger by the minute!

## IN THE NEWSPAPERS —

"The best Negri picture made in America."

NEW YORK TIMES

"More good acting than in ten average movies. The old fire of Pola flames again."

NEW YORK HERALD

"Cast fine, story rapid-fire melodrama, acting couldn't be better."

DETROIT TIMES

Adolph Zukor and Jesse L. Lasky present

# POLA NEGRI

in

A Herbert Brenon Production

## "Shadows of Paris"

From "Mon Homme" by Picard and Carco. Adapted by Fred Jackson. Screen play by Eve Unsell.

*A Paramount Picture*

(Produced by Famous Players-Lasky Corp.)

Newspaper Opinions  
New York

"Shadows of Paris"—F. P.-L.  
Rivoli

AMERICAN—\* \* \* so closely related in theme to "The Humming Bird" they might almost be founded on the same story.

If there are any holes to be picked in "Shadows of Paris" the fault does not lie with Herbert Brenon, but rather with Miss Negri, who in some indescribable way has changed immeasurably from the brilliant artist who captivated America in "Passion" and "Carmen."

DAILY NEWS—The Negri is a goodly sight when dressed in trailing, stately white, but in Apache getup I can't hand her very much. Her eyebrows do a lot of work. Her subtle features do not shirk when called upon to register mad love and hate, and such.

EVENING WORLD—Pola Negri came back into her own \* \* \* the little emotional Pole of two or three years back flames anew for the first time since she had been transplanted to the hot-house atmosphere of Hollywood.

HERALD—There is more good acting in "Shadows of Paris," \* \* \* than is to be found in any ten of the average movies. \* \* \* "Shadows of Paris" is effective because of Pola Negri and because the director, Herbert Brenon, has displayed the genius of a Rex Ingram in casting. He has not slipped up on a single part, with the result that his picture is played to the hilt by everyone, from Miss Negri down to the lowest extra.

MORNING TELEGRAPH—Here is a star who, because of her very genius, needs stories like "Revelation," "Rain" or a "Miracle Man," but instead she gets shoddy, made-to-order box office stuff that is just movie. We agree that this one will do the right thing by old mother ticket office, but just think what a flood there would be with one of the above mentioned types \* \* \*

POST—Her American producers have at last found an excellent story. \* \* \* The cast is a perfect one.

SUN—\* \* \* she is dynamic, forceful and intriguing. She has some acting to do instead of posing. In fact, the director has given her the gamut to play with, and Pola, needless to say, runs it with ease. "Shadows of Paris" is an exciting melodrama.

TELEGRAM—Pola Negri, with her flair for romantic roles, is particularly effective \* \* \* makes each character vital and moving.

TIMES—\* \* \* gives Pola Negri a far better opportunity to display her histrionic talent than any of her other productions made in Hollywood. \* \* \* As the best picture made in America with Miss Negri, "Shadows of Paris" will interest everybody who sees it, and, those who are a little fastidious about Parisian atmosphere will find that the action makes up for what there is lacking in some costumes and scenery.

TIMES SQUARE DAILY—That two of the famous stars follow each other (Swanson in "The Humming Bird") in roles so decidedly similar may have been a coincidence.

The two stars are entirely different types, Pola being heavier and grosser. But Pola manages to emote sufficiently in a couple of scenes to make up for anything else that she lacked.

TRIBUNE—She is the old Pola, and she not only looks more beautiful, but she has more fire than she ever had since she came to America. Her performance alone is worth the price of a loge seat even if you have to stand up.

WORLD—\* \* \* a feverish, trivial and preposterous story \* \* \* It is something like "The Humming Bird" in theme. Yet in treatment it is not to be compared \* \* \* The devitalization process through which Miss Negri has passed since coming to America has left her just a fairly good emotional actress in these fairly interesting pictures. Miss Negri, in comparison with the playing of Miss Swanson, does not begin to act so capably as the American girl. All things considered, this conclusion is an amazing one.

Out-of-Town

"Big Brother"—F. P.-L.  
Century, Baltimore

EVENING SUN—This joint performance of Moore and Bennett makes of "Big Brother" as charming and entertaining a film as has hove into the local port for many moons. If you're hunting for inspirational, superclean entertainment in the movies, here it is. Go to it!

"The Courtship of Myles Standish"—Asso. Exhib.  
State, Cleveland

NEWS—"The Courtship of Myles Standish" will never be written in the book as the best picture Charles Ray ever made, but it is one that everyone should see. As Mr. Ray explained to the writer, "It is not dramatically correct, but it is historically correct."

PLAIN DEALER—"Myles Standish" is recommended to you for its historical and pictorial qualities. It is the sort of picture which does the screen much good. It won't entertain the hectic drama lovers quite so much as the run-of-mine jazz-age films, but you can take grandma and all the children with the assurance that they will see something worth while.

PKESS—We did not expect to find in the picture the truly epic quality of "The Covered Wagon," and were not disappointed in "The Courtship of Myles Standish."

TIMES—Whether or not the picture is historically accurate, it is entertaining to watch the characters in their brave struggles against the vicissitudes of that first winter. Charles Ray enacts the role of John Alden, and does it well.

"The Darling of New York"—Universal  
Victoria, Philadelphia

INQUIRER—It is calculated to make her a great favorite with film fans, because she does some really remarkable things for one so tender in years.

NORTH AMERICAN—This youngster has been attracting attention for some time in shorter films, and finally became so popular that it was decided to turn her into a female Jackie Coogan. While she is very winsome, with a pair of lively and snappy black eyes, she is totally lacking in any personality of an original sort and consequently the picture is a trifle flat in places.

PUBLIC LEDGER (EVENING)—\* \* \* with the ever-delightful Baby Peggy, is the feature picture at this theatre. This is her first appearance as a full-fledged star, and even the more skeptical are convinced of the possibilities of this child. The picture will appeal especially to those who have enjoyed the diminutive star's work in her two-reel comedies.

"Going Up"—Asso. Exhibitors  
The Chicago, Chicago

HERALD-EXAMINER—"Going Up" is funnier on the screen than it was on the stage.

NEWS—It is a comedy that tortures you with laughter and fear \* \* \* "Going Up" is just as funny as when Geo. M. Cohan had it on the stage and immeasurably more exciting.

"Heritage of the Desert"—F. P.-L.  
Madison, Detroit

FREE PRESS—\* \* \* will appeal irresistibly to the lovers of nature and the great outdoors. It has all the elements of a worth-while story—thrills, suspense, action and heart appeal, and some of the finest photographic "shots" the screen has shown in many a day.

NEWS—\* \* \* is not as good a picture as "The Covered Wagon" as has been freely admitted by its producers. It is, however, a mighty good western—better pictorially, perhaps, than dramatically—and rings in some rousing situations that furnish Torrence and Beery a chance to work at top speed in grimacing at each other.

TIMES—If you like real "red-blooded" stories, this one of Grey's is sure to please you. And if you have never been attracted by western tales, this will be a good time to begin for the thrills are genuine and the photoplay ranks with the best productions dealing with the west.

"Hook and Ladder"—Universal  
Moon, Omaha

WORLD-HERALD—"It isn't as good as some of his (Hoot Gibson's) recent ones but the star does his best to please.

"Shadows of Paris"—F. P.-L.  
State, Minneapolis

STAR—Miss Negri makes an admirable underworld character as well as a society belle.

TRIBUNE—Miss Negri offers a performance which rivals her "Du Barry" of "Passion."

"The Ten Commandments"—F. P.-L.  
Woods, Chicago

AMERICAN—It is worth your time if for no other reason than it provides what may be called, for want of a better name, stunts never equalled, it seems, on the screen; that it furnishes photographic beauty which probably has never been excelled; that it tosses before you a wealth of amazing sets and that it pours forth scene after scene which will astonish you because of its turbulent action. \* \* \*

The modern story is melodramatic, but interesting throughout.

HERALD EXAMINER—There is more theater than theology in "The Ten Commandments," which is one way of saying that Cecil De Mille is responsible for it and that it is an exciting picture show. It is all theater, but it is a mile wide; and he would be a hardened wretch and unworthy who couldn't sneak a thrill out of the desert chase of Egyptian chariots. \* \* \*

JOURNAL—Such miraculous performances as the Red Sea's parting \* \* \* and fire springing out of nothing to make a barrier for the pretty pagans are triumphs in effect. \* \* \* I think there can be no doubt that the Woods will house a great success with this film. It has the elements of sentiment and splendor that make for crowds.

NEWS—Cecil De Mille took unfair advantage of a waiting world when he produced a picture of the magnitude of "The Ten Commandments" without inventing the necessary adjectives to go with it. How inadequate the poor descriptive weaklings tremendous, stupendous, magnificent, costly, epoch-making, overwhelming seem when applied to the photoplay revealed at the Woods \* \* \*

"Through the Dark"—Gold-Cosmop.  
California, Los Angeles

(Week ending Feb. 9)

EXAMINER—"Through the Dark" however tells in vivid and dramatic manner some of the handicaps which await the chap who wants to desert his devious paths of crime \* \* \*

EXPRESS—What an amazing little artist Colleen Moore is! Seldom does interest center in the star of a motion picture. Colleen Moore compels attention in this latest Boston Blackie story in a schoolgirl role—a most remarkable accomplishment. \* \* \*

HERALD—\* \* \* probably is as charming and as fascinating a yarn as the camera has ever visualized.

RECORD—\* \* \* tells the hardships that attend a young crook's efforts at reformation.

TIMES—\* \* \* full of fascinating thrills as well as fresh plot twists. There is smashing dramatic situation and action \* \* \*

"Thundering Dawn"—Universal  
Rivoli, St. Louis

GLOBE-DEMOCRAT—\* \* \* a colorful, romantic and thrilling picture showing at the Rivoli Theater this week. The dominant episode in the picture is a realistic reproduction of a destructive typhoon followed by a tidal wave, \* \* \*

STAR—\* \* \* No, the plot is not one of the points to recommend the picture, but there are others. Exotic Java for a locale affords fresh and little-used subjects for excellent photography. Incidental bits of local color are especially telling.

TIMES—\* \* \* There are thrills galore, along orthodox lines.

"When a Man's a Man"—1st Nat.  
State, Los Angeles

(Week ending Feb. 9)

EXAMINER—But this picture possesses least five manifest counts upon which to base a gilded differentiation between itself and what is generally—too generally—referred to as a "Western."

EXPRESS—John Bowers \* \* \* alone sustains the interest in the first part of story, in which certain preachment upon which constitute virility, brings to mind the questions of little Rollo and the answers of ever-ready Uncle George.

RECORD—There is a very satisfactory lack of hokum in the play. The story travels along smoothly and interestingly from start to finish, but there is no effort to pep up the action by artificial methods. The melodramatic bits in, instead of being injected in unappreciated pressure.

TIMES—The Harold Bell Wright vic point is generally tinged with an aggravated smugness, but the photoplay keeps fairly clear of this, \* \* \* Eddie Cline's direction, which possibly showing too much of slapstick influence, is free of the slushier banalities, and doubtless affected the generally favorable quality of the acting.

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**Frank E. Woods**  
Special Production  
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**RELEASE**  
First Run Pictures



## In The Courts

Pat Sullivan, producer of the Felix Animated Cartoons, has filed suit in the Supreme Court against Margaret J. Winkler, for a court ruling as to whether she has an option for his next series of 24 cartoons. He said he has turned over all of the series contracted for except one which he is ready to deliver, but she contends that she has an option on another series. Sullivan contends that the agreement between them is void because it is too uncertain.

Miss Winkler stated yesterday she held a bona fide option with Sullivan and that, after two years of work in building up the Felix cartoons, she did not intend relinquishing her rights on the new group.

Youngstown, O.—Theater men arrested for violating Mayor Scheible's Sunday closing order will be arraigned shortly. An injunction to prevent the Mayor from interfering with Sunday vaudeville shows will be asked. The injunction will question the right to discriminate in enforcement.

Philadelphia—The Electric Theater Supply Co., has started action in the local courts against J. G. Beilan, individually and trading as the Palace theater, Bethlehem, to recover \$564.-62, which the plaintiff alleges is due on pictures for which no payment has been received.

### Rebecca and Silton Formed

Eddie Silton has left the Edward Small organization to go into the agency business for himself. Silton is very well known to professionals here and on the coast. Joining with him is Rebecca Belsky, also a former member of the Small office. They will maintain offices at 723 7th Ave.

### Missouri Meets Tomorrow

(Special to THE FILM DAILY)  
Kansas City—The membership committee of the M. P. T. O. of Western Missouri has called a special reorganization meeting to be held at the Baltimore Hotel, tomorrow. Taxation matters will also be discussed.

### Jules Mastbaum Vacationing

(Special to THE FILM DAILY)  
Palm Beach, Fla.—Jules Mastbaum, head of the Stanley Co., Phila., is here with his family for a vacation.

### Wells Buys Another

(Special to THE FILM DAILY)  
Richmond, Va.—Jake Wells and W. G. Neal have purchased the Strand at auction for \$120,000.

### The Goetz Plan Trip

Ben Goetz and his wife and Harry Goetz and his wife sail for Cuba on the Arizaba, on March 15, on a wedding anniversary trip.

### Norma in "The Lady"

"The Lady," now playing at the Empire, has been bought by Joseph M. Schenk for Norma Talmadge.

Screen rights to Ernest Pascal's novel, "The Dark Swan," have been secured by the Warners.

## Suit Over Fight Film

(Special to THE FILM DAILY)

Seattle—Mayor James A. Johnson, of Shelby, Mont., has filed a suit to restrain Greater Features, Inc., from permitting pictures of the Dempsey-Gibbons fight to be shown. Johnson claims the picture was made under his supervision and was never intended to be shown outside Montana. He seeks an accounting.

## Slides Off Syracuse Screens

(Special to THE FILM DAILY)

Syracuse, N. Y.—The Syracuse Theatrical Managers' Ass'n has decided not to permit advertising slides on the screens of local theaters any longer.

## College Plans Little Theater

(Special to THE FILM DAILY)

Columbus, O.—A Little Theater for Missouri University, is being put in shape in Lathrop Hall. Special lighting has been installed and a new stage is being built.

## Peggy's Next "Helen's Babies"

(Special to THE FILM DAILY)

Los Angeles—Baby Peggy's second picture for Principal will be "Helen's Babies," by John Habberton. Hope Loring and Louis Lighton will do the script and William Seiter, direct.

## Incorporations

(Special to THE FILM DAILY)  
Los Angeles—Thomas J. Geraghty, will enter the independent field on his own and will not join Douglas Fairbanks and Mary Pickford as reported.

Albany—Rosalie Stewart, New York. 10 shares Class A, preferred stock, \$100 each; 1,000 shares Class B, no par value. Incorporators, R. and L. and B. S. Stewart. Attorneys, O'Brien, Malevinsky & Driscoll, New York.

Albany—Leeshow, New York. 10 shares common stock, Class A, \$100 each; 1,000 shares common, Class B, no par value. Incorporators, R. Stewart, A. French and O. W. Weinig. Attorneys, O'Brien, Malevinsky & Driscoll, New York.

Albany—Frosk, New York. 10 shares common, Class A, \$100 each; 1,000 shares common, Class B, no par value. Incorporators, R. Stewart, A. French and O. W. Weinig. Attorneys, O'Brien, Malevinsky & Driscoll, New York.

Albany—Robert Milton, New York. 1,000 shares common stock, no par value. Incorporators, D. G. Griffin, E. Brooks and C. I. Johnson. Attorneys, Kendall & Herzog, New York.

Albany—Morris & Bendien, New York. Capital \$50,000. Incorporators, E. F. Spewak, M. Aronson and A. J. Altschuler. Attorney, M. M. Helfgoot, New York.

Sacramento, Cal.—Holly-Western Theaters, Inc., Los Angeles. Capital \$100,000.

## At Broadway Theaters

### Cosmopolitan

Marion Davies in "Yolanda" is the feature picture.

### Forty-Fourth Street

D. W. Griffith presents "America."

### Rialto

The feature is "Twenty-One." Other numbers include the overture, "The King Hath Said"; Riesenfeld's Classical Jazz; Rialto Magazine; Lillian Powell, dancer, and "He Loops To Conquer," a "Leather Pushers" comedy.

### Rivoli

"Robespierre" is the opening musical number, followed in order by the Rivoli Pictorial News, De Forest Phonofilm (Temple Dance and Bubble Dance, with Lillian Powell); Pola Negri in "Shadows of Paris," "Golliwog Cake Walk," with La Torrecilla, Zena Larina and Betty Brown, and "My Friend," a Lloyd Hamilton comedy.

### At Other Houses

Hold-overs this week number seven: "Scaramouche" and "The Hunchback" each return to Broadway, "Scaramouche" at the Capitol,

and the Universal picture at the Strand. "When A Man's A Man" is in its third week at the Cameo; "The Yankee Consul" is still in the early stages of an indefinite run at the Central; "The Ten Commandments" continues at the Cohan as does "The Covered Wagon" at the Criterion; the Gaiety houses "Abraham Lincoln."

## RIALTO

Tula, Oklahoma

"Biggest since the war"

So says Tom Boland in report to First National on showing of

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Directed by **JOSEPH DEGRASSE**

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clean up with this **FIRST**  
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# THE *Film* DAILY

*The* **BROADSTREET**  
*of* **FILM DOM***The* **RECOGNIZED**  
**AUTHORITY**

Vol. XXVII No. 43 Thursday, February 21, 1924 Price 5 Cents

## MILLIONS

By *DANNY*

Talked of by "Doug." From people who do not regularly go to pictures. And who would. If the proper exploitation was used. His figures aren't the least absurd or unusual. Many thinking people believe that the radio has taken a lot of the old time regulars from the picture houses. And that a new lot of fans have been created by the newer and bigger pictures. And they aren't far from right. This is a business of exploitation. And advertising. The better the publicity and advertising the better the result, no matter how good your picture is. Proven time and time again.

This business of publicity should start before the picture is started. And it should never be allowed to drop a whit in momentum. The means and methods are enormous; the possibilities of circulation stupendous. No one has ever figured out the possibilities of the right kind of publicity. If they do few will believe them. That's how big they are.

Still harping on a pet idea: What becomes of the pictures after the first run? And why isn't something done to give more definite and better paying circulation to all of them? Take, for instance, "The Hunchback" playing at the Strand this week. It has had a long and profitable run in the Astor, that's true. The Strand business is big. House records might easily have been broken had not the picture run to such footage. And after the Strand run here it will go to the neighborhood houses and then drop to the third, fourth and fifth runs.

Why? "The Hunchback" is good enough to run indefinitely on Broadway at 50 cents top. So are other pictures which just pass away and are forgotten. All of which is wrong. It's just like throwing pearls in the gutter. And just as sickening.

*President Coolidge out with a statement that business is sound. Everybody in this business could have told him that*

(Continued on Page 2)



Douglas MacLean in "The Yankee Consul." continues to pack 'em in at the Central Theater, on Broadway. As McElliott said in the Daily News, this picture "is a triumph—a whiz." Associated Exhibitors.—Advt.

### Piracy Check

**I. M. P. P. D. A. Members To Mark Prints With Secret Code To Eradicate Evil**

The I. M. P. P. D. A. has taken steps to eliminate piracy as well as disputes or court actions regarding the ownership of positive prints which often get outside of their territory.

A committee composed of Arthur N. Smallwood, Jack Cohn and John Lowell Russell, has been investigating the situation, having conferred with George A. Blair, of Eastman Kodak and with some of the laboratories. It was agreed that nothing could be accomplished in the way of a protective measure, by photographic or mechanical processes, either at the source of raw stock manufacture, or at the laboratories and it was therefore decided that each company should adopt a secret code for each release, to be inserted at different intervals on the margin of all reels.

### "Red Robe" in London

(Special to THE FILM DAILY)

London—"Under The Red Robe" will open at the Oxford tonight.

Ladies Too. T. N. T. March 29, Astor.

### First-Runs Congested

**Flood of Big Pictures in General Distribution the Reason, John C. Flinn Found**

John C. Flinn is back in New York following a short trip through the Middle West. It was on this trip that he arranged for a number of Hodgkinson pictures to play first-runs at the King's theater, St. Louis.

Flinn said yesterday he found the first-run situation far from satisfactory and laid the blame to the fact that so many of the special productions that had their own Broadway theaters have now been placed in general distribution. This has resulted in tying up the booking time of a number of theaters that would ordinarily be available to other product.

He said "The White Sister" and "The Humming Bird," were two outstanding examples of the type picture he meant. He found both of them playing to unusual business.

### "America" Opens Tonight

"America" opens at the 44th St. theater tonight. The audience will include a group of society people from Richmond, Boston, Lexington, New Bedford and Great Barrington.

## Repeal Looms Up

**Administration Censorship Law Excellent Chance for Passage in the Assembly, Is Belief**  
(By Long Distance Phone)

Albany—There has been a decided change in the attitude of many legislators toward the repeal of the State M. P. Censorship law. Just what the reason seems to be is hard to ascertain but certainly the sentiment has reversed itself to the advantage of the industry.

It is believed that when the Administration repealer comes before the Assembly sufficient votes to assure its passage in the lower house can be mustered. This opinion is based in particular on the attitude of a prominent Republican leader in the Assembly who voted against the

(Continued on Page 5)

### Sennett Coming East?

(Special to THE FILM DAILY)

Los Angeles—A local paper reports that Mack Sennett will leave for the East shortly relative to a new releasing contract.

"Eph" Asher, Sennett's Eastern representative, hasn't heard about Sennett's proposed trip. He said there remained a number of comedies yet to be delivered to Pathe under the present contract.

### "Racing Luck" Through A. E.

"Racing Luck," produced on the coast with Monty Banks starred, will be distributed through Associated Exhibitors. Banks declared yesterday that he would make three a year for the company and that he would leave for Hollywood today to start work. Roy Crawford at Associated verified the acquisition of "Racing Luck," but declared there had been no deal for further product.

### No Plans for "Southern Love"

Al Woods' office stated yesterday that no plans have as yet been made for the release of "Southern Love," produced by Graham Wilcox in Europe and purchased for this country by Woods at a reported figure of \$250,000.

Tomorrow, February 22, being Washington's Birthday and a legal holiday, there will be no issue of THE FILM DAILY published.

Joy's Birthday, March 29 Astor.



Newspaper Opinions

New York

"Yolanda"—Gold-Cosmop. Cosmopolitan

AMERICAN—\* \* \* the greatness of "Yolanda" does not rest alone in the magnificence of its settings—\* \* \* but in a combination of effects—good acting thrilling dramatic situations and a romantic story that keeps up its tempo to the last reel.

DAILY NEWS—\* \* \* you may get quite a kick out of moats and drawbridges, and Johnny Dooley as a mad prince, and Holbrook Blinn as a still madder king. You may also be found of mob scenes, with hundreds of extras bearing spears. There are plenty of these in "Yolanda." There are also pretentious sets \* \* \*

EVENING JOURNAL—Marion Davies, in the most beautiful and brilliant photoplay ever produced, gives her most beautiful and brilliant characterization \* \* \*

EVENING WORLD—\* \* \* In reality the first picture Marion Davies ever saved. \* \* \* She is the real life preserver that is thrown out to bring the plot (if any) back to the spot it belongs on the screen. \* \* \* Marion Davies in "Yolanda" is one of the best actresses we have ever seen on the screen. \* \* \* It's a picture worth anyone's while to see—if only to note the transgression of Marion Davies.

HERALD—\* \* \* gorgeous to behold, rich in its pageantry, but lamentably spineless in its drama. Far along in its career it manages to get started, and then it fairly rushes to a climax; but it has been a long wait. \* \* \*

The early tedium is relieved by the beauty of the backgrounds and of the ubiquitous Marion Davies and by the splendid acting of Holbrook Blinn. \* \* \* emphasizes the ancient truth that scenic splendor is not so important as crude drama, on the screen or anywhere else.

MORNING TELEGRAPH—\* \* \* a splendid picture, even if in the opinion of some \* \* \* night, it cannot be called the best that the Cosmopolitan Pictures have ever produced. \* \* \* There were no two thoughts on the elaborate investiture of the Joseph Urban sets, \* \* \* nor of the direction of Robert G. Vignola, and yet with it all there seemed to be a feeling that there was not enough action for the spectacle.

SUN—"Yolanda," for all its loveliness of settings and costumes, for all its castles of heavy stone, its plumed knights and their fair ladies, seemed to us a heavy footed, cumbersome, historical romance. We may feel this way about it because costume movies have been done to death—knighthood is no longer in flower.

TELEGRAM—In "Yolanda" one follows scene after scene of exquisite beauty, with a stirring drama constantly developing, \* \* \*

TIMES—The cast alone is one calculated to attract persons not usually interested in photoplay efforts. \* \* \* The scenes and settings of this film are a tribute to moving pictures, as are also the faultless and expensive costumes. In addition to this there are splendid portrayals \* \* \* Miss Davies' acting is effective throughout, but we must say that Ralph Graves is far too modern. \* \* \*

To those persons who desire a love story rendered by a pretty actress with clever support in amazingly beautiful surroundings, this picture will have its appeal.

TIMES SQUARE DAILY—\* \* \* is a splendid production, but it lacks the punch it seems to have needed.

Full of the romance of the Charles Major story, it aptly fits the charming Marion, who gives a sterling performance without, however, the bewitchery which "Knighthood" permitted for her.

TRIBUNE—The picture is a gorgeous production. It is costly, beautifully directed, marvelously photographed and well acted. \* \* \* But it is not Miss Davies's most attractive production. We liked "Knighthood" and "Little Old New York" better. However, "Yolanda" will undoubtedly make many more millions than it cost.

WORLD—\* \* \* seems fully as expensive and fully as beautiful to look upon as "Knighthood." Perhaps it is made up of dramatic situations which are just exciting and as absorbing as those of her first success, but we don't think so. Indeed, "Yolanda" deserves the highest praise which can be bestowed upon it for loveliness of scenic mounting and costume. The work of the star is good enough.

The picture seems to us to be far from thorough in its sequence and distinctly inferior in the rather important business of making the heart beat faster.

"Twenty-One"—1st Nat'l Rialto

AMERICAN—\* \* \* Barthelmess is at his best. Not since "Tol'able David" has he given a better performance.

DAILY NEWS—\* \* \* Mr. Barthelmess, with shiny black head and defiant dark eyes, does some fine work as the rebellious Julian. The action is swift and smooth.

EVENING JOURNAL—Barthelmess is always a splendid actor, but "Twenty-One" is that inconsequential stuff from which film features are sometimes made. \* \* \*

EVENING WORLD—The brilliant young star rose to the heights wherever it was humanly possible to do so, but this story obviously is not at all suited to his talents.

HERALD—While there is much in "Twenty-One" to make the judicious grieve and the exacting complain the vast majority will undoubtedly hail it with delight. For in this Barthelmess picture at the Rialto Richard is himself again.

(Continued on Page 4)

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Quotations

	High	Low	Close	Sales
East. Kod.	.110½	110	110	500
F. P.-L.	65¾	65	65¾	1,900
do pd.				Not quoted
Goldwyn				Not quoted
Loew's	167½	165½	167½	300
Warner's	10	9¾	9¾	200

MILLIONS

(Continued from Page 1)

a long time ago. Business—broadly speaking—was never better. (Business of rapping on wood—who don't believe in these superstitions?) And what's more—it looks like it is going to keep on. (More wood rapping.)



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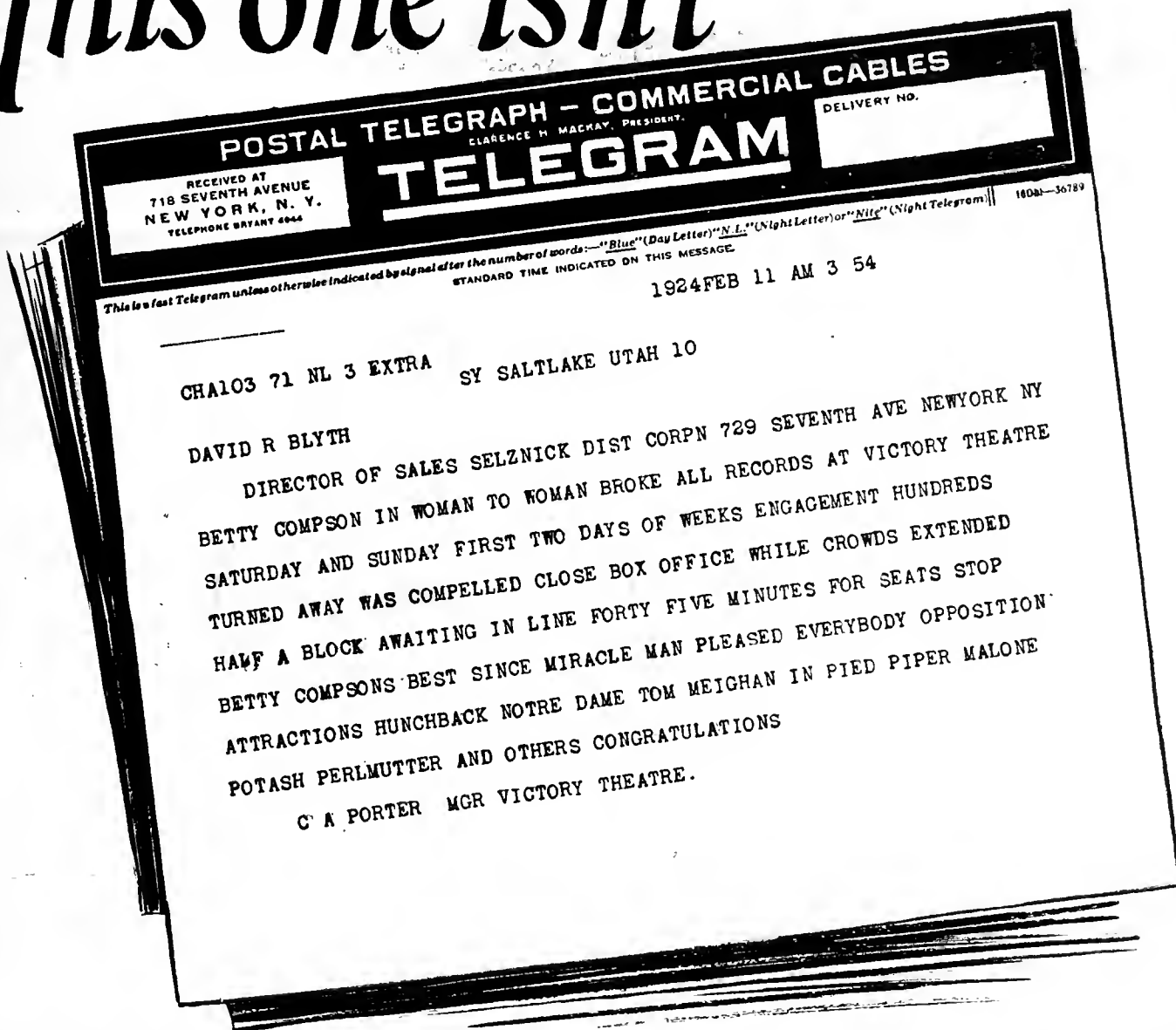
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# Telegrams are often the Bunk — This one isn't



**E.C.MIX, Selznick's Salt Lake Manager wrote:—**

"All Mr. Porter stated in the wire is based on facts; the mob was terrific and seat sales had to be stopped; the last of the line-up did not get seated until half past ten. I haven't the figures at hand just now but the total broke all records."

**After all its the voice from the box  
office that speaks the loudest.**

**SELZNICK**  
DISTRIBUTING  
CORPORATION



**Newspaper Opinions**

(Continued from Page 2)

Some of the flashes of form which had endeared him to the public are there undoubtedly, but even Barthelmess is not able to make a success of this story.

TELEGRAM—\* \* \* takes its place among the best.

MORNING TELEGRAPH—Despite the fact that the material for the fundamentals of this has been committed to memory long ago, the leading players give the whole thing a freshness and buoyancy which helps more than a little.

While "Twenty-One" is not a world-beater by any means, it serves to entertain, and that is more than lots of pictures achieve.

SUN—\* \* \* made interesting by the presence of Richard Barthelmess, who is interesting. Without him it would be unthinkable—a ten cent melodrama; and we're not so sure but what the ten cents would have a large sized hole in it, too.

TRIBUNE—Plot nearly downs Barthelmess in "21," but his charm and looks win.

TIMES—\* \* \* "Twenty-One" does not even approach the idea of comparison with "Tol'able David," which was full of suspense, action and excellent acting. It is quite obvious that the character of Julian McCullough does not suit Mr. Barthelmess in the least.

TIMES SQUARE DAILY—\* \* \* it's a good picture. Furthermore, it looks like something more important than a good picture—an excellent box office proposition. It's an inspiration. \* \* \* The story is clearly and concisely told, and the cast, by its capable interpretation, enhances its undeniable entertainment qualities.

WORLD—The best that can be said for it, then, is that it strikes an average and makes no attempt whatever to advance the motion picture by the split of a hair.

**Out-of-Town**

**"The Call of the Wild"—Pathe Strand, Cincinnati**

POST—"Those who love dogs will be delighted with the screen version. \* \* \*

TIMES-STAR—Hal Roach, in transferring the story to the screen, has not only followed the plot faithfully, but has succeeded in obtaining the desired atmosphere. Above all, however, he has in Buck a canine star who capably demonstrates that a real dog can do everything that London attributed to the "Buck" of the written pages.

**"Defying Destiny"—Selznick State-Lake, Chicago**

HERALD-EXAMINER—Only a spectator motivated by charity, sweet charity, could call "Defying Destiny" a good cinema. The motivation which regulates the characters is, on the whole, absurd and unconvincing.

**"The Humming Bird"—F. P.-L. Allen, Cleveland**

NEWS—The story in spots presents something new by way of screen fare and in other spots is interesting and thrilling. \* \* \*

On the whole it did not impress this reviewer as being a great production but then there are those Swanson fans who will perhaps applaud with much gusto at the denouement.

PLAIN DEALER—\* \* \* the finest thing Miss Swanson has done. It is pitched high on the emotional scale, and Gloria strikes a sharp with gelatinous clarity at the climax. A new chapter may now be added to film history—another bathing beauty from Mack Sennett's swimming pool has made good.

PRESS—It is flashy movie stuff, quite unreal, but reasonably convincing, expertly made and emotionally effective.

**Alhambra, Milwaukee**

SENTINEL—Gloria Swanson has doffed her customary brilliant bird of paradise plumage in "The Humming Bird," \* \* \* and in place of wardrobe she has assumed a histrionic garb which is far more becoming.

**Capitol, Montreal**

STAR—\* \* \* she carries out this Apache role in full measure, and whether she is thieving in an underworld cabaret or changing her attire in a church, she takes full advantage of the opportunities offered.

**Strand, Omaha**

NEWS—Gloria Swanson brings tears to the eyes \* \* \*

WORLD-HERALD—With its realistic reproductions \* \* \* "The Humming Bird" \* \* \* is one of the best pictures of Paris and Apaches we have ever seen and one in which there is not an uninteresting instant.

**Stanton, Philadelphia**

BULLETIN—Thrills which fit consistently in a story of regeneration make "The Humming Bird," \* \* \* fairly hum with interest. It is a vivid picture of love and patriotism, spiced with episodes from the Montmartre sections of Paris by way of good measure.

INQUIRER—There is a distinctly Parisian atmosphere created in the picture that makes it one of the most interesting and gripping shown on a local screen in many weeks.

Miss Swanson has a peculiar ability to touch chords of sympathy. It would be interesting to analyse it.

NORTH AMERICAN—Miss Swanson is at times very attractive and funny as the daring thief, who masquerades as a boy \* \* \* Of course, with the aid of many disguises she escapes with ease and comparative comfort.

PUBLIC LEDGER (MORNING)—In our mind Miss Swanson has made a great mistake in forsaking Fifth Avenue for the Boulevards. With all her vivacity she has gotten very little of Parisian color into her labored portrayal of the little gamin, with its excess of shoulder shruggings and grinning.

PUBLIC LEDGER (EVENING)—Gloria Swanson forsakes the role of beautiful lady and tries her luck with a boy-girl part as "Toinette" in "The Humming Bird," a somewhat hectic tale of Apaches, war and love.

**"The Hunchback of Notre Dame"—Universal Circle, Indianapolis**

STAR—In many respects it is the most remarkable of all the superfilms. The portrayal of the Hunchback by Lon Chaney alone is more than sufficient to elevate it to the highest plane of cinema accomplishment.

\* \* \* a massive picture, superbly produced, beautifully photographed and directed with rare skill by Wallace Worsley. Everywhere there is apparent meticulous attention to the slightest details. A big and stirring spectacle that takes rank among the notable things that have been done in moving pictures. From first to last it holds the interest through a long succession of scenes taking about two hours to show, scenes that are greatly diversified and are yet held together by a unity in which the great cathedral is a dominating factor.

**"Rosita"—United Artists Hippodrome, Baltimore**

AMERICAN—All the touches that Ernst Lubitsch gave "Passion and Deception," he has given to "Rosita." \* \* \* But the reason for "Rosita" is Mary Pickford herself.

NEWS—"Rosita" is a most amusing photoplay. And Miss Pickford is a delightful comedienne. There are lots of people, massive palaces and all that sort of thing in "Rosita," but Miss Pickford doesn't take it too seriously.

POST—Mary isn't much of a dancer but she is a finished coquette. She is at her best when half-insane from grief toward the close of the picture. \* \* \* You'll like Mary as "Rosita."

SUN—Mary Pickford has tucked up her curls an desavoyed to play the vampiest of vampire roles in her latest photoplay. But, when the final check-up is made, the moviegoer is quite likely to vote that beneath it all is the same Mary Pickford.

**"St. Elmo"—Fox The Fox, Philadelphia**

INQUIRER—The screen version is a delight in more ways than one. It will make many grown-up sixteen-year-olds bring out their copies of "St. Elmo" to find out if the novel was really as sentimental as the picture. As popular as "St. Elmo" was with the young romantic of several generations, it may safely be said that the screen version will not find favor with the flapper of today.

PUBLIC LEDGER (EVENING)—One might even say that it was dull and hackneyed without being accused of exaggeration. But the subtitles are taken almost word for word from the original novel, and they are vastly amusing. The story is too well known to bear repetition. Written more than fifty years ago, it has failed to retain the vigor of some stories of the period.

**"Sporting Youth"—Universal Randolph, Chicago**

POST—Speed is the key-note of this production \* \* \* it is the sort of picture which exhilarates your sporting blood and almost brings the audience to its feet with suspense.

**Hippodrome, Cleveland**

PLAIN DEALER—The production abounds in youth and what is expected to go with it—vim, vigor and vitality. It is a happy selection as the feature of a "jazz" program. Randolph, Chicago

HERALD—\* \* \* a fast and comic romance with a tempo (as the drama critics call it) that seldom lags. Included in the action is an automobile race so excellent photographically and melodramatically that I don't hesitate in calling it the best of its kind. \* \* \*

JOURNAL—\* \* \* Denny is given almost exactly the kind of story they used to provide for Wally—thinner of plot and frailer than many of Reid's pictorial narratives, but still a Reid story and a Reid role, with one of Reid's standard "props," a swift motor car. They have even given him Reid's scenario. With such material as he receives, Denny completely makes good his claim to consideration.

**Capitol, Detroit**

FREE PRESS—The race scenes have seldom been excelled and a dozen times Sunday the Capitol audience broke into cheers as the rushing cars dashed by. Of course the hero wins, but not until after a series of scenes that will quicken the pulse and set the nerves to tingling.

NEWS—There's not the slightest suggestion of sense or reason to be found in the scenario of "Sporting Youth," \* \* \* but still it is one of the most satisfying pictures offered in months. It is thrilling and it is funny and it has the personalities of two charming film players to add to its worth.

And what is more, it is a film that may be fed to every member of the family without a possible chance of sad after effects.

TIMES—If you want thrills you want to see "Sporting Youth." Harry Pollard who directed Denny in his series of "Leather Pushers" stories, held the megaphone over "Sporting Youth" and he has done a good job. His idea of thrills is just about the idea of the American public in general. He certainly has given plenty of them in photographing the race.

**"You Can't Get Away With It"—Fox Apollo, Indianapolis**

NEWS—It may upset your ideas of what a movie story should be, for it is seldom trite, but it ought to please you much, for it seems to the writer to be an excellent effort on the part of William Fox to lift the screen from the mire of platitudes which have engulfed it.

STAR—\* \* \* is by no means Mr. Fox's most lavish production, but it is distinguished by uncommonly good sense.

**"Wild Bill Hickok"—F. P.-L. Piccadilly, Rochester**

HERALD—And Bill Hart has brought a picture to the Piccadilly that will not only endear him more to his old fans, and they were legion, but will win for him thousands of new admirers, \* \* \*

EVE JOURNAL—Bill Hart in action is enjoyable, even when the action is as naively arranged to give him the whole stage as it is in the picture at the Piccadilly this week.

TIMES-UNION—There are not many dragging moments in the picture and Bill Hart fans will no doubt find enjoyment in it.

**"Wild Oranges"—Gold-Cosmop. Alamo, Louisville**

COURIER JOURNAL—There is a tremendous fight scene, when the girl tries to escape, between the half crazed man and the man she loves.

The picture is tense with excitement and some of the added touches that are lent to add gruesomeness to the deserted barn of place are almost Poe-esque.

HERALD—King Vidor has given another excellent character study in a picture which is full of thrills and sudden climaxes. There is no doubt but what he has surpassed "Three Wise Fools" \* \* \*

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## Keep Crowds Moving

**Toronto Theaters Make Transportation Deal to Eliminate Congestion After Performances**

(Special to THE FILM DAILY)

Toronto—An unusual arrangement is embodied in an agreement drawn up by a dozen of the downtown theaters and the Toronto Transportation Commission to facilitate the handling of crowds during the rush hours of the late afternoon and evening. Matinee performances are held at hours that will enable patrons to board street cars for outlying districts before 5 P. M. Hours arranged by practically all of the important theaters for the regular afternoon shows enable the performances to close at 4.30. The theaters co-operated in making formal announcements regarding the schedule agreement under the heading of "For Your Convenience" as follows:

"Cordially co-operating with the Commission in the interest of better street car service, managers of the principal theaters have made arrangements so that their afternoon performances will be over in time to allow patrons to get on street cars before the 5 o'clock rush begins.

"In most cases, this will mean that the afternoon programs will begin promptly at 2 or 2:15 P. M. and end by 4:30 P. M. at the latest.

"You can add to the pleasure of your matinee outings by being in your seat at the theater before 2:15 P. M., by boarding a street car for home before the rush begins and by riding home in comfort.

"Please leave the rush hours' cars free to carry the homeward-bound workers who will appreciate your kindly thought for their comfort."

The theaters which have signed the agreement are the Hippodrome, Regent, Tivoli, Uptown, York, Pantages, Massey Music Hall, Shea's, Princess, Royal Alexandria, Loew's Yonge Street, Grand and Empire.

### Jewel Release Monthly

Universal intends releasing one Jewel a month during the Spring. The March release will be "Fools Highway," April; "The Law Forbids" and May, "The Storm Daughter."

### Walsh Sails for Rome

George Walsh, who will play the title role in "Ben Hur," sailed yesterday for Rome.

The Goetzs—Ben of Erbograp and Charles of Dependable Exchange are to take a trip to Cuba in March. Harry is not going, as stated.

### To Operate Through United

(Special to THE FILM DAILY)

Albany—Allied Prod. and Dist. Corp. has filed notice of surrender of authority with the Secretary of State.

Dennis F. O'Brien, a director of United Artists explained yesterday that for purposes of company management, the business of Allied will now be handled under the name of the United Artists Corp. It is known, of course, that the Allied and United product have been sold by the same sales force, operating out of the same exchanges: those of United.

### Fear Death of Cameraman

International News Service reported from Naples yesterday that a cameraman believed to represent International News Reel lost his life when an aeroplane carrying him fell into the crater at Vesuvius. E. B. Hatrick's office said the man was Umberto Romagnoli, one of International's crack cameramen. A private cable received last night indicated that he may not be lost, in view of the fact that he purposely descended into the crater to shoot pictures and thus establish a record for work of that character.

### Big House For Brooklyn

A 2,000 seat theater will be part of a new building venture to be built at 109th St. and Liberty Ave. in the Glenwood section of Brooklyn by a syndicate represented by Sefferman's, the theater brokers. The house will be ready by the fall.

### For Stricter Censorship

(Special to THE FILM DAILY)

Chicago—A campaign to make censorship more effective by its application to productions before they have been nationally advertised and sold will be launched by the National Censorship League, recently organized here.

### Exhibitors To Visit Olcott

A group of local exhibitors headed by Billy Brandt are to pay Sidney Olcott a visit at the Paramount studio today to watch the shooting of several scenes for "Monsieur Beaucaire."

### Rosen Denies

Phil Rosen wired this publication yesterday from the coast that he had not signed a year's contract with Graf Prod., as reported. He will make only one picture for that organization.

### Pioneer Exhibitor Dead

(Special to THE FILM DAILY)

Bayonne, N. J.—Samuel Kohn, a pioneer in exhibiting here is dead.

## Repeal Looms Up

(Continued from Page 1)

repeal last year but who has now changed his belief concerning censorship. The fact the Assembly numbers several new members is also significant.

It is interesting to bear in mind that the repealer of last year was defeated because only five votes were lacking in the Assembly.

## After 100 Runs

**1st Nat'l Seeking That Many Day and Date Engagements for "Lilies of the Field"**

First National is seeking to line-up fully one hundred simultaneous first-runs for "Lilies of the Field" which is set for release in March. Robert Lieber has issued a call to First National franchise holders and open market exhibitors to play the picture, beginning March 16 as the opening smash of a nation-wide sales drive.

"Lilies of the Field Day" has been proclaimed on March 16 for that purpose. It is probable that the Strand will run the picture that week. Important theaters that have already booked it for that week include the Chicago, Chicago; Kinema, Los Angeles; Metropolitan, Washington; Capitol, Detroit; Circle, Indianapolis; Metropolitan, Atlanta and Warfield, San Francisco.

It was stated yesterday that returns for "First National Month" were very satisfactory and the campaign the most successful in the company's history. While no figures were mentioned, it will be recalled that the quota set for January was \$3,000,000.

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### Tom Bailey To The Coast

(Special to THE FILM DAILY)

Los Angeles—Tom Bailey, former branch manager for Famous in Oklahoma City, and more recently in Dallas, is here as district representative in this territory.

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WRIGHT'S  
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"BLACK OXEN"—in knocking records over as easily as flopping tenpins on the alleys—is building business for

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THE CORINNE GRIFFITH PRODUCTIONS INC. PRESENTATION

featuring

# Corinne Griffith

and

# Conway Tearle



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because —

CORINNE GRIFFITH was so blooming beautiful—and so impressive in her performance in "BLACK OXEN" she created a following for her next picture (and what a picture it is) — so large, that "LILIES of the FIELD" takes the position of being one of the greatest box-office pictures of the year —

— — and you know what JOHN FRANCIS DILLON did with "FLAMING YOUTH"—well he made Miss Griffith's latest

**Remember**  
*— the title*  
**Remember**  
*— the star*  
**Remember**  
*— its coming*  
**soon!**



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*The* **STORM**  
**DAUGHTER**

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Directed by  
**GEO. ARCHAINBAUD**

Date Feb. 20th



Time 10

# OFFICE TELEGRAM

To Alicoate From Dannenberg

We have about 200 complimentary endorsement letters on the 1924 Year Book. Some of them are hot stuff. I think they would make great promotion advertising copy to run in the daily when you have the space. Don't you ?

*And If You Don't Think So You're Crazy*

Date Feb. 20th



Time 10/10

# OFFICE TELEGRAM

To Danny From Alicoate

Sure. See the inside front cover Sunday and I'll tell the world I do.





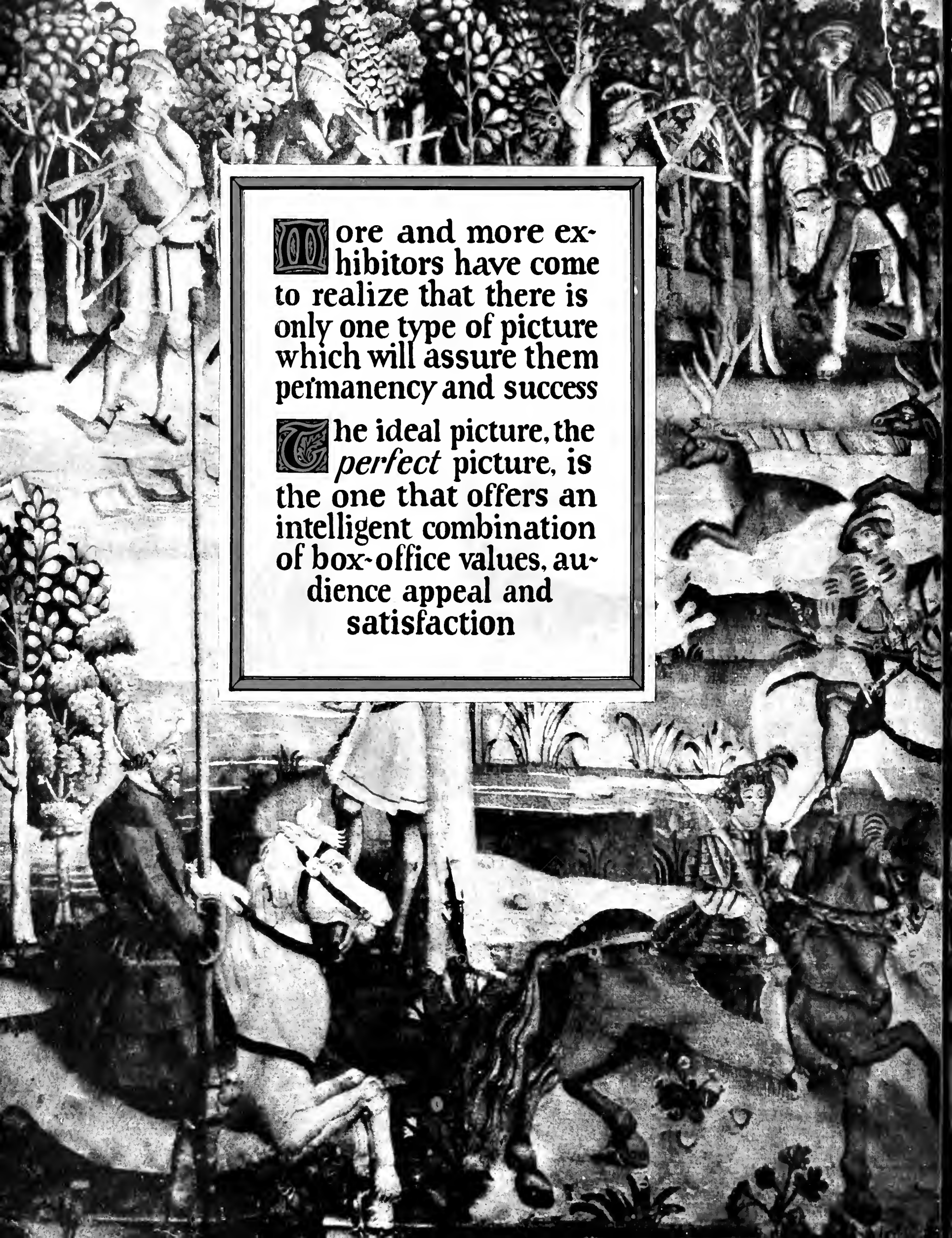
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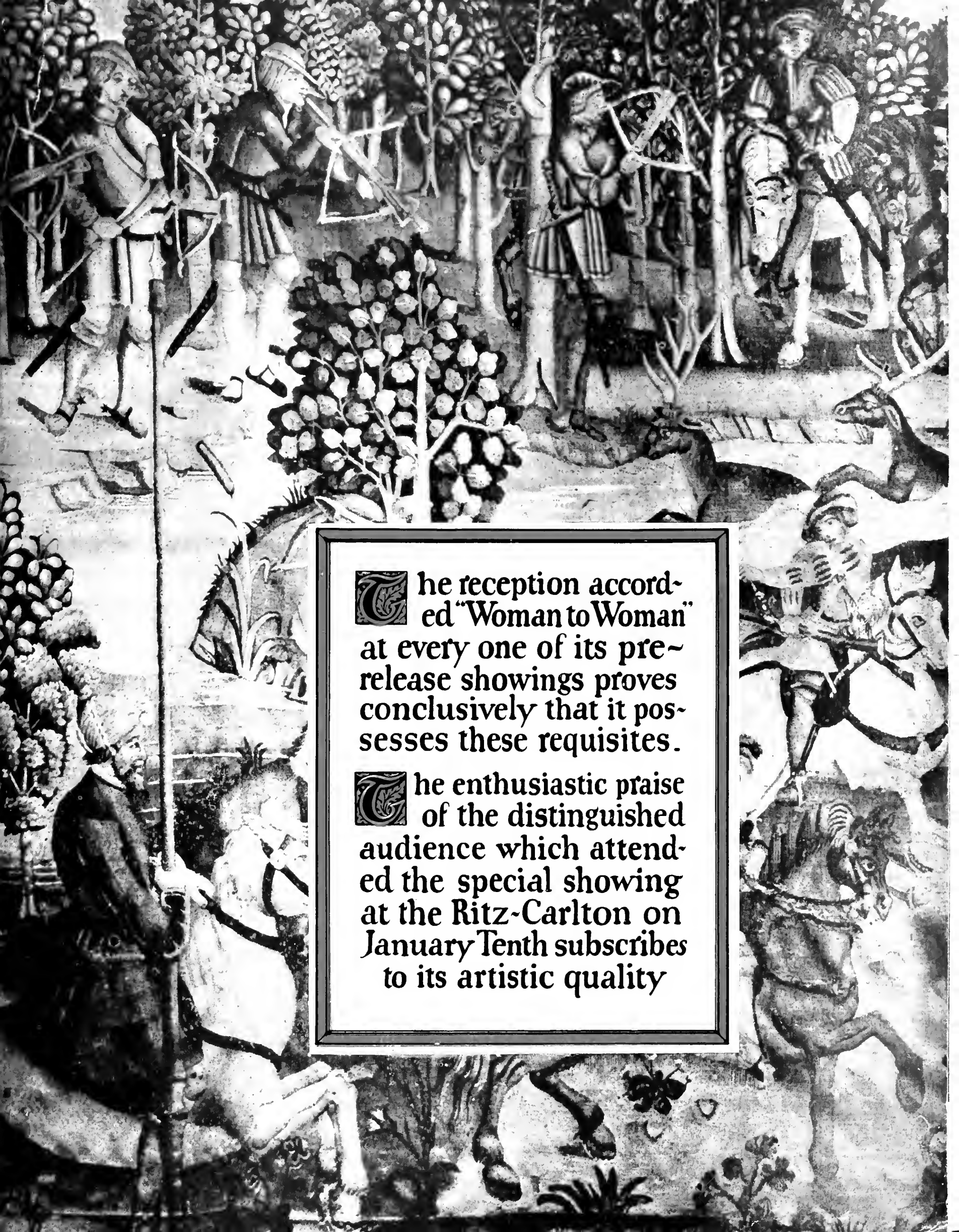




**M**ore and more exhibitors have come to realize that there is only one type of picture which will assure them permanency and success

**T**he ideal picture, the *perfect* picture, is the one that offers an intelligent combination of box-office values, audience appeal and satisfaction





**T**he reception accorded "Woman to Woman" at every one of its pre-release showings proves conclusively that it possesses these requisites.

**T**he enthusiastic praise of the distinguished audience which attended the special showing at the Ritz-Carlton on January Tenth subscribes to its artistic quality

When the names of  
the really great  
pictures of nineteen  
twenty-four are in-  
scribed upon the  
scroll of fame, among  
the most notable you  
will find

**WOMAN to WOMAN**

*starring*

**Betty Compson**

**SELZNICK**  
DISTRIBUTING  
CORPORATION





**The BRADSTREET of FILMDOM** **THE Film DAILY** **The RECOGNIZED AUTHORITY**

Vol. XXVII No. 44

Sunday, February 24, 1924

Price 25 Cents

**No Hurry**

May Be Some Time Before Max Reinhardt Directs for Cosmopolitan—Urban Angle Interesting

Theatrical circles along Broadway are of the opinion that it will be a long time before Max Reinhardt, the famous German master of Stagecraft, will direct Marion Davies for Cosmopolitan. As a matter of fact, it is rumored in some quarters that this will never occur, despite the fact that the Hearst organization officially announced that Reinhardt had affixed his name to a contract for a period of years.

Reinhardt is to produce for the theater to be erected by Otto Kahn for Morris Gest. Those in the know point out that Reinhardt and Joseph Urban are close friends and that these great artists are not likely to interfere with each other in their respective undertakings.

**Warners' Buy Three**

The Warners' have purchased three pictures for production on the 1924-25 schedule. They are "The Lost Lady" by Wida Cathers; "The Dark Man," by Ernest Pascelle, and "The Melancholy Girl," an adaptation of a French play.



The greatest of film comedienues, Mabel Normand, is still scoring a nation-wide hit with "The Extra Girl," produced by Mack Sennett and distributed by Associated Exhibitors—Advt.

**What of Olcott?**

Present Contract Ends With "Beaucaire"—Lasky Here to Settle Matter

One of the interesting matters that Jesse L. Lasky is expected to settle while he is in New York will concern the future of Sidney Olcott.

Olcott is now directing "Monsieur Beaucaire," at the Long Island studio. This marks the end of his present contract and to date, no arrangements have been made for his future services. However, it is known that Paramount officials are very much pleased over the manner in which he directed "The Humming Bird," which is playing to big business generally throughout the country and want to keep Olcott in the organization. Olcott, on the other hand, is seeking a contract on a new financial basis. He has received a number of offers from other companies, several of which stand willing to place him at the head of his own unit.

**\$84,000 For One Scene**

Studio gossip declares that Famous will spend about \$84,000 for one elaborate shot in "Monsieur Beaucaire." The scene will represent a garden outside of a palace in France. A miniature lake and a cascade effect will be specially constructed on the upper stage of the Paramount studio. The scene will probably run no longer than three minutes on the screen.

**After Pictures for Germany**

Robert Schwobthaler, director of Express Films of Berlin is in New York, seeking product for Germany and other Central European countries. He is at the Navarre.

**Lichtman on Coast**

(Special to THE FILM DAILY)

Los Angeles—Al Lichtman is here from the East to confer with Carl Laemmle.

**Plans Talking Films**

Lee de Forest Forms Company—Dramas to Be Included in Schedule

Dr. Lee de Forest has formed De Forest Phonofilms, Inc., of which he is president. He will have associated with him Edward H. Jewett, of the Jewett-Paige Automobile Co., Detroit; Frederick W. Peck, manufacturer, of Providence; Rhinelander

(Continued on Page 2)

All aboard, nobody bored. T. N. T. Astor, March 29.

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**Indicted**

Fannie Hurst talking. At the National Board lunch. Declared producers were practically guilty of selling drugs to minors in providing the type of picture they are doing instead of developing the average audience by giving them better pictures. And then added that she did not find that altruism in producers that indicated they were willing to take a sporting chance. Fannie Hurst is sure hard to please. Ever since she and some producers could not agree on just what was the kind of a picture that should have been made from one of her stories.

Shucks! Wasn't "The Bluebird" made into a picture? What greater altruism could there be?

**THAT FOREIGN BUSINESS**

Gets more and more difficult. A bulky letter from Berlin carried on the envelope stamps valued at over 165 million marks. Which in the good old days would have meant over \$41,000 in postage—in American money. No wonder Louie Auerbach uses wireless.

**WANTS TO KNOW**

Writes Arthur Smallwood, relative to his distribution idea—in view of the comment made relative thereto:

I have never seen a statement issued by a national distributor outlining what it costs him to inspect and ship a print. I have heard some of them talk in a general way about the cost running any-

(Continued on Page 8)

Ladies—We want you! T. N. T. March 29.



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**Three Hold-overs on B'way**

Hold-overs at the Broadway first-run theaters include "Scaramouche" at the Capitol; "The Hunchback" at the Strand; "Shadows of Paris" which goes from the Rivoli to the Rialto and "When A Man's a Man" at the Cameo.

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 with  
**DOUGLAS MacLEAN**  
 in "THE YANKEE CONSUL"  
 Added Attractions  
 Will Rogers in "Cowboy Sheik"  
 Grantland Rice's "Olympic Mermaids"  
 and Pathe News

**Plans Talking Films**

(Continued from Page 1)

Waldo, former police commissioner of New York City, and Frank Hitchcock. William E. Waddell, former general manager of the American Talking Picture Co., has been made general manager.

Work will be started immediately on a series of talking pictures, the series to include dramas, comedies, condensed versions of famous operas, scenic in which nature's sounds, such as the singing of birds, roaring of animals, dashing of waves, will be brought out, news pictures, vaudeville acts and comic cartoons with the character's words actually spoken instead of being printed. J. Searle Dawley will direct the larger productions. De Forest's experimental studio is now being remodeled so as to permit of making pictures of a more elaborate kind.

**Christian's Name Withdrawn**

(Special to THE FILM DAILY)

Los Angeles—President Coolidge, at the request of George B. Christian has withdrawn from the Senate the nomination of Christian to be a member of the Federal Trade Commission. Last week, Huston Thompson of the Commission testified before a Senate committee and intimated that Christian, while Harding's secretary had sought to influence the body against the issuance of the complaint against Famous Players.

**Ingraham Directing Carey**

(Special to THE FILM DAILY)

Los Angeles—Lloyd Ingraham is directing Harry Carey in "Desert Rose." The cast includes Virginia Browne Faire, Leon Barry and Frances Ross.

**Julian Back With "U"**

(Special to THE FILM DAILY)

Los Angeles—Universal has re-engaged Rupert Julian to direct "We Are French," produced once before by the company during the war.

**Kroha in From Coast**

Philip V. Kroha, production manager for Richard Walton Tully has arrived in New York to confer over plans for "The Bird of Paradise."

**New Selznick Acquisition**

Selznick has acquired "The Right of the Strongest," produced by Zenith Pictures and featuring E. K. Lincoln.

**The Week's Headlines**

**Monday**

Huston Thompson of Federal Trade Commission intimates that George B. Christian, while President Harding's secretary sought to influence the Commission from issuing complaint against Famous Players. Cincinnati, Rochester and Boston mentioned for M. P. T. O. convention. Five special productions slated for Broadway runs.

**Tuesday**

F. B. Warren joins Famous Players in special sales capacity. Douglas Fairbanks says exploitation is as important as distribution. Stresses need for better showmen. Northern Jersey theaters operate on Sunday, despite "blue laws."

**Wednesday**

Famous will star William Farnum now and Adolphe Menjou later. Warner's want special theater for "Beau Brummel," but Straud will insist on present contract. A. N. Smallwood reports receiving over 200 communications on his plan for a more adequate distribution.

**Thursday**

Repeal of New York censor law a strong possibility. Assembly leaders change their attitude. I. M. P. D. A. members to mark each print of future releases in order to check piracy. John C. Flinn, back from trip says first-runs are congested because of release of special attractions.

**Friday**

Washington' Birthday.

**Saturday**

Sidney Olcott's present contract with Lasky ends with "Beaucaire." Lasky expected to settle matter while here. Quite some time expected to elapse before Max Reinhardt directs for Cosmopolitan. Dr. Lee de Forest forms new company to make talking films.

**Robert Fairbanks Here**

Robert Fairbanks is at the Ambassador with his family and will remain until after the opening of Doug's picture, "The Thief of Bagdad."

**Leyser Joins Universal**

"Billy Leyser, picture editor of The News, has resigned to take charge of publicity at Universal City.

**Romagnoli Safe**

Umberto Romagnoli, International News cameraman who flew into the crater at Vesuvius and was believed to have perished there is safe in Rome. He was unconscious when the aeroplane landed.

**Starr in from Coast**

Herman Starr of the Warner organization is in town from the coast.

**Return From Europe**  
 Peter Milne and Rosemary The have returned from Paris, where teriors were shot for "A Son of 1 Desert." Miss Theby has gone the Coast.

**New Bill In Albany**

(Special to THE FILM DAILY)

Albany—Assemblyman Murphy, Rochester has introduced a bill which would eliminate restrictions on use and sale of non-inflammable sto

**HAL ROACH'S**  
**WILL ROGERS**  
**COMEDIES**

"Wit With A Wallop"

2 reels

**Pathécomedy**

**Three kinds of**  
**LOVE!**

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**CY THEREAN**

**TRIANON**  
**Birmingham, Ala.**

**Rain Didn't Make Any**  
**Difference**

**HAROLD BELL**  
**WRIGHT'S**

**"WHEN A MAN'S**  
**A MAN"**

Opened In a Driving Storm  
 and Manager Mooney Put the  
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*This Picture is a Cleanup*  
**Jump Into the Band Wagon**  
**NOW**

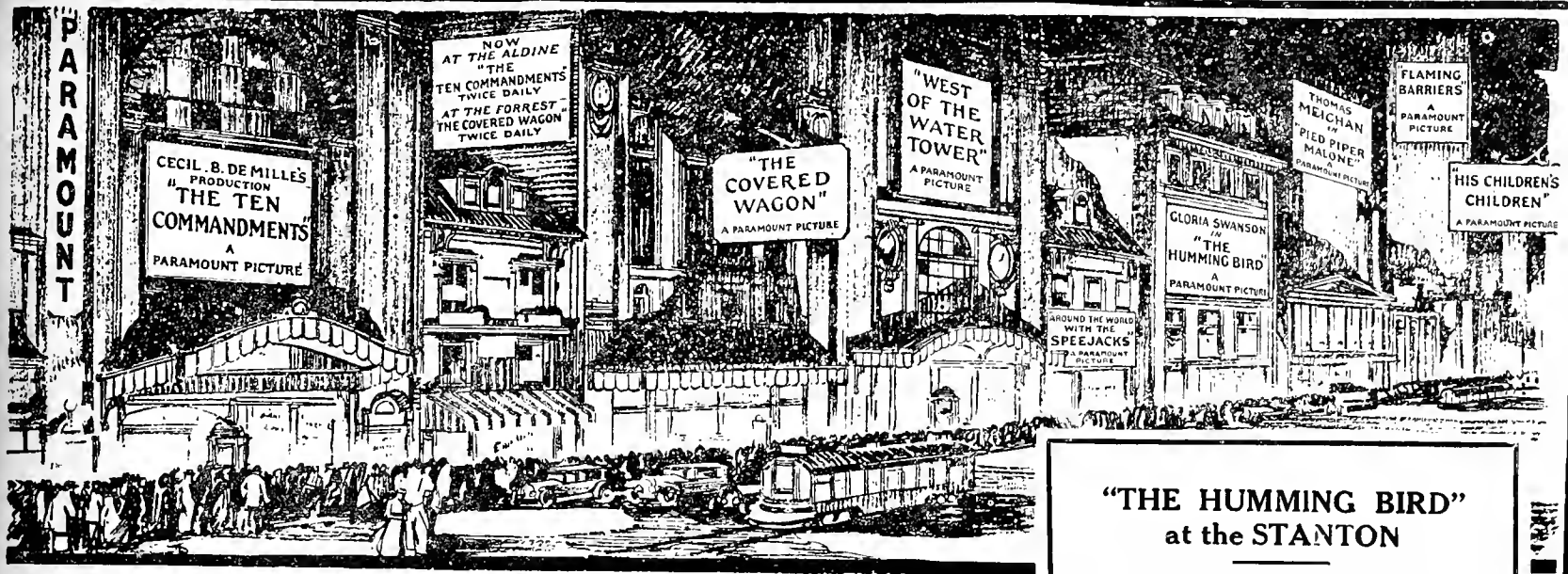
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- "HIS CHILDREN'S CHILDREN" at the PALACE
- "FLAMING BARRIERS" at the VICTORIA
- "SPEEJACKS" at the KARLTON
- "THE TEN COMMANDMENTS" at the ALDINE
- "THE COVERED WAGON" at the FORREST

No such endorsement has ever been given by Philadelphia to any single brand of motion pictures. The merit of Paramount Pictures is exactly like Philadelphia's merit. It is by no means to gratify the city.

**N**O such endorsement has ever been given by Philadelphia before to any single brand of motion pictures.

By every test of profits to the exhibitor and popularity with the public, Paramount leads all other brands of pictures, not only in Philadelphia, but in every city and town in the United States.

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Philadelphia is one of hundreds of towns that know—  
*If It's a Paramount Picture, It's the Best Show in Town.*



# Paramount Pictures



# 50 Features Reviewed In 17 Cities

## "Anna Christie"—1st Nat'l Circle, Indianapolis

NEWS—Even though you saw "Anna Christie" as a stage play, you will enjoy the picture \* \* \* which statement is no faint praise.

The essence of the story has been retained and transferred from one medium to another, and the feature, consequently, has the starkness and magnificence of the drama.

STAR—\* \* \* make the future of the screen seem more hopeful \* \* \* Ince has not weakened under the temptation to make a box-office picture. He has not sacrificed the fundamental grimness of the O'Neill drama to skirt the censors.

## "Bright Lights of Broadway"—S. R. Broadway, Los Angeles

(Week Ending Feb. 16)

EXAMINER—In "Bright Lights of Broadway" you will find plenty of well accelerated action, plenty of conflict, plenty of drama and plenty of suspense.

EXPRESS—The cast is the thing \* \* \* It overshadows the play completely. However, "Bright Lights of Broadway" is not entirely reprehensible as to plot, its deviation from interest is chargeable to the number of times it has been used previously.

HERALD—\* \* \* rests upon a very good foundation. This foundation is nothing more or less, it must be admitted, than the feminine \* \* \*

RECORD—The picture proves conclusively that a woman cannot have a career and home bliss, both at the same time.

TIMES—\* \* \* you are going to see some wonderful acting. \* \* \* One cannot toss the story so many bouquets. While there are some fresh twists, \* \* \* and while the suspense is well sustained, still there are some scenes that seem absurd.

## "Daytime Wives"—F. B. O. Family, Cincinnati

ENQUIRER—The story itself is interesting and diverting, and is told with commendable directness, but the cast is even better than the story. The leading roles are convincingly portrayed \* \* \*

POST—An interesting story is developed, \* \* \* The settings and photography are good.

TIMES-STAR—Although the plot was in its hey-day when Major Anderson evacuated Fort Sumter, "Daytime Wives," \* \* \* is ably acted. Wyndham Standing does excellent work, despite the handicap of a be-whiskered vehicle, and is well supported \* \* \*

## "Don't Call It Love"—F. P.-L. Regent, Rochester

DEMOCRAT-CHRONICLE—We did not have time to read the original, but we venture to say that whatever of merit the central character of the original tale had to offer was completely massacred by the screen interpretation of Nita Naldi. \* \* \* William De Mille, who directed this picture, needs a vacation or something of the sort to bring him back to normal.

HERALD—This story \* \* \* is a good one. It could be a splendid motion picture, but somehow it misses out. It rather resolves itself into a series of poses, much as in a fashion salon, by Nita Naldi, and, distracted pulling of his own hair by Jack Holt. With the exception of Theodore Kosloff, who is extremely good, the entire cast seems rather inadequate.

JOURNAL—The director who took "Jack" Holt off "the great open spaces" and put him to making love in perfectly appointed drawing rooms did "Jack" a great injustice. \* \* \* several reels are devoted almost exclusively to the prostration of Mr. Holt at the feet of Nita Naldi. \* \* \*

TIMES-UNION—\* \* \* is likely to give a sufficient amount of entertainment \* \* \* though it is not likely to make any great or lasting impression \* \* \* Nita Naldi, who plays the role of Rita Coventry, suggests little of the subtle but compelling charm that was attributed to the Rita Coventry of Mr. Street's story \* \* \* but she gives to the role the necessary arrogance and wilfulness of the character \* \* \*

## Columbia, Washington

TIMES—If ever there was a movie, here's one! And what a movie! Something to suit every taste.

## "The Eternal City"—Gold.-Cosmop. Rivoli, Baltimore

AMERICAN—\* \* \* Combines a love story and a series of spectacles with surprising coherency. But, \* \* \* you'll recall the backgrounds when the story has faded from your \* \* \* memory. \* \* \* Photographed against Rome and the surrounding campagna, \* \* \* "The Eternal City" once more asserts the superiority of genuine scenic settings over those which Hollywood can provide.

SUN—\* \* \* sounds a note of special patriotic appeal to the Latin movie fan and rather submerges certain details of the novelist's original tale. \* \* \*

The production has been mounted in lavish style. A cast of prominent players measures up to the demands of the occasion.

## Capitol, Cincinnati

ENQUIRER—\* \* \* a powerful romance of heroic proportions, accentuated by situations of an intensely dramatic nature, and beautified by settings that are as lovely as they are authentic. \* \* \*

TIMES-STAR—George Fitzmaurice, \* \* \* has made an excellent job of it. He receives splendid support in the histrionic department, \* \* \* Fitzmaurice also has utilized to their utmost artistic advantage the architectural beauties of ancient and modern Rome for a series of sumptuous backgrounds.

## "Fashion Row"—Metro Delmonte, St. Louis

(Week Ending Feb. 16)

GLOBE-DEMOCRAT—\* \* \* easily the best of Miss Murray's long list of successes. It has every pictorial and dramatic appeal that delights audiences and the story is interesting, the scenes stunning and costumes worn by the star beyond description.

POST-DISPATCH—Mae Murray's wonderful gowns and her excellent acting in a dual role make "Fashion Row" a decidedly worth while picture.

STAR—"Fashion Row," \* \* \* is a fashion show with a plot.

TIMES—The cast is adequate, and the picture moves swiftly.

## Warfield, 'Frisco

CALL—The story is ultra-melodramatic, \* \* \* The admirers of Miss Murray will be inclined to credit this as her best picture.

CHRONICLE—Mae Murray seems on the verge of forgetting she is a personality, a teetering, tottering personality, and quite a fascinating one, and is trying her wings as a real actress.

DAILY NEWS—No devotee of Mae Murray will be disappointed with "Fashion Row," for it is the most elaborate of her series of razzle-dazzle dramas \* \* \*

EXAMINER—The story \* \* \* has been cleverly brought to the screen, allowing for an entertaining combination of the spectacular and human heart interest.

HERALD—\* \* \* revealed to us a somewhat new Mae in a somewhat different line of work. Many of her former pictures have been frothy, so far as plot and story were concerned; but in this production we are given something deeply dramatic, rising tumultuously at times, and then sweeping on to a regular Muscovite climax.

## "Flaming Barriers"—F. P.-L. La Salle Garden, Detroit

NEWS—There is nothing about "Flaming Barriers," but it is a nice, enterprising little film and has a good cast.

## Victoria Philadelphia

INQUIRER—Again does the flaming forest fire come into its own. This time it is the climax of a rather conventional story, with some thrills, called "Flaming Barriers," \* \* \*

PUBLIC LEDGER (MORNING)—The most exciting thing about the picture is a great forest fire, \* \* \*

PUBLIC LEDGER (EVENING)—There are many elements of interest, the greatest of these being a great forest fire. It is one of the most ambitious forest fires ever screened.

## Palace, Washington

HERALD—The fire scene forms the climatic episode of a thoroughly forceful and particularly engrossing story.

TIMES—"Flaming Barriers" is a story packed with thrills, brimming full of good, rich comedy, replete with subtle satire—a broad statement but true.

## "George Washington, Jr."—Warner's Piccadilly, Rochester

DEMOCRAT & CHRONICLE—The utter improbability of the story of "George Washington, Jr.," is its chief point of appeal \* \* \* In addition to this desirable quality there is plenty of humor. \* \* \* With positive assurance it can be stated that the photoplay will offer a large measure of entertainment for adults as well as for the children.

HERALD—One dreads the day when this freckle faced youngster (Wesley Barry) will be grown up and gone into the more serious roles of the movies.

JOURNAL—When the picture isn't suggesting musical comedy, it is reverting to good old slapstick, but it is all very good fun. \* \* \* For the first time Wesley Barry is all dressed up—\* \* \* and he doesn't make a play for heart throbs once, which is a great relief. All in all, the picture is very good diversion.

TIMES-UNION—"George Washington, Jr.," is crammed with action and with Wesley Barry and probably no one will be so greedy as to ask that it be plausible as well.

## "Half-A-Dollar-Bill"—Metro Colonial, Detroit

NEWS—\* \* \* has many appealing moments.

## "Her Temporary Husband"—1st Nat'l Karlton, Philadelphia

BULLETIN—\* \* \* one of the best comedies seen in some time. The punch begins when the first caption is flashed upon the screen, and it gains power until the big climax at the very end.

INQUIRER—Sidney Chaplin, \* \* \* yesterday scored a hit \* \* \* The farcic comedy, \* \* \* kept the audience in continual laughter with its mirth-provoking situations, \* \* \*

NORTH AMERICAN—Without doubt this is the funniest picture which has been turned out within the last many, many months.

PUBLIC LEDGER (MORNING)—It is one of the funniest films we have seen in some time. \* \* \*

PUBLIC LEDGER (EVENING)—\* \* \* provides an abundance of laughter, because it satirizes a subject that has been used over and over again in the movies.

## "Innocence"—C. B. C. Cameo, San Francisco

(Week Ending Feb. 16)

BULLETIN—To all those people who like a good, holding story in their filmfare, who are not contented with the facial contortions of pretty stars, but who demand intelligent acting and artistic dressing of production, "Innocence" should make a strong appeal.

CHRONICLE—If you are interested in machinery perhaps an occasional whirring and creaking in the plot \* \* \* won't bother you.

DAILY NEWS—An old-fashioned melodrama. \* \* \* and the usual court room stuff, that's "Innocence" at the Cameo.

HERALD—It is a good picture, nothing startling nor sensational, but containing an interestingly blended combination of circumstantial evidence, mystery, intrigue and romance.

## "In the Palace of the King"—Go Cosmop. Royal, Kansas City

POST—The settings and scenic effects magnificent. The action drags but the r are well cast and well acted. Blanche Sweet and Edmund Lowe carry the leads.

## Kings, St. Louis

(Week Ending Feb. 16)

GLOBE-DEMOCRAT—Not alone has director done a workmanlike and artistic but the continuity, written by June Mathis, editorial director for Goldwyn, is something to be marveled at for its smoothness, adherence to the dramatic story unfolded \* \* \*

POST-DISPATCH—\* \* \* a fine old swab buckling play \* \* \* The versatility of Blanche Sweet was never better shown than in contrast between her work in the role of Anna Christie and in this costume drama.

STAR—Sometimes the movies dig up old novel and make it into a first rate picture. "In the Palace of the King" is v packed with sentiment and probably will please audiences at the Kings.

TIMES—\* \* \* a beautiful picture. is at the Kings. Blanche Sweet again demonstrates that she has returned to the screen a greater actress than ever.

## "In Search of a Thrill"—Metro Strand, Minneapolis

JOURNAL—\* \* \* is pleasant enough, so only when the serious minded director asks Viola to be emotional. She shouldn't do \* \* \*

STAR—Viola Dana always furnishes interesting and entertaining hour and a half when she puts in an appearance.

## "The Love Master"—1st Nat'l Park-Mall, Cleveland

NEWS—"The Love Master" has one qualification at least which removes it from the usual run of dog pictures. Its subtitle have a snap and a vein of humor that is bound to keep the most blasé spectator attention most of the time. The scene also is above the average, \* \* \*

PLAIN DEALER—"The Love Master" good screen fare—doubly so for the children \* \* \* If we would be absolutely fair about the thing, "The Love Master" should be said to co-star Strongheart and Lady Julia. The latter does fully as much in this picture, and does it just as capably as her more famous mate.

## "Judgment of the Storm"—F. B. C. Butterfly, Milwaukee

NEWS—"Judgment of the Storm," has story to tell and tells it, in a straight-forward way.

## "Just Off Broadway"—Fox Washington, Detroit

(Week Ending Feb. 16)

NEWS—The punch to this plot is through mistaken identity. You, the spectators, know that John Gilbert really is not the clever scoundrel he seems to be. That is why it is so interesting to watch his relations with the others who really are desperadoes but trustful to him.

# METROPOLITAN

CASTING OFFICES, Inc., M. J. CONNOLLY, Gen. Mgr.  
Results for the first Month of 1924

## HAVE PLACED

ALAN CROSLAND	BETTY COMPSON	MAY VOKES
ROBERT WARWICK	ELLIOT DEXTER	CHARLOTTE WALKER
JOSEPH KILGOUR	IAN MacLAREN	OLIN HOWLAND
EDOUARD DURANT	ALPHONSE ETHIER	PAUL McALLISTER
DOROTHY DALTON	LAWFORD DAVIDSON	WILTON LACKAYE

and JACK HOLT by arrangement with Famous Players-Lasky Corp.

140 West 44th Street Telephone 8590 Bryant



**"Little Old New York"—Gold-Cos. Walnut, Cincinnati**  
(Week Ending Feb. 16)

COMMERCIAL TRIBUNE—Screened from the stage play of the same name, the play shows the delightful Miss Davies in an even more refreshing role than she has filled heretofore.

TIMES-STAR—The play is excellently cast and there is something almost uncanny about the way in which the famous characters of a past day suddenly step naturally and nonchalantly into view. To us the picture was much more interesting as a vivid re-construction of an historic period than as a drama.

**"The Love Master"—First Nat'l Strand, Milwaukee**  
(Week Ending Feb. 16)

SENTINEL—Sounds rather risqué, doesn't it? Brings up visions of couches of roses and three minutes kisses. But don't get excited, "The Love Master" is as pure as the driven snow, and there is plenty of that for it is a romance of the white stretches of the far north.

**"The Marriage Circle"—Warner's Eastman, Rochester**

DEMOCRAT-CHRONICLE—\* \* \* will offer the discerning who appreciate finesse in screen acting and accuracy of technique in manner of presentation, an amount of satisfaction to be derived from few, very few, recent photoplays \* \* \* intelligence breathes in every detail of the picture, and the fact that the pictures tell their own story without the use of numerous subtitles is a triumph worthy of especial note.

HERALD—A remarkably amusing comedy of the totally unsubtle type, in which Monte Blue does some well high perfect acting, Adolphe Menjou is splendid. Florence Vidor is extremely beautiful, and Marie Prevost is insufficient. \* \* \* a relief from the ponderosity of spectacles. It is frankly amusing, light and in no way pretentious. The settings are simple, the plot well developed, the action smooth if perhaps a little too speedy.

JOURNAL—Mr. Lubitsch has turned out a highly sophisticated comedy. It is ever so merry all the way through, always in the best of taste and generally as pranking as a draught of champagne.

TIMES-UNION—\* \* \* quite the cleverest, most subtle movie comedy that we have seen, and is one of those artistic triumphs that permits a vision of what may be ahead for the motion picture if directors arise who study their medium and their actors \* \* \* The cast is practically flawless, \* \* \*

**"Maytime"—Preferred Metropolitan, Baltimore**  
(Week Ending Feb. 16)

POST—\* \* \* proclaimed by many \* \* \* to be even more delightful than the musical comedy itself. The story, which covers a period of time from the early eighteenth century up to the present day, is very picturesque.

SUN—A tender sentimental romance of yesterday and today.

**Strand, Cincinnati**

ENQUIRER—Up to the last reel or so this \* \* \* is as picturesque and as unassumingly charming as "Smilin' Through," and its mingling of humor and pathos is undeniably delightful. But just in the last reel or so the key suddenly changes, \* \* \*

TIMES-STAR—\* \* \* it has the fragrance of faded love letters scented with lavender. It needs no jazz party or harrowing bedroom scene to give it a "punch," and the introduction of such discordant elements indicates not only an amazing grossness on the part of the director, but an utter lack of good taste and artistic perception.

**"Modern Matrimony"—Selznick Granada, Frisco**  
(Week Ending Feb. 16)

CALL—\* \* \* one of the brightest bits of farce comedy brought to the screen in a long time.

CHRONICLE—\* \* \* a very good light comedy \* \* \*

DAILY NEWS—"Modern Matrimony" \* \* \* starts out to be nearly as funny as "Love Is An Awful Thing," with the same pernickety comedian, Snitz Edwards, in it.

EXAMINER—\* \* \* a sparkling comedy on the futile attempts of a pair of newlyweds to establish a home.

HERALD—\* \* \* an interesting comedy built along somewhat original lines, \* \* \* The story is almost entirely comedy, and it is comedy of a most acceptable type \* \* \*

**"Name the Man"—Gold-Cosmop. B'way-Strand, Detroit**  
(Week Ending Feb. 16)

TIMES—When a picture goes three weeks at the theater there is something to be said about it besides the simple "it's a good picture." It has to be something more than a good picture to remain at a Detroit theater more than two weeks.

**Merrill, Milwaukee**

SENTINEL—The title aptly implies its content yet it is not clap-trap melodrama but good stong dama due to the masterly direction of a new personality in the American film world. Victor Seastrom, noted as Sweden's premiere director, was recently brought here by Goldwyn and "Name the Man" is his initial picture and one that argues well for his future as a teller of shadow stories.

**Rialto, Omaha**

NEWS—Victor Seastrom \* \* \* has brought old-world artistry to the American screen. \* \* \*

WORLD-HERALD—He has proved that he is a master director by the manner in which he has handled this production, based on a most melo-dramatic story.

**"The Next Corner"—F. P.-L. Metropolitan, Los Angeles**  
(Week ending Feb. 9)

EXAMINER—Dorothy Mackaill \* \* \* shows a surprising versatility, a fluid emotional power and a diverse beauty which

**"No Mother to Guide Her"—Fox Hippodrome, Cleveland**

PLAIN DEALER—\* \* \* leaves the impression of being a pretty poor entertainment. The film version, \* \* \* naturally has many advantages over the old-time stage production of the piece. It gives an opportunity for fine outdoor settings and more elaborate interior scenes than they saw in the old ten-twenty-three days. But despite these advantages it fails to get over in first-class style.

**Rialto, Washington**

HERALD—If all motion pictures were as good as "The Marriage Circle," you would go to the movies every day. \* \* \* Lubitsch has deftly woven the delicate skein of the involved relationship of the five main characters in the story into an intricate web with relentless analysis, subtle humor and a general outlook on life as different from the accepted standards as it is intriguing.

TIMES—A worthy candidate for the place of highest rank on this year's lists of the "ten best pictures." \* \* \* Ernest Lubitsch has not only succeeded in adding to his own fame and that of his players, but to cinema history as well in introducing several new ideas in direction.

**"The Old Fool"—Hodkinson Orpheum, Minneapolis, Minn.**  
STAR—It is enjoyable.

**"On the Banks of the Wabash"—Vitagraph Pantages, Frisco**  
(Week Ending Feb. 16)

DAILY NEWS—J. Stuart Blackton planned a great picture \* \* \* but it sagged through excess of sentimentality. We find it amusing for its tonnage of pathos, rural types, flagrant melodrama and hilarious bumpkin comedy. It's a good long one, too, running nearly two hours.

**"Painted People"—1st Nat'l The Chicago, Chicago**

AMERICAN—Mistitled, based on an unoriginal story, which, incidentally, is lacking in suspense, and given in its early stages to airing thin philosophy about ambition, this picture still succeeds in entertaining because of its chief personality and its liveliness.

JOURNAL—But with all the screen's horses and all the screen's men, "Painted People" would remain purely Colleen Moore. Hers is an effervescent personality that bubbles over everything.

TRIBUNE—I have a "hunch" that "Painted People" is the picture that will "make" little Colleen Moore. She is adorable in it!

**Strand, Milwaukee**

NEWS—We take off our hats to Colleen Moore. She is the screen comedienne of the day—refreshing, original and entirely likeable.

**"Pied Piper Malone"—F.P.-L. Century, Baltimore**

SUN—The production may be ranked of average program merit. The cast includes Lois Wilson, George Fawcett, Cyril Ring and a numerous band of child-actors.

**Metropolitan, Los Angeles**  
(Week Ending Feb. 16)

EXAMINER—\* \* \* it's a nice, simple little tale which children especially will enjoy. Lois Wilson plays opposite the star and looks quite her prettiest. \* \* \* It is not one of Meighan's best adventures on the silversheet, but it is after all Thomas Meighan, and he seems always to be popular regardless of his vehicle.

EXPRESS—The combination of Tarkington and Meighan brings a refreshing wholesomeness to the production. \* \* \* Sentiment is adroitly mixed with comedy throughout and the story which might come under the classification of "sweet" escapes being cloyingly so.

HERALD—Booth Tarkington is the author, and there's lots of children in the picture, so you know it must be clean. \* \* \* Besides Mr. Meighan, who, of course, is always a great attraction \* \* \* there are a number of interesting film lights in the picture.

TIMES—Everything to make the Tommy Meighan fan joyously happy, \* \* \* one of the best in which Meighan has lately appeared.

**Rialto, Louisville**

COURIER-JOURNAL—The story is delightful. Tommy Meighan is Jack Malone, while Lois Wilson plays Patty Thomas.

HERALD—Thomas Meighan has never appeared to greater advantage.

**Missouri, St. Louis**

GLOBE-DEMOCRAT—\* \* \* it fits Meighan like a glove and he has made the most of it by turning out one of the best pictures of his career.

POST-DISPATCH—As a romance of sea and home life, the picture has had few equals.

STAR—Tom Meighan in a part that fits, a real story about real people, \* \* \* all are in "Pied Piper Malone" \* \* \*

TIMES—\* \* \* The Meighan and Booth Tarkington following will like it, as will the children, but it is a bit dry for grownups, and too much along fairy tale lines.

**State, Minneapolis**

STAR—Nothing is left to be desired by this week's offering.

**Stanley, Philadelphia**

BULLETIN—A pleasing sea tale. \* \* \*

INQUIRER—It has fallen to the lot of that popular movie idol, Thomas Meighan, to appear in nothing lately but the most innocuous pictures. His latest film, "Pied Piper Malone," \* \* \* the Stanley this week is no exception. The picture is interminably drawn out.

NORTH AMERICAN—Meighan plays his role in his accustomed fashion, a straightforward style, and in such a manner that one knew perfectly that he would never do anything but the right thing under any circumstances. His scenes with the children were very amusing and well done.

PUBLIC LEDGER (MORNING)—The mere fact that Thomas Meighan is in a picture is in itself, a sufficient guarantee, but when one learns Booth Tarkington wrote the story, one is doubly sure to enjoy it.

PUBLIC LEDGER (EVENING)—\* \* \* has been woven into a delightful photoplay with just enough of a love strain in it to give it a modern appeal.

**"Pleasure Mad"—Metro State, Los Angeles**  
(Week Ending Feb. 16)

EXAMINER—Aside from its theme—that getting money doesn't really bring you a thing in the way of happiness—the film has little that is novel. The acting is only of medium quality \* \* \*

EXPRESS—\* \* \* one of many other screen tales as like as peas in a pod. \* \* \* The direction is good but not notable; the photography adequate and the settings attractive.

HERALD—The film is really engrossing and entertaining. \* \* \*

"Pleasure Mad," is not a particularly ingenious drama, but it is human and intrigues the eye from first scene to last. \* \* \* Laughs are intermingled with tears, giving the picture a popular appeal.

RECORD—The picture is lavishly staged, and the company, for the most part, is well picked. Mary Alden, as the mother, is fine.

TIMES—\* \* \* a pearl of a picture \* \* \* a better picture than it was a play.

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## "The Rendezvous"—Gold-Cosmop. State, Cleveland

PLAIN DEALER—It shows touches of genius—just as "Fool's First," "Minnie" and one or two other Neilan products have shown \* \* \* Sydney Chaplin shows that the Chaplin flair for comedy is more of a family than an individual matter. If it weren't for Syd, "The Rendezvous" would be about 100 per cent duller than it is now.

NEWS—\* \* \* depends on thrills to put it across. \* \* \* is a picture that will be entertaining to those fans who enjoy good film drama and who are willing to overlook those impossibilities that are certain to crop out in almost any screen story.

### Kings, St. Louis

GLOBE-DEMOCRAT—\* \* \* proves to be one of the best productions made by this master of film technique.

The film is an exceedingly dramatic one; \* \* \* POST-DISPATCH—Lucille Rickson, \* \* \* gives an excellent account of herself \* \* \* The picture also has the added merit of some of the finest comedy touches seen in many a day.

TIMES—Watch this little girl Lucille Rickson. She's advancing. In "The Rendezvous" she gives an excellent performance \* \* \* The story generally is interesting, well worked out, and worth seeing.

## "Reno"—Gold-Cosmop. Strand, Minneapolis

(Week Ending Feb. 16)

STAR—The action of the play is rapid \* \* \* the picture holds the interest of the audience by its action rather than the quality of the acting in it.

TRIBUNE—It is difficult to trace the development of the story. However, it provides an opportunity for some moments of passion that must stir the most cold-hearted.

## "Resless Wives"—S. R. New Lyric, Minneapolis

(Week Ending Feb. 16)

STAR—The producers have emptied the full bag of tricks in building up the plot. \* \* \*

TRIBUNE—There is a fire scene in this picture for which an exact duplicate of the author's home was built and burned at midnight.

## "Richard the Lion Hearted" Allied Artists Gifts, Cincinnati

(Week Ending Feb. 16)

COMMERCIAL TRIBUNE—\* \* \* is not as splendid a picture as was "Robin Hood" its predecessor.

Of its kind, \* \* \* proves fairly good. There are some spectacular scenes and a few thrilling hand-to-hand encounters between the Crusaders and the Saracens, but the deft touches of "Robin Hood" are missing.

POST—All who saw "Robin Hood" will be interested \* \* \* you will like Beery in this, his first starring role.

TIMES-STAR—\* \* \* the acting of the principal character, Wallace Beery, as "Richard" is all that could be asked for; but those who go with the expectation of seeing a second "Robin Hood" picture will come away sadly disappointed.

## "Rosita"—United Artists Liberty, Kansas City

POST—It has been said that it is the story of "The Spanish Dancer," a Pola Negri film, done over. You'll see that it is but you won't care a hang for Mary, petite and a direct contrast to Pola, makes another and more sympathetic character of the street singer.

### Sun, Omaha

DAILY NEWS—It is by far the most ambitious picture Mary Pickford has ever appeared in, and has many emotional scenes.

## "The Shadow of the East"—Fox Liberty, St. Louis

POST-DISPATCH—There is an element of mystery running through the picture and a thrilling, if not convincing, climax in which he shakes off the spell, with resultant reconciliation with his English bride. The picture has much scenic beauty.

TIMES—Although not outstanding, this photoplay is good entertainment, and worth seeing. The plot succeeds in holding the attention, although the story rambles a bit.

## "Six Cylinder Love"—Fox Strand, Washington

TIMES—The picture is bigger than the play, with the same clever lines and sympathetic work of the star retained.

## "The Song of Love"—1st Nat'l Alhambra, Milwaukee

NEWS—She is cast in a part calling for turbulent passion and an abandon that is very unlike the Norma of other films. \* \* \*

Although the plot travels a well-worn groove, it is forgotten in the presence of Joseph Schildkraut and Arthur Edmund Carew.

## "Sporting Youth"—Universal Newman, Kansas City

POST—It is full of intrigue, wars, fights, shots and burning love. \* \* \* George Fitzmaurice has displayed a fine Italian hand in shooting his story. Plenty of money has been spent in the film abroad. Most of you will like it.

### California, Los Angeles

(Week Ending Feb. 16)

EXAMINER—If you have red blood in your veins—\* \* \* you'll get a dynamic thrill out of "Sporting Youth."

The screen version—despite the fact that this is an out-and-out comedy drama—is plausible and the continuity is swift and satisfactory.

EXPRESS—"Sporting Youth," shows Mr. Denny at his best, even if the story is at times a bit woru. \* \* \* There are ample thrills in "Sporting Youth."

HERALD—The production may be classified as chemically pure despite its title, albeit it has a kick of its own.

TIMES—If you miss it, you will, indeed really overlook one of the best and speediest comedies with a mile-a-minute finish that has flashed by the grandstand in many a day. It's a real he-man picture, and one that the women will probably like too, \* \* \*

### Garden, Milwaukee

NEWS—\* \* \* but Reginald Denny is irresistible in "Sporting Youth." He is so much better on the dirt track than in the squared circle that we straightway promote him to this type of role in the future.

POST—George Fitzmaurice has accomplished little in modernizing Sir Hall Caine's story, "The Eternal City," but he has given us some of the finest settings for a motion picture ever obtained by any director.

## "The Ten Commandments"—F. P.-L. Aldine, Philadelphia

BULLETIN—\* \* \* its story in varied forms has been told in countless ways and in innumerable dramas of life, but it remained for Mr. DeMille to combine everything that is stunning and magnificent in the photodramatic art \* \* \*

It is in the first part, however, that the producer and his associates have scored their triumph.

INQUIRER—\* \* \* a truly notable production and one which in several ways has created something new in the way of motion picture photography. \* \* \* In the latter half of the picture De Mille has stepped near the brink of the sentimental, but the bigness of the subject and the bigness of his handling of it prevents it from ever becoming maudlin. \* \* \* The second part of the picture is little different from the average good film. The first part, however, is one that stands out as something unique and impressive. It represents the highest peak motion picture photography has yet reached.

## "To The Ladies"—F. P.-L. Regent, Rochester

(Week Ending Feb. 16)

HERALD—If it is not so funny as we remembered the play, the fact must be due to the limitations of the screen. Certainly it is not the fault of the cast, which has been unusually well chosen.

JOURNAL—\* \* \* one of the most pleasing comedies that the Rochester screen has presented in many a day. It is pleasing in the first place because it is a good story of the struggle of three ambitious clerks for the empty office of manager in the Kincaid Piano Works; in the second place it is remarkably well cast.

TIMES UNION—\* \* \* does not equal the stage version in subtle comedy effect but is, nevertheless, quite well done. Helen Jerome Eddy does a splendid piece of acting as Elsie Beebe, and Theodore Roberts acts the part of the president of the piano factory to the life.

## "Twenty-One"—1st Nat'l Metropolitan, Washington

HERALD—The story is visualized with all of the skill that has characterized the earlier Barthelmess pictures directed by John S. Robertson. Many of the outdoor scenes are of transcendent beauty, \* \* \*

TIMES—One thing that we thank Dick Barthelmess for is that he never acts and in this picture he uncovers a subtle vein of humor which pleases us immensely.

## "Under the Red Robe"—Gold-Cosmo. Rialto, Los Angeles

(Week Ending Feb. 16)

DAILY NEWS—Not since the exhibition of "When Knighthood Was In Flower" has this little Broadway theater been able to say that it was showing a film which cost its producer over a million; nor could it boast of a film play which seems a constant parade of magnificence and finery.

EXAMINER—The glamour of tender romance, the intrigue of regal politics, and the pictorial beauty of Old France combine to make "Under the Red Robe," a picture for every spectator.

EXPRESS—By so thoroughly relegating historical incidents to the background \* \* \* the affairs of the state which might be events of enormous dramatic import are passed by with but scant notice \* \* \* So if romance was expected to be the keynote of the production, it has missed fire. Altogether deserving of praise, however, are the lavish sets \* \* \*

HERALD—Cavalier costumes and bewitchingly picturesque gowns give a colorial note of fascination. \* \* \* Detail of scene direction is especially worthy of mention.

TIMES—It is yet under contribution to the dazzling decorativeness of the film spectacle, and while it echoes any number of stories that have gone before, there is in the romantic adventure that forms the plot a good share of reliable entertainment value. \* \* \* though cheaper tricks of comedy and action are not altogether avoided, the story will doubtless have a satisfactory popular appeal.

## "The Virginian"—Preferred Apollo, Indianapolis

NEWS—One of the good pictures \* \* \* Harlan will in no way spoil your previous conceptions, for he gives a notable performance in the role.

STAR—Georgous open spaces and vigorous men's men are important features of the excellent production \* \* \* The new picture is a far better piece of work than the early Farnum production and it is a pictorial delight.

## "West of the Water Tower"—F. P.-L. The Fox, Philadelphia

BULLETIN—"West of the Water Tower," an excellent and intensely human drama of American small-town life, \* \* \* furnishes Glenn Hunter and May McAvoy a vehicle in which they contribute perhaps the best acting of their screen careers.

INQUIRER—With Glenn Hunter, May McAvoy, Ernest Torrence and George Fawcett \* \* \* could hardly fail to be a good picture. In addition, there is a plot, an intensely interesting and dramatic one, and the picture has been well directed.

NORTH AMERICAN—\* \* \* supposed to be an authentic picture of small town life, but its principal fault lies in overdoing the small town atmosphere. In fact, if any town dared to be so small it wouldn't be a town at all. It just couldn't exist.

PUBLIC LEDGER (MORNING)—The superb acting of Ernest Torrence and Glenn Hunter go a long way toward making this an interesting and sincere picture, despite its concessions to popular and censorship taste.

PUBLIC LEDGER (EVENING)—\* \* \* a small town story of a rather unusually realistic type. \* \* \* It is difficult to find words to express our admiration for Mr. Hunter's inimitable artistry in the depicting of youth.

## "The White Sister"—Metro New Garrick, Minneapolis

(Week Ending Feb. 16)

STAR—There is a religious profundity about "The White Sister" that might very well outweigh the theme with a ponderous note, but for the histrionic skill of two persons. One is Lillian Gish \* \* \* the other saving character is Ronald Colman. \* \* \* a most worthy production.

TRIBUNE—\* \* \* an extraordinary photoplay. \* \* \* Lillian Gish \* \* \* is very good. The story comes to a highly satisfactory close.

## "Wild Bill Hickok"—F. P.-L. New Lyric, Minneapolis

JOURNAL—Classical western drama should soon recover from its relapse from popularity with Bill Hart once more in the saddle.

STAR—All you can say about Bill Hart of today is that he is the Bill Hart of old. He is in a class by himself.

## "Wild Oranges"—Gold-Cosmop. Ohio, Indianapolis

NEWS—Mr. Hergesheimer's narrative moves swiftly to a strong climax and it has been adapted to the screen with excellent taste and appreciation. The cast is capable \* \* \*

STAR—\* \* \* King Vidor has made an entertaining picture that mounts at times to tense melodrama.

## "A Woman of Paris"—United Artists Hippodrome, Baltimore

SUN—Indeed, Mr. Chaplin has turned out quite a creditable film-drama—although, \* \* \* it is not meant for the children, being somewhat sophisticated and all that. \* \* \*

The story, which is rather tragic in theme, is told in a straightforward, interesting fashion \* \* \*

## "Woman to Woman"—Selznick McVicker's, Chicago

(Week Ending Feb. 16)

NEWS—All French dancing girl pictures—in fact all revelry pictures whatever—take their cue from the memory of Gaby Deslys. \* \* \*

This picture is Betty Compson and the unmentioned over-ghost of Gaby Deslys—the supporting cast will do, but you won't remember it.

### Colonial, Indianapolis

NEWS—One reason the reviewer liked "Woman to Woman," \* \* \* is because the story ends in the only way it could possibly end, which is, one must admit, unusual in pictures. Another reason most is that Miss Compson is excellent most of the time, \* \* \*

STAR—Miss Compson not only shoulders the entire acting burden, but she also succeeds in making good screen entertainment out of Michael Morton's story.

## "The Yankee Consul"—Asso. Exhib. Allen, Cleveland

NEWS—\* \* \* MacLean has turned out a spicy bit of celluloid amusement in this comedy. It is racy, full of pep and action, in fact does not contain a dull minute.

PLAINDEALER—"The Yankee Consul" is funny throughout and slightly enervating \* \* \* There's no use trying to tell the plot \* \* \* It is quite too nutty, and besides there is some mystery in it—so try to see it from the beginning.

## Incorporations

Albany—George L. Dobyns Shows, Richmond County. Capital \$10,000. Incorporators, G. L. and G. K. Dobyns. Attorney, J. A. Timony, New York.

Indianapolis—Superior Film Corp., South Bend. Capital \$3,000. Incorporators, L. Swan, L. P. McGirr and Harry A. Richwine.

Springfield, Ill.—Epic Film Attractions, Inc.; Chicago. Capital \$20,000. Incorporators, Ed Grossman and M. H. Gladstone.

Albany, N. Y.—M. M. P. Corp., Buffalo. Capital \$50,000. Incorporators, G. C. May, A. H. Seter and W. Vogelsang.

Springfield, Ill.—Marks Brothers Theater, Inc.; Chicago. Incorporators, C. Field, P. Doodoo and C. Sommer.

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## Indicted

(Continued from Page 1)

where from 85c to \$1.00 per reel. Why wouldn't it be a good idea to get statements from various distributors, as to just what they estimate their cost to be per shipment? If it costs only 50c a reel, or \$3.00 to inspect and ship a six reel show, for a \$7.50 booking, and if it is worth an additional \$3 to sell a \$7.50 booking, which I contend, there would be only \$1.50 remaining for the producer.

If distributors must travel salesmen at a cost of about \$25 a day to sell \$7.50 or \$10 bookings to small towns, I don't understand how this matter can be honestly handled unless there is adequate selling commission on the small towns; unless the time comes when some form of collective buying by the small town exhibitors makes it possible to sell them without travelling men for that purpose, in which event the lower selling commission can be provided.

On the other hand, if the \$3 physical distribution charge and the \$3 selling commission are equitable, it means that the producer must realize that \$7.50 bookings are not profitable to him, which might bring about higher minimum rentals.

### STOP PRESS!

As they say in England. Meaning extra extra important news. Flora Finch is not an extra in "Beaucaire" says Famous publicity department all excited like.

Well, what if she isn't?

### TONGUE TIED SALESMEN

Being used by Selznick. In the form of phonograph records. Which tell the story of "Woman to Woman" and "Roulette" to exhibitors. No salesmen needed.

Knew there was a reason for Elljay's visit to exhibitors. He is re-educating them to language they understand.

### AN OHIO SHEIK

Hal Hodes all upset. Received this postal from Middletown,

Ohio: "Dear Sir: I am a lonely man and would like to get a job as an extra at your studio. I am a sheik; a humdinger with the girls and a good actor having played in 'The Japanese Girl.' Jerome Snath, 704 Park St."

Perhaps Fred Desberg can use him in a prologue.

### ONE ON DUELL

Before he left for Europe Charley Duell had some interesting ideas as to the value of "The White Sister" which, incidentally seem to be borne out by the business it is doing. However, when he reached London he was willing to listen to offers. For the United Kingdom. Among his callers was Woolf of the W&F which handles the Lloyd's in England. Without a quiver Duell asked £75,000 for the Gish triumph—despite that the highest a picture has booked in England so far is a bit over £100,000. Woolf was somewhat staggered at the price. But queried: "Before I say 'no' to your proposition, which I probably shall, can I see the picture?"

To which Duell replied: "It should be good enough for you that it ran 15 weeks in Philadelphia. And if you don't want to buy it at that price, good day."

Business of door closing on Woolf. Further business outside the door: Woolf gasping for breath.

### ALL BRITISH

"Kine" pulled a stunt for the All British Film Week. Accepted no advertising from any concern producing or distributing American made pictures. That's loyalty with a vengeance.

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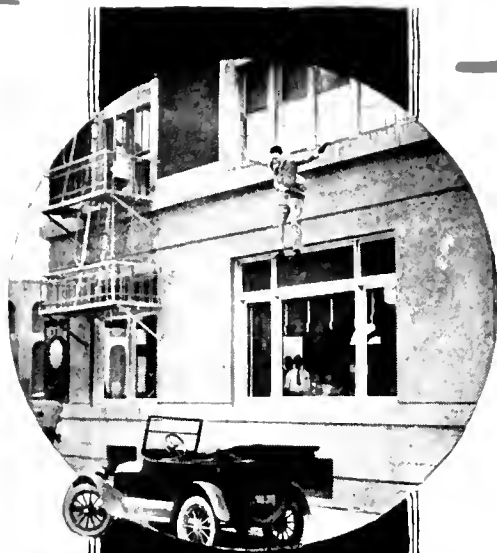
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*Douglas MacLean in*  
**"The Yankee Consul"**

*Associated Exhibitors*  
As a Whole.....NICE LIVELY COMEDY NUMBER WITH MACLEAN AT HIS BEST; AFFORDS GOOD AMUSEMENT AND PLENTY OF LAUGHS. COULD BE IMPROVED UPON BY SHORTENING STUNTS THAT ARE KEPT UP TOO LONG.

*Star*....Very much at home in type of role that he knows how to handle very well. Works hard to keep his audience amused and succeeds creditably.

*Cast*.....Ample though no one required to work as hard as MacLean. Patsy Ruth Miller opposite star and others Arthur Stuart Hull, Stanhope Wheatcroft, Eulalie Jensen, George Periolat, Fred Kelsey.

*Type of Story*....Comedy. Douglas MacLean's latest offering contains a story suggested by the Henry Blossom-Alfred Robyn musical comedy success of the same name. It provides the star with an appropriate vehicle that includes all the stunts and comedy business that he is especially suited to. All in all the picture furnishes a good amusement and even though the plot, on the whole, is a more or less conventional brand, it isn't likely that "familiarity will breed contempt," in this instance. Director Horne has supplied almost continuous action and from the moment hero steps aboard the boat to have some trunks removed and then finds the vessel sailing down the bay, there are laughs galore. The only mistake, and a common one, is that where they do get a new gag, they work it overtime. This is most noticeable in the attempts of MacLean to take his own picture and the chase climax where he tries to rescue the girl. There is far too much footage in these latter reels. They would be greatly improved by cutting.

*Box Office Angle*.....Good. You should know how the MacLean pictures go. Look up your records and see what you did with "The Hottentot," "The Sunshine Trail," "Bell Boy 13." "The Yankee Consul," is a good live entertainment that will make them laugh. Fine if they want to be amused.

*Exploitation*....Can be handled effectively. For a street stunt have a shabbily dressed man going about with a "sandwich" sign reading: "Don't be a down-and-outer. Get a new interest in life. See 'The Yankee Consul' for a remedy." Have throw-aways printed in the form of steamer tickets and bearing the lines: "Here's your passage to Rio, the place where Douglas MacLean finds excitement in his latest release, 'The Yankee Consul.'"

*Direction*....James W. Horne; usually good.  
*Authors*....Henry Blossom-Alfred G. Robyn.  
*Scenario*.....Raymond Griffith  
*Cameraman*.....Max Dupont  
*Photography*.....All right  
*Scale*.....N. Y.-South America  
*Length*.....6,148 feet

*Pola Negri in*  
**"Shadows of Paris"**

*Paramount*  
As a Whole.....PUTS, POLA NEGRI BACK IN ONE OF THOSE "TIGER WOMAN" ROLES THAT SHE DOES SO WELL; APACHE ATMOSPHERE AND STAR'S PERFORMANCE INTERESTING, BUT THE FORMER QUITE OVERDONE.

*Star*....Puts plenty of fire into her portrayal and will please those who favor her in these highly spirited characterizations. Has opportunities to appear in fashionable gowns.

*Cast*.....Charles de Roche, Huntly Gordon, Adolphe Menjou principals in support of star. de Roche good as her Apache lover, Gordon right type as prefect of police and husband of Pola and Menjou effective in characteristic role.

*Type of Story*....Drama. Pola Negri's latest vehicle, an adaptation of the play "Mon Homme," provides her with a role rather reminiscent of some of her earlier characterizations and therefore likely to prove attractive to her numerous admirers. Pola is the fiery Apache, the Black Bird, queen of Paris' underworld, who, following the news of the death of her Apache lover at the front, consents to become the wife of the wealthy Prefect of Police. He knows nothing of her past and lavishes luxury upon her but the girl yearns for the old life. The story is, in reality, without any particularly startling situations. It remained for director Brenon to round it out with atmosphere, detail and effective settings, all of which he has done successfully. It does reach some fair dramatic heights in the climax where Pola admits her connection with the underworld, or the bit in which she orders the sightseers out of the cafe.

*Box Office Angle*....You should be able to judge this one for yourself. By now you know what the star's name means to the box office. If she brings them in, boost "Shadows of Paris."

*Exploitation*....Besides Pola Negri's name to work on you have the Apache atmosphere to talk about. It always serves to interest a big majority if you can tell them the story deals with the Parisian underworld. Use stills showing Pola in her Apache costume and others contrasting in fashionable gowns. Catchlines: "What happened when the Parisian Prefect of Police raided the Apache quarters and found his wife the leader of them?" Or, "Married to a rich gentleman but in love with an Apache thief. See the solution to the triangle in 'Shadows of Paris.'" Broadcast the star's name liberally and mention Charles de Roche, Huntly Gordon and Adolphe Menjou in support.

*Direction*....Herbert Brenon; quite effective though a bit strong on atmosphere at times.  
*Authors*.....Andre Picard and Francis Carco  
*Scenario*.....Eve Unsell  
*Cameraman*.....Bert Baldrige  
*Photography*.....Good  
*Locale*.....Paris  
*Length*.....6,549 feet

**"Thy Name is Woman"**

*Producer: Mayer-Niblo*  
*Distributor: Metro*  
As a Whole...EXCELLENT DRAMA RETARDED BY TOO MUCH FOOTAGE AND WITH TWO OF THE THREE PRINCIPALS DYING AT THE FINISH. BUT PRESENCE OF BARBARA LA MARR AND RAMON NAVARRO WILL INSURE THIS AT THE BOX OFFICE.

*Cast*....While a number of people appear the real work is divided between Navarro and LaMarr and Wm. V. Mong, and they do excellent work. One of the finest acted performances seen in a long time. Too much unessential footage hinders, or slows up the story. Wallace MacDonald, Robert Edeson, and Edith Roberts have fairly important parts. But LaMarr and Navarro make up the bulk of the show and are excellent.

*Type of Story*....An awkward, ambitious soldier, anxious to win sergeant's stripes by unearthing a band of smugglers falls in love with the young wife of the leader of the smugglers. Tragedy follows when she is killed by her husband who dies at her feet, while the soldier is cared for by the daughter of the Commander of the post. Navarro is the soldier and LaMarr the young wife of the old smuggler. Their work is fine, and the story runs along nicely excepting for too much detail which at times almost smothers interest. It will probably appeal, however. Niblo gives this his usual masterly treatment.

*Box Office Angle*....Here is a rich find if your folks like Navarro and LaMarr. It is a great box office combination and should prove sure fire. These two, in combination with the name of Fred Niblo should make your showing profitable.

*Exploitation*...Excellent performances by two of the most popular stars of the day should put this one over. This is the second time Navarro and LaMarr have been put to work in one picture and the result is satisfying. Navarro as the ambitious soldier, LaMarr as the love-hungry wife of an old man, make for a splendid combination. Play up both of them. Tell of their work in recent outstanding successes; Navarro in "Scaramouche" and if "The Eternal City" has played in your town remind your folks of La Marr's work in that. You have other good names to work with including Edith Roberts, formerly a Universal star, Wally MacDonald, Bob Edeson and Mong, as well as Niblo, who should have a strong following in view of his fine directorial skill.

*Direction*....Fred Niblo; gets a lot out of his story.  
*Authors*.....Karl Schoenherr and Benjamin Glazer  
*Scenario* by .....Bess Meredith  
*Cameraman*.....Victor Milner  
*Photography*.....Excellent  
*Art Director*.....Ben Carre  
*Locale* Pyrenees mountains; Spain  
*Footage*.....9,087 feet.

*Marion Davies in*  
**"Yolanda"**

*Producer: Cosmopolitan Pictures*  
*Distributor: Goldwyn-Cosmop.*  
As a Whole.....ANOTHER GORGEOUSLY PRODUCED COSTUME PICTURE DEALING WITH THE PERIOD OF CHARLES THE BOLD. TOO MUCH FOOTAGE AND LACK OF STORY RETARDS INTEREST ALTHOUGH STAR WORKS HARD AND USES SOME WELL KNOWN MARY PICKFORD HOKUM ADVANTAGEOUSLY.

*Star*.....Gives an outstanding performance. Uses a lot of delightful hokum which makes one think of Mary Pickford's work in days gone by. Gorgeously gowned. On the screen a lot.

*Cast*....Ralph Graves struts about in the early sequences and poses too much as hero; Holbrook Blinn gives his usually excellent performance as King Louis and Lyn Harding is Charles the Bold. Others Leon Errol, who uses his funny legs excellently, but has too little to do; Johnny Dooley funny but also has too little to do; many others but with practically no box office value.

*Type of Story*....Another one of those huge spectacular films, with the usual love story, but that is about all to recommend it. Too tiresome to hold interest generally. Fans who have long since tired of these spectacles will find little to hold them excepting where they like Marion Davies. And she is very cute and does some excellent work. But the story—or lack of it—kills whatever value she brings to it. Lots of armored men, armored horses and gorgeous sets in castles. This cost a million easily, and you can see it, but it doesn't get very far in holding interest. The love story threads its way to a natural conclusion, and is interspersed with various gallant deeds of hero but—. You inevitably come to a "but" in trying to describe this one.

*Box Office Angle*....While you can talk about the star and the cost of this immense production you will likely interest your crowd more by sticking to "Little Old New York" and reminding your people that Marion Davies is the star.

*Exploitation*.....Stick to Marion. Never mind the rest. You can get a lot of stills and prove that this is another super-production. They will know it is a costume picture, and they may come along anyway but if you stick to Marion you may get them in regardless of all else. She did splendidly in "Little Old New York" and made an army of fans.

*Direction*....Robert Vignola; usually fair, but story hampered, and too much footage was necessary.  
*Author*.....Charles Major  
*Scenario* by .....Luther Reed  
*Cameraman* .. Ira H. Morgan and George Barnes  
*Photography* Magnificent; a few shots colored  
*Locale* .. France in mediaeval times  
*Footage*.....About 11,700 feet.



Hoot Gibson in  
"Ride For Your Life"

Universal

As a Whole.... ENTERTAINING AND FAST-MOVING WESTERN THAT SHOULD PLEASE BECAUSE OF STAR AND CAST REGARDLESS OF RATHER IMPROBABLE AND ILLOGICAL PLOT.

Cast....Hoot Gibson and Laura La Plante make a very pleasing team that your folks probably have learned to look for by this time. Robert McKim just the type for the villainous "Gentleman Jim." Others Harry Todd, Howard Truesdell, Fred Humes.

Type of Story....Comedy drama of the west of twenty years ago, with the hero impersonating a bandit at opportune times to save the girl from the clutches of the bad man and to get back, by means of a spectacular hold up, money that the villain has cheated him of. There is always something doing—the action never drags for a minute, but the development is sometimes illogical. For instance it is difficult to understand why the girl does not recognize Gibson's voice when he is masquerading as the bandit. She has long conversations with him both masked and unmasked. Nevertheless, the picture is diverting, and entertaining and the star's personality is likeable in whatever he has to do.

Box Office Angle....If you've been playing Gibson's releases right along your crowd will know about what to expect and will probably be anxious to see his latest picture. They should be satisfied with this one particularly if they like their entertainment with plenty of romance and hard riding, to say nothing of bullets.

Exploitation....Play up the star, talk about his previous ones such as "Blinky" and "Out o'Luck, and feature the title prominently. Tell them that it is a story of the west of 20 years ago, and that they'll see all the fast riding they want to. Get after your western fans with teaser throw-aways that read: "\$5,000 reward for the capture of the Cocopah Kid" and then follow it up with "See the Cocopah Kid 'Ride For His Life' at the blank theater on." You should also mention the star's name in your announcements. In the event that you want to use a ballyhoo stunt, a masked man on horseback riding through the streets at a fast pace distributing throwaways with the words "Ride For Your Life" on one side, and on the other the name of your theater, and the date.

Direction....Edward Sedgwick; sustained interest all the way and worked comedy stuff in nicely.

Author.....Johnston McCulley  
Scenario Raymond L. Schrock and E. Richard Schayer

Cameraman.....Virgil Miller  
Photography.....Satisfactory  
Locale....Cattle ranch, gold camp  
Length.....5,310 feet.

"Leave It To Gerry"

Grand-Asher-State Rights

As a Whole.....PRETTY GOOD STORY THAT SHOULD HAVE MADE MUCH BETTER PICTURE. POOR DIRECTION KEEPS IT FROM GETTING FAR AS ENTERTAINMENT.

Cast....Billie Rhodes and William Collier, Jr., a pleasing pair who would have been able to put the picture over splendidly if they had been properly handled. Well balanced cast and capable consisting of Claire MacDowell, Kate Lester, Joe Girard and Kathleen Kirkham.

Type of Story....Comedy-drama. It is unfortunate that when they do get a fairly good story that offers something worth while and could be made into an interesting picture, that it has to be ruined by poor direction. "Leave It To Gerry," might readily have served for a thoroughly good little entertainment if director Gillstrom hadn't dragged it along so unmercifully. He has introduced no end of unnecessary detail and irrelevant business that makes it a slow-moving, tedious affair from start to finish. At times he gets off the track entirely and seems to forget all about the original theme, then suddenly switches back, forcing you to think fast to recollect your thoughts. There is, to be sure, much good detail especially in the way of comedy business, such as the boarding school sequence, but much of it that is unimportant should never have been included. Gerry, a tomboy, goes to live with a rich aunt while her poor mother, unknown to her is forced to the poor house by a fortune hunter who seeks to marry the aunt. How Gerry exposes his fraud, wins her aunt's affection and the heart of the boy she loves, is finally arrived at, but in a very round-about fashion.

Box Office Angle.....If they could see their way to cutting this, it would be improved a hundred per cent. The story is rather interesting and the cast could put it over. The comedy business of the tomboy heroine will probably please your patrons.

Exploitation....You have a catchy little title here that should get their attention. Play it up first in teaser fashion by just using the words: "Leave It To Gerry," printed on throwaways and poster sheets. Then follow with catchlines such as: "Are you in a fix? 'Leave It To Gerry,' she'll get you out of it. See her at the blank theater." You might mention the names of Billie Rhodes and William Collier, Jr., in your announcements. A trailer of one of the comedy bits should interest them.

Direction....Arvid Gillstrom; could have made a much better entertainment by speeding up his development and thereby providing a more sustained interest.

Author.....Adam Hull Shirk  
Scenario.....Adam Hull Shirk  
Cameramen.....Eddie Linden and Jack Stevens  
Photography.....All right  
Locale.....Town and city  
Length.....About 6,000 feet

"The Blizzard"

Fox

As a Whole.....SWEDISH PRODUCTION THAT OFFERS AN UNUSUAL ENTERTAINMENT THROUGH A STRONG DRAMATIC STORY, A BIT GRUESOME, BUT SPLENDIDLY ACTED AND WELL PRODUCED.

Cast....Pauline Brunius excellent as the mother of the insane boy, the latter played effectively by Einar Hansson. Mary Johnson pleasing though rather lacking in expression. The director might have used her to better advantage. Adolf Olchansky and Stina Berg excellent as circus performers. Their comedy turns are quite acceptable.

Type of Story....Drama bordering on tragedy. The Fox company has imported "The Blizzard" from Sweden, the source of several previously worth while films. It is from the story by Dr. Selma Lagerlof, winner of the Nobel Prize for Literature. It is unusual in theme and from a dramatic standpoint, a thoroughly strong and forceful theme. Very likely it will be over the heads of the average, modern picture audience, and unfortunately this class makes up the greater portion of picture patrons. Still the offering deserves a fair trial. While it may, in certain of its sequences, appear a trifle gruesome to be entertaining, nevertheless, it is the splendid direction and forceful presentation that must be considered. Events culminating in the hero's insanity are vividly pictured. Probably never before has there been filmed anything quite as unusual, in its own particular line, as that of the reindeer stampede and the wild dash of the leader who drags hero by the leash for many miles. There's genuine thrills in this. From this point the story drags slightly. It would have preserved the interest much better to have permitted the little violinist to effect her cure more rapidly.

Box Office Angle....A meritorious effort and deserving of a showing. If they appreciate any unusual entertainment, they'll be well satisfied.

Exploitation.....Plenty for you to talk about in this one. Tell them the story won the Nobel Prize for Literature. Action lovers will find new thrills in the reindeer stampede and a trailer of this sequence will serve to give them a very definite idea of the genuine excitement contained in it. The scenes in this episode are splendid pictorially, also, and the sepia tinting adds considerable to their beauty. Promise excellent acting and play up the title with street stunts. There are no names known to your patrons.

Direction.....Mauritz Stiller, unusually good; displays great sense of dramatic values.

Author.....Dr. Selma Lagerlof  
Scenario.....Not credited  
Cameraman.....Not credited  
Photography.....Very good  
Locale.....Sweden  
Length.....5,890 feet.

"The Uninvited Guest"

Producer: Submarine Film Co  
Distributor: Metro

As a Whole.....TROPIC ISLAND ATMOSPHERE AND SEQUENCE DONE IN COLORS, TOGETHER WITH SOME FINE UNDERWATER BITS MAKE THIS VERY GOOD ENTERTAINMENT.

Cast....Maurice "Lefty" Flynn first rate hero and well suited; J. Tolley particularly fitted for part she plays; very pretty in sequence. Mary MacLaren; Wm. Bailey a rather bungling croquet but fulfill requirements adequately. Louis Wolheim great in role of pearl fisher who strangled to death by an octopus. Well balanced cast.

Type of Story....Drama. Here's story that, in skeleton form, would probably rank as a most conventional South Sea island number with a plot both familiar and slight. But all this is shelved pretty well into oblivion through careful direction, splendid incidental business, good detail, thrills, great underwater sequence, gorgeous color effects, and a good cast. Director Ralph Ince certainly does prove that it can be done. "The Uninvited Guest" is a really interesting picture and its good points nearly overshadow a fairly trite story. Once they land the principals on the desert island, following the shipwreck, things begin to happen and Ince hasn't wasted any time getting to this point. There follows a liberal episode in colors that is very beautiful. Later, when the crooks depart, taking with them the identity of the heiress whom the desert, comes the hero who rescues her, brings her to the trading station and protects her from the fiercest of the island. The Williamson underwater photography patents are used in conjunction with the octopus fight that offers genuine thrills.

Box Office Angle.....Should be very good number. Your folks will be pleased with "The Uninvited Guest," a wholly worth while version that has many interesting features to hold them.

Exploitation....Contains numerous effective advertising angles. Talk about the underwater business; the pearl fisheries, the fights with the octopus on the ocean bottom and numerous shots of ocean vegetation. Be sure to use a trailer of the beautiful color sequence. They're certain to be interested through the In your ad sheets use the lines: "If you're looking for something new in the way of thrills, see the fight for life with an octopus. Plenty of excitement for you in Metro's 'The Uninvited Guest.'" You can make promises for the feature's pictorial appeal and use plenty of stills in the lobby.

Direction....Ralph Ince; good picture of work.

Author.....Curtis Benton  
Scenario.....Curtis Benton  
Cameramen....Jay Rescher and O. Taylor.  
Photography.....Excellent  
Locale...New York-Tropical Island  
Length.....6,145 feet



**"Do It Now"**

Phil Goldstone—State Rights

As a Whole...GIVES WILLIAM FAIRBANKS CHANCE TO PUT OVER A COUPLE OF GOOD FIGHTS BUT OTHERWISE IS A WEAK ENTERTAINMENT. STORY WAY TOO SLIGHT AND WITHOUT ORIGINALITY.

Cast...Madge Bellamy, as the owner of oil lands struggles with a role that doesn't mean very much for her. Dorothy Revier's part just a series of poses, and Arthur Hoyt appears in one of those unamusing English characterizations for which he is so frequently miscast. He is not a comedian in any sense. Raymond G. Nye the usual villain who bars the doors and then attacks the heroine. William Fairbanks offers one or two good scraps.

Type of Story...Dramatic romance. Just because Rosemary Smith wants him to be a "man's man," hero William Fairbanks leaves his fortune behind, and boards a train for the oil lands owned by Rosemary's father. His mission is to oust one Thurston who claims ownership. Hero commutes back to the city, his job supposedly done, only to learn that he actually put off the Smith crew. Back he goes again, this time to find that Thurston is, in reality, the pretty miss he met on his first trip. He's just in time to save her from an attack by her foreman. Follows the usual romance and clinch. Malcolm White, credited as author of "Do It Now," had but one good idea and that was the title—providing, of course, that he is responsible for that also. But right there his originality ceased. The plot is the conventional hero formula and serves chiefly as a vehicle in which Fairbanks is permitted to display his usual athletic ability. Production is adequate and the cast fair but "Do It Now" is weak on entertainment.

Box Office Angle...About an average number that will likely get by for the regulation single day showing. Not worthy of expended advertising nor promises unless you know they like William Fairbanks very well.

Exploitation...You might be able to get them interested with the title which is catchy and lends itself readily to good advertising lines. Catchlines can read: "He who hesitates is lost. 'Do It Now.' Go to the blank theater." Used in teaser fashion, distribute throwaways reading: "Do It Now." Post the town with the title and then follow up with announcements of the showing. All this of course, providing you want to bring them in. If you cater to regular trade, however, it may not do to go in for extensive publicity.

Direction...Duke Worne; ordinary  
 Author...Malcolm S. White  
 Scenario...Not credited  
 Cameramen...Roland Price, Edgar Lyons  
 Locale...Oil wells; city  
 Length...About 6,000 feet

Tom Mix in

**"North of Hudson Bay"**

Fox

As a Whole...MIX OFFERS MORE VARIATION IN FROZEN NORTH MELLER THAT CONTRIBUTES ACTION AND THRILLS FOR THOSE WHO FAVOR THIS KIND OF ENTERTAINMENT.

Star...Performs a few new feats and has an exciting time of it generally between fights with natives, an encounter with a wolf pack, and a struggle against a death sentence which according to Northern tradition, consists of sending the guilty one into the wilderness and following him until he dies. Mix required to work hard.

Cast...Usual bad men types with various characterizations adequately handled by Frank Campeau, Frank Leigh and Fred Kohler. Kathleen Key, suitable lead. Others Will Walling and Eugene Palette.

Type of Story...Drama of the North. Mix appears to be getting away from the usual routine western or perhaps it is just a temporary variation which they are giving him. At least "Ladies to Board" and "North of Hudson Bay," are entirely different in atmosphere. This one is a more or less conventional theme but with Mix doing one of his thrilling performances it comes up nicely and where they favor suspense, action and stunts, you can count upon the story pleasing them. There is the customary, highly popular rapids climax in which the heroine seems destined to death until rescued by hero. There's more good suspense in the clever contraption of the villain who places his gun in such a position as to be set off by the sun's rays. Of course all the guilty persons are properly punished in due time and hero sails for home with his bride-to-be.

Box Office Angle...You can promise more variation for Mix's following and they'll be well pleased, thrill chasers in particular.

Exploitation...A trailer of any one of the thrills in "North of Hudson Bay," should serve to bring them back. The trick explosion of the gun sequence will give a good idea of the suspense they may expect. Promise an exciting story of the North and be sure to let them know the picture is considerably different from the usual Mix entertainment. Posters with suggested catchlines are "On the journey of death where men fought for life against the wild wolf packs of the Arctic. See this and more in Tom Mix's 'North of Hudson Bay' at the blank theater."

Direction...Jack Ford; good production and good suspense.  
 Author...Jules Furthman  
 Scenario...Jules Furthman  
 Cameraman...Dan Clark  
 Photography...Good  
 Locale...North  
 Length...4,973

**Short Subjects**

**"Frogland"—Fox**

Most Unusual Novelty

Type of production...1½ reel comedy  
 Russian refugees in Paris, known as the Russian Art Society, have made one of the most interesting novelties to come to the screen. It is claimed that it took nearly two years to complete this short subject and it can readily be believed upon viewing the offering. It consists of the genuinely artistic miniatures of frogs with a highly imaginative background representing the frogs' domain at the bottom of a pond. The lighting, the movements of the carefully constructed frogs and the colorful settings are indeed extraordinary. Besides the wonderful construction work there is a little story connected. It seems that the frogs, discontented with their king, appeal to Jupiter, a rotund little fellow who sits up in the clouds and throws down lightning when the frogs' discontent annoys him. Finally Jupiter elects the stork as King of the frogs and then matters in frogland become worse for the stork eats all the disgruntled inhabitants of his kingdom. The novelty, like Aesop's fables, offers a moral: "Let well enough alone." This is one of the best novelty numbers and well worth a place on your program. It's amusing and interesting.

**"Haunted Hills"—Bruce-Educational**  
 Always Beautiful

Type of production...1 reel scenic  
 Some of the most unusual shots, both pictorially and from the point of subject matter, that have ever been screened are included in this Bruce Wilderness Tale. In addition the story which is woven into it is dif-

ferent and interesting although inclined to be a bit too morbid, especially at the finish. It deals with the efforts of a peaceful old man to get back his store of supplies that have been stolen from him by a man who uses the hills as a place of refuge. Unable to best the man by physical blows, the old man "haunts" him on his march through the sandy canyons and beautiful hills—that is, he follows him and plays constantly upon his nerves by throwing stones down the mountains, disarranging his pack when he isn't looking, until finally his nerves give way entirely and he falls terrified down the Sand Creek Canyon.

**"Lonesome"—Educational**  
 Hamilton Scores Again

Type of production 2 reel comedy  
 Lloyd Hamilton is always good for about fifteen minutes of mirth and this time, although the gags are not as consistently funny as some of his pictures have been, it is a safe bet to say that your folks will find "Lonesome," very amusing indeed. One bit is particularly worthy of mention. It is that in which Lloyd who is suffering keenly from the pangs of hunger, is invited to dine by a stranger. He orders clams. They are served unopened. For fully five minutes he tries to get the best of those clams, but to no avail. They bite his fingers, and shut tightly when he tries to pry them open, finally grabbing his cigarette and puffing it. This is a new gag and a very amusing one. The sequence in the tramps rooming house is rather "messy", but will probably be thought funny by the majority.

**New Goldwyn Series**

(Special to THE FILM DAILY)

Los Angeles—Preparations are under way at Goldwyn for three new productions. They will be directed by Victor Seastrom, Marshall Neilan and King Vidor.

**Coast Unit Has Big Plans**

(Special to THE FILM DAILY)

Sacramento—C. F. Boyle, Sacramento Picture Corp. declares his company has \$2,000,000 worth of contracts for pictures, covering a two year period. The corporation seeks to interest civic organizations in erecting studios here.

**Metro In Vivaudou Tie-Up**

Metro has effected a national tie-up with Vivaudou, Inc., perfumers, whereby Metro stars will appear in Vivaudou advertisements in several of the country's leading magazines.

**May House Pictures And Vaudeville**

(Special to THE FILM DAILY)

Chicago—The theater being erected at Roosevelt Road and Kedzie Ave. may not confine itself to pictures, but may have Orpheum vaudeville. Louis Hendelman is behind the project.

**Peacock Pictures Sign Morris**

(Special to THE FILM DAILY)

Chicago—Peacock Pictures Corp. has secured the services of Lowell Ames Norris as scenario editor.

**Censors Order Chaplin Film Cut**

(Special to THE FILM DAILY)

Toronto—The Board of Censors here has ordered cuts in "A Woman of Paris" before being shown.

**Arrow Has New Serial, "Days of '49"**

Arrow will distribute "The Days of '49," a serial produced by Ben Wilson. The cast includes Edmund Cobb, Neva Gerber and others.

**W. E. Alexander Out Of Universal**

(Special to THE FILM DAILY)

Chicago—W. E. Alexander is no longer manager at Universal. His successor is as yet unnamed.

**"Cubberly Month"**

(Special to THE FILM DAILY)

Minneapolis—April 20, to May 17, will be celebrated here as "Cubberly Month" by the F. & R. Film Co.

**Crandall's Tivoli Opens April 1**

(Special to THE FILM DAILY)

Washington—Crandall's new Tivoli is due to open about April 1.

### Pathe Appoints New Managers

Oscar Hanson, who has been in charge of the Pathe office at Omaha, has been appointed manager of the exchange at Detroit. T. G. Myers, a salesman at Chicago, has been promoted to the managership of Omaha, succeeding Hanson.

### Oppose Sunday Movies

(Special to THE FILM DAILY)  
Cumberland, Md.—At a recent meeting of the Allied Trades Political Council, a resolution was passed, objecting to shows on Sundays.

### Elrae Opens Soon

(Special to THE FILM DAILY)  
Philadelphia—The Stanley's new Elrae theater is fast nearing completion. An opening date will be announced shortly.

### Forced To Rob Own Theater

(Special to THE FILM DAILY)  
Oakland, Cal.—Two bandits forced Robert Hay, manager, to rob the Fremont of \$300 for them, by carrying out a heavy iron safe containing the money and loading it into their automobile.

### "Pal O' Mine" C. B. C.'s Next

(Special to THE FILM DAILY)  
Hollywood—C. B. C.'s next production, following "Discontented Husbands," will be "Pal O' Mine."

### Wenatchee House Near Destruction

(Special to THE FILM DAILY)  
Wenatchee, Wash.—The Rialto narrowly escaped destruction by fire, when three adjacent buildings were destroyed.

### To Rebuild Capitol, Charleston

(Special to THE FILM DAILY)  
Charleston, W. Va.—A Hyman, of Huntington and Charleston will rebuild the Capitol, recently destroyed by fire.

### Al Jones To Providence

(Special to THE FILM DAILY)  
Providence, R. I.—Al Jones is now managing-director at the Victory. He was one time house manager of the Strand, New York.

### Old Duquesne To Go

(Special to THE FILM DAILY)  
Pittsburgh, Pa.—The Duquesne, one of the oldest theaters here, will shortly be demolished to make way for a nine story business building.

### Cumberland Opposes Sunday Shows

(Special to THE FILM DAILY)  
Cumberland, Md.—The Allegany Trades Council has adopted a resolution opposing Sunday picture shows.

### Princess Theater Burns

(Special to THE FILM DAILY)  
Washington, Ga.—The interior of the Princess is completely wiped out by fire. Mrs. W. Wood operated it.

### Another Theater Destroyed

(Special to THE FILM DAILY)  
Waynoka, Okla.—Fire at Eaton's theater recently destroyed the entire structure.

### Pictures Installed In High School

(Special to THE FILM DAILY)  
Westerville, O.—Pictures will hereafter be included in the course at the local high school.

## Guarantees

The following communication has been received from W. C. J. Doolittle of the Selznick Dist. Corp.:

"I noticed in your issue of January 31st a front page story which announces that the H. R. Ebenstein Co. has developed a plan for financing producers.

"This story is of especial interest to the Selznick Dist. Corp., in that it ties in to a certain degree with our nine months guarantee to producers, our producers' trust fund and our guarantee insurance plan.

"It would seem to us that with the inception of a company which will loan money to producers at normal rates of interest, when such producers are backed by a contract from established distributors, that much of the unnecessary cost of production which is represented by bonuses for financial advances can be eliminated, which naturally means a representative reduction in final production costs.

"It has long been our contention that the business methods which obtain in other lines of endeavor must eventually become incorporated in the production and distribution of motion pictures and that the sky blue financing of other days must eventually land in the well known discard.

"In our small way we have inaugurated policies which in their fundamentals have paved a way for a saner and more intelligent financing of motion picture production and distribution and we feel that the Ebenstein Co. has undertaken a work which is basically sound and will represent a safe type of investment, while at the same time offering an economical and practical saving to producers of recognized standing, integrity and established success.

"If we have finally arrived at a point where the producer can follow through the various stages of financing beginning with an airtight guaranteed contract with a distributor; financing to enable him to meet his production cost at normal rates of interest with a final guarantee that his certified negative costs are assured to him, then we also have arrived at a point where the three most important factors of the motion picture industry—the producer, the distributor and the exhibitor—are reasonably certain of a true measure of success and permanence."

### Olsen Buys A Theater

(Special to THE FILM DAILY)  
Indianapolis—The Regent has been purchased by the Central Amusement Co., owners and operators of the Apollo, Ohio, Isis and Lyric. The theater was bought from the Indianapolis Amusement Co., which operates the Colonial. The Regent has a capacity of 700. Charles M. Olsen, president of the Central Amusement Co., said the present policy will be continued.

### Sac City To Have Sunday Films

(Special to THE FILM DAILY)  
Sac City, Ia.—Hopes of the liberals who wanted Sunday pictures in Sac City have been realized when the city Council voted unanimously not to submit the question to a special election.

### Two Added to Hodkinson

Hodkinson has appointed "Doc" Smith, former salesman for Pathe as a member of the field organization in Pittsburg and Henry Wilkinson as a member of the sales staff in Buffalo.

### Kerman Acquires Gorman Film

Kerman Films Inc., has acquired from Gorman Prod. New York and Northern New Jersey rights for "The Eyes of Hollywood."

### Films Ousting "Legit" Attractions

(Special to THE FILM DAILY)  
Pittsburgh, Pa.—Pictures are apparently supplanting legitimate attractions at local houses. Three houses have turned to pictures. The Pitt is running "The White Sister," the Nixon, "Scaramouche," and the East End, "The Hunchback."

### Wyckoff Back With Famous

(Special to THE FILM DAILY)  
Los Angeles—Alvin Wyckoff, former head of the photographic department at the Lasky studio has rejoined the company as cameraman for the Buchowetzki unit making "Men."

### Bell To Make Another

(Special to THE FILM DAILY)  
Los Angeles—Monta Bell, who directed "Broadway After Dark," for the Warners' will direct "How to Educate A Wife," for the same organization.

### Niblo Film in Pittsburgh

(Special to THE FILM DAILY)  
Pittsburgh—"Thy Name is Woman," will come to the Aldine for an engagement next week.

### Robbers Enter Iris, Philadelphia

(Special to THE FILM DAILY)  
Philadelphia—Thieves recently entered the office of the Iris. Only \$10, however, was obtained.

### Slater Joins Goldwyn Studio

(Special to THE FILM DAILY)  
Los Angeles—Clyde Slater has been added to the executive staff of the Goldwyn studios where he will be sales-manager of the newly created rental department.

### Seattle 'Change Buys Films

(Special to THE FILM DAILY)  
Seattle—The Western Film Corp. has purchased six Eflert Westerns and will release also the Post Travel Pictures.

### Will Rebuild Strand, Troy

(Special to THE FILM DAILY)  
Troy, N. Y.—The Strand, badly damaged by fire two weeks ago will be rebuilt. It has a seating capacity of 750 and was the oldest picture house here.

### New Producer on Coast

(Special to THE FILM DAILY)  
Los Angeles—Hollywood Photoplay Prod., has been formed by Leonard Stanford Ramsdell, nephew of the founder of Stanford University and owner of the Bullock-Jones chain of stores. Gordon White, will star and Randall H. Faye is to prepare and edit scripts.

### Pasadena Hard On Pictures

(Special to THE FILM DAILY)  
Pasadena, Cal.—During January, ten pictures were barred from exhibition in this city by the Censor Board. Fifty pictures were, however, passed.

### Montreal Theater Transferred

(Special to THE FILM DAILY)  
Montreal—The deed of sale of Loew's Montreal to Famous Players has been registered at Montreal, the purchase price being noted at \$325,000.

### Washington Theater Condemned

(Special to THE FILM DAILY)  
Hoquiam, Wash.—The Liberty will be closed by the fire authorities shortly because of its unsafe condition.

### Liberty Has Two New Ones

(Special to THE FILM DAILY)  
Omaha—Liberty Films, Inc., will distribute two new pictures, "Tongues of Men" and "Call from the Wild."

Omaha—Liberty Films, Inc., has become a member of the Omaha Film Board of Trade.

### Oumansky Gets Coast Post

(Special to THE FILM DAILY)  
Los Angeles—Alexander Oumansky has been appointed production manager of the downtown Grauman theaters. He formerly acted as ballet master at the Capitol, New York.

### "Quaker City" Theaters Safe

(Special to THE FILM DAILY)  
Philadelphia—A careful survey of 171 theaters in this city, recently completed, has revealed that practically all of them are safeguarded against fire, with no infractions of the fire laws. New licenses have been granted by Marshal Mulherin.

### Fay's Theater In Deal

(Special to THE FILM DAILY)  
Rochester, N. Y.—The National Hotel Co. has sold the property from 75 to 95 Main St. to Albert A. Fenyessey for \$1,250,000. Fay's theater is included in the deal, but Edward Fay will, however, renew the lease on the house shortly.

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There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

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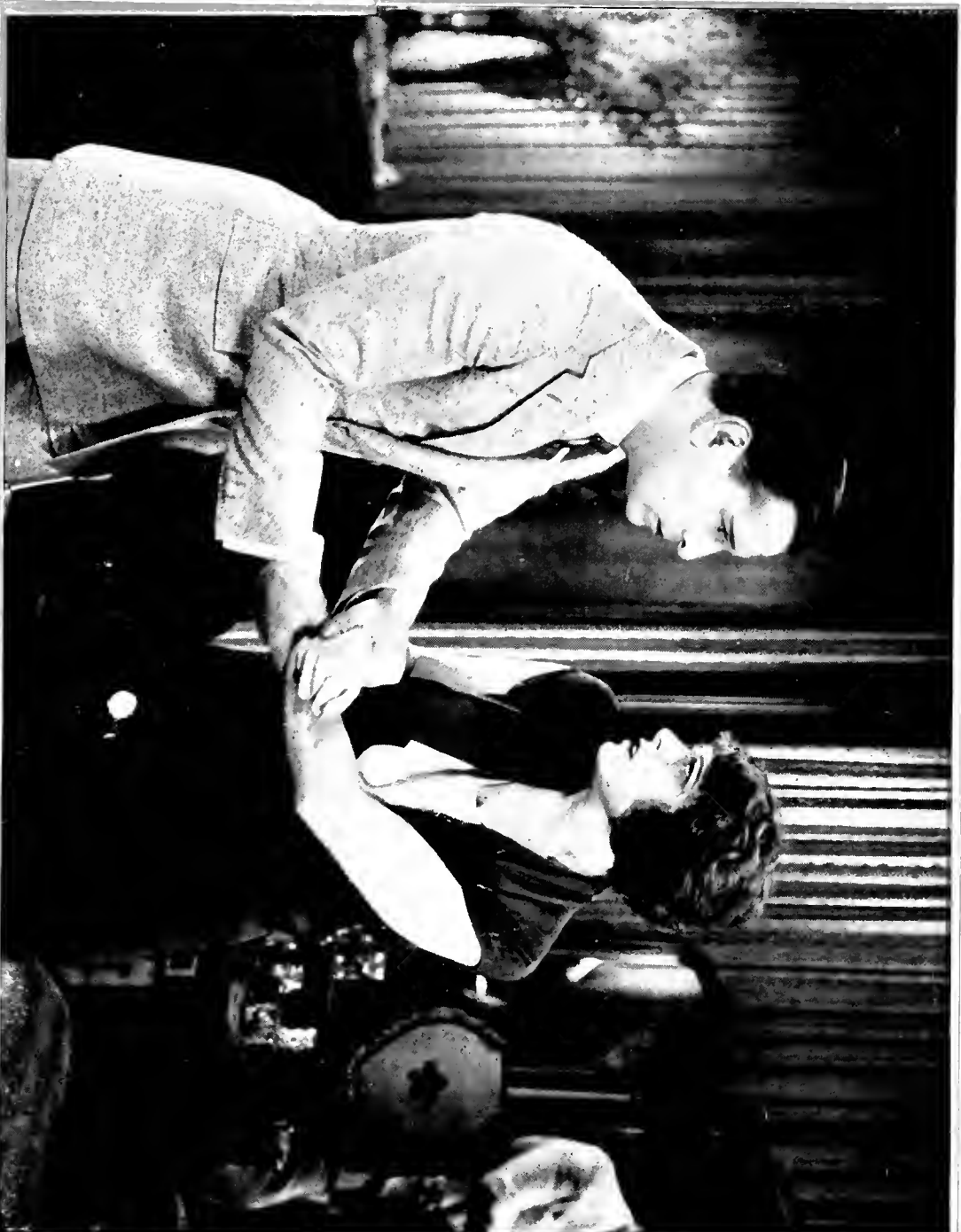
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PRODUCTIONS Inc. presents

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and  
**CONWAY TEARLE**

Directed by  
**JOHN FRANCIS DILLON**  
the master director of  
"Flaming Youth"



*The Lilies of the Field*  
Masterpiece  
1924

Again First National makes good. "Lilies of the Field" is the greatest example of the perfect use of photographic, directorial, continuity and acting ability, this industry has - or ever will see. The highest honors for picture production will be accorded this adaptation of William Hurlburt's stage success.



"I am so pleased with the advance reports that are reaching me about my work in Lilies of the Field! I knew I could accomplish what I had pledged myself to do, yet it is so much more comforting to hear from others, that I am doing it."

Foreign Rights Controlled by  
Lilies of the Field, Inc.  
147-153 Madison Avenue, New York

*Corinne Griffith*  
**A First National Picture**



# THE **Film** DAILY

The BRADSTREET of FILM DOM The RECOGNIZED AUTHORITY

OL. XXVII No. 45

Monday, February 25, 1924

Price 5 Cents

## AMERICA

By DANNY

The genius of Griffith. The turn of the Master. A tremendously big picture in many ways. And yet, when the end came—suddenly, unexpectedly—something was missing. What was?

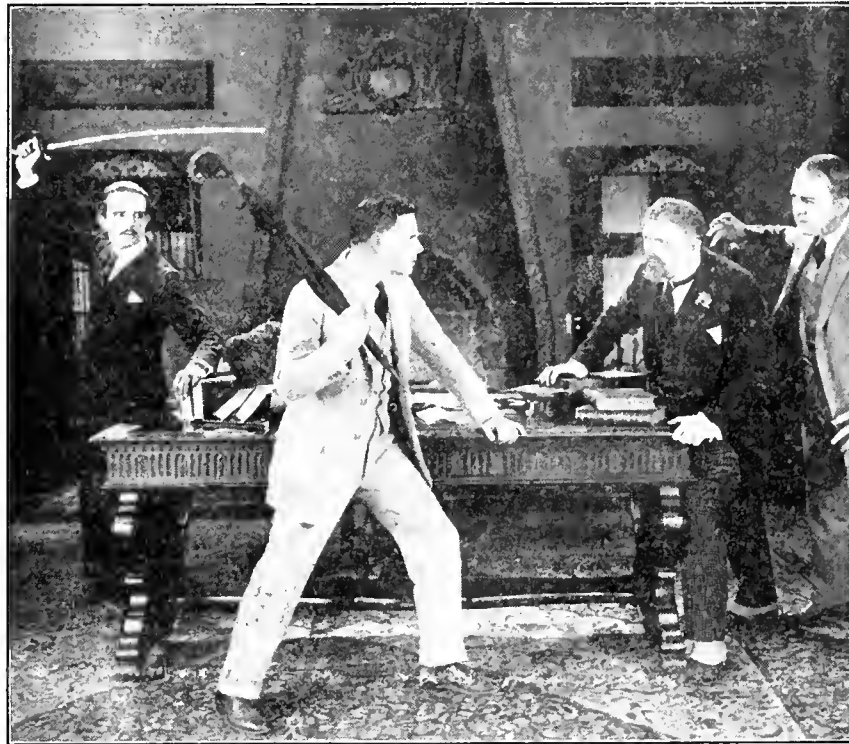
Box office value "America" is. Griffith the showman saw that. And fought Griffith the artist to a standstill. There is much of showmanship; of box office value in the picture. That the newspaper critics raved over the ride of Paul Revere is natural. That the crowd was thrilled with it quite in keeping with what DW intended. And got.

But where was the grandeur; the epic value of the theme—the greatest in American history? Left to the melodramatic touches of the villain Butler, and his renegade Indians? Is that all Robert Chambers could find?

Where was DW's showmanship in not showing the blood stained tracks of the soldiers at Valley Forge? Colored processes are numerous. A touch of crimson blood on the white snow would have been supremely effective. And where was that great possibility of the camera—Washington crossing the Delaware! And where the reproduction of that famous painting, "The Spirit of '76"? with the tattered trio with fife and drum?

Of course the theme is tremendous. Of course no one—even DW—could, in one night, show the real worth of this nation. And so much of it, of necessity, to be thrown away and forgotten. But that so much footage should be wasted on Walter Butler and his villainous crew, seems a pity, when there was so much more important matter to be considered.

"America" is big; is important. It will not have the life and sustaining power of "The Birth of a Nation." But, when cut, it has big possibilities at the box office. The witchery of the Griffith photography is again thrilling. Some of the shots are superb. What effects; what results gets! And he can be thanked also for finding Neil Hamilton, his lead man. Hamilton will be heard of here.



"Douglas MacLean is a masterful manufacturer of mirth" says the Boston Advertiser. "In 'The Yankee Consul' he gets a laugh a minute out of you." This great hit is distributed by Associated Exhibitors.—Advt.

### Peekskill "Blue" on Sunday

(Special to THE FILM DAILY)

Peekskill, N. Y.—The village board has turned down a petition filed with President Jordan and the trustees to have a referendum as to whether Sunday shows should be allowed in Peekskill. Theaters will remain closed Sundays as heretofore.

### Seek Sunday Shows in Elizabeth

(Special to THE FILM DAILY)

Elizabeth, N. J.—Petitions calling upon legislators at Trenton to oppose legislation prohibiting Sunday shows have been distributed by the Boosters' Club, a civic organization, to all retail stores. Thousands of signatures have already been affixed.

### Acord Series for State Rights

Art Acord is making a series of westerns for state rights distribution through the Madoc Sales Co. Two have already been completed.

### Grainger Leaves for Coast

James R. Grainger left for the coast on Saturday. He will visit Goldwyn-Cosmopolitan exchanges en route.

Everybody's stepping out. March 29. T.N.T. At the Astor.

### B. & K. Show \$1,048,946 Profit

(Special to THE FILM DAILY)

Chicago—The report of Balaban & Katz Corp. for the six months ended Dec. 20, 1923, shows operating profits were \$1,048,946, from which \$106,956 were deducted for depreciation and \$106,713 for Federal taxes, the net income being \$734,937, equivalent after preferred dividends, to \$2.40 a share on the common stock, or on an annual basis of \$4.80 a share.

The company is erecting a large theater at Broadway, Lawrence and Magnolia Aves., and will have a long time lease on a theater which will be part of the new Masonic Temple on Randolph St.; also a long term lease on a house at 63rd and Kedzie, now in construction by Fitzpatrick & McElroy.

### Plan Test on "Merchant's Nights"

(Special to THE FILM DAILY)

Cleveland—The Cleveland M. P. Exhibitors' Ass'n will stage a test case of "Merchant's Night" assailed by local police as a lottery. Exhibitors claim that patrons buy admission to a theater, not a lottery ticket. If they want to give away something extra in addition to the picture show for which the patron paid, they are within the law. Local police have stopped all "Merchant Nights."

## Ray's Next

Expected to Return to the Type of Picture Which Made Him a Big Box Office Success

Negotiations are understood to be under way which will result in Charles Ray returning to the Coast in the early future to resume productions for the coming season.

If plans discussed are completed it need not be surprising to find Ray returning next season in a series of the type which established him as a big box office bet, but which, when changed, led to a reversal of opinion by fans generally.

He will not undertake another big spectacular production such as "The Courtship of Myles Standish."

### "Commandments" in London

(Special to THE FILM DAILY)

London—"The Ten Commandments" will open at the Pavilion March 17, succeeding "The Covered Wagon," which closes at that house on the 15th.

(Special to THE FILM DAILY)

Boston—"The Ten Commandments" will open at the Tremont, March 10.

## No Deal in Phila.

Fox Still Retains Theater There—Some Pictures to Be Interchanged

There has been considerable discussion in the past few days relative to the situation existing between the Stanley Co. and the Fox interests in Philadelphia. It has been reported that the Fox house has been sold to Stanley and that the first-run situation in Philadelphia has again become a closed one.

Saul Rogers, general counsel of Fox, stated on Saturday that reports of the sale of the theater which opened in the fall were ridiculous. "There has been no change of ownership," he said, "and none is contemplated."

Last week the Fox theater for the first time since its opening played a Paramount picture, "West of the Water Tower." The flood of reports arose largely from that fact. Rogers explained that the Stanley organization often found itself with more pictures on hand than it could show and that, when such a situation arises and whenever possible, a switch in bookings will be made to the Fox theater. This will work the other way as well. It is probable that not more than six pictures will be interchanged in this manner throughout the year.

The grill that comes once in a year's time. T. N. T.



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**Theater Changes**

Cherokee, Ia.—French & Son have sold the Coliseum to Max Drefke. The latter now controls the situation here, operating the Empress as well.

Leon, Ia.—H. C. Harnigan has disposed of the Strand to Waller & Michaels. The new owners take possession March 1.

Medina, O.—Geo. Willis and Benj. Yukelovich, lessees of the Princess have purchased the property from Fred Branch.

Pittsburgh, Pa.—Oscar V. Clark has taken over Rowland & Clark's Belmar in the Homeward district.

Madera, Pa.—Mr. Shoff, owner of the Liberty and Wonderland, has sold the latter to Sam Mannino.

Warren, Pa.—D. M. Parker, former manager of the Rex at Corry, has taken over the Strand.

Cedar Rapids, Ia.—E. C. Clifton has sold the Grand.

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**Changes at Fox**

Richard A. White, general sales manager of Fox, is on a tour of the exchanges in New England and the Middle Atlantic States.

George S. Forman has sailed for Kobe, Japan, as a foreign representative. He will later proceed to Manila where he will open an office.

Floyd Hopkins sailed last week for Europe to act as a foreign representative of Fox.

**Ruth Roland in New Unit**  
*(Special to THE FILM DAILY)*

Los Angeles—Ruth Roland and Tod Browning have formed Co-Artists Prod. to star Miss Roland under Browning's direction.

"Extravagance" will be the initial production.

**Foster Making an Industrial**

Camerawork is finished on a five reel industrial, "A Million Miles Of Music," which will show the process of recording and manufacture of Q. R. S. Music Rolls, Ray Foster is producing.

**Hodkinson Managers Changed**

Lester Tobias, has been appointed manager of Hodkinson's New Haven, sub-branch, to fill the vacancy caused by the transfer of Sam Friedman, to Albany.

**Feinman in Cleveland for "U"**  
*(Special to THE FILM DAILY)*

Cleveland—Al Feinman is here from New York to handle the engagement of "The Hunchback" which opens at the Stillman on March 2.

**Start "The Puritans" Today**

Work will start today on "The Puritans," the picture which The Film Guild has undertaken for the Chronicles of America. It will be made at the Pyramid studio, Astoria.

**Kilgour in From Coast**

Joseph Kilgour is here from the Coast to support Marion Davies in "Janice Meredith." He recently completed work in "Torment."

**Gorman Plans "Painted Flapper"**

John Gorman's first for Chadwick Pictures will be "The Painted Flapper." Lewis Allen Browne will write the script.

**Crisp to Direct Keaton**  
*(Special to THE FILM DAILY)*

Los Angeles—Donald Crisp will direct Buster Keaton's next picture.

**That \$100 Prize**

**A. M. P. A. Assures Fair Play in Determining Winning Author for Naked Truth Skit**

Just to prove that there isn't going to be any skulduggery about the awarding of that \$100 prize for the best fifteen-minute comedy sketch submitted for production at the annual Naked Truth dinner of the A. M. P. A., at the Astor, March 29, A. M. Botsford, chairman of the entertainment committee, announces a new special provision for contestants.

It is that contestants should sign a nom de plume to their manuscripts, to which should be attached a small sealed envelope containing the rightful name of the author. The sealed envelopes will not be opened until the night of the Naked Truth dinner, when the comedy will be presented and the identity of the author of the winning manuscript will be revealed. This means that the aspiring track-walker of Kenosha, Wis., will have an equal chance with the president of the United States; that anyone, in or out of the industry, has a fair opportunity to win.

The contest closes March 1 and manuscripts must be mailed or delivered in care of Maurice Henley, Room 306, No. 461 8th Ave., New York.

**Engage Barrymore's Support**

Sigrid Holmquist, Dagmar Godowsky, Flora Finch, Ida Darling and Antoni D'Algy will support Lionel Barrymore in "Meddling Women," to be directed by Ivan Abramson at the Tec-Art studio. Frank Zucker will be the cameraman. Barrymore and Miss Godowsky were engaged through Jenie Jacobs.

Dorothy Kingdon has been cast for "It Is The Law."

**Weber and North Sales**

Film Classics of Illinois, Inc., has purchased Southern Illinois rights "Don't Marry for Money" and "Marriage Morals." Standard Film Service of Cleveland has purchased "Marriage Morals" for Michigan, Ohio, Western Pennsylvania, West Virginia and Kentucky, and "Don't Marry Money" for Michigan, Ohio and Kentucky.

**Atkinson Buys Home**

William E. Atkinson of Metro purchased the Curran estate on Verona Ave., Pelham, one of the shabby places of the section. The property consists of a stone residence of fifteen rooms, five baths and three garage, on a landscape plot having frontage of 450 ft.

**"The Goof" Next**

J. K. McDonald, will make at least two more pictures for First National under a new contract. The next story is tentatively titled "The Goof" in which Lloyd Hamilton and Lloyd Alexander will co-star.

**Tourneur Leaves Hospital**  
*(Special to THE FILM DAILY)*

Los Angeles—Maurice Tourneur has left the Good Samaritan Hospital, where he was confined for weeks.

"Wild Oranges," has been booked for the Capitol, the week of March 2.

**CYTHEREA**  
 Goddess of  
**LOVE**

Coming Soon  
**Dorothy Devore**  
 and  
**Walter Hiers**  
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 Special Features  
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**Newspaper Opinions**

**"America"—D. W. Griffith**  
44th St. Theater

AMERICAN—David Wark Griffith is himself again. After dabbling for months in inconsequential film tales, he returned with "America," which is by far the best thing that he has made since "Way Down East." There is such a wealth of historical data associated with the period of 1776 that no one producer could possibly touch it all. Mr. Griffith has left unfilmed enough material to furnish at least three other productions.

DAILY NEWS—The first half of Mr. Griffith's "America" is all charm; the second half, all war. No one can outdo him in the films when it comes to charm, and he has a flair for battle scenes which serves him well in such a tale as this. Mr. Griffith will do well to cut footage, especially in the latter half. And if he ripped out a certain grinding scene, showing a dead soldier carried in to his father's room, I should not mind. Outside of that—the ayes have it, for "America."

EVENING JOURNAL—A living, breathing document of the sacrifice and idealism of the men who freed America. The production is intensely vivid, and historically accurate and fascinating. Mr. Griffith amassed a wealth of detail, and, with comprehensive vision, represented every actual occurrence of the period of the Revolutionary War, and wove into it, an appealingly romantic story. One is held tense through the innumerable thrilling incidents of the period—all of which Mr. Griffith has taken together, and, with a crescendo of dramatic intensity, combined into one, human, compelling whole.

EVENING WORLD—"America," in our estimation, is the greatest thrill-picture of the season; but when we say "thrill," the thrill one gets out of "America" is one that brings every bit of patriotism to the boiling-over point. The writer has seen many big pictures, but we cannot recall one single instance since "The Birth of a Nation" when we so much desired to give voice to our enthusiasm. By all means "See America First." Then go see it again to retrieve the parts slithered over during your first visit. Verily, verily—David Wark Griffith has done it again!

HERALD—Perhaps the most thrilling episode that the silent drama has ever achieved. It is the midnight ride of Paul Revere. For spectacular dash, coupled with tremendous historic significance, the movies have never known its equal. In this instance, the Griffith formula has been reversed. Revere's magnificent ride comes at the very start of the picture, instead of at the finish. It is safe to assume that, if D. W. Griffith had staged the revolution, he would have forced Paul Revere to wait a few years. It's too bad he didn't. For, after the battles of Lexington and Concord, "America" resolves itself into a mammoth and thoroughly lamentable anti-climax. There are subsequent moments of greatness—notably in the scenes at Valley Forge—but the general trend of Mr. Griffith's spectacle is down-hill. The later reels are incoherent and wearisome and the finish extremely flat. There are, however, plenty of scenes in "America" which reflect the erratic genius of D. W. Griffith. Many of them are beautiful and impressive.

MORNING TELEGRAPH—Viewed from any standpoint, this latest production of a great director must be called a masterpiece of exquisite photography, flawless direction and of blood-stirring, appealing force. The only criticism that could be heard last night was that in working out his double theme there was at times a slowing down of the action. The drama was too much subordinated to the development of the spectacle.

SUN—The first half represents by all odds the most thrilling and satisfying motion picture entertainment in the city. It is inspiring not only because its subject matter is inspiring, but because it has been produced with a bit of the sweep and fire and fine indignation that spurred our forefathers to the signing of their declaration of independence. Thereafter, however, "America" seemed to become

only an exceptionally thrilling, brilliantly directed movie. It seemed to have lost some of the revolutionary fire of the first half. A little of it was a bit cheap, in addition.

TELEGRAM—Not since the "Birth of a Nation" has he produced as noteworthy a film, although it may not be so ornate, in so far as numbers and sets are concerned. By all means, you film fanatics who rave and rant about the wonderful pictures you have seen, see "America" next. Then you'll have a real good reel to talk about—something to brag about.

TIMES—Because in the latter half of this production the artist got the better of the showman and insisted on length, which failing will undoubtedly be remedied by generous cutting. But the first reels of this photodrama, which incidentally was sponsored by the Daughters of the American Revolution, are something to be remembered, something greater than even Griffith has ever done himself. Nobody who views this marvelous section of the production will ever forget his rendering of Paul Revere's historic ride. Tears were drawn last night, and sighs and sobs came from trembling women. The Battle of Bunker Hill and Paul Revere's ride make up for all the superfluous detail in the latter half of this picture, which is certainly one that will stir the patriotic hearts of the nation as probably no other picture ever has done.

TIMES SQUARE DAILY—Griffith and his horsemen have done it again. The picture seems to slow up towards the latter stages of the initial half and never again picks up the enthusiasm touched by that ride, although a second solo gallop is revealed in the after intermission period, as well as Griffith's well-known capabilities of picturing a body of horsemen on a rescue mission. Most of the later stanza is taken up with the story itself, and there is undeniably room for deletion. Running 164 minutes, the film is over long and suffers thereby. The picture is there. Of that there can be no question, and it is simply further proof that Griffith not only has, but can still stage 'em and stage 'em right.

TRIBUNE—The second half of "America" cannot compare in any way with the first, but its faults cannot impair the memory of that first great half when Paul Revere takes his famous ride. This to us was the greatest screen thrill of all our experience. We are quite sure that we were not the only per-

son in the theater who got nervous and and tired when the scenes of sensual re were dragged out interminably. then, is our grievance; but in spite of "America" is a great picture—one of greatest.

WORLD—The mightiest thrill which have ever met in the cinema is the rich Paul Revere in "America." Here motion picture which will set a new star of achievement in this picture play full high and as commanding as Mr. Griffith "Birth of a Nation" set in its day. By of this latest product of the man from maroneck, Mr. Griffith, for our own passes definitely into the ranks of those we think of as being the immortals.

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## On Broadway

Broadway—"Name the Man."  
 Brooklyn Strand—"Twenty-One."  
 Cameo—"When a Man's a Man."  
 Cohan—"The Ten Commandments."  
 Cosmopolitan—"Yolanda."  
 Criterion—"The Covered Wagon."  
 Forty-Fourth Street—"America."  
 Gaiety—"Abraham Lincoln."  
 Loew's New York—Today—"Roulette."  
 Tuesday—"Three O'clock in the Morning" and "Waterfront Wolves."  
 Wednesday—"The Man Life Passed By."  
 Thursday—"In the Palace of the King."  
 Friday—"Grit" and "North of Nevada."  
 Saturday—"Heritage of the Desert."  
 Rialto—"Shadows of Paris."  
 Rivoli—"The Song of Love."  
 Strand—"The Hunchback of Notre Dame."

### Next Week

Broadway—Not yet determined.  
 Brooklyn Strand—"Daddies."  
 Cameo—Not yet determined.  
 Capitol—"Wild Oranges."  
 Cohan—"The Ten Commandments."  
 Cosmopolitan—"Yolanda."  
 Criterion—"The Covered Wagon."  
 Forty-Fourth Street—"America."  
 Gaiety—"Abraham Lincoln."  
 Lyric—"Thy Name is Woman."  
 Rialto—Not yet determined.  
 Rivoli—Not yet determined.  
 Strand—"Daughters of Today."

### Tourneur Borrows De Roche

(Special to THE FILM DAILY)  
 Los Angeles—Maurice Tourneur has signed Charles De Roche, to play a part in "The White Moth" by arrangement with Lasky.

### Mission Finishes "Flattery"

(Special to THE FILM DAILY)  
 Hollywood—Mission Film has completed "Flattery," its second for C. B. C. Tom Forman is now editing it.

### Exhibitor's Exchange Moves

(Special to THE FILM DAILY)  
 Washington—Crandall's Exhibitor's Film Exchange, under management of Edwin A. Sherwood, has moved into the Mather Bldg.

### L. & T. Have New House

(Special to THE FILM DAILY)  
 Chicago—Lubliner & Trinz will operate the new 2,500 seat theater to be erected on Madison St., near the Senate theater.

## Clemmer Heads Wash. M. P. T. O.

(Special to THE FILM DAILY)

Seattle—At a trustee's meeting of the M. P. T. O. of Washington, officers were re-elected as follows: Dr. Howard Clemmer, Spokane, president; L. A. Drinkwine, Tacoma, first vice-president; J. M. Hone, secretary-treasurer. A resolution was passed to include in the membership Oregon, Idaho and Montana. It was further resolved to oppose exchanges supplying pictures to non-theatrical organizations.

### C. B. C. Lining Up Stories

C. B. C. has taken an option of ten stories, all of them said to have been written by well-known authors and a further option on five originals. Joe Brandt states he has sent a questionnaire to critics in various parts of the country to get their ideas on the kinds of stories the public wants.

### Cataract Gives Mortgage For \$325,000

(Special to THE FILM DAILY)

Niagara Falls, N. Y.—The Cataract Theater Corp., has given the Prudential Insurance Co. a mortgage of \$325,000, which, it is understood, clears up a number of smaller mortgages.

### Proposed House For Bath, N. Y.

(Special to THE FILM DAILY)

Bath, N. Y.—Charles H. Thomas has secured an option on the vacant lot near the National Bank Bldg., on property owned by Associated Theaters, Inc. Thomas proposes to erect a theater.

### Holmes Lecturing In Chicago

(Special to THE FILM DAILY)

Chicago—Burton Holmes has begun a five weeks' series of lectures here, showing travel pictures of his last tour.

## Among Exchangemen

Pittsburgh, Pa.—J. T. Hagerty is back as West Virginia manager for Hodkinson. He formerly traveled for Educational.

Detroit—George St. Goddard is now a salesman with Rex Film, succeeding Harry Lloyd who has gone to Atlanta.

Detroit—Leo Crume has joined De Luxe and will cover the west side. Crume was with First National for three years.

There  
 Is  
 Something  
 New  
 Under  
 The  
 Sun.  
 It's  
 Coming  
 And  
 There's  
 Millions  
 In  
 It.

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**New Theaters**

Williamstown, W. Va.—The old Methodist Church building on Front St. is being remodeled into a picture house. This will be the only theater in town.

Pensacola, Fla.—Demolishing the old Pastime has already begun to make way for the new \$300,000 theater to be put up by the Saengers.

Charleston, W. Va.—C. A. Midelburg will build a new theater to replace the old Capitol on Summers St.

New Haven, Conn.—A syndicate will shortly erect a new house at 488 Whalley Ave.

Sikeston, Mo.—T. W. Stehlin has sold the Malone to O. W. McCutcheon for \$25,000.

Norwood, N. Y.—The Star has opened.

**New Theaters for Pacific N. W.**  
(Special to THE FILM DAILY)

Seattle—E. J. Myrick is to build a house on Victory Way, suburban Seattle, about five blocks from Beardsley's new Hollywood. He will call it The Egyptian.

G. P. Stewart is building a new house in Powers, Ore., to replace his present Pioneer.

Olympia, Wash.—With Zabel & Wilson's house under way here, the Moore Amusement Co., of Tacoma, will erect a modern theater in the next block.

**Changes On Butterfield Circuit**  
(Special to THE FILM DAILY)

Detroit—The following changes have been made in the Butterfield theater force:

J. O. Hooley appointed manager, Majestic, Port Huron; A. W. Force transferred to Battle Creek. F. L. Collins, manager Family, Port Huron; Fred Cassin transferred to Regent, Saginaw. A. W. Force, manager Bijou-Arcade, Battle Creek; vice Clyde Wixom, resigned; Fred Cassin, manager Regent Saginaw; Roger Mack, resigned.

**Suit With Studios Settled**  
(Special to THE FILM DAILY)

Los Angeles—The suit for \$9,000 filed by Josie Sedgwick against Robert Brunton Studios, Inc., and United Studios, Inc., has been settled out of court. The plaintiff alleged that the studio company had refused to live up to a contract entered upon in 1919.

**Investigation of "Schools"**  
(Special to THE FILM DAILY)

Los Angeles—The State Labor Commission is preparing for a state-wide investigation of all film schools as a result of complaints received by them. Dr. Louis Bloch, special investigator is here to start the probe.

**Adds Comedies to Releases**  
(Special to THE FILM DAILY)

Toronto—United Exhibitors of Canada, Ltd., handling F. B. O., has secured two lines of comedies, the Carter DeHaven and the Plum Center two-reelers. Physical distribution is through Canadian Educational.

**Exhibitors Film Delivery Formed**  
(Special to THE FILM DAILY)

Kansas City—Ralph Scherzer and E. E. Jameson are back of the Exhibitors Film Delivery Service, which will act as a central shipping bureau. Scherzer who was formerly with Fox, says his plan will not only facilitate but reduce costs.

**Columbus Committee Reorganized**  
(Special to THE FILM DAILY)

Columbus, O.—The Better Films Committee, which for the past few months has suspended operations, has again begun functioning. Mrs. Florence Flournoy has been elected president and Willis Battle secretary.

**Fight Night Parking Ban**  
(Special to THE FILM DAILY)

Detroit—Theater managers are vigorously protesting the new ruling prohibiting parking of automobiles in the downtown section. They contend that much of their patronage requires automobile parkage.

**65 Joint Runs in Cleveland**  
(Special to THE FILM DAILY)

Cleveland—J. F. Beck, Vitagraph manager has closed with sixty five local theaters for a simultaneous run on "Let Not Man Put Asunder" the week of March 23.

**Gross Transferred**  
(Special to THE FILM DAILY)

Carthage, Mo.—Jack Gross, for three years manager of the El Dorado and Palace at Eldorado, Kans., has been transferred here to manage the Crane and Royal.

**Attempted Robbery Frustrated**  
(Special to THE FILM DAILY)

Long Beach, Cal.—Quick action on the part of J. Reidy, manager of the California, frustrated an attempt to make way with the day's receipts.

**Colored Theater Burns**  
(Special to THE FILM DAILY)

Winston-Salem, N. C.—The Lafayette, owned by W. S. Scales, and catering to a colored clientele, is in ruins from fire.

**Buffalo Managers Kicking**  
(Special to THE FILM DAILY)

Buffalo, N. Y.—Several of the exchange managers are protesting against the way the exhibitors in small towns are returning prints.

**Frances Marion Doing Script**  
(Special to THE FILM DAILY)

Los Angeles—Frances Marion is preparing the script for "Potash and Perlmutter in Hollywood."

**Florida Theater Robbed**  
(Special to THE FILM DAILY)

Orlando, Fla.—Robbers visited the Beacham, opened the safe, and made away with \$1,700.

**Three Oregon Theaters Merge**  
(Special to THE FILM DAILY)

Grand Pass, Ore.—The Rialto, at Medford, the Rivoli, this city, and the Vining at Ashland, have been merged.

**Takes Over Brooklyn House**

H. Goldshein will take over the Hendrix theater, Hendrix St. and Pitkin Ave., Brooklyn, effective March 3.

**Ralph Lewis' Unit Starts**  
(Special to THE FILM DAILY)

Los Angeles—The organization of the Ralph Lewis company is complete. The first picture will get under way March 1. and will be "The Country Doctor," an original drama by Albert Kenyon. Kenyon will co-direct with Henry McCarty on the first.

**J. and V. H. Lower Admissions**  
(Special to THE FILM DAILY)

Seattle—Admission prices at the Coliseum have been reduced to 25 cents for all performances and 10 cents for children. The theater is one of the Jensen & Von Herberg link and the largest in Seattle.

**Control Wenatchee, Wash.**  
(Special to THE FILM DAILY)

Wenatchee, Wash.—Jensen & Von Herberg now have entire control here, having taken over the Rialto. Their other houses are the Liberty and Gem. W. L. Doudlah will manage the three.

**Rinella Prod. Start in 'Frisco**  
(Special to THE FILM DAILY)

San Francisco—Rinella Prod., a new company, has started work on its first production at the Gerson studios. Tom Gibson is directing and Jay Morley is featured.

**New Buffalo House Opens Feb. 29**  
(Special to THE FILM DAILY)

Buffalo—J. D. Parmalee will open open his new Unity theater, Grand St. and Military Road, on Feb. 29. The house is on the site of the old Tri-It theater.

**Archainbaud Engaged**  
(Special to THE FILM DAILY)

Los Angeles—George Archainbaud has been engaged to direct Corinne Griffith's new production, "For Sale," an original by Earl Hudson.

**N. C. Theater In Fire**  
(Special to THE FILM DAILY)

Chapel Hill, N. C.—The Pickwick is among the ruins of the recent fire here. S. J. Brockwell owned the place. No insurance.

**Better Films Committee Meets**  
(Special to THE FILM DAILY)

Berkley, Cal.—Representatives of over 40 clubs were present at the recent meeting of the Better Films Committee.

**Seeks Abolishment of C. O. D.'s**  
(Special to THE FILM DAILY)

Dallas—The Film Board of Trade has started a move to stop unnecessary C. O. D. shipments of film.

**Retitled "The Fighting Coward"**  
(Special to THE FILM DAILY)

Los Angeles—"The Fighting Coward" will be the release title for "Magnolia," which James Cruze directed.

**Tulsa House Closes**  
(Special to THE FILM DAILY)

Tulsa, Okla.—Poor business has forced the Alhambra, a neighborhood theater, to close.

**Indianapolis Theater In Fire**  
(Special to THE FILM DAILY)

Indianapolis—The Princess was greatly damaged by fire and water.

**Cuts and Flashes**

Marta Lindquist, of the "Svenska Dagbladet," is here from Stockholm, to prepare, from interviews with the stars, articles about the film world for her paper.

Marguerite Gove is the author of "Lend Me Your Husband" now under production by Burr Pictures, Inc. Doris Kenyon is in for the lead.

F. B. O. has changed the title of the third Fred Thomsan western from "The Sheriff of Tombstone" to "Galloping Gallagher."

The firm name, Criterion Pictures Corp., has been changed to Grand-Asher Productions, Boston.

Allan Dwan has started "Man-handled" at the Paramount studios in Long Island.

Blanche Craig is completing work in "The Fool" for Fox.

**New Unit On Coast**  
(Special to THE FILM DAILY)

Alameda, Calif.—Palmdale Prod., as noted, recently chartered with a capital of \$100,000, will make its headquarters here, producing in the East Bay district. Those interested include: A. W. Cotts and M. E. James, of Alameda, and Alfred Johnson, of Oakland.

**Catholic Arts, Ltd. Closes**  
(Special to THE FILM DAILY)

Montreal—Catholic Arts, Ltd., has been closed out by a bailiff's sale. This organization was a special exchange handling films of interest to Roman Catholics under the auspices of a society with headquarters in New York City.

**Sunday Shows At Bucyrus, O.?**  
(Special to THE FILM DAILY)

Bucyrus, O.—Theaters here may reopen on Sunday. One of the managers plans to start his house running again on the Sabbath and if the Mayor does not interfere, it will remain open. The others, no doubt, will follow suit.

**New Addition to Gordon**  
(Special to THE FILM DAILY)

Winnipeg—Miller Stewart has resigned from the Metropolitan to join the Gordon Amusement Co. of Boston, of which Charles G. Branham is general manager. J. A. Reich succeeds Stewart.

**Burr Closes a Deal**

C. C. Burr offices report the sale of "You Are Guilty," to Progress Pictures Inc., of Washington, for Maryland, Delaware, Virginia and the District.

**Ontario Theater Burns**  
(Special to THE FILM DAILY)

Kenora, Ont.—The Kenora, has been destroyed by fire with a loss of \$65,000. The loss is partially covered by insurance.

**Frank Harris Promoted**

Frank Harris, former branch manager for Pathe at St. Louis, has been appointed a special feature representative.

**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—Earle Williams is back with Vitagraph playing the lead in "Borrowed Husbands," which David Smith is directing. Florence Vidor is co-featured and others in the cast are Rockliffe Fellowes, Robert Gordon, Edward Adams and Charlotte Merriam.

Irving Cummings will next direct "When Johnny Comes Marching Home" one of the Gerald Beaumont stories for Universal. Ethel Shannon, Creighton Hale and George Copper head the cast.

Archie Mayo, who recently joined Christie has taken active charge of one of the comedy companies, and is now directing Bobby Vernon.

"Cissy" Fitzgerald has been engaged to play in "Driftwood," starring Elaine Hammerstein. The picture is being made at Goldwyn.

Tom Miranda, title editor under contract with Goldwyn, has been loaned to Universal to write the titles for "The Signal Tower."

Barbara La Marr and Conway Tearle are to be co-featured in Maurice Tourneur's next picture "The White Moth."

Jacqueline Logan and Rod La Rocque will be co-featured in "The Code of the Sea," to be started at the Lasky studio.

Mack Swain is the first of the cast to be engaged by Charlie Chaplin for his comedy of the Alaskan gold rush.

Laura La Plante's new picture "An Old Man's Darling," has been changed to "The Dangerous Blonde."

Betty Compson will shortly be here from New York to play the principal role in "The Enemy Sex," "Home" for Universal.

Walter Long has been cast in "Driftwood."

WALTER R. GREENE.

**Scenario Writers Organize**

Alleging that a monopoly exists in the scenario field, 100 freelance authors have joined in the incorporation of the American League of Freelance Authors, which will have its national headquarters in Chicago.

**Discuss Ann Arbor Problems**

(Special to THE FILM DAILY)

Ann Arbor, Mich.—Local theater owners were the guests of the Chamber of Commerce at their last luncheon. Problems confronting local theaters were discussed.

**Sunday Shows For Geneva**

(Special to THE FILM DAILY)

Geneva, N. Y.—By a vote of 9 to 3, the City Council has passed an ordinance permitting shows on Sunday, between 2 and 10 P. M.

**Old Universal Man Dead**

(Special to THE FILM DAILY)

Los Angeles—Louis Friedberger, one of the oldest employees at Universal City is dead of pneumonia. He was 69 years old.

**Brandt Plans Another Trip**

Joe Brandt, of C. B. C. is back in New York after a short visit to nearby exchanges. He leaves in a few days for an extended trip throughout the country.

**Hays Back from Havana**

Theodore L. Hays of Finkelstein and Rubin was in New York Saturday with Mrs. Hays, en route to Minneapolis from Havana.

**Open Ritz Theater March 1**

The Johnson & Moses Theatrical Co., operators in Staten Island, will dedicate their new Ritz theater Saturday, March 1.

**Gruman, Blyth's Assistant**

S. Edward Gruman has been appointed assistant director of sales at Selznick by David R. Blyth, sales chief.

**Maryland Bans "Three Weeks"**

(Special to THE FILM DAILY)

Baltimore—The censor board of Maryland has banned "Three Weeks."

**Le Saint to Direct**

Edward J. Le Saint will direct "Pal O' Mine," C. B. C.'s next picture.

**Incorporations**

Albany—Broadway Amusement Park, Buffalo. 600 shares common stock, no par value. Incorporators, M. Tomasikowicz, J. Garzynski and W. B. Presbybl. Attorney Al. Harrison, Buffalo.

Springfield, Ill.—Cinema Service Corp., 845 So. Wabash Ave., Chicago. Capital \$30,000. Incorporators, W. S. McDowell, Wirt Lee, W. H. Wise.

Madison, Wisc.—Walnut Theater Co., Milwaukee. Incorporators, Samuel Ludwig, Henry C. Keifel and Arthur J. Nelson.

Austin, Tex.—Prince Amusement Co., Houston. Capital \$5,000. Incorporators, L. Roberts, J. Warden and G. C. Burke.

**In The Courts**

A verdict for \$1,981 was returned in the City Court against Ross C. Croppy in a suit of the estate of William W. Wertenberger. The suit was based on notes made at St. Joe, Mo., 1917. The defense was that Wertenberger sold Croppy his stock in the Standard Film Co., of Missouri upon the delivery to Wertenberger of a release on an \$8,000 note of the corporation, on which Wertenberger was liable, a sum in cash and \$2,000 in notes. Croppy alleged that he failed to get the stock in time to vote it at the ensuing annual meeting of Standard Film, and counterclaimed for \$4,615. Croppy failed to appear at the trial.

Los Angeles—Legal technicalities have been cleared away and work is at last ready to begin on a theater to cost \$1,000,000, at Ocean and American Aves., Long Beach, following a decision by Judge Hardy of the suit brought by Walter F. Horne and others against Henry Fidroeff and others. Fidroeff claimed a lease to the property, extending for 200 feet on Ocean Ave., and the plaintiffs brought suit to prevent him from filing papers which would encumber the property and prevent the erection of the theater.

West Coast Theaters, Inc., intervened to protect their interests, and then Judge Hanby settled the issues and cleared the title so that building operations can be started.

Trenton, Mo.—Edward Dubinsky, indicted by a Federal grand jury with his brother Morris, on an embezzlement charge, has appeared before George D. Beardsley, United States commission and given \$10,000 bond, returnable in the April term of court. The Dubinsky brothers were indicted in connection with their alleged failure to return \$7,910.96 in war taxes to the government on the Tootle theater, St. Joseph, which they formerly occupied.

Trenton, N. J.—Samuel D. Oliphant, referee in bankruptcy, has granted permission to William E. Green, trustee for W. Henry Elfreth and William J. Vernon, alleged bankrupt theater operators, to lease the South Broad theater. The playhouse was seized with other property of Vernon and Elfreth when

bankruptcy proceedings were instituted against them more than a year ago.

Supreme Court Justice O'Malley has granted an injunction restraining the Long Island M. P. Co., owner of a theater in Jamaica, from holding an election of officers and issuing certificates for additional stock of \$50,000 until William Isensee and others have had an opportunity to subscribe for an allotment of the additional stock to which they are entitled.

Final scenes for "In Fast Company" are being shot at F. B. O.

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**-can they  
keep it up?**

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our smoke!**

**Why-such big  
successes as "Ponjola"-  
"Flaming Youth"-  
"Black Oxen"-  
"Boy of Mine"-  
"Her Temporary Husband"-  
were only appetizers-**

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# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 46

Tuesday, February 26, 1924

Price 5 Cents

## Buy 'Spring Cleaning'

Stage Success Goes to Famous—Swanson Scheduled for "The Swan"

Famous Players has acquired one of the prize plums of the present theatrical season: "Spring Cleaning" which is enjoying a successful run at the Eltinge theater. It is quite likely that the play will be released in film form as "The Smart Set." That, however, is a matter yet under discussion. "Spring Cleaning" will be one of the fall releases.

The schedule of the next group of Gloria Swanson releases has been determined upon. "A Society Scandal" opens at the Rivoli on March 9 and the sales department is attempting to line up as many simultaneous runs for the picture as possible, beginning with March 24. A sales executive stated yesterday that it looked like 200 or more runs.

Miss Swanson's next picture will be "Manhandled" and following that will come "The Coast of Folly," from the new novel by Coningsby Dawson; then "The Swan," now running at the Cort theater and "Aren't We All," written by Frederick Lonsdale, who incidentally is the author of "Spring Cleaning."

## Le Baron, Paramount Supervisor

William Le Baron has resigned from Cosmopolitan to join Famous Players where he will supervise two of the producing units at the Long Island studio. Le Baron will work in conjunction with Julian Johnson and E. Lloyd Sheldon.

## "America" for Boston Run

(Special to THE FILM DAILY)  
Boston—"America" opens at the Majestic on March 3 for a run.

The Griffith offices have not made any further plans for out-of-town runs for "America." The usual number of key cities will have special engagements, as is customary with all of the Griffith pictures.

## Unger Joins Famous

Joe Unger, former New York branch manager for First National yesterday joined Famous Players, in charge of the local exchange. John Hammell will supervise New York, Albany and Jersey.

## Richards Here

E. V. Richards is in town from New Orleans.

Barnum's Show Outdone At Last. T. N. T. March 29.



Mabel Normand's "The Extra Girl," a glorified "Molly O," is proving one of the greatest comedy drama triumphs of the year. Mack Sennett produced it, Associated Exhibitors is distributing it.—Advt.

## Millions In Theaters

\$179,821,700 in New Projects Planned for 1924, "Architectural Forum" Survey Shows

The "Architectural Forum," a recognized journal in its field has prepared an analysis of new building construction planned throughout the country during 1924. The report shows that \$179,821,700 will be expended on new theater projects.

This total is divided as follows:

Northeastern states	\$30,209,500
North Atlantic states	29,192,700
Southeastern states	2,055,300
Southwestern states	18,848,000
Middle states	81,003,000
Western states	18,513,290
<b>Total</b>	<b>\$179,821,700</b>

The survey was conducted through the offices of architects throughout the country. No special information was sought relative to the kinds of theaters, but those familiar with the construction situation, stated yesterday that there could not be any doubt but that the greater percentage of the total involved concerned motion picture houses.

## Charnas Here

Harry Charnas, Standard Film Service Co., is in town from Cleveland.

## Reviving Keystones

Kessel and Baumann to Resume Production—Plans In the Making

Kessel and Baumann have plans under way for the revival of the famous old Keystone Comedy brand. Adam Kessel and Charles O. Baumann will be directly concerned in the production of the new series.

The matter is now being discussed and while final arrangements have not been made, they will be completed very shortly. Just where production will be centered has not been determined upon. The pictures will be known as Kessel and Baumann's Keystone Comedies.

## Form Canadian Subsidiary

(Special to THE FILM DAILY)

Toronto—Goldwyn-Cosmopolitan, Ltd., has been chartered here to distribute in the Dominion. Goldwyn releases are now being handled by Regal.

The formation of a subsidiary in Canada carries no special significance, according to Gabriel L. Hess at Goldwyn. Distribution will continue through Regal, as heretofore.

## "Lab" Combine In Air

Republic, Craftsmen and Erbograph Involved—New Moves by Rothacker and Evans

A three-cornered consolidation of important laboratories operating in New York is understood to be taking definite shape. In each instance, the report is denied by persons involved, but despite that, the move is said to be progressing.

The plants involved are the Republic Laboratories, Inc., which have a capacity of about 1,000,000 ft. weekly; Craftsmen Film Laboratories, which are understood to have a weekly capacity of about 900,000 ft. and the Erbograph Co., which has a capacity of about 750,000 weekly. The name of the combined organization is expected to be Consolidated Film Laboratories, Inc. and the purpose is to eliminate the overhead in operating expense and at the same time make the volume of business greater. It is planned to eliminate certain members of the executive staff of each plant and thus cut the salary list considerably.

At Republic, H. J. Yates was said to be out-of-town and in his absence, no one cared to discuss the matter. L. J. San, general manager of the Craftsmen plant scouted the report and said it was the bunk. Ludwig G. B. Erb of Erbograph said such a move had been talked about for some time but that there had been no developments to occasion a new crop of reports. He admitted that figures concerning a consolidation and the advantages put forth on behalf of

(Continued on Page 2)

## Order Non-Rewind Machines

Edward C. Earle, representing Bioscope Improvements Ltd., of Johannesburg, South Africa, and introducing the Way Non-Rewind, a device for the elimination of rewinding pictures, say his organization has placed an order with The Pneumoelectric Corp. of Syracuse, to start the manufacture of the Way Non-Rewind here.

## Interests In Dean Prod. Split

Charles R. Rogers stated yesterday that he and Hunt Stromberg had purchased Murray W. Garsson's interest in Priscilla Dean Prod. Garsson declared that he had released Rogers and Stromberg on the first four pictures, but added that he (Garsson) returned his interest in them and in the company.

Get All Lit Up With Joy. T. N. T. March 29.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	111 3/4	111	111	200
F. P.-L.	65 3/8	64 1/2	64 1/2	3,200
do pfd.	Not Quoted			
Goldwyn	10	9 3/8	10	2,300
Loew's	Not Quoted			
Warner's	Not Quoted			

**Feldstein Promoted**

(Special to THE FILM DAILY)

Montreal—Harry E. Feldstein, of the Hodkinson Toronto office, has been appointed manager here.



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**Abrams Optimistic**

Back From Western Trip—Found Conditions Satisfactory All Along Line

Hiram Abrams is back from a trip that covered all of the Western exchanges of United Artists. He said he found business extremely satisfactory all along the line and reported that exhibitors were pleased with business wherever he visited.

Abrams intends remaining in New York for about ten days and will then take another sales trip, this time taking in all of the exchanges in the Eastern part of the country.

**Wisconsin Booking Combine**

(Special to THE FILM DAILY)

Milwaukee—The United Theatrical Exchange of Wisconsin has been formed in Janesville by C. J. Goetz, of the Beverly theater and James Zanias of the Apollo. Headquarters will be maintained here and the following towns will be served: Richland Center, Watertown, Janesville, Beloit, Ft. Atkinson, Platteville, Eau Claire and Chippewa Falls.

**1st National Producing Unit**

(Special to THE FILM DAILY)

Los Angeles—First National Prod. Inc., is the name of a new company formed here to cover that company's production activity on the West Coast. The officers are Richard A. Rowland, president; John McCormick, vice-president; Earl Hudson, secretary and Cliff Butler, treasurer.

**Film Men Win Tournament**

The Friars' handball tournament came to an end yesterday with two film men winning Class A and Class B trophies. The first was won by Elmer J. McGovern, a free lance editor and the second by Ray Gallagher of the Motion Picture News.

**Dinner for G. A. Rogers**

Friends of Gustavus A. Rogers, attorney will give him a dinner at the Plaza tomorrow night to celebrate the completion of twenty-five years at the bar. A number of state officials will speak, and probably Will H. Hays.

**Keller Joins Marriott Prod.**

(Special to THE FILM DAILY)

San Francisco—M. C. Keller has joined Marriott Prod. as production manager. The company's first, "Young China," is nearing completion.

**"Lab" Combine In Air**

(Continued from Page 1)

such a move had been advanced from time to time.

It was learned yesterday that Tom Evans of Evans Laboratory had taken over the Kessel and Baumann laboratory at Fort Lee for a period of five years and that Evans had already taken actual possession of the plant.

It is understood that the number of laboratories in and around New York will be increased by a new plant which Watterson R. Rothacker intends building. It was reported yesterday that this plant would have a weekly capacity of 2,000,000 feet. Rothacker, when reached at the Ritz-Carlton, stated that he had nothing to say at the moment but that upon his return from a cruise in the West Indies, he would be willing to talk. He sails today.

The Film Laboratory Credit Ass'n held a meeting at the Astor last night at which, it was earlier reported, the consolidation was to be discussed.

**Rothacker Winners Announced**

(Special to THE FILM DAILY)

Chicago—Neil G. Caward, an advertising man of Chicago has won first prize in the Rothacker slogan contest with the following: "First Choice of the Best Producers." The second prize was won by Samuel Schwartzberg a New York attorney whose slogan was "Makes Better Pictures Better" and the third by William J. McGrath of Fox with the following "Prints with Personality." The prizes were \$100, \$50 and \$25.

Leota Morgan, writer of originals has just completed a new story, "The New Generation."

Easy to Say  
Great to Play  
**CYTHEREA**

Coming Soon  
**BETTY COMPSON**  
in **"MIAMI"**  
An Alan Crosland production  
FOR HODKINSON RELEASE  
FIRST RUN PICTURES

Vignola Buys "Mrs. Parmour"  
Robert G. Vignola has purchased film rights to "Mrs. Parmour," Louis Joseph Vance's new novel. It will be Vignola's first picture under his own banner.

**HAL ROACH'S  
DIPPY-DOO-DADS**

COMEDIES

"A Proven Product"

1 reel

Pathécomedy

**SHERWOOD MACDONALD  
PRODUCTIONS**

10 SPARKLING  
BATHING  
BEAUTIES

**BUTTERFLY**  
2  
REELS

COMEDIES

A NEW FILM BRAND  
FOR A NEW COMEDY TYPE

NOW IN PRODUCTION

STUDIOS || 3700 BEVERLY BLVD.  
LOS ANGELES

Phone—Beekman 9891

**Reuben Samuels**  
INCORPORATED  
REAL SERVICE  
INSURANCE  
119 Fulton St., N. Y.  
INSURANCE EXPERTS  
TO THE THEATRICAL AND  
MOTION PICTURE INDUSTRY

DURATIZE  
YOUR FILM  
**-DURA-**  
FILM PROTECTOR CO  
INC.  
220 WEST 42ND STREET  
NEW YORK  
PHONE  
CHICKERING 2937  
ALLAN A. LOWNES  
PRES.

**Newspaper Opinions**

**"The Song of Love"—1st Nat'l Rivoli**

**AMERICAN**—Norma has changed. She, either by some new diabolical mental process or tonic, has taken ten years off her age. She looks as she did at the time she played in Vitagraph pictures, when her radiance and beauty swept her into stardom. \*\*\* I cannot call the story, based on Margaret Peterson's novel, either original or great, but it does provide an opportunity for some excellent scenic effects and atmosphere.

**DAILY NEWS**—For loveliness and glamour, I highly recommend this photoplay of amour. I find it such a blend of beauty for the vision, of feasting for the eye. There's padding in the story but happiness at close.

**EVENING JOURNAL**—Norma Talmadge is always beautiful, but in this picture she is exceedingly and appealingly so. \*\*\* Carewe, as Ramlila, makes the most attractive sheik of them all.

**EVENING WORLD**—\*\*\* The film, \*\*\* is rather charming throughout its many reels inasmuch as one sees a lot of her \*\*\* gives Miss Talmadge an excellent chance to go through all the emotions she is noted for. It is, in our estimation, well worth the seeing.

**HERALD**—"The Song of Love," is a highly amorous melodrama. \*\*\* Although there are the makings of a good thriller in "The Song of Love," not all the materials are used to the best possible advantage. The early plotting and intrigue is well managed, and the amours of Miss Talmadge and Mr. Schildkraut generate sufficient voltage—but the climax of the picture is badly botched.

**MORNING TELEGRAPH**—In comparison with other Talmadge pictures it does not stand up, mainly because of unnecessary dragginess which could be easily eliminated by cutting the wealth of incidental details that retard the action. The best thing about it is that it disclosed the fact that Norma can color her work with subtle comedy with as great effect as she can handle the heavy emotional climaxes for which she is famous.

**SUN**—"The Song of Love," at the Rivoli is the best of the "sheik" series. \*\*\* Norma carries off the most of the honors in connection with "The Song of Love." He acting is quite striking. \*\*\* All in all, "The Song of Love," is an entertaining, romantic melodrama. It is scarcely edifying, but it is never boring.

**TELEGRAM**—Matching the superb acting of Miss Talmadge is the support of her two leading actors. \*\*\*

**TIMES**—Her vitality and charm cannot be denied, as she performs in this attractive part. Some might even say that it is remarkable that Miss Talmadge did not attempt such a characterization and adopt this costume long ago. \*\*\* The story has suitable complications, and the Biskra atmosphere is decidedly pleasing. There are some splendid shots. \*\*\* "The Song of Love," has plenty of thrills, especially where Arabs sweep on in their attack against the French garrison.

**TIMES SQUARE DAILY**—"The Song of Love," is another one of those desert pictures, full of sheik stuff and Norma Talmadge is a little Arabian dancing girl who falls for the French secret agent. \*\*\* Pictorially the picture has considerable action and quite some battle stuff.

**TRIBUNE**—There seems, somehow, to be not enough of it. Not in length—we do not

mean there should be more reels—but more depth. \*\*\* Norma could not possibly be any better than she is in this new picture, and we cannot remember when she has been so pretty.

**WORLD**—\*\*\* fair-to-middling entertainment for the please-easies of the movies, with Miss Talmadge under dressed a good part of the way, out of respect to the box office.

**Incorporations**

**Albany**—Passion Play Prod., New York. 500 shares preferred stock. \$100 each; 1,000 shares common stock, no par value. Incorporators, C. Reinckling and M. H. Reuben. Attorney, H. G. Kosch, New York.

**Albany**—Arthur Houseman Pictures, New York. Capital \$50,000. Incorporators, C. Winthrop, A. Houseman and H. Kalman. Attorneys, Kaye, McDavitt & Sholer, New York.

**Albany**—S. L. D., New York, theaters. 100 shares common stock, no par value. Incorporators, L. and A. Mintz and D. A. Weil. Attorney, C. H. Smith, New York.

**Albany**—Lee Lash Films, New York. 1,000 shares common stock, no par value. Incorporators, L. and S. Lash and H. J. Kuckuck. Attorney, P. Englander.

**Springfield, Ill.**—Boggs & Holmes Educational Film Library, Inc., Chicago. Capital \$25,000. Incorporators, C. E. Carnahan, E. Westphal and L. J. Cochrane.

**Albany**—Davidson, Inc., New York. Capital \$5,000. Incorporators, A. A. Schubert, H. O. Duke and J. J. Glynn. Attorney, B. L. Miller, New York.

**Springfield, Ill.**—Epic Film Attractions, Inc., Chicago. Capital \$20,000. Incorporators, Ed. Grossman, Myer H. Gladstone and L. H. Gladstone.

**Dover, Del.**—Palma Pictures Corp. has been chartered here with a capital of \$1,500,000.

**Dover, Del.**—Victor Ford Pictures has also been formed, listing capital at \$100,000.

**Sacramento, Cal.**—Veterans' Prod., Inc., Los Angeles. Capital \$500,000.

**Sacramento, Cal.**—Palmdale Prod., Alameda. Capital \$100,000.

**More Big News!**

**THE STRAND, CINCINNATI  
THE GARDEN, DAVENPORT, IA.**

*Opened yesterday to*

**PACKED HOUSES HAROLD  
BELL  
WRIGHT'S  
THE GREATEST  
BOX OFFICE  
PICTURE WHEN A MAN'S  
OF THE A MAN  
YEAR**

**Sixteen Theatres in Different Parts  
of the U.S. Have Played Capacity on it.  
You Can Do the Same.**

**It's a Principal Production  
A First National Attraction**

**Craftsmen Film Laboratories announce:**

The opening of their new Public Cutting and Projection Rooms on the top floor of the Godfrey Building, 729 Seventh Avenue.

The location is the most convenient in New York for film folk.

Rooms are completely equipped and surrounded by light and air—the ideal condition for the editing of your pictures.

An Art Title Department under the supervision of Louis Meyer is also included in these premises, adding greatly to the facilities offered the editor or producer of pictures.

Telephone is Bryant 1923-1924

**The Craftsmen Film Laboratories, Inc.**

729 Seventh Avenue

New York City

Laboratories: 251 West 19th St., New York City

Coming Soon-

**Dorothy Mackaill**

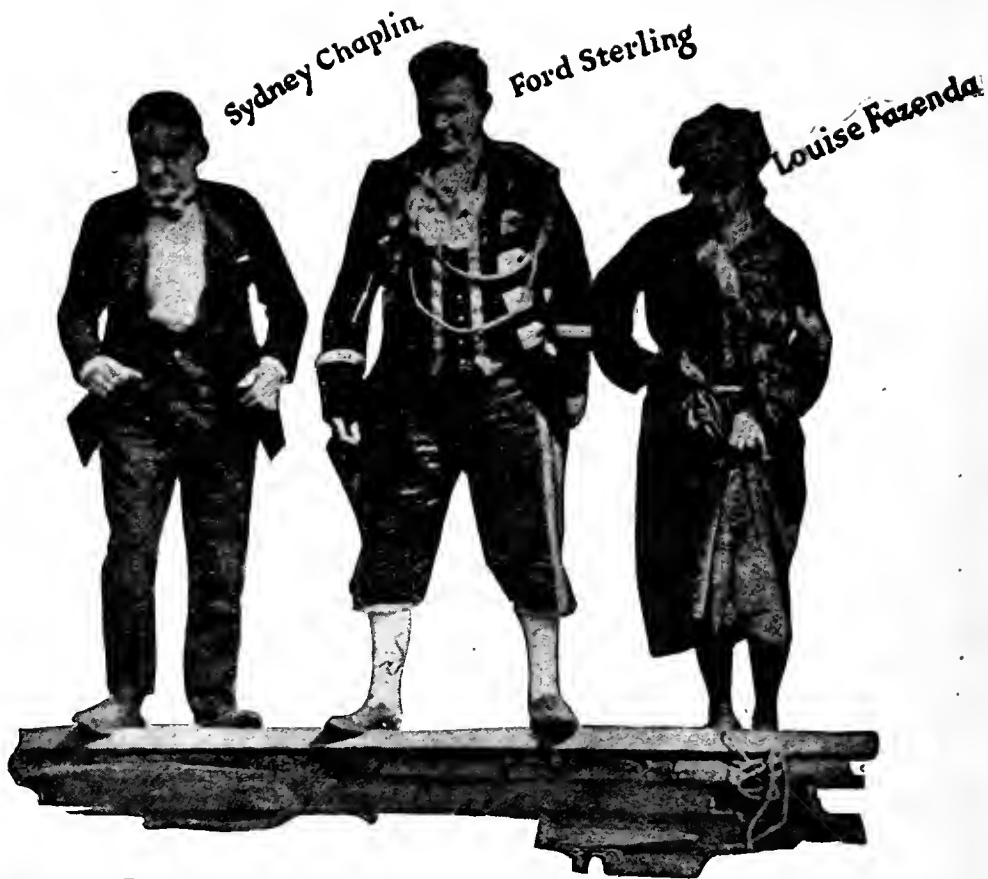
in a  
**Frank E. Woods**  
Special Production

for **HODKINSON**  
**RELEASE**  
First Run Pictures





"did you see  
Freddie  
down  
there?"



Here they are - four of our very  
funniest comedians - bunched  
together in one picture. fun?  
there's bushels of it as they try  
to keep the

-a real laugh  
buster!

# "Galloping Fish"

from falling into the hands  
of the law

PRESENTED BY

Thos H. Ince

directed by Del Andrews - from the  
story by Frank Adams - produced  
under the personal supervision of  
Thos. H. Ince

Distributed by

Associated First  
National Pictures



Chester Conklin

One of the early releases of the **BIG 20**



# The Film Daily

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 47

Wednesday, February 27, 1924

Price 5 Cents

## Olcott Deal Pending

Famous Reported Ready to Boost Salary But Director Wants Less Interference

The negotiations between Famous and Sidney Olcott are still pending. It was reported yesterday that Famous had made bids that reached very close to the highest offers Olcott has received from competitive companies.

It seems that the director prefers remaining with Famous but that he wants to be sure that his pictures will not be materially changed after he completes his work. For that reason, he is said to be insistent upon a number of rather stringent clauses in a new contract.

It is also understood that production officials at Famous are anxious to have Olcott direct "Peter Pan," but, of course, they have nothing to say in this connection in view of the fact that under the present circumstances, Olcott will have no contract with the company following the completion of "Monsieur Beaucaire." There is some talk that if a new deal is made, Olcott will direct the second Valentino picture and then make "Peter Pan." This would tide the Barrie piece over to the summer but if this plan is not carried out, Olcott is slated to make "Peter Pan" after "Beaucaire."

Irrespective of the director, "Peter Pan" will be made on the coast.

## Race For "Peter Pan"

Next Pictures of Famous Players Directors to Determine Who Will Make Barrie Classic

Famous Players will have "Peter Pan," ready for release along about the holidays. This means the picture will be placed in production during the summer months.

It was learned yesterday that no one had as yet been selected to direct the famous Barrie classic but that a competitive arrangement will be made involving all of the Paramount directors. The next two or three pictures from each of the group will be used as a basis for the final determination of the matter. A film man well versed in production yesterday advanced the names of two directors now in the Famous list, Sidney Olcott and William de Mille.

### Brenon Here

Herbert Brenon is in town from the coast to direct "The Mountebank" for Famous.

Ask Danny—He knows shows. T. N. T. Astor.



Charles Hastings in Screen Mirror: "Mabel Normand is 'The Extra Girl' and—the extraordinary girl! We looked and laughed and shrieked." A great Mack Sennett production distributed by Associated Exhibitors.—Advt.

## Boston The City

Selected for 1924 M. P. T. O. Convention—Dates Indefinite But The Month is May

The 1924 convention of the M. P. T. O. A., will be held in Boston some time in May. The definite dates have not as yet been named. The selection was made by the convention committee comprised of M. E. Comerford, Glenn Harper, Fred Seeger, John Schwalm, R. F. Woodhull, Joseph W. Walsh and Sydney S. Cohen.

Apparently, the selection of Boston was influenced by the fact that Massachusetts, Rhode Island, Connecticut and New Hampshire had all voted in favor of that city.

### Sign Contract for Dean Prod.

The contract between Priscilla Dean Prod. and Hodkinson was finally signed yesterday. The first picture will be placed in work April 1.

### Buys "Mary the Third"

Goldwyn has purchased film rights to "Mary the Third." King Vidor will direct.

## Reunite Old Team

Lubitsch to Direct Negri in One Picture for Paramount—Follows "Manon Lescaut"

By arrangement with Warner Bros., Ernst Lubitsch will direct Pola Negri in one picture for Famous. It will be placed in production in June, following "Manon Lescaut" which will be Lubitsch's next picture for the Warners. Following the Negri picture, the director returns to his present affiliation.

Miss Negri is now at work on "Men." It will be followed by "A Woman of the Night," which Dimitri (Continued on Page 2)

### O'Reilly for T. O. C. C. Presidency

Partial nominations for T. O. C. C. officers were named at the regular meeting of the body yesterday. Charles L. O'Reilly is undisputed in the field for president; Charles Steiner, for first vice-president; James Jame and Rudolph Sanders for 2nd vice-president; Sam Moross for secretary and Sam Schwartz for treasurer.

## Kick Over Shelving

Barthelless Objecting to Non-Playing of Pictures—Seeks New Releasing Arrangements

The varied reports concerning the strained relations between Richard Barthelless and Inspiration Pictures, Inc., were reported yesterday to have reached the point where the former had definitely served notice on the company that unless the releasing contract with First National was brought to an end, he would not continue producing pictures for Inspiration.

It is understood that Inspiration is committed to deliver three more of the Barthelless series to First National under the present contract although the star's contract with the producing company runs for a number of years. Barthelless' complaint is said to be directly concerned with the failure of the First National franchise holders to play his pictures. There is said to be no complaint over the gross on the Barthelless pictures but only over the fact that the first-run houses are apparently booking the series and then shelving them.

At Inspiration, J. Boyce Smith had nothing to say about the matter. No one at First National could be reached for a statement and an effort to communicate with Barthelless failed.

### Universal Buys "Miracle"

Through Cora C. Wilkening, Universal has purchased rights to "Miracle," an unpublished novel by Clarence Budington Kelland. Reginald Denny may be starred. It will be released as a Jewel.

## Building Values

New Smallwood Letter Talks About Advertising as An Aid to Exhibition Grosses

The value of advertising is discussed by Arthur N. Smallwood in the fourth of a series of open letters, this one addressed to newspaper publishers and the trade press. Smallwood declares that advertising will enable the producer to get all of the available business from a given territory within twelve or fifteen months after the initial showings instead of having it drag over a period of years. He is also firm in the belief that it will aid the exhibitor in a great measure. He says, in part:

"Upward of twenty million dollars worth of motion picture producer advertising will (Continued on Page 7)

Paul Whiteman's orchestra. T. N. T. March 29.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	110%	110%	110%	100
F. P.-L.	89	89	89	200
do pfd.			Not quoted	
Goldwyn	10	10	10	400
Loew's	16%	16%	16%	200
Warner's			Not quoted	

**Truart Deal with F. B. O.**

Truart has a deal under way whereby F. B. O. will release the former's product in those territories for which no state right deals have been made. It is possible that the arrangement will cover national distribution on those Truart pictures now in work or to be made.

**Bailey Succeeds Hill**

(Special to THE FILM DAILY) Portland, Ore.—T. H. Bailey, former special representative for Paramount on the coast has succeeded C. M. Hill as manager here.



Foreign Distribution of Motion Picture Productions  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 4052  
Cables—Geokann, N. Y.

**ACME THEATRE EQUIPMENT CO., Inc.**  
1600 Broadway  
New York  
Everything for the theatre  
Phone Bryant 7392-7393-9072

**Reunite Old Team**

(Continued from Page 1)  
Buchowetski will also direct and finally the Lubitsch film.

When Miss Negri came to this country and started work for Famous, her first pictures, in the opinion of many, proved disappointing. It was remarked that she seemed to lack the old fire that characterized her work while under the direction of Lubitsch. The joint work of these two in one picture should prove interesting.

**George Randolph Chester Dead**

George Randolph Chester died yesterday at the age of fifty-four. Aside from his reputation as an author, Chester will be recalled as the former scenario editor for Vitagraph and a general supervisor of production for that company.

**New Additions To "Sea Hawk" Cast**

(Special to THE FILM DAILY)  
Hollywood—With "The Sea Hawk" entering its tenth week of production. Wallace MacDonald and Bert Woodruff have been added to the cast.

**Badger, Taylor's Director**

(Special to THE FILM DAILY)  
Los Angeles—Clarence Badger has been selected by Metro, to direct Laurette Taylor in "One Night in Rome" which goes into production in a few weeks.

**"U" Buys Morgan Story**

Universal has purchased "California or Bust," by Byron Morgan. No one has been assigned to it as yet but it will probably be made as a Jewel.

**Tanner Purchases Three Theaters**

(Special to THE FILM DAILY)  
Pana, Ill.—Harry Tanner has bought the two houses operated here by the Frisina Amus. Co., and also the Palace at Nokomis.

**"Virtuous Liars" Finished**

Whitman Bennett has completed "Virtuous Liars." Leon d'Usseau, who co-directed is now editing and titling.

**Stuart Gould Here**

Stuart Gould, picture editor of the Omaha Bee is at the Martiniere for ten days.

**In The Courts**

(Special to THE FILM DAILY)  
Clarksburg, W. Va.—According to a decision handed down by the Supreme Court of Appeals, the Orpheum will remain the name of the theater building at 4th and Pike Sts. Jack Marks, a former lessee, who now operates a house on West Main St., sought to enjoin Frank Moore, owner, and Claude Robinson, present lessee, from using the name "Orpheum Theater," but the restraining order was denied him both in the Circuit Court and the State Supreme Court.

When Marks left the Orpheum and opened the Bijou on West Main, he named the latter the Orpheum and instituted proceedings to prevent Moore from using that name in conjunction with the old house which the latter leased.

Dayton, O.—Burt Fiala, owner of the Alhambra, filed suit in the common pleas court for a court order restraining the operator's union from picketing in front of his house. The difficulties started when Fiala refused to employ a union operator in place of a non-union man.

**Cady and Cross In Deal?**

(Special to THE FILM DAILY)  
Detroit—It is reported Glenn Cross and Claude Cady have purchased an interest in the Isis, Grand Rapids, and the new Jefferson at Muskegon. It is also stated that they are negotiating for other houses.

**To Submit "Yoke" Scenario**

A number of women's clubs have filed objections to the proposed filming of "The Yoke" by the Warners' who have promised the Hays office to submit the completed scenario before placing it in work.

**CYTHEREA**

was the greatest

novel of 1922

Coming Soon  
**BETTY COMPSON**  
in **"MIAMI"**  
An Alan Crosland production  
FOR HODKINSON RELEASE  
FIRST RUN PICTURES

**Rothacker Puts Off Trip**  
Watterson R. Rothacker cancelled his passage to the West Indies yesterday because of the serious illness of H. J. Aldous, father of Mrs. Rothacker and treasurer of the Rothacker Aller Laboratory, Inc., of Hollywood. The Rothackers left for the coast yesterday.

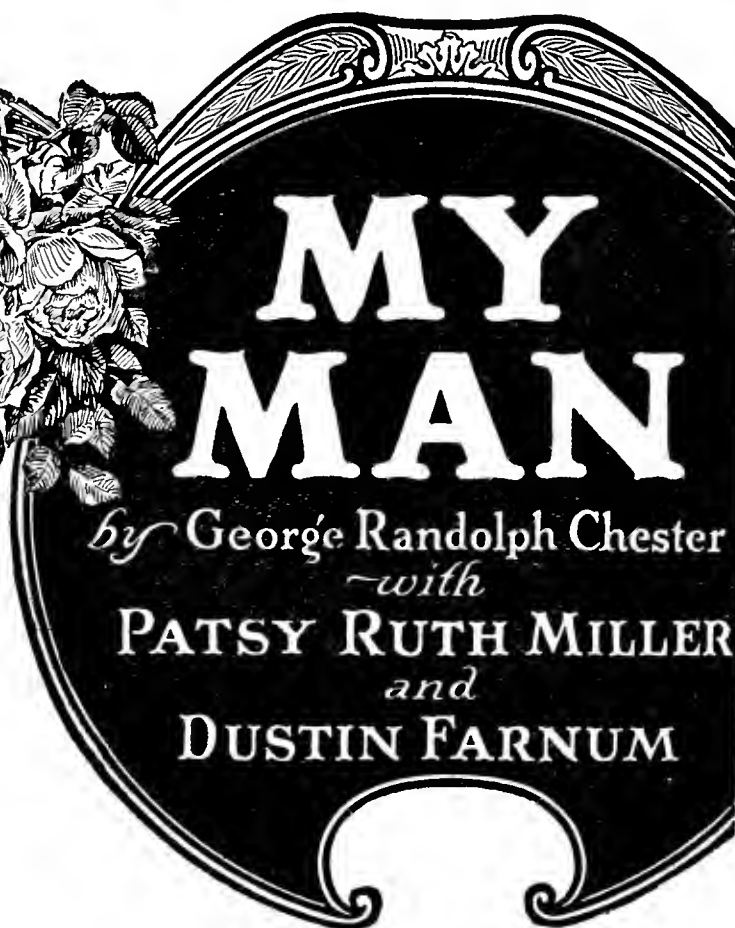
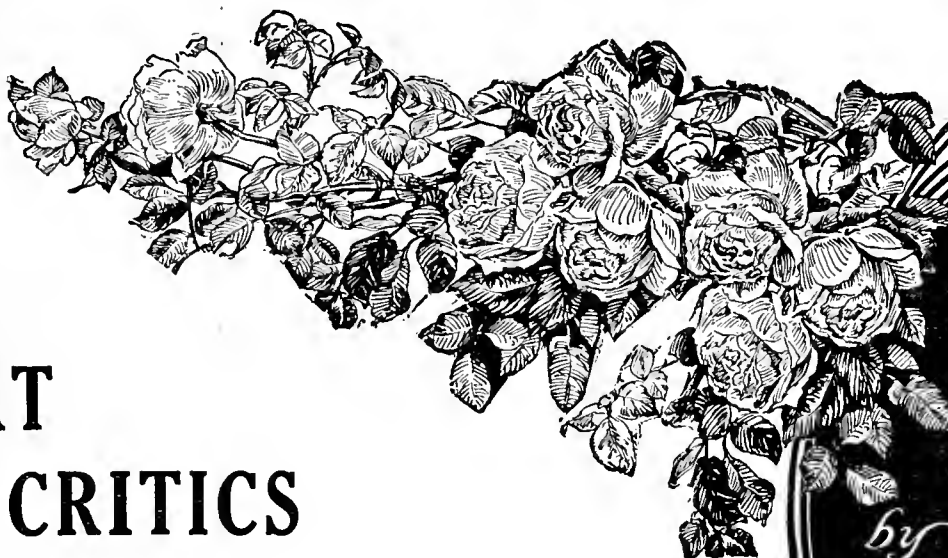
**HAL ROACH'S**  
**STAN LAUREL**  
**COMEDIES**  
"The Pinnacle of Pantomime"  
2 reels  
**Pathécomedy**

PRINTING—DEVELOPING  
OF QUALITY  
**HIRLAGRAPH**  
CHARLES HIRLIMAN  
President  
723 7th Ave. N. Y. C.

U.S. & CANADA AGENTS  
FOR  
**DEBRIE**  
CAMERAS AND SUPPLIES  
MOTION PICTURE APPARATUS CO.  
118 W. 44 ST. N.Y. BRYANT 6635

**4<sup>TH</sup> WEEK**  
**CAMEO**  
(Direction B. S. Moss)  
N. Y. City  
Manager De Rosa says  
**HAROLD BELL WRIGHT'S**  
**"WHEN A MAN'S A MAN"**  
Is drawing **BIGGER** crowds than during its **Record Breaking First Week**  
It will do the same for you  
A Principal Picture  
A First National Attraction

## WHAT THE CRITICS SAID:



### NEW YORK SUN and GLOBE:

"My Man" is much better than several more pretentious and sophisticated features in town at present. Dustin Farnum plays the powerful politician. He does it very well, too. He gives him a bit of a sense of humor which is refreshing. Patsy Ruth Miller is the girl. In "My Man" she is lovely.

### NEW YORK EVENING WORLD:

Dustin Farnum and Patsy Ruth Miller carry off the honors, and the "he-man" introduces some cave man tactics in his love-making that are novel.

### NEW YORK AMERICAN:

David Smith, who directed the picture, has undoubtedly made a good box office attraction.

### NEW YORK TELEGRAM and MAIL:

David Smith has turned it into a lively screen play and at the Rialto Theatre this week it goes along like a breeze.

### NEW YORK TRIBUNE:

Patsy Ruth Miller is the sweet and attractive heroine and a very good actress she is, too.

# A Picture Your Audience Wants to See!

## VITAGRAPH

ALBERT E. SMITH PRESIDENT

*Everybody  
Will  
Be  
Interested.  
Keep  
Your  
Eyes  
Open  
Because  
There's  
Millions  
In  
It.*

**Chadwick In Deal With Arrow**  
I. E. Chadwick has taken over "Days of '49," the serial, from Arrow, for the New York territory. De Luxe Film, Philadelphia, has bought "Lost in A Big City," for East Penn., So. N. J. and Delaware. Independent Film, Boston, has secured New England rights to "Gambling Wives." Comique Film, a new company, have taken over 21 Sport Pictorials and 12 "Tom and Jerry's" for the West Penn. and West Va. territory.

**New Company In Pittsburgh**  
(Special to THE FILM DAILY)

Pittsburgh—Comique Film Co. is the name of Pittsburgh's newest exchange. Offices have been opened at 1030 Forbes St. The new outfit will handle nothing but comedies. A. H. McClelland is president and manager. Others associated are Harry McGowan, M. G. Rhodes and Frank C. Opiela.

**Jacobsohn New Arrow "Rep"**

W. E. Shallenberger, of Arrow, has appointed Fritz Jacobsohn, of Berlin, foreign sales representative for the company in Continental Europe.

**Detroit Iris Has Mixed Policy**  
(Special to THE FILM DAILY)

Detroit—Vaudeville has been added to the picture policy at the Iris.

**Incorporations**

Albany—Progressive Poster Exchange, New York. Capital \$5,000. Incorporators, L. and R. Weinzimer and H. E. Gert. Attorney, I. E. Meller, New York.

Albany—International Pictorial Service, New York. Capital \$10,000. Incorporators, I. Landau and M. Grossman. Attorney, J. Landau, New York.

Albany—Globe Lecture Bureau, New York. Capital \$10,000. Incorporators, M. Grossman, and J. M. Weiss. Attorney, J. Landau, New York.

Sacramento, Calif.—Lincoln Amusement Corp., Los Angeles. Capital \$50,000.

Dover, Del.—Western Enterprises Corp. Capital \$200,000.

Sacramento, Cal.—Columbia Pictures, Inc. of Nevada.

**At Broadway Theatres**

**Rivoli**

"Baccanale," from "Samson and Delilah" is the overture, followed by Rivoli Pictorial De Forest Phonofilm, a song and dance number, called "Orientale," with Miriam, soprano; Adrian de Silva, tenor, and Torrecilla, dancer. The feature, "The Song of Love," stars Norma Talmadge. "Girls," a Cameo Comedy, is last.

**At Other Houses**

The Cameo still houses "When A Man"; the Cohan, "The Ten Commandments"; "Yolanda" is in the early stages of an indefinite run at the Cosmopolitan. "The Covered Wagon" is in its 51st week at the Criterion; Griffith's, "America," "Abraham Lincoln" are running at the Fourth Street and Gaiety, respectively. "Shadows of Paris," at the Rivoli last week now at the Riato; the Capitol has "Scaramouche" over for a second week and likewise the Strand with "The Hurricane."

**Urge Against Over-Buying**

(Special to THE FILM DAILY)

Detroit—The M. P. T. O. of Michigan is urgently requesting its members not to "over-buy"

**FILMLAB**  
THE MOST CONVENIENT LABORATORY  
JUST OFF TIMES SQUARE  
203 W 40 ST. N.Y.C. PENN 2112

**SHERWOOD MACDONALD PRODUCTIONS**  
10 SPARKLING BATHING BEAUTIES  
**BUTTERFLY**  
2 REELS  
**COMEDIES**  
A NEW FILMBRAND FOR A NEW COMEDY TYPE  
NOW IN PRODUCTION  
STUDIOS || 3700 BEVERLY BLVD. LOS ANGELES

Coming Soon ~  
**LILA LEE**  
starring in a great series of feature productions

for **HODKINSON RELEASE**

Season 1924-1925 Thirty First-Run Pictures





# Here ARE Pictures!

**"THE FIGHTING COWARD"** did \$11,000 on Saturday and Sunday at the Metropolitan, Los Angeles. It would have broken all records excepting for very warm weather. The picture is 100% and will build up big.

*("The Fighting Coward" is James Cruze's production of Booth Tarkington's famous "Magnolia", with Ernest Torrence, Mary Astor, Noah Beery, Phyllis Haver, and Cullen Landis. Adapted by Walter Woods.)*

**"SHADOWS OF PARIS"** broke every house record at the Missouri Theatre, St. Louis, getting \$21,511 paid admissions, 41,993 people.

*("Shadows of Paris" stars Pola Negri. A Herbert Brenon Production. Supported by Adolphe Menjou, Charles de Roche, Huntly Gordon. From "Mon Homme" by Andre Picard and Francis Carco. Adapted by Fred Jackson. Screen play by Eve Unsell.)*

**"THE STRANGER"** did \$3,567 on Saturday at the Missouri, St. Louis. Got \$6,677 on Sunday, breaking house record for one day. Forced to put on extra show at 11 P. M. to accommodate crowds.

*("The Stranger" is Joseph Henabery's production of John Galsworthy's "The First and the Last", with Betty Compson, Richard Dix, Lewis Stone, Tully Marshall. Adapted by Edfrid Bingham.)*

## And Coming!

"A SOCIETY SCANDAL"

"TRIUMPH"

"THE CONFIDENCE MAN"

"THE BREAKING POINT"

"BLUFF"

"ICEBOUND"

# Paramount Pictures

(Produced by Famous Players-Lasky Corp.)

The Long Awaited Sensation  
All Previous Efforts Eclipsed

THE

ISLE

OF

VANISHING

MEN

The Barnum Of Them All  
Will Tell Why To-morrow

## Building Values

(Continued from Page 1)

available to the newspaper publishers of this country—and an additional two and a half million dollars of business to the motion picture trade press—just as soon as the present faulty and high cost system of distributing motion pictures gives way to a new system in which the independent producer will have opportunity to merchandise his product intelligently.

“Manufacturers in other lines profitably expend amounts exceeding ten per cent of their total sales for Advertising. But in the motion picture industry, where the exhibition value of the product and its ability to attract patrons to the box-office are dependent largely upon advertising and other exploitation, a percentage allotted is less than two per cent; whereas if there is any business in which twenty per cent appropriation should be a rule, it is the motion picture business—‘show business’ wherein the value of the product is determined not by manufacturing cost but by intangible qualities that cause people to plunk down good money at the box-office.

“Radical reforms in the methods of distributing and merchandising pictures are due. And not only will these reforms benefit the independent producers who will bring them out, but every newspaper and trade paper publisher will profit—inasmuch as the new plan contemplates intensive merchandising and advertising and exploitation through a liberal use of printer’s ink. This in turn will create greater public interest in the motion picture theater and bigger receipts for exhibitors. I speak advisedly when I say these reforms are due. There is not an independent producer, large or small, who is not thor-

oughly disgusted with the present-day distribution, not a single solitary one.

“The independently produced pictures outnumber those released by the large producer-distributor organizations. These latter produce less than one-third of the total number of feature length photoplays made in this country annually, and an even smaller proportion of the short subjects. But because of excessive cost of faulty distribution afforded the independent producer, the producer-distributor organizations dominate the business to the extent of virtual monopoly. These producer-distributors are not promoting or fostering any reforms in distribution for the simple reason that the present system is slowly but surely exterminating their independent competitors without in any way making them amenable to the Sherman Anti-Trust Law. And the present so-called independent distributors are not fostering any reforms for obvious reasons.

“The tendency toward monopoly in the motion picture business must be apparent to anyone who observes the quiet acquisition of theaters by producer-distributors, and the production activity of exhibitor-distributing organizations. And with all this expansion by single organizations covering production—distribution exhibition, requiring the introduction of important ‘new money,’ where is the whole proposition headed? But one way: toward eventual amalgamation; toward—monopoly!

“A reform in distributing methods, segregating physical distribution and selling of pictures, and placing physical distribution upon a flat service basis—instead of on a percentage basis, as at present—this coupled with trade paper exploitation and liberal use of newspaper advertising nationally, by the producers themselves, copy to be released when picture plays key points in the newspapers’ territory, will afford the solution of the problem.

“It takes a good article to stand the acid test of advertising—of real advertising. And in the measure in which the production would stand that test and justify the cost of advertising by the greater number of seats it would sell for the exhibitor, so would its exhibition value be set. Then would come real, not imaginary exhibition values.

“When the independent producer gets proper distribution for his pictures, you news-

paper and trade paper publishers will find hundred thousand dollar appropriations for advertising a regular thing; and furthermore, the producer-distributors will be forced into similar advertising and merchandising channels, resulting in there being no less than four pictures a week, or two hundred and eight per annum being exploited through the newspapers, with appropriations that will readily average \$100,000 each—or more than \$20,000,000 per year!

“This motion picture producer advertising investment in newspapers throughout the country will enhance the exhibition values of the pictures advertised to exhibitors throughout the country; it will assure the independent producer first run representation and enable him to get quick bookings and play dates from exhibitors in each territory who will want maximum benefit from the producer advertising. This advertising will also enable the producer to get all available business from a given territory within twelve or fifteen months after initial showing—instead of having it dragged out over a period of two or three years—thus enabling the producer to limit his contract with the selling organization to eighteen months, and permit the re-editing and re-issue of big proven attractions, with new prints and a new advertising campaign, within two or three years after its premier showing. Proven successes on the legitimate stage are put on the road year after year with profit to the producer, and this condition can be brought about in the motion picture industry. Intensive advertising and selling will reveal those pictures that can so survive.

“The A. N. P. A. may well take cognizance of the necessity for reform in motion picture distribution, and foster such a reform in view of its new business potentialities. The motion picture trade press is aware of the need for such reform and should openly champion it. The motion picture exhibitor who doesn’t wish to be throttled by monopoly and who wants better box-office attractions should actively interest himself in speeding the day when the new order of things shall be functioning. Branch managers and salesmen should be vitally interested because of the bigger opportunities for profitable employment to be presented them.

“And the American Railway Express Company should be vitally interested because, as

agency for physical distribution, they would come into tens of millions of dollars of new business.

“And every independent producer of motion pictures is interested because it will enable him to merchandise his product more efficiently and with profit to himself.”

### Pettijohn Returns

Charles C. Pettijohn, returned yesterday from a trip to Chicago and Cincinnati relative to arbitration matters.

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# The Event of the Season!

THIRD ANNUAL

# PARAMOUNT BALL

HOTEL ASTOR, MARCH 7th  
(FROM 9 P. M. ON)

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- \* The Famous Pianist-Composers, Makers of Q. R. S. Piano Rolls:  
ZeZ Confrey, Victor Arden, Phil Ohman, Max Kortlander at  
Two Wurlitzer Pianos
- \* Vincent Lopez and his Orchestra

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- it will hit the public  
like a "ton of bricks"



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Griffith**

and

**Conway  
Tearle**

- is going to get them
- hold 'em
- make them talk
- about the picture
- and the beauty
- and acting of  
**CORINNE GRIFFITH**

for years  
to come!



- and  
"LILIES of the FIELD" is only  
one of twenty good reasons  
why every exhibitor should  
book the



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PICTURES

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FEBRUARY and JUNE



# The BRADSTREET of FILMDOM **THE Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXVII No. 48

Thursday, February 28, 1924

Price 5 Cents

## Theater Confab

**Paramount Bringing In District Managers and Important Managers for Four-Day Meeting**

Harold B. Franklin has summoned theater district managers, and managers of the more important of the various theaters controlled by Paramount to attend a convention in New York, beginning Tuesday and terminating on Saturday.

A number of topics will be discussed, among them the booking situation, balancing of programs, advertising and preparations for the Summer season.

In connection with the booking situation there will be brought up for discussion and analysis, the class of productions for the individual theaters and the days on which certain types of pictures are best suited. This will naturally establish the class of pictures not wanted with regard to the demands of the individual house. It will also provide a wide scope for the discussion of short subjects, serials, and states rights pictures. Leases and renewals furnish two more important topics. Relations with exchange man-

*(Continued on Page 11)*

## Hearing Next Month

**One-Day Session in New York Likely First and Then Will Be Resumed in Atlanta**

Counsel for the Government will shortly hold a session lasting one day in New York and then the hearing of the Federal Trade Commission into the affairs of Famous Players will be resumed in Atlanta. This will probably occur the second week in March.

Important testimony is to be taken by the Government investigators in town. In the interim, Bruce Bromley, on the staff of Robert T. Swain, who represent Famous in the case will leave for Atlanta to line up a large number of witnesses that the respondents intend bringing before the examiner when the sessions are resumed. It is understood that the Government has practically finished its case. The testimony gathered by Famous in Atlanta will be in the nature of its defense.

### Tippett Here

John D. Tippett arrived in New York yesterday from London. He is here in connection with the sale of Gevaert raw stock in this country.

## January Tax Report Indicates Finest Business Since June, 1921

**Admission Returns in That Month Reached \$7,576,991, an Increase of Over \$500,000 Since December, 1923, and an Advance of \$810,783 Over January of Last Year.**

*(Special to THE FILM DAILY)*

Washington—The Internal Revenue Bureau yesterday made public admission tax figures for the month of January, placing the total at \$7,576,991. This represents an increase of over \$500,000 as compared with the returns for December when the total reached \$7,047,876.

The January total, according to the records, shows that business at the box office throughout the country was better during that period than at any time since June, 1921. Reports for the past few months, have in the main, indicated a decided up-trend in theatricals, the figures, of course, including both pictures and other forms of amusements.

When comparison is made with like months of 1922, the increase for the latter months of 1923 becomes pronounced. The following chart shows comparative figures for current months and the corresponding period of last year:

	1923	1922
October	\$6,999,867	\$5,396,461
November	6,849,212	5,484,790
December	7,047,876	6,825,249
January	\$7,576,991	\$6,766,208

Collections from the seating tax for January totaled \$27,707 against \$37,035 collected for January, 1922.

The House of Representatives has accepted the clause in the Mellon bill doing away with the ten per cent tax on admissions when they amount to fifty cents and less, all above that sum to pay the present ten per cent levy.

### Hampton Buys Five Scripts

*(Special to THE FILM DAILY)*

Hollywood—Jesse D. Hampton has purchased five new stories for production in the Spring. Hampton holds the screen rights for four more Rex Beach stories.

### Williams Coastbound

*(Special to THE FILM DAILY)*

Los Angeles—J. D. Williams is due momentarily from the East. There is some talk that his visit concerns additional product for Ritz-Carlton Pictures.

## Denies Trouble With First National

Richard A. Rowland declared yesterday that First National had experienced no difficulties with Richard Barthelmess over the showings of his pictures. He added that if Barthelmess was involved in a disagreement over his contracts it must be with Inspiration, the producing company.

It was denied indignantly that the First National franchise holders were shelving any of the Barthelmess pictures. "We consider them fine attractions," said Rowland, "and it is silly to assume that pictures of that calibre would be put on the shelf."

## Discard "Heart Trouble"

*(Special to THE FILM DAILY)*

Los Angeles—Joseph M. Schenck has ordered work stopped on "Heart Trouble," the current Constance Talmadge vehicle and has dismissed the company because the story was found to be an inferior one. Al Green will direct "Connie" in the new story which has not as yet been decided upon.

## De Forest Increases Capital

*(Special to THE FILM DAILY)*

Dover, Del.—The De Forest Film Corp., New York, has filed an increase in capital of from \$4,750,000 to \$5,500,000.



Mabel McElliott, New York Daily News: "The Extra Girl' is Mabel Normand's best. No other woman in the movies has so vivid a feeling for the comic, mixed with a serious and striking personal loveliness."—Associated Exhibitors.—Advt.

Dancing with Paul Whiteman's T. N. T. March 29

Its a party! Astor, March 29. Dont miss it. T. N. T.



Vol. XXVII No. 48 Thursday, Feb. 28, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	110 <sup>7</sup> / <sub>8</sub>	109 <sup>1</sup> / <sub>2</sub>	110	1,000
F. P.-L.	65 <sup>3</sup> / <sub>8</sub>	64 <sup>3</sup> / <sub>8</sub>	65	600
do pfd.	Not Quoted			
Goldwyn	10 <sup>1</sup> / <sub>4</sub>	10	10 <sup>1</sup> / <sub>4</sub>	800
Loew's	16 <sup>3</sup> / <sub>4</sub>	16 <sup>3</sup> / <sub>4</sub>	16 <sup>3</sup> / <sub>4</sub>	100
Warner's	Not Quoted			

**Among Exchanges**

Omaha—Charles Zagrans has been appointed assistant manager of the Fox office, succeeding Harry Hyman.

Des Moines—C. J. Riggs, who has been covering the South Platte section for Universal, has joined F. B. O.

Omaha—C. R. Blubaugh has resigned from Metro to join First National at Des Moines.

Des Moines—D. T. McEhinney is the newest acquisition to Columbia's sales force.

Pittsburgh, Pa.—Joe Lefko is back again in local film circles, this time with Universal.

Cincinnati—M. B. Barnett, Universal salesman, has been transferred here from Pittsburgh.

**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—For "San Francisco," Charles Swickard has engaged Julianne Johnston, Francis MacDonald, Josef Swickard and James B. Leong.

"Billy" Rau, veteran unit production manager at Universal City, who has been absent on account of illness, is back on the job.

Walter Hiers has been engaged by Al Christie to co-star with Dorothy Devore in "High and Dry," for Hodkinson release.

Chester Bennett has fully recovered from his recent nervous breakdown and is preparing for his next picture.

Sada Cowan and Howard Higgin are writing the scenario for "Broken Barriers," Reginald Barker's next picture.

John Harron will appear opposite Dorothy Mackaill in the production Frank Woods is making for Hodkinson.

Universal has purchased "Equal-to-Anything Hooper" by Dorothy Richardson for Reginald Denny.

Herbert Rawlinson has started work on "High Speed." Herbert Blache directing.

Jack Finlayson, member of Hal Roach's outfit, is back from a visit to New York.

George Fitzmaurice, has engaged Ben Carre, to make the sets for "Cytherea."

Robert Brower has been cast in "When Johnny Comes Marching Home."

Marshall Neilan has begun shooting on "Tess of the D'Urbervilles."

Virginia Valli is due back in Los Angeles from New York Saturday.

Leatrice Joy is completing one of the featured roles in "Triumph."

Dorothy Farnum will scenarioize "Babbitt" for the Warners'.

Roy Stewart has been cast for a part in "Sundown."

WALTER R. GREENE.

**Revoke Storage Licenses**

The companies in the Mecca Bldg., 1600 Broadway, received a shock yesterday when they were informed by the Fire Department that licenses to store more than the usual five reels of film allowed in an office building had been revoked and that the letter of the law would in the future be strictly adhered to. All of the tenants in the building, which houses Universal, Warner Bros., C. B. C., Pathe, and Apollo will probably work in unison to have the restriction lifted.

**New Tax Bill Up In South Carolina**

(Special to THE FILM DAILY) Columbia, S. C.—Representative I. R. Bryson has presented a measure in the House to amend the present State theater revenue law, by providing that the tax should not apply to those houses located in any unincorporated, industrial or manufacturing community.

**"Beau Brummel" on Coast**

(Special to THE FILM DAILY) Los Angeles—"Beau Brummel" will have its premiere at the California theater March 8. It will have an indefinite run.

The Barrymore picture opens at the Strand the end of March.

**"Driftwood" Cast Completed**

(Special to THE FILM DAILY) Hollywood—Truart has completed the cast for "Driftwood," Elaine Hammerstein's next. Ralph Graves will play the male lead. Others include Gertrude Astor, Edward Earle and "Cissy" Fitzgerald.

**Start Two Films Soon**

(Special to THE FILM DAILY) Los Angeles—The Warners' will start work on "Babbitt" and "How to Educate A Wife" on March 10. Monta Bell will direct the first and Harry Beaumont the second.

**Ministers Favor Censors**

(Special to THE FILM DAILY) Rochester, N. Y.—At the recent session of the Ministerial Union of Rochester, a resolution was adopted opposing the repeal of the censorship bill in Albany.

**Tizon's Theater Burns**

(Special to THE FILM DAILY) Pittsburgh—Samuel Tizon's theater at Universal was recently burned to the ground.

Tom Moore will play opposite Gloria Swanson in "Manhandled."

**HAL ROACH'S**

**SPAT FAMILY**

**COMEDIES**

"Laughing Purposes Only"

1 reel

**Pathécomedy**

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**BETTY COMPSON**  
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Goldwyn presents  
EMMETT FLYNN'S Production

THE RESCUE FROM THE BURNING BUILDING

# Mellie

THE BEAUTIFUL CLOAK MODEL

By Owen Davis

Scenario by Carey Wilson

Directed by

EMMETT FLYNN

Featuring Claire Windsor,  
Edmund Lowe, Raymond  
Griffith, Mae Busch, Lew  
Cody, Hobart Bosworth.

Adapted by H. H. Van Loan.

JUNE MATHIS,

Editorial Director.

A Goldwyn Picture

THE  
MELODRAMA  
of  
1000  
THRILLS

Goldwyn:Cosmopolitan



# Some Features The Public Like

Titles of pictures the public liked best among current releases were given in response to the questionnaire recently distributed by THE FILM DAILY through the courtesy of several hundred theater owners. The data will be found below:

Ashes of Vengeance, Covered Wagon, Robin Hood.—B. P. Donovan, Equitable Trust Co., Fayette & Calvert Sts., Baltimore Md.

Best during summer were: Covered Wagon, Merry-Go-Round and Little Old New York.—Mrs. Arthur Twining, Ft. Wayne, Ind.

Grandma's Boy, Sailor Made Man.—No name.

Covered Wagon, Alice Adams, Enemies of Women.—Mrs. B. Moore, Sec. Ind. Indorsers of Photoplays.

Ashes of Vengeance, Potash & Perlmutter, Gold Diggers.—New Grand Central Theatre, Grand Blvd. at Lucas Ave., St. Louis, Mo.

To Have and To Hold, Main Street, The Famous Mrs. Fair.—E. C. Higbie, Pres., Eastern South Dakota, State Normal School, Madison.

Courtship of Miles Standish, Vanity Fair, Safety Last.—E. S. Dysinger, Fullerton Union High School, Fullerton, Cal.

Gloria Swanson, Gish & Talmadge's pictures.—The Lowe Observatory, Mt. Lowe, Cal.

Covered Wagon, Birth of a Nation, Three Musketeers and Jackie Coogan's pictures.—No name.

Covered Wagon.—Rabbi Raphael Goldenstein.—Temple B'nai Israel, Pasadena, Cal.

Robin Hood, Lorna Doone, Java Head.—Mrs. Jos. E. Friend, 1807 Palmer Ave., New Orleans, La.

Enemies of Women, Why Worry, Brawn of the North.—No name.

If Winter Comes, Jamestown, Bonnie Brier Bush.—C. C. Marshall-First Methodist Episcopal Church, Bridgeport, Conn.

Enemies of Women, Covered Wagon.—F. A. Woll, Asso. Prof., C. C. N. Y. Haven't seen any lately that I liked.—Frank N. Freeman, University of Chicago, Ill.

I haven't seen any picture shows lately.—Louis Frohman, 709 Greenmount Ave., Baltimore Md.

Circus Days, An Old Sweetheart of Mine, Penrod and Sam.—Mrs. Edna Hatfield Edmondson, Indiana University, Bloomington, Indiana.

Robin Hood, Three Wise Fools, When Knighthood Was in Flower.—D. M. Johnson, St. Ignatius Rectory, 6559 Glenwood Ave., Chicago, Ill.

Down to the Sea in Ships, Voice from the Minaret, Ashes of Vengeance, Java Head, Robin Hood, Tess of the Storm Country.—Henry E. Bliss, C. C. N. Y.

Covered Wagon, Ashes of Vengeance, Circus Days—John C. Ruckelshaus, 501 Indiana Trust Building, Indianapolis, Ind.

Knighthood, Sixty Cents an Hour, Sure Fire Flint, Girl of Golden West.—South Boston Amusement Co., South Boston, Va.

Merry-Go-Round, Six Days, Call of the Wild.—Rev. A. M. Blackford, Chairman, Reviewing Com't., Better Films Com't. of Jacksonville, Fla.

Over the Hills, Sky Pilot, Bonnie Brier Bush.—Rev. E. L. Spiller, Community Bldg., Lanesboro, Iowa.

Covered Wagon, Robin Hood, The Fighting Blade.—Bureau Visual Instruction, Extension Div. Indiana University, Bloomington, Ind.

The Old Homestead, Orphans of the Storm, Grandma's Boy.—A. M. Rowley, Bedford, Ohio.

The Servant in the House, That Something, The Man Who Played God.—A. B. Meyer, Tell City, Indiana.

The Cheat, The Famous Mrs. Fair and The Fog.—Mrs. James T. Chandler, Jr., 214 W. 9th St., Wilmington, Del.

Merry-Go-Round, Lady of Quality, Acquittal.—Orpheum Circuit, Palace, Orpheum Theatre, Milwaukee, Wis.

The Green Goddess, Woman Proof, Merry-Go-Round, Why Worry.—Mrs. Louis Jersawit, 485 Central Park West, New York City.

Brass, Down to the Sea in Ships, Four Horsemen.—W. T. White, Birmingham, Ala.

Hollywood—Harry F. Wasserman, Mgr., Eagle Theater—Roxbury.

Dr. Jack by Harold Lloyd, Back Home and Broke by Thos. Meighan, Pain Ticket by Shirley Mason.—Rev. Edward Scofield, The Manse, 155 So. Church St., Goshen, N. Y.

Woman of Paris, Scaramouche, Green Goddess.—No name.

Scaramouche, Enemies of Women, Salome.—M. Caroline Bell, 430 E. Lafayette Ave., Baltimore, Md. (I think the average "Serial" and comedys

of the Larry Semon character are an insult to the intelligence of the public. These things are inflicted on the defenseless public. You have to sit through them in order to see the feature, and they keep many people away from the movies. Personally, I will not go to see any picture where there is a Larry Semon comedy on the same bill. If he is funny, then our sense of humor is missing. I do enjoy Harold Lloyd to the utmost.)

Robin Hood, The Bright Shawl, Circus Days.—California Polytechnic School, San Luis, Obispo.

Robin Hood, Spoilers, Enemies of Women.—Virginia Theatre, Hazard, Ky. (Mr. L. O. Dann).

Enemies of Women, Circus Days, Penrod & Sam.—Rialto Theatre, Clinton, Iowa.

Famous Mrs. Fair, Daughters of the Rich, Enemies of Women.—A. O. H. Grier, City Editor, Every Evening, Wilmington, Del.

Bluebeards 8th Wife, Noise in Newboro, Scaramouche.—W. F. Harris, Palace Theatre, Petersburg, Va.

I have not attended a movie for some time. The last picture I saw was The Nth Commandment which I regarded as the slimmest apology for drama I had seen in months and since then there has not appeared anything I had any inclination to witness and we have all the leading films of the country here and I have free, gratis, for-nothing admission!—Rabbi Joseph Leiser, Temple Beth El, Helena, Ark.

Green Goddess, Trilby, Robin Hood.—Rabbi Lee J. Levinger, 905 Van Buren St., Wilmington, Del.

Famous Mrs. Fair, When Knighthood was in Flower.—Wm. G. Taylor, V. P., Delaware Trust Co., Wilmington, Del.

Rosita, White Sister, The Green Goddess.—E. N. DeSoto, 8 Dellwood Rd., Hasbrouck Hill, Staten Island.

Little Old New York, The Hunchback of Notre Dame, Rosita.—Lloyd V. Almiral, Harvey School, Hawthorne, N. Y.

Potash & Perlmutter, Children of the Storm, When Knighthood was in Flower.—Oklahoma United Brethren C. E. Union T. A. Tripp, Pres., 2512 South Broadway, Oklahoma City, Okla.

Oliver Twist, Down to the Sea in Ships, Hunting Wild Game in Africa, All of Harold Lloyd's Comedy features.—Rev. Paul L. Grove, Redwood Falls, Minnesota.

Robin Hood, Covered Wagon, Way Down East.—Illinois State Normal University, Drawer F. Normal, Ill.

Strangers of the Night, The White Rose, Ruggles of Red Gap.—Mrs. Benj. T. Rochester, 1022 South 18th St., Birmingham, Ala.

Merry-Go-Round, Ruggles of Red Gap, Circus Days.—E. D. Turner, Mgr., Imperial Theatre, Asheville, N. C.

Three Wise Fools, The Three Ages, Covered Wagon.—Nat Golden, 717 Vernon St., B'klyn, N. Y.

If Winter Comes, Robinson Crusoe and Little Minister.—Dr. W. H. McMaster, President Mount Union College, Alliance, Ohio.

Robin Hood, Back Home and Broke, Two Orphans of the Storm.—University of Wisconsin, Univer. Ext. Division, Univer, Ext. Bldg., Madison, Wis.

announcing  
**Priscilla Dean**  
in a series of special  
productions

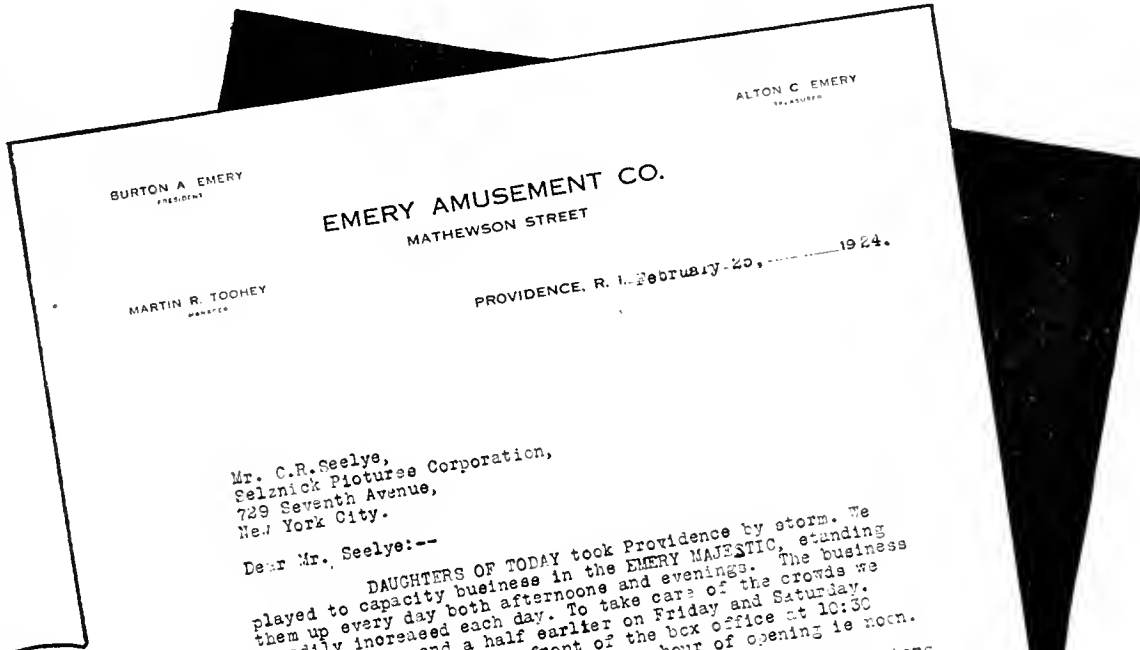
for **HODKINSON RELEASE**  
Season 1924-1925 ~ Thirty First-Run Pictures





# Daughters of Today Breaks records in New England's Largest Theatre

Five other big features recently presented by this theater averaged only 63% of amount grossed by "DAUGHTERS"



Mr. C.R. Seelye,  
Selznick Pictures Corporation,  
729 Seventh Avenue,  
New York City.

Dear Mr. Seelye:--

DAUGHTERS OF TODAY took Providence by storm. We played to capacity business in the EMERY MAJESTIC, standing them up every day both afternoons and evenings. The business steadily increased each day. To take care of the crowds we opened an hour and a half earlier on Friday and Saturday. There was a long line in front of the box office at 10:30 o'clock in the morning. Our regular hour of opening is noon.

DAUGHTERS OF TODAY is one of the best money-getters that has ever played in Providence. It broke all records for attendance and I am sure it will do so wherever it is played, because the picture is a splendid production. It is just sensational enough to cause a lot of talk without offending anyone. The story is unusual, timely and well handled, the cast is excellent, direction exceptionally good and there is a jazzed-up atmosphere about the picture that is contagious and stimulates an audience.

Its phenomenal success can be repeated here and I want to bring DAUGHTERS OF TODAY back for another week shortly. You are certainly to be congratulated on a big winner in this most satisfying picture.

With best wishes

Very truly yours,  
(Signed) Alton C. Emery,  
Emery Majestic Theatre.

All attendance records broken despite blizzard for two days and exceptionally strong opposition in picture, vaudeville and legitimate theatres.

"Daughters of Today" is clean. It creates unprecedented discussion by newspapers and by word of mouth because it deals with one of the most vital phases of life today. Ask the Exhibitor who has played it.

"Daughters of Today" will have the influence for good that characterized "Over the Hill."

**SELZNICK**  
DISTRIBUTING  
CORPORATION

The Emery Amusement Company is one of New England's best known amusement enterprises.

# Daughters of Today

is one of the few dramatic pictures ever passed by the censor for Boston Sunday showing

**ASK THE MA**

*The*

# **HUNCHBACK O**

**Ask** Walter Hays, Pres.,  
Syracuse Strand Theatre Co., Inc.,  
Syracuse, New York.

All records for any picture that has ever played Syracuse either at a legitimate theatre at a \$2.00 top, or a picture theatre, have been broken with the Hunchback. We are holding the picture over next week—a rare occasion in Syracuse, and expect record-breaking business the balance of the engagement.

**Ask** Peter Wilson,  
State Theatre,  
Sacramento, Calif.

Hunchback of Notre Dame is a powerful picture. Lon Chaney's characterization of Quasimodo is marvelous. The picture made a tremendous hit at advanced prices. Business increased with every showing.

**Ask** John H. Kunsky, Enterprises,  
Adams Theatre,  
Detroit, Michigan.

Opening day Hunchback, Adams Theatre, broke all records by \$1200.

P. S. Second day's business again broke house record.

**Ask** Louis J. Santikos,  
Rialto Theatre,  
San Antonio, Texas.

Packed house night and day. Receipts exceeded those of any since we opened the Rialto. Everybody well pleased.

**Ask** Harry C. Arthur, Gen. Mgr.,  
West Coast Theatres,  
Los Angeles, Calif.

Real \$1.65 picture. Thousands who have seen same unanimous in their opinion of Hunchback as a great picture, wonderfully produced. Appeals to all classes young and old. Great love story.

**Ask** J. C. Sutphen, Mgr.,  
Brandeis Theatre,  
Omaha, Nebraska.

I consider this production the last word in screen achievement. Opened Brandeis Theatre to biggest Sunday business in the history of the theatre.

**Ask** J. Henry Handesman, Jr.,  
Oliver Theatre,  
South Bend, Indiana.

The Hunchback of Notre Dame has broken all house records established at the Oliver Theatre, South Bend, for the past fifteen years. Kindly call and see me as I would be interested in a second run of the Hunchback.

**Ask** Oliver Edwards, Mgr.,  
Palace Theatre,  
New Haven, Conn.

Hunchback enjoyed greatest opening performance of any of the big features at advanced prices. Capacity in a house seating 3200. It is a magnificent production and a great picture.

 **NOW BOOKING AT ALL**

**A UNIVERSAL PRODUCTION**

# WHO PLAYED

# NOTRE DAME

**Ask** A. G. Talbot, Mgr. Dir.,  
Bishop-Cass Theatres Co.,  
Denver, Colorado.

For a number of years we have been seeking a film production worthy in our estimation of a reserve seat policy at advanced prices, two shows per day, at the American Theatre. The only picture for us, so far, that in the opinion of the writer, meets with the requirements above stated, is the Hunchback of Notre Dame. We wish to congratulate your company in producing such a masterpiece and wish your company every success in the exhibiting of the Hunchback of Notre Dame throughout the world.

**Ask** R. J. Stinnet, Pres. & Gen. Mgr.,  
Capitol Theatre,  
Dallas, Texas.

It was necessary to have eight policemen handle the crowd in front of our theatre awaiting the second show. We have been in theatrical business in Dallas for fifteen years and never before have there been such crowds. The Hunchback is the talk of all Dallas. Not a single person has complained that our admission price was too high.

**Ask** Alexander Frank,  
Plaza Theatre,  
Waterloo, Iowa.

Hunchback opened today to complete sell-out both matinee and evening. Turned away another capacity house. Expect to reach the highest guarantee ever offered a picture here tomorrow, the second day. We still have five days left to cash in. There is nothing in sight for a long time to come to equal the opening record of the Hunchback.

**Ask** W. F. Clarke,  
Charlestown Theatre,  
Charlestown, S. C.

It has been a great pleasure and privilege for the Directorate of this theatre, to play the Hunchback of Notre Dame. We had record houses for all performances. The film in question is the finest that has ever been made. We shall appreciate very much if you can arrange an early return date.

**Ask** Charles F. Truman,  
Academy Theatre,  
Meadville, Pa.

Just closed three biggest days my house ever knew with the finest picture ever produced.

**Ask** H. L. Hedger, Mgr. Dir.,  
Community Playhouse,  
Meriden, Conn.

I consider it the best thing you have done in pictures. Satisfactory not only to the patrons but likewise to the management by the box-office returns, even at the greatly increased prices.

**Ask** Donald Knapp,  
San Bernardino, Calif.

You are right on the Hunchback. It took San Bernardino like Grant took Richmond. All audience records surpassed. Hunchback is sure-fire winner. It is one of those "glad I came" pictures. It makes them talk. We turned them away.

UNIVERSAL EXCHANGES 

Presented by CARL LAEMMLE

The day of the FREAK attractions is still here —

B. F. KEITH  
E. Z. POLI  
A. H. WOODS  
MARTIN BECK  
MORRIS GEST  
RINGLING BROS.  
"TEX" RICKARD  
P. T. BARNUM

**THE WORLD'S GREATEST SHOWMEN KNOW!**

THEY ACCUMULATED FORTUNES PLAYING FREAK ATTRACTIONS—  
THE DAY OF THE DIME MUSEUM HAS NEVER LEFT US—

ADOLPH ZUKOR  
MARCUS LOEW  
AL. G. BARNES  
KOHL & CASTLE  
A. L. ERLANGER  
BEN WALLACE  
FLO ZIEGFELD  
ALEX. PANTAGES

**THE SUCCESS OF THESE MEN IS KNOWN!**

**THE BIG SMASH—SOMETHING DIFFERENT—**

# "THE ISLE OF VANISHING MEN"

Special Showing To-morrow (Friday) at ELEVEN A. M.

**CRITERION THEATRE**



Thursday, February 28, 1924

## Putting It Over

Here is how a brother exhibitor put his show over. Read along your ideas. Let other fellow know how you managed up.

### Fast Boosts Murray Run

Cincinnati—A newspaper contest put over at the Walnut for "The Doll," by Albert P. Kaufman.

Called for newspaper cooperation, a costume-designing contest which the theater gave away small and other inducements under auspices of the local paper. It was over big in Cincinnati and elsewhere it has been done.

Every day the Times-Star appears with a lead story outlining the contest. The name of the picture, the date and play date were prominently put up at all times. The judges selected the best of the designs submitted and these were later displayed in the lobby. The final selection was on the basis of the greatest approval by the Walnut patronage. Prizes of \$25, \$15, and \$10, in gold given away besides additional exhibition prizes.

### Scores on "Boy of Mine"

Indianapolis—An unusual advance advertising campaign was conducted by manager Ace Berry of the Circle, "Boy of Mine."

Several days space three by was used in the papers. One advertisement of the series played up throughout the week. Another was a statement by J. K. McDonald saying he had only one ambition—make good, wholesome, clean and amusing pictures. This was aimed directly at the home folks and drew them out. There followed a statement by the theater designer, "Boy of Mine," to be the "Greatest Human Drama." The persistent hammering along this was unavoidable.

### Laugh A Minute Man

Atlanta, Ga.—To manager C. D. Laugh of the Pastime, goes credit of one of the quickest rush order exhibition stunts on record. Rain threatened to spoil his day and so he went in touch with the printer. In an hour, newsboys were on the streets delivering several thousand handbills. Two cross words: "running up and down along adjacent borders topped the page. "Yes, even if it is raining you can't afford to miss Norma Tallie in 'Smilin Through' at the Pastime."

### Independents At F. B. O. Studio

(Special to THE FILM DAILY)  
Hollywood—The F. B. O. studio, recently thrown open to independent exhibitors.

Companies now working at the studio include "The Black Mask" unit which is co-starring Harry Carey and Roland; the Douglas MacLean unit, making "Never Say Die" and the Richard Talmadge unit making "Fast Company."

### Making Accident Reels

Billy Brandt is co-operating with E. B. Hatrock of International News Reel in the production of a series of ten accident reels which are to be embodied in the news reels and then later made into special reels for showings throughout the state. Fifty local policemen are being trained to lecture in conjunction with the pictures.

### Non-Theatrical Photoplay Starts

(Special to THE FILM DAILY)

Denver, Col.—Non-Theatrical Photoplay Prod., has been formed to make educationals. It is stated that the new organization may first make a series of 26 New Testament stories. Headquarters, will be at Arvada, near Brighton.

### Viola Dana Starts On Next

(Special to THE FILM DAILY)

Hollywood—Viola Dana is working on "Along Came Ruth," her first picture on next year's schedule. Eddie Cline is directing. The support includes Walter Hiers, Raymond McKee, Tully Marshall, Victor Potel and others.

### May Build Studio In Sacramento

(Special to THE FILM DAILY)

Sacramento, Cal.—It is understood that a party of local business men is anxious to back a new \$1,000,000 studio building for Stereoscopic Prod. Corp., a new unit, with headquarters in Hollywood.

### Lee Marcus In Bermuda

Lee Marcus, of F. B. O., is on a vacation in Bermuda.

### Incorporations

Austin, Tex.—Fairlyland Amusement Co., Dallas. Capital \$50,000. Incorporators, L. M. Kirkes, E. E. Harrington and J. H. Cunningham.

Springfield, Ill.—Play Prod. Co., Chicago. Capital \$2,500. Incorporators, Gertrude Auerbach, J. Dedocoy and A. E. Adelman.

Trenton, N. J.—Nosniv-Borag, Inc., theaters; West Hoboken. Capital \$25,000.

Trenton, N. J.—L. & S. Amusement Co., West Hoboken. Capital \$10,000.

Sacramento, Cal.—Montrose Amusement Co., Montrose. Capital \$50,000.

Portland, Ore.—Bend Theaters, Inc., Bend. Capital \$20,000.

Sacramento, Cal.—Stereoscopic Prod. Corp., Hollywood.

Sacramento, Cal.—First National Prod. Inc., Los Angeles.

Jefferson City, Mo.—Columbia Pictures Corp., St. Louis.

Columbus, O.—Ohio State Theater Co., Columbus.

Albany—Trio Prod., Wilmington. Capital \$30,000.

# The Whole Show World

is coming to the

# PARAMOUNT BALL

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## HOTEL ASTOR

## MARCH 7th

## Beginning at 9 P. M.

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*Vincent Lopez and his  
Famous Orchestra*

TICKETS \$7.50

Agencies or Phone Murray Hill 8500

# SCARAMOUCHE' SMASHES RECORD TOPPING ALL PREVIOUS RECEIPTS BY DRAWING \$67,960 AT CAPITOL

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Judge Evans  
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Washington's Birthday Pulled \$14,520—"Robin Hood" Formerly Held It for Fortnight's Run—  
Look for Better Than \$50,000 on Second Week—  
Business Good at Other Houses

PETE HALL  
IS

## 'AMERICA' SMASH HIT

"Scaramouche," the Metro special, smashed all existing box-office records at the Capitol last week by running up gross receipts of \$67,960. The picture on Washington's Birthday alone drew \$14,520. That is now the record for one day's taking at the big picture house.

As against "Scaramouche," the Strand held "The Hunchback of Notre Dame," the Universal picture, but it did not have the draw that the presentation at the bigger house held. "The Hunchback," however, is also held over for the current week. The Capitol yesterday got another smashing day for the second Sunday, \$12,290 gross, with the outlook being that business will be in the neighborhood of \$50,000 on the second week.

The record for one week at the house was formerly held by "Robin Hood."

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The most severe snow-storm of the year—the strongest opposition Broadway has ever known—couldn't stop

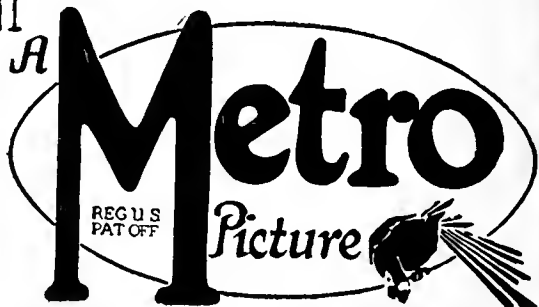
# SCARAMOUCHE

from setting a world's record at the **CAPITOL, New York**

A  
**Rex Ingram**  
Production  
featuring  
**Ramon Novarro**  
**Alice Terry**  
**Lewis Stone**

Jury Imperial Pictures Ltd., Exclusive  
Distributors thruout Great Britain  
Sir William Jury, Managing Director

by RAFAEL SABATINI  
Adaptation and Continuity by  
WILLIS GOLDBECK  
Photographed by  
JOHN F. SEITZ



**Theater Confab**

*(Continued from Page 1)*  
 will be considered. Federal attention is also on the program. Meetings in the New York office are amassing data pertaining to the topics scheduled for discussion during the convention. Also final solutions to any of the items named have been decided. The executives have prepared resolutions subject to the approval of all the delegates to the convention. This is on general matters concerning the independent theaters it is expected that the managers and their assistants will provide the food for discussion.

The "bugaboo" has been passed by the statistical department and the reports of their research in this field ranks this among the important topics as one form of "profit." It is hoped that a decision can be decided upon which will reflect unfavorably on the independent but will in some way disseminate aggregate free admissions over the period.

Proposals for the Summer will be group requirements so that when purchasing is done, it can be done through bulk purchasers cutting to a minimum the pro rata cost of theater sharing in the buy-outs thought at this time that a number of exchanges may be effected in matter of draperies and other expenses for the decoration of the theaters during the hot season, thereby saving expenditures for a period every dollar spent shows only a few returns that it would at any season. One of the most important matters which this convention is, the type of pictures required by the theaters certain days of the week. Discussion on this point will result in several changes being made in the policies of theaters with more or less performances.

There will be addresses by Adolph Laude Saunders, A. M. Botsford, advertising, and Hugo Ries. The evenings will be devoted to entertainment, with theater parties on Tuesday and Thursday, and the ball on Friday.

Who will attend from out of town: of the Florida district, Ford S. of Atlanta, Earl S. Crahn of the district, E. L. Perry of the Oklahoma district, S. Hill of the Carolinas, E. R. of the Alabama district, H. B. Duluth, F. H. Dowler, Jr., of Georgia, H. E. Ellison of Denver, Bruce of Chicago, A. E. Fair, W. P. Gray of England, Saul Harris of Little Rock, Keys of Johnson City, H. A. Miami, W. J. Lytle of San Antonio, McElravy of Memphis, Herschel St. Louis, J. E. Waterman of

the home office, with Harold B. there will be F. L. Metzler, Theobald, Harry D. Goldberg and Lem

**Theater in New Orleans**  
*(Special to THE FILM DAILY)*

New Orleans—Yeggmen opened the Trianon yesterday and 200, Saturday and Sunday re-opened the Trianon and Alamo. The houses are operated by the

**Rapf Through With Warners'**  
*(Special to THE FILM DAILY)*

Los Angeles—Despite the fact that Harry Rapf was scheduled to make one picture for Warners' following "Broadway After Dark," the arrangement between both parties has been terminated.

Rapf's last picture was to be "The Yoke," to which objections have been filed via the Hays office. It was learned confidentially yesterday that Rapf's share in the pictures he has made for Warners' has paid him over \$200,000 in the past eighteen months. This does not include the revenue which will come to him from future bookings.

**Brilant Joins Pathe**

Arthur M. Brilant has joined Pathe as exploitation manager. A re-arrangement there places E. F. Supple in charge of publicity while P. A. Parsons continues in charge of the advertising. Until now, exploitation and publicity were handled under one head.

**Ohio Lifts Normand Ban**  
*(Special to THE FILM DAILY)*

Cleveland—The Ohio State Board of Censors has lifted its ban against Mabel Normand and Edna Purviance films on the ground that no criminal charges have been filed against the two actresses.

**Semon-Vitagraph Trouble Ends**  
*(Special to THE FILM DAILY)*

Los Angeles—The entanglement existing between Larry Semon and Vitagraph has ended and their differences adjusted. Under the settlement, Semon will complete "Moonshine."

**Earle, Phila. Opens March 24**  
*(Special to THE FILM DAILY)*

Philadelphia—Jules E. Mastbaum has returned from a vacation at Palm Beach and has set the opening of the Earle for March 24. The house will seat close to 3,000.

**Site for Kunsky House**  
*(Special to THE FILM DAILY)*

Detroit—John H. Kunsky will build his fourth theater in the downtown section at Woodward and Elizabeth. It will seat 3,200 and will cost over \$2,000,000.

**Elevator Drop Causes Scare**

An elevator in the Godfrey Bldg., dropped from the 17th floor to the second about noon yesterday, due to a broken chain. No one was hurt but the incident caused a mild stir.

**Fire At Fox Coast Plant**  
*(Special to THE FILM DAILY)*

Los Angeles—Fire at the Fox studio destroyed films worth \$50,000. The blaze originated in the cutting room.

**Asher Leaves For Coast**

"Ef" Asher leaves for the Coast today to confer with Mack Sennett. He will be gone about eight weeks.

**Cohen Here From Honolulu**

Joel C. Cohen of the Consolidated Amusement Co., Ltd., of Honolulu, is here. At the Claridge.

**"U" Undetermined over "Damned"**

Universal has made no decision about the production of "Damned" which was acquired some time ago. E. H. Goldstein declared yesterday he didn't know whether or not the story would be filmed. Ethel Smith Dorrance, the author stated yesterday it was her understanding her story would be made and said she had been collaborating on the screen version to the complete satisfaction of Carl Laemmle. Mrs. Dorrance sent a letter to Will H. Hays yesterday, asking on what grounds Joseph M. Schenck made the assertion on the coast that the production of the story would prove deleterious to the best interests of the business.

**Plans "Liberty Boys" Series**

Tefft Johnson declared yesterday he had purchased the rights to "The Liberty Boys of '76," the juvenile stories published by Harry E. Wolff which have a large circulation weekly. Johnson intends making the stories in two reel form and has completed plans for a series of twelve.

**Nigh Plans "The Tumbleweed"**

Nighsmith Pictures will produce a feature called "The Tumbleweed," in which Lucille La Verne and Will Nigh will play the principal roles. Nigh will also direct. The company has completed "The Guest" the third of its miniature series for Pathe.

**Off for Coast**

Renaud Hoffman of Poem Classics, Inc., Hollywood, left for the coast yesterday following the reported consummation of a distributing deal. He is making a series of eight two reelers. William Siström of Hollywood Studios left with Hoffman.

**Griffith Has Heavy Cold**

D. W. Griffith is suffering from a heavy cold, contracted during the rush to complete "America" in time for its premier. He was kept indoors for several days but went up to the studio yesterday on urgent business.

**Rosson To Direct Dick Talmadge**  
*(Special to THE FILM DAILY)*

Hollywood—"Stepping Lively" will be the fourth Richard Talmadge picture of the series being made by Abe Carlos for Truart. Arthur Rosson will direct.

**Theodore Hays Ill**  
*(Special to THE FILM DAILY)*

Minneapolis—Theodore L. Hays is ill with pneumonia. He returned Sunday from a trip to Havana and was taken ill at his office.

**Show "Vanishing Men" Friday**

Herman J. Garfield will give a special showing of "The Isle of Vanishing Men" at the Criterion tomorrow morning at 11 o'clock.

**Marjorie Daw Coming East**

Marjorie Daw is on her way East from the coast to appear in pictures scheduled for Eastern production.

**M. P. Engineers Meet May 19-22**

The Spring meeting of the Society of M. P. Engineers will be held at Roscoe, N. Y., May 19-22.

**Blames Exhibitors**

**Joe Brandt Says They Fail to Give Independent Producers the Proper Financial Support**

Joe Brandt of C. B. C. is out with another open letter, this one addressed to exhibitors. He blames them for failing to give the independent producer the proper financial support and says:

"I warned you last year that in refusing decent financial support to the independent producer you were encouraging the producer-theater combinations to increase rentals to the exhibitor. This is exactly what happened and you got more or less what I said you would get—a healthy increase in national exhibition by all the important national distributors. The only thing that saved many of you was the unusually good business year, which permitted your paying these unhealthy increases and still survive. As a prominent exhibitor said to me the other day—

"Everytime I pay a big organization a fancy price for their product I lose money on it, but I make up the loss from my cheaper 'buys' over the balance of the season."

"Is this fair? Don't you owe it to yourself to cut down on exorbitant rentals and to increase on your average rentals so that the independent producer may become a permanent factor in the business—in your service?"

"And now let me voice my appreciation of the exhibitor who has consistently supported independent product, paying for it the best prices he could in order to keep the Independent producer in business. This exhibitor has witnessed the steady increase in the quality of the independent product—he has seen independent exchanges in many territories become strong factors (in these territories) frightening the theater-producer combines in many instances. Within the last sixty days he has noticed the entrance into the business of an organization especially created to encourage the best producers to go into the independent field.

Brandt concludes by saying that C. B. C. will increase its output for 1924-1925 from eight to twelve and possibly sixteen pictures.

**Minnie Elizabeth Webster**

*Exclusive representative for*

**JETTA GOUDAL**

*(The Green Goddess)*

*Address all Communications to*

17 West 42nd Street

Longacre 8225 New York

**WILL BUY FOR CASH**

For Reliable N. Y. Exchange Features—Two reel Westerns for N. Y. and Northern New Jersey. New product only.

Write full particulars

Box M 100, Film Daily, 71 W. 44th St

**DURATIZE**  
 YOUR FILM

**-DURA-**  
**FILM PROTECTOR CO**  
 INC.

220 WEST 42<sup>ND</sup> STREET  
 NEW YORK

PHONE CHICKERING 2937 ALLAN A. LOWNES PRES.

# BULLETIN

**A** NEW name will have to be invented for the kind of picture James Cruze has made in "The Fighting Coward."

It is a terrific drama—the drama of a pretty boy being turned by scorn into a man-eater! But it is drama blown across by gale after gale of laughter, absolutely uncontrollable delight at seeing milk curdled to blood!

This picture kids the whole tradition of risking your life for a hasty word.

There are so many well-calculated insults and guns pulled that you feel sure you won't be able to draw four more breaths before somebody passes out!

## Get This!

(1) James Cruze will go down in history as the director who could make a reverberating, world-beating success such as "The Covered Wagon," and then have the versatility to create an entirely new genre in high-voltage satiric drama.

(2) However much you may have enjoyed Ernest Torrence in the past you will know for a fact, after seeing this picture, that he has the film world by the tail in any part he cares to undertake. Torrence is the world's finest fancier of grotesqueries, mild or murderous!

(3) Let this picture once circulate a bit and the name Cullen Landis will mean the same as Money to you. He's the gentle lad who learns to eat 'em alive and order ham and eggs between homicides.

(4) When the footage is showing that contains Noah Beery people will be scared to blink their eyes for fear of missing a fraction of an inch. He hurts your ribs with laughter.

(5) Mary Astor and Phyllis Haver provide the feminine charm about which all these heroes circulate.

And pass out they do, with the audience's motometer showing ever higher temperature.

"The Fighting Coward" not only opens a great new vein of drama and comedy drenched with a new kind of nervous excitement and surprise, but it absolutely convinces you that Cruze and all the cast had a wonderful time making it!

If after seeing it, any exhibitor can place his hand on his heart and honestly swear that he did not enjoy it like beef-steak after a day's fast, why, we will buy him the most expensive derby on Fifth Avenue.

"The Fighting Coward" will create its own audiences everywhere after one showing.

Get 'em in once and Human Nature will do the rest!

From Booth Tarkington's play "Magnolia." Screen play by Walter Woods.

## A Paramount Picture

Produced by



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY





# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 49

Friday, February 29, 1924

Price 5 Cents

## M.P.P.D.A. Expands

Move Now Under Way to Secure Co-operation of Exchange Managers in All Key Cities

The Independent M. P. Prod. and Dist. Ass'n, Inc. is launching a move to secure the co-operation of three hundred odd state right exchanges throughout the country in an effort to eliminate evils in the independent field.

I. E. Chadwick, president of the organization is sending a letter to every exchangeman enlisting their aid. In it, he declares data is being compiled relative to all branches of the independent field and also states that arrangements have been completed for legal and accounting representation in important cities.

As noted recently, plans will shortly be launched for a coast affiliation.

## Baker Sues For \$14,000

George D. Baker, director is suing International in the Supreme Court for \$14,000 on a contract signed by William R. Hearst as president. He claims \$7,666 for twenty-three days extra work in addition to \$18,000 paid him at \$2,000 a week for each of the films, "Heliotrope" and "Buried Treasure," \$1,333 for work on script for four days which are not included in his contract, and \$4,000 due on "Proxies."

## Terra Film Officials Coming

(Special to THE FILM DAILY)  
Berlin—Erich Morawski and Dr. Max Glass, both managing directors of Terra Films intend leaving for New York about March 13 to make an American affiliation.

## Cleanup Battle in Houston

(Special to THE FILM DAILY)  
Houston, Tex.—A movement has been started here for better pictures under the leadership of Florence Sterling, head of the League of Women Voters.

## De Barge Off For Coast

Robert De Barge, producer of the Art Acord westerns left for the coast yesterday. Distribution will be handled through the Madoc Sales Corp.

## Borrows Busch and Menjou

(Special to THE FILM DAILY)  
Los Angeles—Reginald Barker has borrowed Mae Busch from Goldwyn and Adolphe Menjou from Famous to appear in "Broken Barriers."

Make It Snappy. Soup at 7. T. N. T. Astor.



Mabel Normand in "The Extra Girl" is a nation-wide hit, attracting greater praise than even "Molly O" aroused. It's a Mack Sennett production, distributed by Associated Exhibitors.—Adv't.

## Cost \$1,426,000

Court Action Reveals What International Spent on "Knighthood"—Jose Rubens Sues

The fact that "When Knighthood Was In Flower" cost \$1,426,000 is set forth in a judgment roll signed by City Court Justice Walsh in favor of Jose Rubens against International Film, for \$2,000. The court also found that Rubens was not at fault when he did not arrive at the studio on April 18, 1922, when directed to do so in order that scenes could be shot in which his appearance was necessary, because he had an accident to his eye on the way.

Rubens sued on a contract by which he was engaged at \$500 a week for four weeks. He started work April 17, and alleged that he was discharged on the 19th. The defense was that his discharge was justified because he did not arrive at the studio and kept the entire cast waiting.

## "Lincoln" Closes March 8

"Abraham Lincoln" will close its run at the Gaiety on March 8. No plans for general distribution have as yet been made, according to the Rocketts.

## Deny Insolvency

Detroit Fussed Up Over Activities of Detroit M. P. Corp.—Society Interested

(Special to THE FILM DAILY)

Detroit—Local newspapers are devoting a good deal of space to the affairs of the Detroit M. P. Corp.

The Englander Co., has filed a suit for \$270 for an auto top furnished the company's studio during the filming of "Mary." Howard H. Colby, a director says the suit is the result of a misunderstanding and squelches the report that minority stockholders have forced a special audit of the books.

The company was organized here in 1922. Thomas G. Baillie, a former law-office associate of Gov. Alex J. Groesbeck, represented the company before the Michigan Securities Commission, which authorized the sale of its stock. The first issue was as follows: 30,000 shares of preferred, par value \$10, and 30,000 shares of common at no par value, sold at \$1 a share. This stock was sold in blocks, one share of preferred with one share of the common. The second issue was authorized in October, 1923. This was an issue of 30,000 shares of preferred par value \$10, and 30,000 shares

(Continued on Page 3)

## Repeal Looks Bright

Assemblymen Will Not Be held to Party Lines in Voting—Action Next Week

(By Long Distance Phone)

Albany—The repeal of the censorship bill continues bright. The situation, if anything has improved.

Speaker Mac Hold announced yesterday that he would hold no conference with leaders of the Assembly to determine the attitude of the Republican party on the measure when it reaches the lower house. This is significant. It is also learned that party lines will not be adhered to when the measure comes up in the Assembly, with each legislator voting as he thinks.

The Walker bill which seeks repeal is now in the hands of the Senate Finance Committee. Action on it is looked for next week.

## Ralph Ince Leaves

Ralph Ince is en route to the Coast, where he plans to direct a series of pictures. He is accompanied by J. O. Taylor, cameraman.

## Joe Brandt Leaves

Joe Brandt left for the coast yesterday.

## Russia Wants Help

Semi-Official Representative Here to Take Technicians Back—No Financing

Joseph L. Malkin, former commercial director of Prolet Kino, a producing and distributing company in Russia and now in New York as a semi-official representative for the Soviet Government, in film matters, stated yesterday that his visit here had to do with the acquisition of technicians and production experts to go back with him.

He said Russia was anxious to develop its own film business, not only in production but in distribution. For that reason, a selected group of men familiar with American producing methods is sought to educate Russian artists in the technique of the motion picture. There will be no financial aid offered. What ever pictures are to be made there will be self-financed. The Government, Malkin explained, will offer every aid in production and later in seeing that the pictures get the widest distribution possible. The point seems to be that the organization that first gets a foothold in Russia will be in a position to establish a trade-mark prestige that will be valuable in the future.

To The Ladies. T. N. T. Hotel Astor, March 29.



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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	110½	110½	110½	300
F. P.-L. . . . .	66	65¾	66	1,500
do pfd. . . . .				Not Quoted
Goldwyn . . . . .				Not Quoted
Loew's . . . . .	17¾	16¾	17¾	1,400
Warner's . . . . .				Not Quoted

**Terriss Engages Aviators**

(Special to THE FILM DAILY)  
Havana—Tom Terriss is busily engaged on "The Bandolero." He will use Captain Nungesser, the French aviator in part of the production and expects to secure Andre Bellot and Maurice Weiss, two other well known aviators in the picture as well.

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**

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**Officials Visit Olcott**

A group of city officials visited Sidney Olcott at the Paramount studio yesterday to watch production of "Monsieur Beaucaire." Among the visitors were Justice May, President Riegelman of Manhattan, Richard Enright, License Commissioner Glantzmeier, Justices Taylor and Martin, John J. McCooney, Charles Dodd, district attorney of Kings County and Edward Giesmar, his assistant.

**Hear Argument On Picketing**

(Special to THE FILM DAILY)  
Dayton, O.—Hearings on the injunction suit brought by Bert Fialo, owner of the Alhambra, East Third St., against members and officers of Local 248, M. P. Operator's Union, are on before Judge E. T. Snediker. Fialo started proceedings to prevent the local from picketing his theater with objectionable propaganda after he refused to employ a union operator.

**1st Nat'l's Releases**

Five pictures are scheduled by First National for March release. They include: "Galloping Fish," "Lillies of the Field," "Why Men Leave Home," "The Goldfish" and "The Enchanted Cottage."

**E. H. Tassej Dead**

(Special to THE FILM DAILY)  
Houston, Tex.—E. H. Tassej, president of Southern Film Service, is dead, following an attack of acute indigestion.

**Educational Exchange Ready**

(Special to THE FILM DAILY)  
Atlanta—Work has been finished on remodeling the old Realart quarters at 97 Walton St., into an exchange for Educational.

**Irene Rich in "Pal O' Mine"**

(Special to THE FILM DAILY)  
Los Angeles—Irene Rich will have the leading role in "Pal O' Mine," C. B. C.'s next picture. Edward Le Saint will direct.

**Hart At Rialto Next Week**

William S. Hart in "Singer Jim McKee" will be the feature at the Rialto next week. "Icebound" will play the Rivoli.

**A Coast Arrival**

Lewis Dayton, last in "Maud Muller," a Renaud Hoffman production, is here from the Coast. At the Algonquin.

**"The Lost Virgin" Next**

(Special to THE FILM DAILY)  
Los Angeles—The Halperins are considering a story called "The Lost Virgin" for their next picture.

**"Scaramouche" Over Loew Circuit**  
"Scaramouche" will start its run over the Loew circuit on March 10.

**William Howard Here**

William Howard is in town from the coast. At the Astor.

Ben Silvey is assisting Ivan Abramson in the direction of "Meddling Women."

**In The Courts**

(Special to THE FILM DAILY)  
Los Angeles—Declaring that he had been discharged without cause in violation of a contract, Emil Offerman has filed in the Superior Court a suit against the Robertson-Cole Studios and the Film Booking Offices asking damages totaling \$183,685.69. The plaintiff stated that on Feb 4, 1922, he entered into an agreement whereby he was to become general manager for three years of the studios at a salary of \$500 a week. Offerman alleges he was to receive 10,000 shares of common stock in the R-C Pictures Corp., valued at \$10 a share. Offerman declared he was discharged Nov. 24, 1923. He admitted receiving a credit of \$12,600, but asserted there was \$34,400 due him for services rendered and \$31,000 due on the contract. F. B. O., was said by Offerman to have succeeded the Robertson-Cole studios and was therefore made a joint defendant in the suit. In a separate answer the studios admit they had engaged Offerman, but stated that he was employed on a week-to-week basis, and denied in their entirety the charges which named them a joint defendant. The case has been set for trial June 3.

An attachment for \$5,213 has been obtained in the Supreme Court against the W. M. Smith Prod., an Oklahoma corporation, by the W. I. Film Service Inc. The suit is based on a previous judgment obtained by default in Marion county, Indiana, against the interest of the defendant in the films, "White Masks" and "Gold Grabbers."

The New Amsterdam Credit Corp. has sued the Standard Film Service in the Supreme Court for \$10,597 due on an agreement by which the defendant took over the lease of four films, agreeing to pay \$15,000 for the first twelve months for each, and owes the sum stated on "Darling of the Rich."

**COPY** writer and layout man wanted for Advertising Dept. of large picture company. Experience and ability essential. Write details of experience and salary. Box M-50, care of Film Daily

**Kann Makes A Deal**

George E. Kann has sold the Great Britain rights on "You Are In Danger," to Pearl Films, Ltd., of London.

**HAL ROACH'S CHARLEY CHASE**

**COMEDIES**

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1 reel

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**every woman**

**has read**

**CYTHEREA**

Coming Soon



**Dorothy Devore**

and

**Walter Hiers**

in

**AL CHRISTIE**

Special Features

for Hodkinson Release

First Run Pictures



**Incorporations**

Albany, N. Y.—Dewhurst Films, New York. 5,000 shares common stock, no par value. Incorporators, D. L. Johnston, P. E. Cowan and O. V. McConaught. Attorneys, Simpson, Thatcher & Bartlett, New York.

Albany, N. Y.—Passion Play Prod., nc., New York. 500 shares preferred stock, \$100 each; 1,000 shares common, no par value. Incorporators, C. Reinkling and M. H. Reuben.

Columbus, O.—The Palace Theater Co., Inc., Canton. Capital \$35,000. Incorporators, George H. Clark, T. Whitsel, M. Tucker, A. Zimmerman and A. C. Barthelman.

Springfield, Ill.—Monterey Theater, Inc., Chicago. Capital \$20,000. Incorporators, William Murphy, Abraham Rotblatt, W. B. Armstrong and S. P. Gurman.

Springfield, Ill.—Parish Amusement Co., Chicago. Capital \$40,000. Incorporators, M. J. Connelly, J. D. Watts and M. B. Morris, New York.

Albany, N. Y.—Maldina Pictures, New York. Capital \$100,000. Incorporators, E. Dinapoli, L. I. Maisell and J. J. Halligan.

Portland, Me.—Colonial Corp. 1,200 shares stock, \$100 par value. Incorporators, M. E. Foster, M. G. O'Neill and A. B. Farnham.

Albany, N. Y.—Mimar Theater Co., Queens. Capital \$10,000. Incorporators, S. E. Harwitz, M. M. Willens and F. Golding.

Albany, N. Y.—Rivers End, Inc., New York. Capital \$20,000. Incorporators, B. and H. O. Kusell and J. Kendler.

Springfield, Ill.—Grand Recreation Co., East St. Louis. Incorporators, A. C. Fritz, E. J. Moser and Maurice Clancy.

Albany, N. Y.—Newark Stadium Co., Inc., Newark. Capital \$500,000.

Dover, Del.—Western Enterprises Corp., New York. Capital \$200,000.

Sacramento, Cal.—San Francisco Photoplays, Inc., San Francisco.

Albany, N. Y.—Clementon Amusement Co., Camden County. Capital \$100,000.

**Licenses Ready**

(Special to THE FILM DAILY)

Philadelphia—Theater managers have been notified that the new licenses are now payable. Not one theater functioning last year has been refused a new license, according to the fire marshal's office. There are 171 picture houses in the city.

**Deny Godfrey Elevator Mishap**

It was reported in yesterday's issue that an elevator in the Godfrey Bldg. fell from the seventeenth floor to the second. This is denied by the building management.

**Pass New Fire Rules**

(Special to THE FILM DAILY)

Blytheville, Tex.—The City Council has passed a new fire ordinance, forcing local theaters to be more cautious for the safety of their patrons. It prohibits patrons from standing in the aisles or lobbies and urges more care in the projection room.

**Beaudine To Direct "The Goof"**

(Special to THE FILM DAILY)

Hollywood—William Beaudine has been engaged to direct "The Goof." The cast has not yet been completed.

Corinne Griffith's next for First National will be "For Sale" which George Archainbaud will direct.

**Peppard Becomes Partner To Rike**

(Special to THE FILM DAILY)

Kemp, Tex.—H. H. Rike, operating theaters at Kemp, Mabank and Malakoff, has sold a half interest to Mr. Peppard, of Terrell. The new pair intend building new theaters.

**Lowell Preparing Their Next**

(Special to THE FILM DAILY)

Gloversville, N. Y.—L. Case Russell is writing the continuity for the next Lowell production, "Open Places."

**Two Alarm Fire At Savoy**

(Special to THE FILM DAILY)

Louisville—Fire at the Savoy recently required two alarms to subdue. Other property adjoining the structure was destroyed.

**In New "Information" Series**

(Special to THE FILM DAILY)

Hollywood—Shannon Day will appear in the next "Information Kid" series with Billy Sullivan.

FINISHED PRODUCTIONS  
MARKETED AND FINANCED

**GEO. H. CALLAGHAN**

220 W. 42nd St., N. Y. C.

**Deny Insolvency**

(Continued from Page 1)

of no par value which sold at \$2.50 a share.

The board of directors is composed of President, Frank L. Talbot; first vice-president, Albert P. Ternes, of the Ternes Coal & Lumber Co.; second vice-president, Julius Porath, contractor; secretary-treasurer, Frank S. Cooke; directors, James P. Trudell, Edward Leszozynski, H. F. Yatzek, Fred Guenther, C. C. Starkweather, Joseph A. Walsh, F. B. Holmes, C. N. Ray, W. A. Sanders, Howard H. Colby and J. M. Earle.

Talbot came to Detroit in 1921 and floated the company. Detroit and Grosse Pointe society became interested.

The Detroit News says that between scenes "work" was set aside for the clink of tea cups and chatter of bridge, and the studio took on the scene of a vast drawing room \* \* \*.

"Visits stopped," says the News "when the studio was closed shortly after Christmas, and today the studio is guarded by a watchman.

"In answer to the report that minority stockholders of the company were hastily seeking to dispose of their interests, it was announced today at the offices in the Stroh Building that only three per cent of the original stockholders have sold their holdings.

"Payroll figures at the office list the salary expenses of producing

"Mary" as \$10,000 a week. Kenneth Harlan drew the largest salary, \$2,000 a week; Tyrone Power was paid \$1,000 a week; Alan Hale, \$750; Stella Day, \$500, and Florence Billings, \$250. At times the company employed as many as 50 artists, with 20 and 30 extras."

Talbot returned from New York the other day and so firmly convinced the directors of the progress he had made that they pledged to raise immediately enough funds to carry the company through. Talbot said he was assured in New York that "Mary" was a \$600,000 production with a profit of not a cent less than \$200,000.

Harry Edwards will assume charge of the Jack Earle comedy unit at Century.

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Personal Press Representative

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**KINOGRAMS**

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**NEWS**  
OF ALL THE WORLD



Coming Soon **Lois**

**Wilson** in

Cosmo Hamilton's

**"Another Scandal"**

An E. H. Griffith Production

for **Hodkinson Release**  
First Run Pictures

"NEW WOMEN FOR OLD."—N. Y. Times

**SIEGE**  
by  
**AMUEL HOPKINS ADAMS**

SPUR says "THE BIG SPRING NOVEL!"

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—A new series from John M. Stahl,  
the man who made "Dangerous  
Age," whose first in this series is  
the best he has ever produced.

# "WHY MEN LEAVE HOME"

with Lewis Stone and Helene Chadwick and Mary Carr

—Which brings to exhibitors mind—  
that "every day in every way—  
FIRST NATIONAL gets better  
and better."—Why! D—— it!

*It's just one big hit after another.*



P. S.—apologies to Coue and  
congratulations to Louis B. Mayer





**THE** *The* **BRADSTREET**  
*of* **FILMDOM** **The** **RECOGNIZED**  
**DAILY** **AUTHORITY**

OL. XXVII No. 50 Sunday, March 2, 1924 Price 25 Cents



**PRISCILLA**  
**DEAN**

*in an absorbing  
story of stormy  
love and surging  
seas*

**The**  
**STORM**  
**CHASER**  
**DAUGHTER**

Story by  
**LEET RENICK BROWN**  
Directed by  
**GEO. ARCHAINBAUD**  
**UNIVERSAL JEWEL**

*The Social Event of the Season!*

THIRD ANNUAL

# PARAMOUNT BALL

HOTEL ASTOR

MARCH 7th, 9 P. M.

AMONG THE BIG ATTRACTIONS:

- ★ Ann Pennington and Brooke Johns from the Ziegfeld Follies
  - ★ Zez Confrey, Victor Arden, Phil Ohman, Max Kortlander (Famous Pianist-Composers, Makers of Q.R.S. Music Rolls) at Two Wurlitzer Pianos
  - ★ Vincent Lopez and his Orchestra
  - ★ 3 All-Star Acts by courtesy B. F. Keith Offices
- Others Too Numerous to Mention

Movies of Everybody  
taken and shown at the Ball

A Full Course Dinner  
will be served to all present

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TICKETS \$7.50 EACH

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# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

VOL. XXVII No. 50 Sunday, March 2, 1924 Price 25 Cents

## Difficulties Over?

**Barthelmess-Robertson Unit Leaves for Spain Next Week—"Romeo" Later**

Despite the fact that there has been a flood of reports concerning the alleged strained relations between Richard Barthelmess and Inspiration Pictures and despite the fact that officials of the producing company have maintained a strict silence, developments on Friday indicated that matters have not reached the point where their settlement is beyond all hope.

It was learned Friday that Barthelmess and John S. Robertson, who has been directing him in the last few pictures, sail for Spain and Italy next week to shoot exteriors for a new vehicle for which Josephine Lovett did the scenario. Some of the scenes may be made in Spain. Later on, the company will go to Italy to make "Romeo and Juliet" in which Barthelmess and Lillian Gish will co-star.

**Ray Lewis Here**  
Ray Lewis, editor of the Canadian M. P. Digest is here for a short stay. Miss Lewis is at the Commodore.

**Lynch Leaves for Coast**  
John Lynch, scenario writer, left for the coast Friday.



"Success of picture compelled three additional days," wired Exhibitor Clyde E. Elliott of Evanston, Ill., about Mabel Normand in "The Extra Girl." A Mack Sennett production distributed by Associated Exhibitors. Advts.

## Davis Sues T. O. D. C.

**Seeks Receiver and Accounting—Cohen as New President, Replacing True, Denies Claims**

Harry Davis of Pittsburgh, a vice-president of the M. P. T. O. A. and an organizer of the Theater Owners Distributing Corp., stated Friday that his attorney, Charles E. Thorn, of 27 Williams Street, had filed an application for a receiver against the latter corporation with a claim of \$6,400.

Davis was one of the group of men that formed the exhibitor distributing company in Chicago and was later elected a member of the board of directors as well as vice-president. He stated Friday at the Ritz that he had gone to court on the matter because he had made demands on the officials of the T. O. D. C. for the return of his money without securing any satisfaction. He said that he first asked for a return of his money several weeks ago, acting through a friend in New York, but that instead of getting anywhere in

*(Continued on Page 3)*

### New Schulberg Unit

*(Special to THE FILM DAILY)*  
Albany—B. P. Schulberg Preferred was formed here yesterday, listing 500 shares of Class A preferred stock, each share valued at \$100; 500 shares of Class B preferred stock, each valued at \$100 and 60 shares of common, no par value. The incorporators were given as F. Freeman, Sam Zierler and B. P. Schulberg.

## Busy On Coast Soon

**I. M. P. P. D. A. Launching New Division There—Joe Brandt In Active Charge of Work**

The immediate organization of the independent producers and distributors on the West Coast will be undertaken early in March, following the arrival in Los Angeles of Joe Brandt, vice president of the I. M. P. P. D. A.

All those eligible to membership will be invited to attend a meeting to be called by vice-president Brandt. At this meeting the aims and purposes of the Association will be fully explained, followed by a report of the organization's accomplishments since its inception in December. It is not improbable that a branch office of the association may be established in Los Angeles.

*(Continued on Page 3)*

It's A Party. Astor Hotel. March 29. T. N. T.

# D. W.'s America!

What between the Daughters of the Revolution; the Colonial Dames; at least 3,423 historians and every descendant of the Revolution who lives in New England, Griffith must have had his troubles in deciding just what to do with "America." The chances are that if the truth were known DW added grey hairs to his collection; and the chances are in addition that "America" as made is far different from what DW would like to have had it. And incidentally, no matter how he made it. Or what he did with it. Someone would like to see something else. You cannot tackle a job as big as the one DW did with any idea of pleasing all of the people all of the time. It simply cannot be done.

Personally I would like to have seen much that isn't in "America" instead of a lot that is. And this isn't highbrowism, either. In my very humble opinion—and not setting up against DW as a showman—because he is the daddy of them all when it comes to that—if the crossing of the Delaware had been shown I believe it would have been one of the greatest box office kicks ever put into a picture. It would have cost much to do it—much in money, energy and ability. But what a kick it would have been! Compared with the thrill that arrives with the ride of Paul Revere, the Delaware crossing would have been a riot.

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All The Big Stars Will Be There. T. N. T. March 29.





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### Among Exchangemen

Charlotte, N. C.—A. R. Ninninger, of Universal, has resigned. He is succeeded by Merritt Davis, formerly Memphis manager for Paramount.

Portland, Ore.—L. N. Walton is the newest addition to the F. B. O. force. He was formerly sales manager for Greater Features, Inc.

Indianapolis—George Smith has joined Universal. He was formerly a salesman for Film Classics in Pittsburgh.

Kansas City—L. W. Weir has assumed management of the Universal office, succeeding Maurice Joseph.

St. Louis—Mike Newman and F. H. Haynes have been added to the sales staff of the Universal office.

Detroit—Ira Cohen, special Fox representative, has left for the Buffalo territory to do special work.

Philadelphia—Sidney Sugarman has resigned from Keystone to join F. B. O.

Buffalo, N. Y.—C. C. Charles has been added to the sales staff at Selznick.

### Ferretting Crooks from Theaters

(Special to THE FILM DAILY)

St. Louis—Proprietors of some of the cheaper-priced picture houses have objected to the activity of the Police Department in selecting their houses for special treatment in a drive against crime. During the past few weeks, nightly raids on saloons, rooming houses and cheap hotels have occurred. Then Chief of Police O'Brien detailed a special squad to watch some of the picture houses on the theory that criminals use the darkened seats of those houses as hiding places. Police are stationed at the entrances to make arrests as suspects enter or depart.

### Brush Making "Water Babies"

William B. Brush of Miami who has been producing on the coast for the past few months, is due in New York from Hollywood on Monday. He will remain a week and then go to Miami with Elinor Fair to shoot exteriors for "The Water Babies," the Charles Kingsley story.

### New Films of West Indies

(Special to THE FILM DAILY)

Ottawa—Ray Peck, director of the Canadian Government M. P. bureau, has returned after an absence of five weeks in Bermuda, Jamaica and Cuba, where he took a considerable quantity of pictures for presentation at the British Empire Exhibition, in England, during the summer.

### Two Ohio Exhibitors Dead

(Special to THE FILM DAILY)

Warren, O.—John J. Murray, proprietor of the Opera House and Hippodrome, died Tuesday in St. Petersburg, Fla., where he went to fight a bad heart.

Akron—C. J. Smith, manager of the Majestic is dead.

### Hippodrome Amus. Co. Expanding

(Special to THE FILM DAILY)

Seattle—The Hippodrome Amusement Co., of this city, has increased its capital from \$25,000 to \$200,000.

### Dunlap To Direct Coogan

(Special to THE FILM DAILY)

Hollywood—Scott Dunlap will direct Jackie Coogan in the story written by Willard Mack.

### Cobe Out of Hospital

Andrew J. Cobe, who was taken ill six weeks ago and sent to the hospital, has recovered.

### Premiere for "Fool's Highway"

Friday night, Universal staged a premiere of "Fool's Highway," at the old Atlantic Garden on the Bowery. The picture was adapted from Owen Kildare's novel, "My Mamie Rose," the story of which is laid principally in and around the old showhouse and incidents of several decades ago. The atmosphere of the period was carried out. A number of prominent people attended and the famous, old East Side songs sung.

### St. Louis Exchange Functioning

(Special to THE FILM DAILY)

St. Louis—Barney Rosenthal's new exchange, Columbia Pictures Corp., has opened. Nat Steinberg, former short subject manager for Universal while Rosenthal was manager, and R. G. Taylor, former assistant manager for Universal, are associated with Rosenthal.

### Exhibitor Charged With Fraud

(Special to THE FILM DAILY)

Warsaw, Ind.—Nick Assuras, owner of the Strand is charged with defrauding the Internal Revenue office of \$1,910 in admission taxes. When Assuras filed his report it is alleged he listed 25 cent admissions at 10 cents for the bigger part of last year. The authorities became suspicious and referred to a newspaper file to check up.

### 1st Nat'l Club Holds Party

The First National Club held its annual dance at the Astor Friday night. There were all sorts of leap year dances, lots of music and entertainment. About three hundred attended.

### Kirkwood With Mayer

(Special to THE FILM DAILY)

Los Angeles—James Kirkwood, who has been appearing opposite Lila Lee in a series for Hodkinson, has been signed by Louis B. Mayer to appear in "Broken Barriers."

### Ince Unit To Tahiti

(Special to THE FILM DAILY)

Hollywood—The "Marriage Cheat" company is en route to Tahiti to shoot exteriors.

### Starts "Circe" Soon

(Special to THE FILM DAILY)

Hollywood—Mae Murray will start production on "Circe," by Ibanez, in the near future.

# Pathé News

No. 17

WHAT A REAL BLIZZARD IS LIKE—Quebec is swept by a terrific snowstorm with a temperature of 40 below.

ICE-BOATING AND THRILLS—With the thrill-hunters at Red Bank, N. J.

MODERN HERMITS—Pathe News cameraman discovered some real hermits who are cliff-dwellers at Kalabaka, Greece.

Other news as usual.

# today

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Season 1924-1925 ~ Thirty First-Run Pictures





**The Week's Headlines**

**Monday**  
Charles Ray expected to return to type of picture that brought him popularity. No change in ownership of Fox Philadelphia theater. Interchange of several films with Stanley planned, but nothing further.

**Tuesday**  
Three local laboratories reported in local combine. Republic, Craftsman and Erbograp mentioned.  
Famous buys "Spring Cleaning." Gloria Swanson to star in "The Swan."  
Architectural Forum survey shows nation will spend \$179,821,700 in new theater projects in 1924.  
Kessel and Bauman to revive Keystone Comedy brand.

**Wednesday**  
Richard Barthelmess reported dissatisfied over manner in which First National franchise holders play his pictures.  
Sidney Olcott still dickering with Famous over new contract. Reported he may direct "Peter Pan."  
Boston to be 1924 M. P. T. O. convention city.  
Ernest Lubitsch to direct Pola Negri in one picture for Paramount.  
A. N. Smallwood, in new open letter, talks about advertising as an aid to exhibitors. Says it builds exhibition values.

**Thursday**  
January tax figures reach \$7,576,991, highest since June, 1921.  
Famous calling in district theater managers for four day conference in New York.  
Hearing in Famous Players case to be resumed in March.

**Friday**  
Repeal of New York censorship bill looks bright. Assemblymen to vote independently without party affiliations.  
I. M. P. P. D. A. enlisting aid of exchanges throughout country to standardize state right field.  
Court action reveals that Cosmopolitan spent \$1,426,000 on "Knighthood."  
Detroit M. P. Corp. affairs causes fuss in that city. Denied company is insolvent, as claimed.  
Russia seeking help of production experts to establish its own industry on flourishing basis.

**Saturday**  
Harry Davis, of Pittsburgh, a vice-president of the M. P. T. O., seeks receiver and accounting for Theater Owners Distributing Corp. Cohen replaces True as new president.  
Difficulties apparently settled between Barthelmess and Inspiration. Former leaves for Spain next week with director Robertson to shoot exteriors for new vehicle.  
I. M. P. P. D. A. launching new division on Coast. Joe Brandt in active charge of work

**New Mid-West Houses**  
(Special to THE FILM DAILY)  
Morris, Ill.—This town is to have a new \$60,000 theater. It will be owned and operated by J. D. McKeen.

Cardwell, Mo.—L. P. Anderson, mayor of Cardwell, will start construction soon on a two-story theater. It will be leased to a local syndicate. The house will cost \$20,000.

**Finishing Cleveland House**  
(Special to THE FILM DAILY)  
Cleveland—The Ohio Amusement Co., has started work to complete the theater at 3120 West 25th St., which was started by other interests.

**Coast Directors' Party In Frisco**  
(Special to THE FILM DAILY)  
Los Angeles—The M. P. D. A., will hold their next frolic in San Francisco shortly.

**Busy On Coast Soon**

(Continued from Page 1)  
The membership of the association has been increased to twenty five by the election of Burr Pictures, Inc., George M. Fecke, of Boston and William Steiner Prod. A new contract with the Hoy Reporting Service was approved as recommended by the executive committee.  
It has been decided to hold the next monthly luncheon at the Astor on Thursday, March 6, when several prominent personages have been invited to address the members. The next regular business session will be held on the evening of March 13.

**Harry Hecht Now Has Six**  
(Special to THE FILM DAILY)  
Passaic, N. J.—Harry E. Hecht has bought the building at 2, 4 and 6 Lexington Ave., which includes the Garden theater. Hecht now controls six theaters in this city.

**Theater For Ogden, Utah**  
(Special to THE FILM DAILY)  
Ogden, U.—A \$300,000 theater is among the building projects planned for Ogden. The house will be ready by May 1 and is being erected for the Perry estate.

**Fleming in 'Frisco**  
(Special to THE FILM DAILY)  
San Francisco—Victor Fleming is here shooting scenes for "The Code of the Sea." Rod La Rocque and Jacqueline Logan are featured.

**Talmadge Film Held Over**  
"The Song of Love" will be transferred from the Rivoli to the Rialto for another week on Broadway. "Singer Jim McKee" was originally scheduled for the Rialto.

**Marmont Opposite Compson**  
(Special to THE FILM DAILY)  
Los Angeles—Percy Marmont has been engaged to play the leading role opposite Betty Compson in "The Enemy Sex."

**Henabery Making "Guilty One"**  
(Special to THE FILM DAILY)  
Los Angeles—On Monday "The Guilty One" goes into production. Joseph Henabery will direct and Agnes Ayres featured.

**In Canada for Continental Screen**  
(Special to THE FILM DAILY)  
Montreal—Sidney Loevin and B. M. Hirsh have been appointed district sales managers for Canada of the Continental Screen Service.

**Illinois Exhibitor Dead**  
(Special to THE FILM DAILY)  
Taylorville, Ill.—Joe Fassaro, of Fraisina & Fassaro, operators of several theaters in this section, is dead.

**Cuts and Flashes**  
The annual revel of the Green Room Club will be held at the Manhattan O. H., April 20.  
William Barbarin Laub has completed a new original story entitled, "Where there is smoke—"

**Davis Sues T. O. D. C.**

(Continued from Page 1)  
The matter, T. O. D. C. officials urged him to carry on in the organization.

Just what were the seeds of his dissatisfaction were explained by Davis when he said, for one thing, that despite the fact that important exhibitors had originally promised to contribute sums of money toward the maintenance of the organization until it could become active in the distributing field, he (Davis) and Sydney Cohen were the only ones who had put up any money. Davis declared that the members of the board were to pass on all pictures secured by arrangement with Carl Anderson on behalf of the T. O. D. C. but stated he was ignored when action on "After the Ball" was decided upon. "I asked them to send me along a print of the picture," said Davis, "but something or other happened and I didn't get a look at the picture."

"The matter simply resolved itself to this. Certain promises were made by responsible exhibitors and never kept. When I go into a thing, I do it whole-heartedly and those associated with me must do the same or I won't play. That's what has happened in this instance."

It likewise became known on Friday that an entire reorganization of the Theater Owners Dist. Corp., had been put through about ten days ago. The election was held very quietly and without the knowledge of the trade in general. It resulted in the election of Sydney S. Cohen to the presidency, to replace William A. True, while the latter was elected chairman of the board of directors and treasurer, succeeding Cohen. Davis was dropped from the personal entirely and was succeeded as vice-president by Carl Anderson while R. F. Woodhull who was elected secretary of the organization will have Davis' vote as a director. Cohen stated that he will not assume duties as president of the T. O. D. C. until his term as head of the M. P. T. O. A. expires.

W. A. True could not be reached for a statement, but late Friday, Cohen decided to issue the following: "My attention has been called to the application for a receivership filed by Harry Davis of Pittsburgh against the Theater Owners Dist. Corp. This action is a surprise to all concerned in view of the fact that the corporation is in splendid shape and in a formative period where it is moving along the lines which brought about its formation."

Clark Back From Coast  
Ralph Clark is back in town from San Francisco.

"We are now releasing pictures and making moves in conformity with our corporate purposes. We have arranged for additional pictures and propose to put these into the hands of exhibitors as soon as the same are finished and other arrangements completed. At a recent meeting of the board of directors, Mr. Davis was not re-elected to the board and is not now an officer of the company. Mr. Davis unfortunately took the position that the will of the majority should not prevail and that his ideas should be given special attention."

"This of course, was not agreeable to the others and resulted in differences which we believe culminated in his present action. The company has no outstanding indebtedness except advances made by the directors. The only purpose of this action is to embarrass the operation of the company which was formed for the purpose of affording the theater owners special service along film lines."

Later, Carl Anderson phoned THE FILM DAILY and requested publication of a statement which follows:

"The Theater Owners Distributing Corp., doesn't owe any money except a loan made by Harry Davis and some of the other directors. He was dropped from the board because of his arbitrary manner and look upon this action merely as a reprisal."

**Portland Censors Make Report**  
(Special to THE FILM DAILY)  
Portland—The Board of Censors, in their report for 1923, say that 6,332 pictures were reviewed during the year, with but 16 condemnations. Only 59 were ordered cut.

**To Continue Pictures**  
(Special to THE FILM DAILY)  
Pittsburgh—The East End theater in East Liberty, operated by the Harris Amusement Co., which has housed "The Hunchback" for the past two weeks will continue a picture policy.

**Ruth Clifford Leaves**  
Ruth Clifford who came East for the premiere of "Abraham Lincoln," left for the coast Friday.

**A Denial**  
Jetta Goudal denies the statement that M. E. Webster is her exclusive representative.

**Clark Back From Coast**  
Ralph Clark is back in town from San Francisco.

**PATHE FIELD CAMERA**  
With F4.5 Anastigmat lens  
4-400 ft. magazines  
Stop motion attachment  
Universal Tripod  
Second hand in perfect condition  
**\$250.00**  
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**Better than the usual**

**THE**

**ISLE**

**OF**

**VANISHING**

**MEN**

—greater than any!

—Was the verdict at the special showing at the Criterion Theatre, N. Y.

—And this is the unanimous opinion of the San Francisco, Los Angeles, San Diego Press—

*“Tremendously interesting, welcome change to find something real.”*

Played to record receipts at

Clune's Broadway	—	Los Angeles
Strand	—	San Francisco
Pickwick	—	San Diego

Will prove a record breaker everywhere

---

*Releasing arrangements announced soon*

HERMAN J. GARFIELD

1540 BROADWAY

NEW YORK

# D. W.'s America!

(Continued from Page 1)

But you can't have everything. And you sure have a lot in "America" as it stands.

## SMALL TOWN STUFF

They say the backbone of this business is the little theater in the small town; that while you get your cost perhaps, or almost your cost, from the first and second runs, that the real profit comes from the small town showings; those 8,000 or so houses. And it costs somewhere from 40 per cent up to do business with these houses.

ANY TIME IT COSTS 40 PER CENT TO DO BUSINESS IT ISN'T HEALTHY. OR SANE.

So it would seem that this infant (?) industry might consider this end of the business, and try in some way to lessen the cost of selling; which, in the end, would mean the exhibitor would pay less. (Chorus from sales managers—"Less than \$7.50?—!-\* \* \*—!!!—Whadda y'a mean!")

Now just how to do it occupies the time of some people who think. And want to change conditions. And from time to time varying ideas have been printed. Smallwood of Pyramid has recently printed a lot about his ideas. Incidentally the Smallwood idea of varying the cost of distribution dependent upon the price the picture brings isn't new. It was worked out—in a triflingly different way—back in the days of the old General Film Co.

## HERE'S AN IDEA

You can do anything with a flivver. Incidentally, you can reduce sales costs a lot in those small towns you hear so much about. But you cannot do it for any individual concern. Suppose, however, three or four concerns worked out a plan that for towns of 3,500—or even 5,000—and less, they agreed on joint distribution, (Right off the bat this may be impossible.) And then suppose that instead of sending a salesman out every four weeks or so to grab business they put in the flivver. That flivver would be a moving exchange; loaded with as many varieties of subjects as the body would hold—and one would hold a lot. And then, in a given territory, make weekly or semi-weekly visits, picking up the film used and leaving the next to be shown. A flivver would be needed probably for every 200 miles of territory; in thickly congested sections perhaps less territory would be covered.

## 100 \$7.50 TOWNS IN 150 MILES

Between New York and Albany—a distance of about 150 miles—there are approximately 100 towns which pay on an average \$7.50 a booking. No more. They are visited by salesmen of the more important companies once a month. These salesmen, with traveling expenses, cost about \$150 a week and if they do \$400 to \$500 in business each week they are going strong. A motor truck, loaded with film, could reach these same exhibitors every other day, supply film, save expressage, and reduce the cost materially. And this could happen anywhere else—except in the very sparsely settled sections of this country.

## LITTLE HOPE FROM THE OLD LINE CONCERNS

From the well regulated old line concerns little can be hoped for. Some of them do not know just what their distribution costs. Surprising? Don't believe it? All right. But it's true, nevertheless. They have figures; reports, yes. But definite knowledge—no. Not by a big jugful. So if any relief is to come for distribution it must start elsewhere.

Suppose you were told that Pathe Exchange handles on an average 185,000 reels of film a month; would you believe it? Probably not. But it does. That means, averaging four weeks to a month, that each week Pathe handles approximately 800 or more reels daily in its various exchanges. That's some record.

A concern which handles such an amount of product should know distribution. And if you think Elmer Pearson hasn't his data down pat just take another think. It might prove a liberal education to some distribution executives to know the way Pearson has his data assembled.

It would mean very little additional in the way of help, for Pathe to handle over 200,000 reels a month. And it is some such neutral distributor that one must look for the development that must come, in time, in this business. Of course grouping together of independents would bring about the same result—if they could be grouped. But vanity alone will keep old line concerns from making a joint move.

## THE BOOKING OFFICE IDEA

The difficulties of bringing about such a combination naturally reverts to the booking office idea, in which Harry Schwalbe and Sam Katz are a unit in belief, and which is one of the pet ideas of Jules Mastbaum. These men are convinced that sooner or later something like a booking office must eventuate. They believe it is the certain way of bringing out of the existent chaos something like order, and changing a loss to at least a reasonable basis of business.

## AHEM!

Said one of the picture wits: "I wouldn't produce a costume picture not even if you would provide the costumes." Business of costume company managers weeping.

## FROM THE OTHER SIDE

Little ol'e England. Where there has been a merry hullabaloo over prices. And the claim that American distributors chiefly First National—have been slashing. Relative to which F. N. asked the trade papers to look over their books. "Bioscope" did. And then printed a long article. Which, in part said:

"As to prices charged for block-booked or franchise-booked pictures, our representative was given every opportunity of noting them, and they vary from £300 to £3, but in every case were prices consistent with the "run" and the town. The rumor that First National were accepting giving-away prices is not proved. Our representative was asked not to disclose the prices, but was perfectly satisfied that any other firm would be very glad to accept those which were seen on the contracts.

"The form of contract used is that in regular use by First National and has no special clauses which would embarrass the exhibitor further than such contracts usually do."

## NOT AN EXPLOITATION STUNT

Every Tuesday at the Astor. There is a Brothers' Luncheon Club. At which the younger brothers. Of a group of well known film men. Have their lunch and talk. For example there is Harry Brandt, brother of Billy. And Henry Echma, brother of Sam. And Clarence Cohen, brother of Sydney. Then too, there is Phil Zierler, brother of Sam and George Steiner, brother of Charlie.

They are all in the business. And they all deny that the club is an exploitation stunt. For "Big Brother" or "All the Brothers Were Valiant."

## RESTING

Down Bermuda way. Not going to think of pictures, or picture people for a whole, full week if it can be done. Want to look at the lilies. Bye, Bye.

DANNY.



STAR OF  
"MERTON OF  
THE MOVIES"

Now Playing  
**Glenn  
Hunter**  
IN  
**"GRIT"**  
with Clara Bow  
Directed by Frank Tuttle  
A Film Guild Production

Distributed by  
**HODKINSON**  
Season 1924-1925 Thirty First-Run Pictures



A SENSATION IN  
"BLACK  
OXEN"



# Newspaper Opinions

## "Big Brother"—F. P.-L. Capitol, Cincinnati

INQUIRER—A pronounced humanitarian—the spirit of brotherhood and sympathy prevent it from becoming sordid, and gracious, if not very subtle sort of humor t it from ever becoming melodramatic. But by far the most agreeable trait "Big Brother" is the way it teaches a great lesson without straining to do so. **RES-STAR**—Rex Beach's "Big Brother" is a made-to-order story, written for the Big Brother movement. \* \* \* Moore is happily cast as the young leader, making it the best of his recent Little Mickey Bennett as "Midge" shares stellar honors with Moore.

### Crystal, Indianapolis

**RES-STAR**—Action and heart appeal of the film made "Humoresque" an outstanding success are the chief elements of "Big Brother," \* \* \* with \* \* \* a new child Mickey Bennett, who is sure to have a bright future.

### Strand, Milwaukee

**SENTINEL**—\* \* \* we are quite sure that Moore will take it good naturedly when that little Mickey Bennett fairly runs with "Big Brother," a picture that will warm your hearts.

## "Call of the Canyon"—F. P.-L. Mall, Cleveland

**RES-STAR**—It drags almost to the point of tiresome, this "Call of the Canyon," many of the modern-day "shicks" and much of what is called gay, society life in New York and other points east. Both Richard Dix and Lois Wilson work hard to make the film across, but their task is almost impossible.

**RAIN DEALER**—\* \* \* a successful and interesting treatment of the theme of contrast between the east and west. \* \* \* The picture is well done, the story holds the interest and with two pretty girl principals and a wealth of fine scenic effects, the film is generally endowed with beauty. We liked it.

**RES-STAR**—\* \* \* one more picture of the kind that opens spaces where men are either heroes or villains, where people are rewarded or punished according to their deserts and where the cordial greeting of the native is, "Welcome glad to meet you." \* \* \* The picture seems an unsuitable vehicle for Lois Wilson and, thru no apparent faults of hers, she is denied her laurels. It gives a better opportunity to Richard Dix \* \* \* Marjorie Main as Flo, \* \* \* Noah Beery \* \* \*

## "The Dangerous Maid"—1st Nat'l Rialto, Chicago

**HERALD**—\* \* \* belongs to the roman-comedy type, but unfortunately it isn't so romantic and its comedy is as lean as an old friend Jack Spratt. \* \* \* there is nothing surer in the world at this moment than that Connie Talmadge belongs in the picture. Some of the most refreshing moments of my life have been spent in her presence, and I trust that she will flourish in "The Dangerous Maid" (as I shall, naturally) and make another "Dulcy" for us.

## "Don't Call It Love"—F. P.-L. Palace, Montreal

**HERALD**—The story is well told, and if it lacks originality, it certainly possesses romantic interest, enhanced by notable settings and by artistic photographic achievement.

## "The Eternal City"—1st Nat'l Alhambra, Milwaukee

**SENTINEL**—Pictorially, "The Eternal City" is a gem. In addition \* \* \* the film is a drama in the form of swirling mobs that defy defiance to government and civilization on the very piles of the eternal city's ruins, or civilization, and a throbbing love story. But it is only the latter and the title are left of Hall Caine's book, \* \* \*

## "The Extra Girl"—Asso. Exhib. Merrill, Milwaukee

**SENTINEL**—The comedy at times verges on the slapstick but it is clean slapstick, in the kind that will especially appeal to children and those adults who have never forgotten how to be kids again. Mabel Normand is the whole show but there is a competent cast in the background nevertheless.

## "The Great White Way"—Gold.-Cos. California, Los Angeles

(Week ending Feb. 23)

**DAILY NEWS**—Highly seasoned with thrilling moments; touched here and there with heart interest; sprinkled with bits of comedy for relief, "The Great White Way" \* \* \* undoubtedly go down in the records as a whale of a box-office-money-getting-masterpiece, despite the fact that the plot is extremely thin and weak-kneed.

**EXPRESS**—\* \* \* from a box-office point of view it must be admitted entirely satisfactory. \* \* \* The story is a long-drawn-out melodrama.

**HERALD**—For downright good entertainment "The Great White Way" would be hard to surpass.

**RECORD**—The plot is delightful and rollicking, with just enough melodrama to contrast with the comedy.

**TIMES**—It is an interesting story, but has been padded with such an over-abundance of propaganda and advertising that the approximately two hours required to show it occasionally proves tiresome.

## "George Washington, Jr."—Warners' Broadway, Los Angeles

(Week ending Feb. 23)

**DAILY NEWS**—\* \* \* clean, wholesome fun, and worthy of patronage.

**EXAMINER**—\* \* \* is excellent comedy entertainment. It stars Wesley Barry by act of Warner Brothers, who made the picture, but it features to a fare-ye-well Charles Conklin, \* \* \*

**EXPRESS**—Now don't look for anything artistic in "George Washington, Jr." Neither is there any subtlety. Just broad burlesque.

**HERALD**—Made to order for Wesley Barry. \* \* \*

**RECORD**—There is plenty of opportunity for the screen prodigy to show his ability as a finished actor in "George Washington, Jr.," and Wesley makes the most of it.

## "Half-a-Dollar Bill"—Metro Capitol, Philadelphia

**INQUIRER**—There are many dramatic moments in "Half-a-Dollar Bill," \* \* \*

**NORTH AMERICAN**—Very "mellow" melodrama. \* \* \*

**PUBLIC LEDGER (MORNING)**—\* \* \* bound to have a popular appeal. It does not claim to be a super-super spectacular film. It tells a simple story in a splendid fashion.

**RECORD**—\* \* \* is a good story with lots of sea scenes, the photography of which is excellent. The titles or captions which help to explain the action are rather careless in their writing and some of the minor incidents which are needed in the way of developing the plot are unduly prolonged.

## "Happiness"—Metro State, Boston

**TRANSCRIPT**—Good direction, capable acting, excellent sub-titles and good photography combine to produce a picture that holds the attention and gives a great deal of pleasure, in spite of the fact that the plot has no complications, there are no "big scenes" and no shooting or stabbing bees. It is remarkable but true, and the credit must be divided between Miss Laurette Taylor, King Vidor and J. Hartley Manners.

## "The Heritage of the Desert" F. P.-L.

Granada, San Francisco

(Week ending Feb. 23)

**BULLETIN**—There are times when one almost forgets to follow the thread of the story in watching the great scenic panorama. If nothing else, realistic background has been brought to this picture \* \* \*

**CALL**—Zane Grey never wrote a better western thriller \* \* \* There are thrills. There is comedy. And there is a pretty love theme throughout.

**CHRONICLE**—\* \* \* a vigorous, meaty and vastly entertaining photoplay with plenty of fighting for the most rabid admirer of melodrama, a nice love story and much very beautiful scenery.

**DAILY HERALD**—Lloyd Hughes \* \* \* does the best he can with the most unreasonably stupid hero role ever perpetrated upon a supposedly stellar artist in such a photoplay. And, in the majority, the story is commonplace. \* \* \* The climax is a winner \* \* \*

*Opportunity  
Will  
Soon  
Knock  
At  
Your  
Door  
Take  
Advantage  
For  
There's  
Millions  
In  
It.*

**"The Hunchback of Notre Dame"—Universal—Adams, Detroit**

FREE PRESS—Never before has there been shown such massive sets, such superb directing, more beautiful photography, and never before have so many actors passed before the camera in a single production. \* \* \*

But greater than all the massive sets and colorful scenes of mobs numbering thousands is the remarkable portrayal of the Hunchback by Lon Chaney. \* \* \* and to him alone is due the honor for much of the success of this screen version of Victor Hugo's classic.

NEWS It is Chaney's hideous yet sympathetic part in this fast-moving tale of the Middle Ages that sears itself into one's memory to remain long after the more stirring and spectacular passages of the picture have come and gone. \* \* \* Altogether Chaney's performance is one of the greatest single characterizations the screen has ever known.

TIMES—Story, acting, direction and production—all four points stand out \* \* \* When these four elements get together and blend as they do in this picture entertainment can't help but result. \* \* \* Without an exception, this "make-up" affected by Chaney is the most marvelous bit of "stage-craft" we ever have witnessed. It's a work of art.

**"Innocence"—C. B. C. Regent, Philadelphia**

INQUIRER—It is interesting if somewhat overdrawn and at times illogical. The star is capably supported.

PUBLIC LEDGER (MORNING)—It has been transferred to the screen with great fidelity.

**"Jack O' Clubs"—Universal Cameo, San Francisco (Week ending Feb. 23)**

CHRONICLE—The story is very much the same thing that is printed in the kind of magazines that the news butchers sell on the local trains. "Jack O' Clubs" is not a bit more true to life than they, nor is it one whit less exciting.

DAILY HERALD—\* \* \* affording very good entertainment.

DAILY NEWS—The tale moves briskly, with lots of action, \* \* \*

**"Let Not Man Put Asunder"—Vita. Kings, St. Louis**

GLOBE-DEMOCRAT—"Let Not Man Put Asunder," impresses each spectator according to the individual ideas and ideals, for there is no preachment in the picture. \* \* \* There are tense moments \* \* \* absorbing bits of character study here and there and a touch of humor there renders the whole a work of art.

POST-DISPATCH—The fine screen presence and acting ability of Pauline Frederick and Lou Tellegen give an air of unusual distinction \* \* \* The cast, the acting and the general atmosphere of the picture are on a par with the outstanding personalities of the stars and the result is a well-balanced production which compares favorably with the stage version. \* \* \*

STAR—There is so much grief and hand-wringing in "Let Not Man Put Asunder," at the Kings, the play becomes delirious.

TIMES—For the first time in their long careers, Pauline Frederick and Lou Tellegen are co-starred in the same photo play.

**"The Love Master"—1st Nat'l Metropolitan, Los Angeles (Week ending Feb. 23)**

DAILY NEWS—Cleverly directed, beautifully photographed, with some magnificent cloud effects and snow scenes very well done. \* \* \*

EXPRESS—But the big thrill of the picture is the dog race, in which fully 12 long dog teams speed across the snow and ice-bound mountains and valleys. No fake stuff this.

HERALD—\* \* \* Strongheart, \* \* \* steps up on the high places reserved for the emotional stars and seems perfectly at home in the high altitude.

RECORD—Never before, perhaps, have dogs been featured in a large screen production as leads over human actors. The picture from that standpoint itself is a pleasing novelty. \* \* \* There are thrills aplenty.

TIMES—And if you want to get a real thrill—feel the blood tingling through your veins as it hasn't tingled since your first horse race, \* \* \* go see Strongheart, the canine Campinini, and his wife, Lady Jule, race like mad in the dog-team race staged in "The Love Master."

**Metropolitan, Washington**

STAR—\* \* \* Strongheart, the police dog, and his bride, Lady Jule, a fascinating canine blond, display remarkable intelligence. \* \* \* Thrills are given by the picture in the dog sled race that traverses picturesque expanses of Canadian mountain scenery.

**"The Marriage Circle"—Warners Modern & Beacon, Boston**

TRANSCRIPT—\* \* \* watch Mr. Lubitsch's film reel off. Note how, from the opening glimpse of a bare toe protruding through an untrimmed sock to the fading view of a dignified medico pursuing at full speed down an avenue the vision of a pretty woman, the narrative finds form in visual symbol and dumb-show. Scarcely more than a dozen or two sub-titles besprinkle the picture.

**"Maytime"—Preferred Karlton, Philadelphia**

INQUIRER—\* \* \* has lost some of its beauty and effectiveness in the screen version \* \* \* but it still retains the original elements of sentiment and interest.

NORTH AMERICAN—Both are enacted in beautiful and costly settings and costumes. \* \* \* the action moves entirely too slow to provide much exciting entertainment. Its chief value lies in its picturesque quality, but after all, a little picturesqueness goes a long way.

PUBLIC LEDGER (MORNING)—\* \* \* it shapes up as a fairly interesting picture. The picture is interpreted by a good cast.

RECORD—Ethel Shannon is charming and appealing in the leading feminine role and Harrison Ford plays the opposite role effectively. The picture is greatly helped by the recurrence of the music of "Sweetheart" heard during the showing of the picture.

**"The Next Corner"—F. P.-L. Mc Vickers, Chicago**

TRIBUNE—Costumes, sets and scenery are all you could desire. It seems to me they usually are in pictures that Sam Wood directs. All the work is marked by a fine sense of repression.

**Palace, Washington**

STAR—The production is a colorful story of a youthful and gullible wife who portrays the moth and narrowly averts a singeing of her wings.

TIMES—Seen in the light of the first two or three reels, nothing can be discerned but perfection, after which comes a reversion to true Hollywoodian style. \* \* \* Miss Mack-aill proves her right to a place in the sun by her splendid performance \* \* \* Nor is Ricardo Cortez, a comparative newcomer, to be denied his deserved praise.

**"Pied Piper Malone"—F. P.-L. Walnut, Cincinnati**

ENQUIRER—\* \* \* it is one of those films that are enjoyable without being great, and weak without being mediocre. Its weakness seems to lie not so much in the fact that it has many defects—for it hasn't—as in the fact that it lacks any overwhelming and outstanding merits.

TIMES-STAR—\* \* \* Meighan finds himself in a most congenial role and plays it with that whole-heartedness which has made the Meighan personality famous.

**State, Cleveland**

NEWS—Tom Meighan scores another triumph in the "Pied Piper Malone." It is a picture in which pathos and comedy are intermingled. There comes a lump in your throat one moment and the next you're smiling. \* \* \* The cast \* \* \* is well balanced.

PRESS—Meighan has a splendid screen personality and acting ability. One might suppose the picture would be particularly good. We did, and found it wasn't. Certainly there seems to be no Tarkington touch in "Pied Piper Malone."

**Colonial, Indianapolis**

NEWS—This is a trifling, although entertaining confection, made interesting by the star and the author. Meighan is one of the most likeable of the screen's leading men. He never fails to draw attention, even in material so unsuitable to his talents. \* \* \*

STAR—Mr. Tarkington has written a story for Meighan that possesses a rare charm and a great quantity of human interest. \* \* \* There is a great deal of humor and freshness in "Pied Piper Malone," which should add much to Meighan's popularity and which are more than likely the results of the fine work by both Mr. Tarkington and Mr. Geraghty.

**Capitol, Montreal**

STAR—Booth Tarkington and Thomas Meighan have made a most happy combination in "Pied Piper Malone," \* \* \* it is a delightful production, full of natural pathos and humor, interspersed with thrilling scenes.

**"Reno"—Gold.-Cosmop. Fox, Philadelphia**

INQUIRER—Yet there is nothing shown that was not known before, and various bar associations have not only indicated what the conditions are, but how they may be remedied. Perhaps the author will give the remedy in another scenario.

NORTH AMERICAN—There are only flashes of the characteristic Rupert Hughes. \* \* \* The best thing about the picture is the cast, which is an excellent one.

PUBLIC LEDGER (MORNING)—\* \* \* It has many dull stretches during which facts and information are being imparted to the movie fans who wish primarily to be entertained and not informed. It is such a vast subject that it is not surprising if there are several breaks in the continuity.

**"Rosita"—Unit. Artists Eastman, Rochester**

JOURNAL—Mary Pickford's "Rosita" is quite different from Pola Negri's "The Spanish Dancer." The most outstanding difference is that it is much less serious and picturesque. Mr. Lubitsch has put a lot of fun in the tale. \* \* \*

TIMES-UNION—\* \* \* Another of Ernst Lubitsch's triumphs of direction. \* \* \* The story moves with celerity and is always amusing, there being no attempt to stress any serious note of passion or emotion.

**"Thy Name Is Woman"—Metro Allen, Cleveland**

NEWS—For those who like film theme depending almost entirely on a sex basis this picture will meet with approval. "Thy Name Is Woman" is heavy with love scenes which at times become so violent that they almost border on brutality.

The plot is somewhat weak, I believe, but the almost perfect acting of Ramon Navarro and Barbara La Marr carry it over the rough spots.

PLAIN DEALER—The method of developing the plot and penetrating views into the characters and their growth are those rarer touches you find on the screen. The picture was directed by Fred Niblo from a foreign play. He selected Ramon Navarro, Barbara LaMarr and William V. Mong for sides of his triangle. Too, all of the important action takes place in one set which is unusual—but not cheap. \* \* \* Navarro, the beautiful man, is this time in splendid element. \* \* \* Miss LaMarr, without her beautiful togs, displays great emotional powers.

PRESS—It is adroitly directed. But this adroitness and suavity are expended on no fresh observation of life. \* \* \* The whole play, the old-fashioned drama in the movies as it was on the stage, is so cleverly presented that the picture may be of general interest, (But a man who sat behind us snored, so we had to change our seat.)

TIMES—\* \* \* in straining for a rosy ending, they spoiled what would have been a magnificent tragedy, but that is small matter, most film patrons dislike tragedy. \* \* \* is not by any means a poor picture, despite its obviously weak ending, and a series of platitudinous sub-titles varying the first word of the title with other terms such as "misery" "enigma" and "hope."

By far the fines tacting in the picture is done by Barbara LaMarr, who portrays with admirable deftness all the wiles and depth of feeling of a woman in love. Ramon Navarro falls considerably below the standard he set in "Scaramouche," William V. Mong does a commendable piece of acting.

**Capitol, Detroit**

FREE PRESS—The play, built about the oldest plot in the world, that of the so-called eternal triangle, nevertheless has received a highly original treatment and the outcome of the melodrama is an unsolved problem until the final scene has flickered out. \* \* \* The whole thing is beautifully filmed and marked by extraordinary attention to detail.

NEWS—\* \* \* a Latin romance enclosed in the Eternal triangle. \* \* \* audiences found it interesting \* \* \* and they discovered a good deal to admire in the department of players who seemed greatly in character. Ramon Navarro, \* \* \* looks national enough to have come from Seville, and Barbara LaMarr, \* \* \* is a believable senorita, dark, subtle, graceful as a mountain cat though somewhat oversize.

**Delmonte, West End, Lyric & C. tol, St. Louis**

GLOBE-DEMOCRAT—The popularity the stars is drawing big crowds to all theaters and their followers are not disappointed in the picture, as it surpasses last effort. \* \* \*

POST-DISPATCH—Barbara LaMarr Ramon Navarro do some of the tensest a in their careers. \* \* \*

STAR—Ramon Navarro and Barbara Marr are always well cast when they portray Latin characters. \* \* \* The flaming passion here is very flaming indeed.

TIMES—\* \* \* Story, acting and a tions combine to make this photoplay interesting. \* \* \* The story is a departure the usual run of photoplay plots, and as is worth seeing. The supporting cast is quite and there are plenty of thrills for who must have spectacular effects. \* \* \*

**"Twenty-One"—1st Nat'l State, Los Angeles (Week ending Feb. 23)**

DAILY NEWS—Sparkling with youth mantic to a nicely with a generous portion adventure thrown in for good measure, "Twenty-One" is a joyful, human photoplay. \* \* \*

EXAMINER—A good picture, this Well made it is, simple, plausible and, or whole, an honest piece of work.

EXPRESS—There are no more magnet able young folk in the cinema realm Richard Barthelmess and Dorothy MacL and any picture having both of them in it be graded well above the average.

HERALD—\* \* \* Is an unusual sto and one in which the first love depicted in story is the permanent love. Probably the why the picture, or rather the story, is usual.

RECORD—A delightful story of young is "Twenty-One." Not intensely dram \* \* \* But there is quiet drama, situation natural and true to those almost everyone periences one time or another that they a chuckle of recognition. And for these picture is delightful.

TIMES—Youth has its victory and the sults, while not altogether convincing, are least refreshing. \* \* \*

**"Unseeing Eyes"—Gold.-Cosmop. California, 'Frisco (Week ending Feb. 23)**

BULLETIN—Barrymore dominates picture throughout, while Miss Owen g a delightful performance. \* \* \*

CALL—"Unseeing Eyes" has beauty, tion—and more important perhaps than a thing else, a star.

CHRONICLE—\* \* \* interesting eno for an evening's entertainment, altho there have been better pictures than the ture, which is rather aimless as a plot. \* \* \*

DAILY HERALD—\* \* \* contains con erable action, but not all of which is exa plausible.

DAILY NEWS—We thought Lincoln Carter's "Midnight Mail" rather full of tion and speed, but it's a slow train al side \* \* \* "Unseeing Eyes."

EXAMINER—The production is amaz ily dramatic and the scenes are full of majesty and beauty of the snowclad No ern mountains.

**Regent, Rochester**

JOURNAL—The story is strong, vigor type which has an almost universal app The presence alone of Mr. Barrymore in cast marks it as a picture worth seeing. \* \* \* And, again we must mention it, the scen is truly glorious.

TIMES-UNION—\* \* \* is cramped so of realistic detail that there are times w the story almost is lost from sight. Some this realistic detail is extremely interest and beautiful, while, at other times, the rism becomes rather repellant.

**"Woman To Woman"—Selznick Gifts, Cincinnati**

ENQUIRER—\* \* \* glittering product dealing with the night life of London : Paris. During the first part of the pict it seems shallow and artificial, but inter gradually is heightened, and toward the it acquires much more emotional fervor : dramatic power.

TIMES-STAR—\* \* \* provides an h or so of fairly good entertainment. The tertainment probably would be better, ho ever, if the film did not bear witness to artistic incisions of the censor. \* \* \*

*Baby Peggy in*  
**"The Law Forbids"**  
*Universal-Jewel*

As a Whole.....NOT NEARLY ENOUGH CHANCES IN THIS OR BABY PEGGY. TOO LITTLE OF THE STORY ACTUALLY REVOLVES ABOUT HER BUT SHE'S DARLING IN INCIDENTAL BITS.

Cast....A cute youngster and clever as well. Present vehicle not nearly as appropriate or well suited to her as her last—"The Darling of New York." Role doesn't give her a prominent enough place in story. Cast....Elinor Fair, Robert Ellis and Winifred Bryson make up the eternal triangle and handle parts ably enough.

**Type of Story.....**Comedy-drama. If it were not for Baby Peggy's appearance in the picture and her cute little incidental bits, there wouldn't be very much to "The Law Forbids." It contains a very conventional plot of the eternal triangle variety with the familiar "a little child shall lead them" twist. Of course this part gives Baby Peggy a chance to put over some of her genuinely adorable playing and her efforts to "see her Daddy," including her spectacular ride to New York unaccompanied, followed by her unexpected entrance into the stage play in which her Dad is appearing, all affords the youngster opportunities to win over the audience. But the story itself is of such a familiar formula that you merely wait for Peggy's entrances and when she's not on the set, the picture falls quite flat. There are not as many laughs in Peggy's latest feature as there was in "The Darling of New York." Nor is she required to work quite as hard. Her adventures with Alexander, a pet chicken, supply some amusing bits, as well as the little star's cute mannerisms and facial expressions.

**Box Office Angle.....**Baby Peggy's appearance will probably prove a saving grace in this instance. Although they may be disappointed in the story, they'll be pleased with the little star's work.

**Exploitation.....**If you played the star's "The Darling of New York" and it made a hit you should easily be able to bring them in by recalling that picture and announcing the title of her latest. Be sure and use a trailer showing Peggy with her pet chicken, Alexander. If you care to acquaint them with the story, catchlines would do. Say: "He was ready to leave his wife for another woman but see how Baby Peggy brings her father and mother together again in 'The Law Forbids.'" A youngster who resembles Baby Peggy could be driven about in a pony cart and give the picture a good bit of publicity.

**Direction....**Jesse Robbins; adequate. **Author.....** Bernard McConville **Scenario ..** Lois Zellner and Ford I. Beebe

**Cameraman.....** Charles Kaufman **Photography.....** Good **Locale ..** New York-New England **Photography .....** Good **Locale .....** Monte Carlo **Length .....** 6,203 feet.

**"Poisoned Paradise"**  
*Preferred Pictures*

As a Whole....HAS SOME FIRST RATE BOX OFFICE ANGLES AND WILL LIKELY PLEASE THE AVERAGE PICTURE GOER. NEEDS CUTTING TO SPEED UP SOME SLOW SPOTS.

Cast....Clara Bow the most interesting member. Makes a cute little French kid who'd rather be Kenneth Harlan's sweetie than his "little sister." Kenneth Harlan suitable hero and Carmel Myers in her glory as the dazzling vamp. Others in the cast: Raymond Griffith, Joseph Swickard, Andre de Beranger.

**Type of Story.....**Comedy-drama. Exhibitors will probably find "Poisoned Paradise" a first rate box office attraction for it has many angles usually considered to represent good audience appeal. The production is good, settings at times lavish (some of them look very much like Von Stroheim's "Foolish Wives" sets) and Carmel Myers supplies a vamp sequence that won't be missed by many of your folks if they are given half an idea of the picture. Clara Bow's contribution in a characterization that she does splendidly will also please them. She helps in no small measure to make the picture interesting. The story itself holds some good situations, many of which would have been much more effective if director Gasnier hadn't distributed them over so much footage. He holds scenes and small bits of business far too long for their relative importance thus dragging the interest on more than one occasion. The idea in which the professor works his mathematical formula for sure winning at Monte Carlo offers interesting material and leads the plot to a climax which finally makes Clara Bow the wife of hero Harlan.

**Box Office Angle....**Undoubtedly a good box office number. Has fine exploitation angles and should bring you in good returns providing you handle it properly.

**Exploitation.....**About the best advertising angle in connection with "Poisoned Paradise," the picturization of Robert W. Service's novel, is the claimed fact that it is "the forbidden story of Paris and Monte Carlo—made from a book that is banned by Continental Police because it tells too much." Use a trailer showing some of the bits in which Clara Bow and Kenneth Harlan are working at their house-keeping plan. Stills showing Monte Carlo, others including shots in which Carmel Myers appears in her various gowns will also interest them. Preferred offers a very complete press hook with further suggestions.

**Direction....**Gasnier, good but holds scenes way too long.

**Author.....** Robert W. Service **Scenario.....** Waldemar Young **Cameraman.....** Karl Struss **Photography.....** Good **Locale .....** Monte Carlo **Length .....** 6,800 feet.

*Laurette Taylor in*  
**"Happiness"**  
*Metro*

As a Whole....LAURETTE TAYLOR IN "HAPPINESS" A KEEN DISAPPOINTMENT AFTER HER SUCCESS IN "PEG O' MY HEART." NEITHER STAR NOR STORY CAPABLE OF GETTING THE PICTURE OVER.

Star....Doesn't equal her performance in Peg. Not as pleasing nor interesting but much of her failure to repeat the favorable impression of her former portrayal, may be credited to poor direction. King Vidor has missed badly on this one, especially in the handling of the star and her supporting company. Certainly didn't measure up to his success with "Peg."

Cast....Fairly well suited types but have little real work to do. They include Pat O'Malley, Hedda Hopper, Cyril Chadwick, Edith Yorke, Laurence Grant, Patterson Dial.

**Type of Story.....**Comedy-drama. After the success that King Vidor and Laurette Taylor made of J. Hartley Manner's "Peg O' My Heart," it was to be expected that "Happiness" would prove at least comparatively good but unfortunately such is not the case. And it is somewhat difficult to place the blame. The theme, in the first place offered nowhere near the possibilities of Peg, consisting, as it does of a very slight, cinderella sort of plot. In order to round it out and make it suitable for screen purposes, it has been padded and filled to the limit. And eight reels chiefly of padding can hardly be counted on to hold an audience, even with Laurette Taylor at times putting over her inimitable comedy business in fine style. But she has no variation to her playing. It's either a pucker of her lip, a wink of her eye, or a kick; and she fits them in as often as possible. The development is mostly incident, and seldom interesting enough incident to hold an audience.

**Box Office Angle....**"Happiness" is a sad name in this case. Shears aplenty may help make it "happier" but in its present conglomerate mass of by-play, it fails to measure up to good entertainment.

**Exploitation....**You had better see "Happiness." If you think it's widely separated laughs or scant heart interest touches will be sufficient to satisfy, you'll have enough to talk about in the name of Laurette Taylor and the fact that she appears in the adaptation of her husband's stage play, "Happiness." The title lends itself readily to "Pollyanna" stunts and "Smile Week" slogans that would naturally afford good advertising.

**Direction....**King Vidor; capable of far better things than this.

**Author.....** J. Hartley Manners **Scenario.....** J. Hartley Manners **Cameraman.....** Chester A. Lyons **Photography.....** Usually all right **Locale .....** New York **Length .....** About 8,000 feet.

**"America"**  
*D. W. Griffith*

As a Whole...ONCE AGAIN THE CHARGING HORSEMEN GIVE THE THRILL. ONCE AGAIN GRIFFITH TRIUMPHS EVEN THO A GREAT EPIC SUBJECT HAS BEEN ALLOWED TO DWINDLE AT TIMES TO SHEER MELODRAMA. BUT THE PUBLIC WILL PROBABLY EAT IT UP.

Cast....Large, but few well known to fans. Carol Dempster sweet as the heroine; Lionel Barrymore a regular villain, Charles Mack excellent. No others have any box office value, but keep an eye on Neil Hamilton, a find, who will be heard of considerably unless all signs fail. Excellent as the hero.

**Type of Story.....**America in the making. Many scenes of Revolutionary period bring historical value and through it is intertwined the love story of the daughter of a Tory for an American lad. Of course it ends happily when hero brings the cavalry to the aid of the fort in which heroine and her father have taken refuge from the villain's murderous crew. The sort of picture which will be acclaimed as having great interest to all, with notable shots of Paul Revere's ride and the suffering of the American soldiers at Valley Forge. But the scenario makes far too much of the acts of Walter Butler, who, dreaming of conquering an Empire, dominates the picture, and will cause many to re-read history to see just how important Butler really was. Notables of the Revolutionary period presented, including Washington, Patrick Henry, Samuel Adams, and George King.

**Box Office Angle.....**Likely to appeal to all Americans. Those who may dispute some of the activities of Butler will only cause discussion and want others to see it. Of general interest.

**Exploitation....**You have so much to use with this that if you are only half a showman it should be easy. It will be some time, however, before it reaches the picture houses and meanwhile you can keep an eye on what is done for it in the big cities where it will be road shown.

**Direction....**D. W. Griffith; the old Master again assumes his leadership. So much is expected of D. W. that when he fails to give all that he might he is criticized. But at that he does so much more than almost any other director that he stands out conspicuously. In this, however, he had so much to handle that at times it looks as if the big dominating idea got away from him.

**Author.....** Robert W. Chambers **Scenario by.....** Chambers and D. W. Griffith

**Art Director.....** Charles M. Kirk **Cameramen ..** Henry Sartov, G. W. Bitzer, Marcel Le Picard, H. S. Sintzenich

**Photography.....** Gorgeous. How does Griffith get it?

**Locale ..** America in the Revolutionary period; a few shots of King George' court.

**Footage ..** Still being cut; at present about 14 reels.



## "No Mother To Guide Her"

For

As a Whole.....OLD SCHOOL VARIETY OF DRAMA THAT OFFERS DULL, DRAGGY PICTURE. WELL WORN SITUATIONS WITH DEVELOPMENT ILLOGICAL AND UNCONVINCING.

Cast....Genevieve Tobin featured in role which she does very nicely but which offers her little chance to gain a foothold as a screen player. Dolores Rouse a cold type but rather well suited as the girl shielded by Miss Tobin at the sacrifice of her own reputation. Jack MacLean is the cad and Jack Richardson a short-lived villain. Ruth Sullivan, George Dewey and Katherine Downer capable youngsters in proglogue.

**Type of Story**....Melodrama, strictly old-fashioned—the kind with the wronged girl, one who had a mother to guide her but wouldn't be guided, and the good little girl who had no mother but knew right from wrong and in return for the kindness bestowed upon her by the other girl's mother, is willing to sacrifice her own reputation and claim the child as her own. And then it all turns out lovely when it is discovered that the marriage was legal and the girl can announce that she was the rightful wife of the cad who deserted her but was killed in his last attempt to prevent the marriage from becoming known. Of course the girl never thought of looking up the validity of the marriage. It would have ended the picture too soon. Instead they take the popular roundabout method of arriving at a happy ending and after they've touched on what they probably concede to be a good variety of entertainment elements, the very simple conclusion straightens the tangle out nicely.

**Box Office Angle**....Not likely to be favorably received if your folks are schooled to expect good, logical stories with strong, sensible situations. Pretty poor entertainment.

**Exploitation**....The title is enough to suggest just what the picture is. Unless you think your folks' preferences still run along dime novel lines, don't make any promises. There are no names to entice them in. Genevieve Tobin is known for her stage work but is not familiar to screen fans. None of the others in the cast are familiar either. You know best whether or not you want to capitalize on the title with catchlines. It can be done if you want to bring them in. A trailer of the bit in which the cad husband, trying to prevent the girl from announcing that he is the father of her child, is killed when the machine is struck by a train, would promise a good thrill. Catchlines might be used to give an idea of the story if you think they need to know something about it but the title should take care of it amply.

**Direction**...Charles Horan; ordinary  
**Author**.....Lillian Mortimer  
**Scenario**.....Michael O'Connell  
**Cameraman**.....Tom Malloy  
**Photography**.....Good  
**Locale**.....Small town  
**Length**.....About 7,000 feet

## Fred Thomson in "North of Nevada"

Film Booking Offices

As a Whole.....NOT MUCH TO THE STORY BUT ACTION AND STUNT THRILLS OFFER SOME SURPRISES FOR A GOOD MAJORITY OF THE "FAN" CROWD.

**Star**....Will please the admirers of cowboy stars. Does his stunts ably and supplies pep and action where the story needs it, and that is most of the time.

**Cast**....Ample. Hazel Keener the girl, George Magrill wily Indian villain and Taylor Graves makes attempts at being a comedian. Chester Conklin in unimportant bits. Others Josef Swickard, Joe Butterworth, Wilfred Lucas.

**Type of Story**....Western. Another instance where if it were not for the good action and stunts the picture would be lost. The story itself is without original situations and has a plot which suffers from lack of unity and logic. There are the usual familiar twists and the development holds no suspense whatever, that is as far as the eventual finish is concerned. Of course there are several instances of suspense in the customary hero-villain fights on the edge of cliffs, etc., but even then, the "movie-trained" audience knows well enough that hero will never be the one to go over. They do make one variation, however, in the final plunge with hero landing in the water below. His trained horse, after stamping the villain to death, leaps off the cliff and rescues his master. Fred Thomson, a pleasing enough western hero, does much to make the picture satisfy. He works hard and his stunts consisting of rescues, fights, daring leaps and bounds will please the average "fan" crowd—those that favor action and thrills in preference to the other entertainment elements.

**Box Office Angle**....Good average picture. Not strong on story end of it but you can likely count on action and stunt thrills to satisfy your people. No names that mean anything.

**Exploitation**....Since there are no players' names to count on, nor a title that will attract them without your playing it up in an unusual fashion, your best means of bringing them in will be to show a trailer of some of the better bits such as hero Thomson's spectacular ride on a cable, any of the fights, stopping the runaway, or where his horse rescues him from drowning. Let your folks know that "North of Nevada" is a western and where you know this will bring them in talk about the action and thrills.

**Direction**.....Albert Kogell; ample  
**Author**.....Marion Jackson  
**Scenario**.....Marion Jackson  
**Cameraman**.....Ross Fisher  
**Photography**.....All right  
**Locale**.....Nevada  
**Length**.....5,000 feet.

Fortunes  
 Are  
 Being  
 Made  
 Every  
 Day.  
 There's  
 Something  
 New  
 In  
 The  
 Air  
 And  
 There's  
 Millions  
 In  
 It.



**"The Night Message"**

Universal

As a Whole... CONVENTIONAL PLOT DEALING WITH POPULAR SOUTHERN FEUD FORMULA BUT GOOD PRODUCTION AND SPLENDID LOCATIONS, PLUS SOME EFFECTIVE CHARACTERIZATIONS SHOULD GET IT OVER.

Cast... Gladys Hulette pleasing as the heroine; Charles Cruze fair hero. Howard Truesdale first rate as old Southerner. Others Robert Gordon, Edgar Kennedy, Margaret Seddon, Norman Rankow.

Type of Story... Drama. Perley Poore Sheehan is responsible for both the story and direction of "The Night Message," a plot that on the whole consists of very familiar situations, leading up to an equally trite climax in which the suspense hinges upon the very well known threatened execution of an innocent man and the refusal of the governor to grant a reprieve. Director Sheehan has used all the contrivances for piling on the suspense and increasing the dramatic action. This serves readily to furnish excitement for the average audience. The Lefferts accuse young Longstreet, the last of their enemies, of killing Harney Lefferts. Lem Beeman, the guilty one, who shot Harney by accident, readily allows Longstreet to be blamed since he is jealous of the latter who has won the love of pretty Elsie Lefferts. The remainder of the story deals with the efforts of Elsie and Longstreet's mother to prove his innocence and the eventual dramatic confession and death of the guilty one, followed by the marriage of Elsie and Longstreet.

Box Office Angle... Pretty good entertainment for the average audience. If they want action, suspense, romance and like good small town atmosphere, they'll be satisfied.

Exploitation... You have some rather effective exploitation angles that should be used to advantage. Play up the dramatic action of the climax and talk about the suspense that it contains. Use catchlines such as: "The jury said he was guilty and must pay the penalty. See how a mother fought for the freedom of the son she knew was innocent. Did she win? See for yourself in 'The Night Message,' Universal's latest release at the blank theater." The title could be used effectively as a teaser—"Watch for The Night Message on (using showing date)". Gladys Hulette is the best known of the players. You might use her name. Display stills in the lobby and a trailer to give an idea of the feature's pictorial appeal. The locations are beautiful.

Direction... Perley Poore Sheehan; usually all right.

Author... Perley Poore Sheehan  
 Scenario... Raymond L. Schrock  
 Cameraman... Good  
 Photography... Jackson Rose  
 Locale... The South  
 Length... About 5,000 feet.

**"Floodgates"**

Lowell Film Prod.—State Rights

As a Whole... LITTLE THAT'S ENTERTAINING IN PICTURE WITH IMPROBABLE STORY AND WILD MELLER SITUATIONS. TRITE PLOT THAT CAN HARDLY BE TAKEN SERIOUSLY.

Cast... John Lowell sincere and tries very hard to get the picture over but his efforts alone are insufficient to make up for the many shortcomings of both story and production. Evangeline Russell amateurish and does not screen well. Jane Thomas capable but not given very much to do. A long list of unknown people—names that won't mean a thing at the box office.

Type of Story... Melodrama; starts off with promises of being really interesting but soon drifts into commonplace, improbable situations that fail to hold the slightest conviction. Deals with one of those trusting small town heroes who is looked upon as the leader of the townfolk and when he agrees to sell his property to a man, the villain naturally, they all follow suit. But when, later, they discover they have been defrauded he assumes the responsibility and by way of revenge, blows up a dam, the flood from which will wash away villain's home. It happens that the avenger's little daughter is undergoing an operation in this very house. Of course she is saved and the villain seeks the forgiveness of the man he wronged. To tell this fairly simple story, there is a continuity that beats around the bush, dragging in much unnecessary and irrelevant business and consequently causing a slow, tedious development. There is a resultant poorly sustained interest and unless you can count on the few thrills such as the motor accident, the flood and rescue, to satisfy them, there isn't very much left in the picture to entice them.

Box Office Angle... Not especially prosperous; picture rather amateurish in its making and not big enough in story to make it attractive. Nor are there any names to work on.

Exploitation... When the meller is laid on so thick, and is so improbable, that it verges on the point of comedy, it isn't likely to satisfy. And that is what happens with "Floodgates." The director has tried so strenuously to be melodramatic that he has overdone it, to the point of making it funny. If there were some names with box office values, a little more action and thrills, the story might pass. As it is there is little for you to talk about and certainly nothing to make promises for.

Direction... George Irving; very poor  
 Author... L. Case Russell  
 Scenario... L. Case Russell  
 Cameraman... Joseph Settle  
 Photography... All right  
 Locale... Small town  
 Length... About 6,000 feet.

Dustin Farnum in  
**"Kentucky Days"**

Fox

As a Whole... DRAMA OF COLONIAL AND GOLD RUSH DAYS THAT OFFERS SOME GOOD ACTION AND FAIR DRAMATIC SUSPENSE EVEN THOUGH THEME IS OF FARFETCHED VARIETY.

Star... Has the sort of role that he seems to glory in. A most unconvincing characterization called for but Farnum succeeds rather well in getting it over. Required to do some outlandish things.

Cast... Ordinary. No one very important nor giving any outstanding performance; includes Margaret Fielding, Miss Woodthorp, Bruce Gordon and Wm. P. DeVaul.

Type of Story... Drama. Whether or not the author, John Lynch, aims to show the difference between "then and now," in regard to the old triangle isn't disclosed but it does appear that he aims to contrast the unfaithful wife of Colonial days with the frivolous lady of the present, as well as to show you how a husband who found his wife in the arms of another would act in 1853. Instead of politely retiring and picking himself another mate, the hubby of those times ordered the duelling pistols and promptly did away with his enemy. Next he proceeded to order his wife from the home, freed all his slaves, then grasped a burning log from the grate and destroyed his home. As further punishment for the wife he took her on a wagon train journey to the West, ignoring her until she was lost in a sand storm. At this point he realized he still loved her, went after her and they lived happy ever after. Except for a realistic sand storm and the few thrills and action bits in connection with the wagon train episode, there is little to recommend this latest Farnum picture, a trite, improbable piece that is farfetched almost to the point of being ridiculous.

Box Office Angle... An average picture. Where the star is popular they may accept it and the improvement in the latter reels over the first may serve to send them out satisfied.

Exploitation... Indicate that the story transpires in old Colonial times and is a drama of the old South during the gold rush days. You might use catchlines reading: "What did husbands do in the old days when they found their wives unfaithful? Divorce them? No. See for yourself in 'Kentucky Days,' the latest Fox feature starring Dustin Farnum." Use trailer of the desert sand storm, or shots of the fire if you know they want some thrills to interest them.

Direction... David Solomon; fair  
 Author... John Lynch  
 Scenario... Dorothy Yost  
 Cameraman... Not credited  
 Photography... Good  
 Locale... The plains  
 Length... 4,508 feet

**"Three O'clock in the Morning"**

C. C. Burr—State Rights

As a Whole... MAKES IT A MIGHTY INTERESTING PICTURE WITH THE FLAPPER JAZZ PERIOD WELL PLAYED UP. SHOULD DO VERY WELL IN VIEW OF THE CRAZE FOR THIS MATERIAL.

Players... Constance Binney excellent in the leading role. Great pity that she doesn't appear oftener. Gives a likeable performance and is easy to look at. Mary Carr as her mother—and gives the usual Mary Carr performance. Edmund Breese as the hard father; and he's hard. Richard Thorpe is hero. Others little Russell Griffin, William Bailey, and Edna May Oliver.

Type of Story... Regulation jazz; with heroine who wants to step out and meets the inevitable villain. A Sunday morning breakfast in the prim home of her prim parents leads to the smash and she starts to make her own living. Villain lands her a job as a dancer and then wants to exact pay. You know the kind. In the end the little heroine discovers—not too late—that hero's love is clean and fine and he swims ashore from a South American liner to put his arms around her. There isn't a lot to the story but the treatment makes it stand out unusually for this type of material. The suspense is well handled and the jazz parties and the Sunday breakfast in the prim old home is all to the good, plus some rather well worn but interesting situations.

Box Office Angle... Little better than the average, but good material of its kind. Few on the state right market meet the demand of this jazz type better. Only pity that Constance Binney is not better known with a greater following. This might mop up if it has the right kind of aid.

Exploitation... You have several good things to help out. The title is attractive and can be used to advantage. It is the title of a popular melody and while tie-ups with music concerns can easily be worked you can use a big cut out of the face of a clock, place it attractively in the lobby and use some photos of the cast on the big face of the clock. Of course use the melody in your orchestra. There are innumerable ways of using the title in throw-aways and one that might be used to advantage is to get the old litho of the girl kicking, with the face of a clock in the background. This is unusually interesting. Catchlines like this might be used: "Would you like to dance at three o'clock every morning, and then pay the piper? See how Constance Binney played and paid, at the blank theater."

Direction... Kenneth Webb; very good as a rule. Some nice touches.  
 Author... Mann Page  
 Scenario... Gerald Duffy  
 Cameraman... Jack Brown, Bill McCoy and Neal Sullivan.  
 Photography... Average  
 Locale... Small town near New York and jazz restaurants.  
 Length... 6,308 feet

### Current Releases

<b>ALLIED PRODUCERS &amp; DISTRIBUTORS</b>	
The Valley of the Wolf, (Jack Pickford) .....	Reviewed
<b>ARROW</b>	
At Devil's Gorge .....	_____
The Sting of the Scorpion .....	_____
<b>ASSOCIATED EXHIBITORS</b>	
The Extra Girl (Mabel Normand)...	1-27-24
The Miracle Makers .....	_____
The Yankee Consul .....	_____
<b>ASSOCIATED FIRST NATIONAL</b>	
Chastity (Katherine Mac Donald) ..	_____
Her Temporary Husband .....	12-16-23
Jealous Husbands .....	2- 3-24
Thundergate .....	1-20-24
The Wanters .....	_____
When a Man's a Man .....	2-10-24
The Dangerous Maid (Constance Talmadge) .....	12-16-23
Boy of Mine .....	12-30-23
The Song of Love (Norma Talmadge) .....	1-13-24
The Love Master .....	1-20-24
Black Oxen .....	1-13-24
The Age of Desire .....	1-20-24
Painted People .....	2- 3-24
Flowing Gold .....	_____
<b>C. B. C.</b>	
Innocence .....	_____
The Marriage Market .....	_____
The Barefoot Boy .....	_____
<b>FAMOUS PLAYERS-LASKY</b>	
Big Brother .....	12-20-23
Call of the Canyon .....	12-16-23
The Light That Failed .....	12- 2-23
West of the Water Tower (Glenn Hunter) .....	1- 6-24
Don't Call It Love .....	12-30-23
The Humming Bird (Pola Negri) ..	1-20-24
The Heritage of the Desert .....	1-27-24
Flaming Barriers .....	2- 3-24
Pied Piper Malone (Thos Meighan) ..	2- 3-24
The Stranger .....	2-10-24
The Next Corner .....	_____
Shadows of Paris (Negri) .....	_____
<b>FILM BOOKING OFFICES</b>	
Alimony .....	1-20-24
Breaking Into Society .....	_____
Fashionable Fakirs .....	_____
The Mailman .....	12- 2-23
Judgment of the Storm .....	12-30-23
The Lullaby .....	1- 6-24
Phantom Justice .....	1-13-24
The White Sin .....	2-17-24
<b>FOX</b>	
The Governor's Lady .....	12-23-23
The Grail (Dustin Farnum) .....	12-23-23
Mile-a-Minute-Romeo (Tom Mix) ..	_____
Six Cylinder Love (Ernest Truex) ..	12- 9-23
You Can't Get Away With It .....	_____
This Freedom .....	12- 9-23
The Shepherd King .....	12-16-23
Cupid's Fireman (Chas. Jones.) ..	12-16-23
Gentle Julia .....	1- 6-24
Hoodman Blind .....	1-20-24
The Net .....	1-27-24
Just Off Broadway .....	2- 3-24
Not A Drum Was Heard .....	2- 3-24
The Shadow of the East .....	2- 3-24
Ladies to Board .....	2-10-24
North of Hudson Bay .....	_____
Kentucky Days .....	_____
The Blizzard .....	_____
No Mother to Guide Her .....	_____
<b>GOLDWYN-COSMOPOLITAN</b>	
The Day of Faith .....	12- 6-23
In the Palace of the King .....	12- 9-23
Name the Man .....	1-20-24
A Slave of Desire .....	12-16-23
The Steadfast Heart .....	12-30-23
The Great White Way .....	1-13-24
Reno .....	1-13-24
Through the Dark .....	1-20-24
Yolanda (Davies) .....	_____

<b>D. W. GRIFFITH</b>	
America .....	_____
<b>W. W. HODKINSON</b>	
The Old Fool .....	12-23-23
Grit .....	1- 6-24
<b>METRO</b>	
Fashion Row (Mae Murray) .....	12- 2-23
The Man Life Passed By .....	12-23-23
Half-A-Dollar-Bill .....	12- 9-23
The Heart Bandit .....	1-13-24
The Fool's Awakening .....	2- 3-24
The Uninvited Guest .....	_____
<b>PATHE EXCHANGE</b>	
The Way of a Man .....	11-18-23
<b>PREFERRED</b>	
Maytime .....	12- 2-23
Poisoned Paradise .....	_____
<b>PRINCIPAL</b>	
Mind Over Motor .....	_____
<b>ROCKETT-LINCOLN FILM CO.</b>	
Abraham Lincoln .....	1-27-24
<b>SELZNICK</b>	
Bag and Baggage .....	_____
A Prince of a King .....	12-30-23
Broadway Broke .....	12-30-23
Deiying Destiny .....	1-13-24
Woman to Woman (Betty Compson) ..	1-20-24
Cause for Divorce .....	1-27-24
<b>UNITED ARTISTS</b>	
A Woman of Paris .....	10- 7-23
No More Women .....	2- 3-24
<b>UNIVERSAL</b>	
Crooked Alley .....	12- 2-23
His Mystery Girl (Herbert Rawlin-son) .....	12-23-23
The Near Lady (Gladys Walton) ..	12- 2-23
Pure Grit .....	_____
The Red Warning (Jack Hoxie) ..	12- 9-23
Hook and Ladder (Hoot Gibson) ..	1- 6-24
The Whispered Name .....	1-13-24
The Man From Wyoming .....	1-20-24
The Breathless Moment .....	2- 3-24
Jack O'Clubs .....	2-10-24
<b>Jewel Prod.</b>	
A Lady of Quality .....	12-16-23
Sporting Youth (Reginald Denny) ..	1-27-24
<b>VITAGRAPH</b>	
Let Not Man Put Asunder .....	1-27-24
The Man From Brodney's .....	12- 2-23
My Man .....	2-17-24
<b>WARNER BROTHERS</b>	
Conductor 1492 .....	_____
Lucretia Lombard .....	12-23-23
Tiger Rose .....	12- 9-23
The Marriage Circle .....	2-10-24
Daddies .....	2-17-24
<b>STATE RIGHTS' RELEASE</b>	
The Unknown Purple (Truart) .....	12- 2-23
You Are in Danger (Blair-Coan) ..	12- 2-23
The Satin Girl (Grand-Asher) .....	12- 9-23
The Daring Years (Equity) .....	12- 9-23
The Whipping Boss (Monogram) ..	12-16-23
Enemies of Children (Mammoth) ..	12-16-23
The Marriage Market (C. B. C.) ..	12-23-23
The Veil of Happiness (E. L. Klein) ..	12-23-23
After the Ball (Anderson) .....	_____
The Supreme Test (Comosart) .....	12-23-23
Other Men's Daughters (Grand-Asher) .....	12-30-23
Three Miles Out (Kenma) .....	1- 6-24
Restless Wives (C. C. Burr) .....	1- 6-24
The White Panther (Goldstone) ..	1-27-24
The Average Woman (Burr) .....	2- 3-24
Three O'Clock in the Morning (Burr) ..	_____
The Trail of the Law (Apfel) .....	2- 3-24
Week End Husbands (Equity) .....	2- 3-24
The Stranger from the North (Maritime) .....	2- 3-24
Marry In Haste (Goldstone) .....	2-10-24
Leave It To Gerry (Grand-Asher) ..	_____
Men Who Forget .....	2-17-24
Do It Now (Goldstone) .....	_____

# Short Subject

## "The National Rash"—Grantland Rice Pathe

### Great for the Golfer

Type of production.....1 reel sports  
Here's a reel to delight the golfer as well as the goofer. It goes way back to the beginning and shows how the game was originated in Scotland by a shepherd lad who hit a stone with his shepherd's crook. Coming down to the present date, a number of celebrities are shown in action, including Sarazen, Sweetser, Jones and Hagen. Last but far from least is a study of the "duffer who plays and pays" and his troubles in a sand trap and the rough will bring forth much sympathetic laughter, while his delight when a wild drive really lands the ball in the hole, will get a chuckle from anyone.

## "Keep Healthy"—Universal

### Mediocre Comedy

Type of production 1 reel comedy  
Slim Summerville and Bobby Dunn are the featured players in this Universal short reel. They run around a lot, and work hard but the laughs aren't as frequent as they might be, although it may be considered satisfactory entertainment by a great many audiences. The comedians are gardeners in a sanatorium but are sent to get some trade by the boss. They pretend to be patient and doctor and work a fake cure in front of a crowd. Then, after securing a number of patients they pretend that Bobby has smallpox and so force the "guests" to leave, making sure that they pay before leaving.

## "The Buccaneers"—Our Gang— Pathe

### Another Humdinger

Type of production....2 reel comedy  
The beloved "gang" has full opportunity to display its variations of histrionic ability and at the same time

have as much fun as possible in Pathe comedy. They're all dressed up in pirate clothes, boots and unfortunately, their cherished vessel sinks the first time it is launched; is seen no more. Nothing daunts the pirate crew are playing in a sailing vessel that is moored near when its moorings become looser and they are really cast adrift. Picked up by a U. S. battleship, the kids are scared to death, but they escape from the sailors into the arms of awaiting parents who have been sent for by government launch. The laughs are many. The kids, a joy forever.

## "The All Star Cast"—Aesop Fable Pathe

### Good Cartoon Comedy

Type of production...1 reel animated cartoon.

This is a diverting number of Pathe's animated cartoon fables showing all the different acts of vaudeville show at the Animals' Open House. Should be good for a number of laughs, especially for the children in your audience.

## "The Cake Eater"—Will Rogers— Pathe

### First-rate Entertainment

Type of production....2 reel comedy

As a whole one of the funniest of the Will Rogers comedies yet to be released by Pathe. Will is seen as a typical messy-looking cowboy but two spinsters who have recently come West think he is "just grand." Believing that "the way to a man's heart is through his stomach" they make him eat doughnuts and cake much against his will. There are some typically Rogeresque sub-titles that occasion many of the laughs. Thoroughly entertaining. We were sorry when it was over.

**Arc Amus. Co. Dissolves**  
(Special to THE FILM DAILY)  
Indianapolis—The Arc Amusement Co., of Crawfordsville, has been dissolved.

**Boys Burn Up \$3,000 In Films**  
(Special to THE FILM DAILY)  
Cincinnati—Twelve boys are being held by the police, charged with destroying by fire, \$3,000 in prints. The films were stolen from the Gerson Film Exchange during January.

**W. R. Bedell Joins Graphic**  
(Special to THE FILM DAILY)  
Atlanta—W. R. Bedell, who resigned the management of the Rialto last fall, has joined Graphic Films here as salesmanager.

**North Carolina House Burns**  
(Special to THE FILM DAILY)  
Chapel Hill, N. C.—The Pickwick, the only theater in town, is a total loss from fire. Loss estimated at \$35,000.

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and

## CONWAY TEARLE

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# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVII No. 51

Monday, March 3, 1924

Price 5 Cents

## Adverse Bills In Ky.

**Measures Would Sponsor Censorship and a Ten Per Cent Tax on All Amusements**

(Special to THE FILM DAILY)

Louisville, Ky.—Fifty-two representatives of 100 Kentucky theaters have organized for a fight against the general Assembly bills which would create a State Board of Censors and would place a 10 per cent State tax on all amusements.

Tom Russell, Maysville, J. B. Stout, Danville, E. J. Wiseman, Harrodsburg, and W. R. Patti, Frankfort, were appointed members of a legislative committee to represent theater owners at Frankfort.

Special opposition was voiced to the proposed tax on amusements. It was pointed out that the tax would be an additional burden to the public and was declared to be unfair and inopportune in view of the fact that the Federal Government now is considering the removal of amusement taxes. This bill was introduced in the upper house by Senator H. F. Green of Mitchell.

One of the censorship bills is a Senate measure introduced by Senator Hiram Brock of Harlan while the other is a House bill introduced by Representative C. W. Ryans of Louisville. Both of the censorship bills have been reported favorably, it was said at the meeting, and have been read into the calendar.

The Ryans bill would provide that no "motion picture machine shall be operated except by hand power."

## December Exports Total \$778,638

(Special to THE FILM DAILY)

Washington—Figures made public by the Department of Commerce show December exports of films as follows: Sensitized, but not exposed, 4,450,999 ft. valued at \$109,761; negatives, 352,540 ft. valued at \$121,079; positives, 10,590,922 ft. valued at \$547,798. The monthly total is \$778,638.

The month's largest shipments included 1,904,291 ft. unexposed film, valued at \$51,125, to Japan; 183,404 ft. of negatives, valued at \$73,722, to England, and 1,654,566 ft. of positives, valued at \$70,218, to Canada.

## Bronx Theater Sold

A client of Armstrong Brothers has purchased from Schulte Realty Co., their lease on the block front on the north side of Fordham Road from Jerome to Morris Ave. The plot is improved with two and three story business buildings, containing seventeen stores and a picture theater seating 600.



It's the wise box-office "go-getters" that are playing Mabel Normand in Mack Sennett's comedy drama smash, "The Extra Girl." Mike Shea booked it for the Hippodrome, Buffalo. 'Nuff sed. Distributed by Associated Exhibitors.—Advt.

## New Suit Against Detroit M. P.

(Special to THE FILM DAILY)

Detroit—The Detroit M. P. Company which produced "Mary" has been sued for \$1,041.29 wages and traveling expenses by Kenneth Harlan. The suit was filed by Lee Joslyn on behalf of the Preferred Pictures Corp. of New York which has Harlan under contract.

## Garrett Here

Sidney Garrett of Inter-Globe Export Co., is in New York from London. He expects to remain here for about three weeks.

## \$6,000,000 Unit Formed

(Special to THE FILM DAILY)

Dover, Del.—The Montrose Picture Corp. has been formed here with a capitalization of \$6,000,000.

Albany, N. Y.—Reel-Colors, New York has been chartered, capital \$200,000. Incorporators, G. A. Canalis and S. B. Godey.

## "Lilies" At Strand

First National's, "Lilies of the Field," opens at the Strand next week.

## Leave for the East

(Special to THE FILM DAILY)

Los Angeles—F. C. Munroe and Harry Richards of the Hodkinson organization, who have been closing a number of deals here, left for the East Saturday with a batch of new contracts.

## Geraghty to Produce

(Special to THE FILM DAILY)

Los Angeles—Tom J. Geraghty plans to have his own production unit. Before launching it, however, he will make one picture with Jack Pickford at the Pickford-Fairbanks studios.

## Pictures For Loew's Dayton

(Special to THE FILM DAILY)

Dayton, O.—Effective this week Loew's Dayton will abandon vaudeville for a straight picture policy.

## Cosman Bound For Coast

(Special to THE FILM DAILY)

Los Angeles—Jack Cosman of the Agia organization is due here from the East today.

## Schulberg Leaves

B. P. Schulberg of Preferred left for the coast on Saturday.

## Big Foreign Deal

**William Vogel Signs New Contract for Distribution of Hodkinson Output Abroad**

William M. Vogel, who has been handling the Hodkinson product in foreign countries, has closed a new contract with the organization which vests in him the disposal of all foreign territories for a period of several years.

The contract is understood to be a large and important one, running into a considerable amount of money. Under the terms of it, there will be no lapse in the sale of the product since the agreement provides that Vogel is to begin disposing of the new line-up where he left off under the previous agreement.

Vogel has been operating one unit of his various enterprises under the name of the Young Pictures Corp. Notice of a change in name to the William Vogel Dist. Corp. has been filed with the Secretary of State in Albany. It is likely that it is under this new corporate name that he will handle the Hodkinson foreign sales.

## Lease Cameo For 9 Weeks

Hodkinson has leased the Cameo for nine weeks, beginning March 9. The first picture will be "Love's Whirlpool," to be followed by weekly changes.

## Aid For Small Towns

**Goldwyn To Investigate Needs of the Little Man—Bonns Starts in New York**

Goldwyn-Cosmopolitan is about to introduce an innovation in exhibitor service, according to home office executives. New York State has been selected as an experimental field in order to secure first hand knowledge of what the needs of the small exhibitor are.

Eddie Bonns, special sales representative, is in Buffalo this morning on the first leg of an intensive tour of the state. He intends visiting towns with a population as low as 1,000 for the definite purpose of learning what exhibitors want in the way of service. He will inquire about the conditions of prints; exploitation aids and in general, endeavor to ascertain what his organization can do to help.

Bonns will, of course, take in the larger cities, but his trip is essentially on behalf of the usually neglected little fellow.

Later, Bonns will travel in different territories throughout the country. His tour through New York State will take from five to six weeks alone.



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London Representative—Ernest W. Friedman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz

### Incorporations

Albany, N. Y.—B. P. Schulberg—Preferred, New York, 500 shares, Class A, preferred stock, \$100 each; 500 shares Class B, preferred stock, \$100 each; 60 shares common, no par value. Incorporators, F. Freeman, S. Zierler and B. P. Schulberg. Attorneys, Marks & Marks, New York.

Albany, N. Y.—Echo M. P. House, New York, Capital \$12,000. Incorporators, S. and Y. Marrow and B. Eisenberg. Attorney, A. Benjamin, New York.

Dover, Del.—Montrose Picture Corp., Wilmington, Capital \$6,000, 000.

### To Handle "Bagdad" Abroad

Douglas Fairbanks has made a deal with Morris Guest whereby the latter will exploit "The Thief of Bagdad" abroad.

Atlanta—Harry Harris has resigned from Universal and is succeeded by Gilbert M. Tyler.

### New Theaters

Lebanon, Tenn.—John Hatcher, who recently resigned from the Lyric management, and Neal Ligon, are building a new theater on the north side.

Lorain, O.—Construction on the new theater to be erected on the site of the old Paris, has begun.

Hackensack, N. J.—The new Grant & Lee theater at Palisade Junction, has formally opened.

Zephyr Hills, Fla.—A group of local business men have opened the new Zephyr.

Liberty, N. Y.—Messrs. Weber and Beck have opened their new theater. The house seats close to 1,000.

### Many Changes In Field

(Special to THE FILM DAILY)

Pittsburgh—A. F. Morrone has become connected with the S. & S. Film Supply Co.

Atlanta—J. S. Carscallen, formerly with Paramount, has joined Progress in North Carolina.

Detroit—Abe Goldener has resigned from the Film Classics' sales force.

Charlotte, N. C.—Jack Cunningham, has joined States Film Co.

### Error in Name

Maidena Pictures, not Maldona Pictures is the name of a company formed in Albany last week. The error occurred in telegraphic transmission. E. Di Napoli is one of the incorporators.

### Coast Brevities

(Special to THE FILM DAILY)

Hollywood—The cast for the first Al Christie feature will be headed by Dorothy Devore, supported by Walter Hiers, Tully Marshall, Jimmie Adams and Earl Rodney.

Myrtle Stedman will play a part in "The Woman on the Jury," now in production by First National.

Robert Brower has been cast for a part in "When Johnny Comes Marching Home."

Gertrude Astor has been signed for Rowland West's new picture.

WALTER R. GREENE.

### On Broadway

Broadway—"Fools Highway."  
Brooklyn Strand—"Daddies."  
Cameo—"When A Man's A Man."  
Capitol—"Wild Oranges."  
Cohan—"The Ten Commandments."  
Cosmopolitan—"Yolanda."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"America."  
Gaiety—"Abraham Lincoln."  
Loew's New York—Today—"Bare-foot Boy."  
Tuesday—"Discontented Husbands" and "The Lone Wagon."  
Wednesday—"The Humming Bird."  
Thursday—"Flaming Barriers."  
Friday—"Do It Now" and "Just Off Broadway."  
Saturday—"The Wanters."  
Lyric—"Thy Name Is Woman."  
Rialto—"The Song of Love."  
Rivoli—"Icebound."  
Strand—"Daughters of Today."

### Next Week

Broadway—"The Hill Billy."  
Cameo—"Love's Whirlpool."  
Capitol—Not yet determined.  
Cohan—"The Ten Commandments."  
Cosmopolitan—"Yolanda."  
Criterion—"The Covered Wagon."  
Forty-Fourth Street—"America."  
Lyric—"Thy Name Is Woman."  
Rialto—Not yet determined.  
Rivoli—Not yet determined.  
Strand—"Lilies of the Field."

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STAR OF  
"MERTON OF  
THE MOVIES"

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Hunter**  
IN  
**"GRIT"**  
with Clara Bow  
Directed by Frank Tuttle  
A Film Guild Production

Distributed by  
**HODKINSON**  
Season 1924-1925 Thirty First-Run Pictures



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"BLACK  
OXEN"

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### In The Courts

In the dispute over "Der Galileer," "Passion Play of Jesus Christ," Supreme Court Justice Wagner has denied an application by Erwin Ostermaier for an injunction against Theodore Kreiner, Astoria Prod., Richard Schwartz, the Central Film Corp., Berlin, Charles Reinking, and others. The Court stated that if an injunction was granted, it would practically amount to an adjudication of the controversy before the trial and in such a case the truth must be heard and convincing, which in this case it is not.

Ostermaier contended that he made arrangements to buy the film, which was represented to be another "Ten Commandments," in behalf of the Astoria Prod. of which he is an officer, and that after the defendants found out how to go about it, they bought the picture for themselves and brought it over here in January.

Robert Schwobthaler, managing director of Express Film of Berlin, said in an affidavit that the film is owned by his company, and by George and Adolph Fassnacht, and that they are the sole distributors. He said that all Ostermaier ever did was to get an option on the film but he failed to make a payment of \$5,000 at the time required and the deal was called off.

### Drive For Children Patronage

(Special to THE FILM DAILY)

Hartford, Conn.—James Clancy, manager of the Capitol says his drive for special business from children last week when he played "The Barefoot Boy," worked out extremely well. He made a bid for children and their parents at matinee showings and turned them away through the week, so great was the turn-out.

### Zambreno Sales Drive

(Special to THE FILM DAILY)

Chicago—The Chicago, Indianapolis and Milwaukee offices of the Frank Zambreno organization will conduct sales drive March 16—April 26.

### New Lee Theater Opens Soon

(Special to THE FILM DAILY)

Thomasville, N. C.—The new Lee, which H. B. Varner owns half interest, is due to open soon.

John Goodrich has become a member of Jack White's scenario department.

### Theater Changes

St. Louis—Charley Goldman, owner of the Rainbow, Broadway near Pine, has taken over the Variety, Broadway near Chestnut, and has closed the house to be repaired and remodeled.

Little Rock, Ark.—Samuel S. Harris has leased the New Conway at Conway, now being erected by S. G. and Theodore Smith and will open the house on March 15.

East Brady, Pa.—The owners of the Star are building a new structure. When completed the Star will be discontinued.

Seattle—Harold E. Daigler has left for Minneapolis to manage one of the larger local theaters there.

Hoitzedale, Pa.—The Opera House has reopened, following a ten day shutdown for repairs.

Enid, Okla.—The Empress has reopened under new management of A. F. Prouty.

Oswego, N. Y.—Associated Theaters, Inc., who are the new lessees of the Gem.

Tacoma, Wash.—Ed. Shafer is managing the Proctor St. Blue Mouse.

### Niblo Premiere Tonight

"Thy Name Is Woman," the new Niblo film will have its premiere at the Lyric theater tonight. The engagement will last four weeks. S. L. Rothafel is staging the prologue and has arranged for the orchestra.

An intensive exploitation campaign has been under way for several weeks under Marc Lachmann who, among other things distributed perfumed invitations for the premiere. He also sprinkled rather plentifully around town, a novel window card listing Broadway stage success and included "Thy Name Is Woman," after the title of each show. These were placed in all ticket agents' windows.

North  
South  
East  
West  
Everywhere  
Executives  
Exhibitors  
Everybody  
Will  
Be  
Interested  
There's  
Millions  
In  
It.

Coming Soon-

# Dorothy Mackaill

in a  
**Frank E. Woods**  
Special Production  
for **HODKINSON**  
**RELEASE**  
First Run Pictures





**Newspaper Opinions**

**"The Blizzard"—Fox  
Liberty, St. Louis**

POST-DISPATCH—The story of "The Blizzard" is not particularly well done in the film version. There are wide gaps to interfere with a convenient following of the plot, if such it may be termed. The story itself, however, is romantic, out of the ordinary rut, and on the whole the picture is well worth seeing.

TIMES—Pictures taken during scientific explorations in the North have been incorporated into the story. They include a spectacular view of a reindeer stampede. \* \* \* an interesting photoplay has been made of the materials.

**"Boy of Mine"—1st Nat'l  
Lyric, Cincinnati**

ENQUIRER—Few indeed are the motion pictures that have achieved, \* \* \* so emphatic an emotional appeal, without the least tendency toward excess sentimentality. Genuineness of feeling and simplicity of treatment make this production one of the artistic gems of the current season. \* \* \*

**"By Divine Right"—S.-R.  
Crandall's, Washington**

STAR—It is a story which gets well out of the beaten path and affords entertaining silent drama. Mr. Dexter is cast in the role of a man who possesses something more than human perception and thereby is enabled to adjust the differences of those with whom he comes in contact.

**"The Country Kid"—Warner's  
Hippodrome, Cleveland**

PLAIN DEALER—\* \* \* it is, \* \* \* an attempt to make a feature photoplay out of a few simple incidents and some pleasant hokum. \* \* \* Wesley Barry himself is a good deal more pleasing in this picture than in several of its predecessors. \* \* \* But Wesley in many places plays only "second fiddle" to a younger lad named Bruce Guerin, a chubby, pleasant little fellow of 3 or 4. \* \* \* This little fellow is always interesting.

**"The Courtship of Myles Standish"  
Asso. Exhib.  
Stanley, Philadelphia**

ENQUIRER—\* \* \* done with meticulous attention to all the details. Yet, as a historical picture it is not entirely satisfactory. In spite of the care with which the picture was evidently done and the amount of historical research \* \* \* the picture lacks the spirit which actuated the Pilgrims.

NORTH AMERICAN—Ray, in the role of John Alden, makes the character a very lovable one. \* \* \* Two outstanding faults of the production are the fact that there is not one ray of humor to relieve the seriousness of the entire film, and also that many of the scenes were so palpably faked that it had the effect of cheapening the production.

PUBLIC LEDGER (MORNING)—\* \* \* may quite rightly be called one of the first American epic pictures. \* \* \* The entire picture is an artistic justification, and Mr. Ray deserves no end of credit for the painstaking care he put on the film. It will live, and it will be more than successful. All glory to him.

RECORD—This extremely well-made photo-drama, in which Ray has the role of that romantic character, John Alden, should send every American back to his history. \* \* \* Ray as John Alden is superb. He makes of him a clear-visioned, clean-minded and adventurous youth, to whom honor and friendship were, next to Priscilla's smiles, the greatest treasures of life.

**"Daddies"—Warner's  
Rialto, Washington**

STAR—The story is refreshingly different from the usual complicated problem or love tale. There is a group of charming youngsters that play important parts in the unfolding of the story and Claude Gillingwater is excellent in the leading comedy role.

TIMES—Though a theme fraught with untold possibilities for fun, it is also one which can be spoiled by unskillful handling. It is, therefore, an impossible task to place responsibility upon any one person for the successful result achieved. \* \* \* William A. Seiter chose and directed the splendid cast without which it would have been a "flop."

**"Flaming Gold"—1st Nat'l  
Madison, Detroit**

FREE PRESS—If it is excitement, suspense, swift action the thrill of red-blooded men in fistic battles "Flaming Gold" will come as a treat, because it possesses in abundance every element that goes to make up a capital story. It has some comedy, too, and as sweet a romance as any woman would wish to see.

**"Flowing Gold"—1st Nat'l  
Madison, Detroit**

NEWS—\* \* \* a thoroughly entertaining picture. \* \* \* Being a sort of melodramatic picture, it has several thrilling scenes. Among these are the burning oil well, the river of flame and a cloudburst.

**"Her Temporary Husband"—1st Nat'l  
Grand Central, St. Louis**

POST-DISPATCH—\* \* \* everything from melodrama to the most blatant slapstick comedy.

STAR—Once under way, the picture, "Her Temporary Husband," brings uproarious laughter. Syd Chaplin, as a light comedian with slapstick tendencies, is almost as funny as his brother, Charlie.

TIMES—\* \* \* a thoroughly entertaining comedy photo play \* \* \*

**"Mile A Minute Romeo"—Fox  
Apollo, Indianapolis**

NEWS—\* \* \* The picture is a typical Mix production with plenty of two-gun men, lots of shooting and some good riding \* \* \* The action is sure fire and continuous.

STAR—\* \* \* is replete with the usual thrills found in Mix productions.

**"Name The Man"—Gold-Cosmop.  
Ohio, Indianapolis**

NEWS—Victor Seastrom, a foreign director, has made the film, \* \* \* and by his capabilities and gifts for injecting life where it is not, has lifted the offering from the realm of the too-obvious to the realm of the more-or-less entertaining.

STAR—\* \* \* aside from providing fine entertainment, is interesting because of the promise it withholds for several men and women connected with its production. Seastrom, the director, reveals a flare for the epic quality that is one of the features of his first production on this side of the Atlantic. He is a real artist and he handles lights and shades as deftly as he handled people and objects. Conrad Nagel likewise comes out of this picture with prospects that are unusually bright. His performance \* \* \* highly sincere. Mae Busch, \* \* \* reaches heights she has never before indicated she might touch.

**"The Song of Love"—1st Nat'l  
Family, Cincinnati**

ENQUIRER—Norma Talmadge's beauty and charm are shown to the best advantage in "The Song of Love." Unfortunately, it does not offer similar advantages for her dramatic talent.

TIMES-STAR—Its chief claim to attention is the fact that it presents the beautiful Norma as an Arabian dancing girl. The story is neither new nor convincing, and all in all the production affords an unsatisfactory starring vehicle for Miss Talmadge.

**"The Stranger"—F. P.-L.  
Missouri, St. Louis**

POST-DISPATCH—Tully Marshall gives a performance in "The Stranger" \* \* \* that can be compared favorably with some of the best screen work \* \* \*

TIMES—Betty Compson is pleasing and sincere, although Richard Dix is a somewhat weak hero. \* \* \* Tully Marshall handles a character part excellently. The story is drama, topped off with romance and a murder trial as a climax. The plot is not particularly original, but good directing and acting make of it acceptable screen entertainment. The conclusion is unexpected, and adds to the story.

**Columbia, Washington**

STAR—A signal triumph in motion pictures \* \* \* is a distinct departure from the usual lot of screen dramas foisted upon a helpless public. \* \* \* and while it has a most tragic finale, it is so utterly different so superior to the general run, that it promises to rank well up among the leading productions of the year.

**"Thundering Dawn"—Universal  
Washington, Detroit**

FREE PRESS—A picturized drama of passions, set in an elemental background of the tropics where the worst from white man's civilization congregate, and great typhoon storms destroy as with a breath. \* \* \*

NEWS—It is melodrama of excellent proportions. \* \* \* One leaves the theater with an intense feeling of satisfaction at having enjoyed a really good movie.

TIMES—The story recalls that famous play "The Bird of Paradise." It's an instance of where a white "blue blood drinks the dregs of south seas filth and comes back" because the girl he loved "back home" had the courage to come to him and help him fight his way. \* \* \* The rapidity of action amazes.

**"Tiger Rose"—Warner's  
B'way Strand, Detroit**

FREE PRESS—\* \* \* has been made into a screen play of transcendent beauty. \* \* \* contains every element that stamps a masterpiece and a story that "grips" from opening scene to final fadeout. \* \* \* Much credit is due to everyone connected with the production. The direction is particularly artistic, and some of the most attractive exteriors to reach the screen form an effective background.

NEWS—The film drama loses the charm of Miss Ulrich's voice and accent. It loses the vividness of her interpretation of the little French-Canadian girl. But it gains in scenic effects.

TIMES—It's a typical melodrama. \* \* \* Lenore takes to the screen like a kitten to milk. It seems to be a plaything for her.

**"Under The Red Robe"—Gold.-Cos.  
Century, Baltimore**

SUN—Starting with 13 reels it has been cut to 10. Three more reels lopped off and dropped into the waste-basket would still further improve matters in our very humble opinion. The picture has cost much money. This is easily apparent.

**"The Wanters"—1st Nat'l  
The Chicago, Chicago**

POST—\* \* \* this story will appeal to everyone, for it is a most human one of every-day life and every-day people, and at some time or other you have all experienced a feeling of longing for nice things similar to that which consumed Myra Hastings.

TRIBUNE—The film is not cleverly produced, so all the triteness of the plot about which it is huilt sticks out at every turn. The best that can be said for it is that the really good players afflicted with the roles wished upon them bear them with a patience which is not job-like, because, apparently, they utter no lamentations.

**"When A Man's A Man"—1st Nat'l  
Strand, Cincinnati**

ENQUIRER—\* \* \* shows how truly interesting this type of motion picture can be made if a little common sense and discretion are shown. Considering that it is a story of the West, a remarkably economy of gunpowder was observed in the making of the film, but despite this there is no lack of dramatic intensity.

TIMES-STAR—As "westerns" go, it is considerably above par. \* \* \* The story is interesting and plausible. It presents the "he-man" motif without overdoing it.

**"The White Rose"—Unit. Artists  
Piccadilly, Rochester**

TIMES-UNION—Many of these virtues he still retains and has put to use in the film "The White Rose." \* \* \* Therefore it is the more irritating that the faults that always accompanied his virtues have grown apace until they threaten to completely counteract the good points of his work.

**"The White Sister"—Inspiration  
English's Indianapolis**

STAR—Lillian Gish, who is featured, adds in no small measure to the distinction she enjoys of being one of the screen's finest artists. \* \* \* In fact, there are moments in "The White Sister," when she comes nearer achieving perfection than ever before. \* \* \* There is more real and powerful drama in "The White Sister," than in any of the so-called films of the day.

**Mission, Los Angeles**

(Run beginning Feb. 18)

DAILY NEWS—Conceived with rare imagination, elaborately constructed, and spectacular in every sense of the word, "The White Sister." \* \* \* may easily be classified as one of the few outstanding photoplay successes.

EXAMINER—Settings which are superior in their natural or architectural beauty. \* \* \* make a fitting background for a story which has little of joy in it, but much of that breathless wonder which is inherent for us moderns, in a tragic but beautiful love.

EXPRESS—For "The White Sister" no only is the most exquisitely beautiful thing pictorially throughout, but it marks one of the few artistic milestones in motion-picture annals in which pure tragedy is adequately and entertainingly handled, by director Hear, King and Miss Gish.

HERALD—From the pictorial standpoint "The White Sister" is most beautiful, its scenes being taken in Italy. It is one of the very rare screen dramas which has dared to end other than happily and deserves to be classed as one of the season's outstanding successes.

RECORD—The grandeur of church ritus and pageantry, especially the ceremonies of the novitiate in the marriage to the church are beautiful and impressive.

In "The White Sister" the producer justify their name—Inspiration Pictures.

TIMES—\* \* \* one that in many of it poignant and dramatically exquisite qualities promises to be among the rarest of attraction of the season.

**"White Tiger"—Universal  
Garden, Milwaukee**

SENTINEL—If you will recall "The Wildcat of Paris" and similar early productions starring the vibrant Priscilla you will understand why we consider "White Tiger" the best thing that Miss Dean has done for Universal in many months. It is a cool story, original and absorbing, with less tendency to overdone melodrama than most tales of the kind, and a decided leaning toward subtle comedy now and then.

**Rivoli, St. Louis**

GLOBE-DEMOCRAT—\* \* \* is undoubtedly the finest crook play brought out since "Outside the Law," was produced. \* \* \* I depicts many realistic and strong elements seldom seen in a play of this character. The cast alone commends it as a picture that is surpassing worth while.

POST-DISPATCH—Those who like crook plays with startling plot complications and revelations of certain phases of underworld life, will find much enjoyment \* \* \*

STAR—\* \* \* in detail at least, is off the beaten track of crook melodramas. Some unusual situations develop.

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# THE *Film* DAILY

The BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

XXVII No. 52

Tuesday, March 4, 1924

Price 5 Cents

## W. W. Hodkinson Rarely Seen at Company's Offices—Still Retains Stock Interest, However

Despite the fact that W. W. Hodkinson is chairman of the board of directors of the company bearing his name, it is understood his active interest in its affairs has practically ceased. As a matter of fact, he has only made a few appearances at the headquarters since the new regime came into power the beginning of the year.

Hodkinson retains his stock interest in the corporation and, of course, is still interested in its doings but his share in the organization's activities is very slight. He is spending most of his time at his Port Washington home and comes into town usually only to attend the monthly meeting of the directors.

F. C. Munroe and Harry Richards are due in town from the coast tomorrow. Announcement of several new deals is looked for.

## Eaton on Hodkinson Staff

Jack Eaton will represent Hodkinson during the company's nine week management of the Cameo. The first picture, "Love's Whirlpool," opens today.

## "The Public Speaks"

(Special to THE FILM DAILY)

Los Angeles—Cecil B. De Mille, in a statement dealing with the future of motion pictures, says, in part:

The point is plain that we have at last reached the much-to-be-desired stage, where the public as a whole speaks its desires and makes possible the diversity of entertainment which the motion picture industry needs in order to rise to the still higher artistic heights which await it. It is very fortunate for the business of making motion pictures when the voice of the public can be heard so loudly and so clearly that the producers felt safe in trusting the expenditure of millions to its decision rather than in relying entirely upon the judgment of a comparatively few men who might or might not strike the correct keynote."

## Two More Under Contract

(Special to THE FILM DAILY)

Los Angeles—With the shipment of "A Boy of Flanders," Jackie Coogan has two more pictures to make for Metro. The third will be produced from an original story by Willard Mack. The Coogans are now reading scripts for the final production.

## Baker in from Coast

George D. Baker is in town from the coast. His last picture was a new version of "Revelation," starring Pola Dana for Metro.

The Ladies! T. N. T. Hotel Astor March 29.



"The Extra Girl" is the best thing Mabel Normand or Mack Sennett has done, collectively or individually."—Newspaper Enterprise Association. "The Extra Girl" is distributed by Associated Exhibitors.—Advt.

## Rowson Seriously Ill

Harry Rowson of Ideal Films, London is seriously ill in his suite at the Astor. He had not been feeling very well but his condition did not become aggravated until Saturday morning when it became necessary to engage specialists and nurses.

He was reported feeling much better yesterday.

## Editorial Support for Repeal

(By Long Distance Phone)

Albany—A strong editorial endorsement of censorship repeal appeared in last night's Evening News, a liberal publication without any party affiliations. The Senate Finance Committee has not been asked for a hearing.

## Ingram Sails This Week For Home

Advices received by Metro from Rex Ingram indicate that he sails for home tomorrow. "The Arab," which Ingram went to Africa six months ago to film, is completed.

## Lasky Leaves March Twentieth

Jesse L. Lasky leaves for the coast on March 20.

## Acquires "Law of Israel"

S. Rubenstein has acquired American and Canadian rights to "The Law of Israel," an adaptation of "Judith Trachtenberg" by Karl Emil Franzos. This film has been shown throughout Germany and France and will be released here on the state rights market and direct to exhibitors in the New York territory by Ruby Films.

## "Hunchback" Makes a Record

(Special to THE FILM DAILY)

Cleveland—Sunday records at the Stillman were smashed by "The Hunchback of Notre Dame." The gross for the day topped any previous figure by \$400. The opening was preceded by an intensive exploitation campaign under Al Feinman.

## Christie Returns to Coast

Charles Christie left New York for Los Angeles Saturday after closing for a stage production which, reports state, will be the vehicle for his second Hodkinson feature.

## Friend Back from Palm Beach

Arthur S. Friend returned from a vacation in Palm Beach yesterday.

## More Theaters In 1924

New Projects Top 1923 by \$77,000,000—Illinois Leads Nation in Current Construction

Supplementary information secured from the "Architectural Forum" relative to theater construction, shows that projects planned for 1924 will top the total spent in 1923 by about \$77,000,000. As noted, estimated investments for 1924 reach \$179,821,700, as compared with \$101,891,000, the estimated total arrived at by the publication at the beginning of last year.

Below will be found a geographical chart showing how theater construction is divided through the country:

State	Investment	No. of Projects
Maine	\$95,000	2
New Hampshire	.....	..
Vermont	.....	..
Massachusetts	8,805,000	19
Rhode Island	175,000	2
Connecticut	670,000	8
Northeastern States..	\$9,745,000	31
New York	5,159,000	26
New Jersey	1,085,000	8
Pennsylvania	1,733,000	13
Delaware	.....	..
Maryland	1,300,000	4
Dist. of Columbia.....	140,000	2
No. Atlantic States..	\$9,417,000	53
Virginia	115,000	3
North Carolina	210,000	4
South Carolina	13,000	1

(Continued on Page 7)

## Ohio Meets Thursday and Friday

(Special to THE FILM DAILY)

Columbus, O.—Plans are all set for the third annual convention of the M. P. T. O. of Ohio, to be held at the Hotel Chittenden, Thursday and Friday. Special meetings of the executive committee will be held Wednesday evening and Thursday morning, followed immediately by the convention, which will be opened by James J. Thomas, Mayor of Columbus.

George P. Aarons of Philadelphia, and Lawrence G. Collister of Cleveland, will discuss the music tax situation. Sydney S. Cohen will report on activities at Washington.

## Capitol Establishes New Record

The Capitol broke its average of 100,000 persons weekly, during the two weeks engagement of "Scaramouche." During the first week, over 125,000 persons visited the theater. On Washington's Birthday, all house records for the day were broken with an attendance of almost 24,000. A total of 57,000 persons attended on that Friday, Saturday and Sunday.

Join The Soup Chorus At Seven. T. N. T. March 29.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	110	109 7/8	109 7/8	200
F. P.-L.	67	66 1/4	66 1/4	1,300
do pfd.	Not Quoted.			
Goldwyn	Not Quoted			
Loew's	17 3/4	17	17	2,500
Warner's	Not Quoted			

**Norman Dawn in Town**

Norman Dawn, director, arrived in New York yesterday from Hollywood. At the Algonquin. He has with him a print of a picture he made in Alaska in which Eva Novak is featured.



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**"Miami" Near Completion**

Production of "Miami," the Betty Compson picture for Hodkinson, is near completion. The company will return to town soon. E. H. Griffith, who will direct "Another Scandal," featuring Lois Wilson for the same company is also in the South.

Lucy Fox of the "Miami" company returned yesterday.

**Urson Assisting De Mille**

(Special to THE FILM DAILY)

Los Angeles—Bruce Mitchell, assistant director for Cecil B. DeMille, has resigned to direct a production to be made in New Orleans, under management of J. G. Mayer. Replacing him is Frank Urson.

**No Lull in Two Reelers**

(Special to THE FILM DAILY)

Los Angeles—Although the Christie organization is producing its first feature for Hodkinson, there is no lull in the production of the regular Christie comedies released through Educational.

**Paramount Drive Starts**

On Saturday last, a drive was launched by Famous in Australasia to boost Paramount product during March. The drive has been called "Paramount's First Greater Movie Season."

**Moritz with "U"; Chase Out**

(Special to THE FILM DAILY)

New Haven, Conn.—Allan S. Moritz, former special representative for Preferred, is now manager of the Universal office here. M. A. Chase has resigned as district manager.

**Keegan Back**

Jack Keegan who exploited "The Old Fool" and "The Hoosier Schoolmaster" in Michigan for Hodkinson is back, following an eight weeks' trip in that territory.

**"Lilies" At Strand March 16**

"Flowing Gold" will be the feature at the Strand beginning Sunday. "Lillies of the Field" will open March 16.

**Eagler on "Ben Hur" Staff**

Paul Eagler, has left for Italy, where he will join the camera staff which is to film "Ben Hur."

**"Happiness" At Rialto Next Week**

"Happiness" goes into the Rialto Sunday.

**In The Courts**

Joseph H. Hallberg, who was vice-president and secretary of the United Theater Equipment Co., has been examined before trial in the Supreme Court in a suit by that company against him, Herbert T. Edwards and J. Robert Rubin involving a voting trust in 1918, the issuance of 500 shares of stock to Edwards, 526 shares to Hallberg and 158 shares to Rubin, and the consideration for the stock. He was also questioned concerning negotiations by the defendants with Barton A. Proctor and Charles F. Cox concerning patents for projection machines, and the payment of \$5,000 to each of the defendants.

Hallberg testified that they negotiated for the plaintiff a three-fifths interest in the Proctor Machine Co., and that the \$15,000 was a payment for debts of the machine company for factory work.

The Nicholas Power Co., Inc., has filed a judgment for \$40,941 in the Supreme Court against the United Theater Equipment Co., for a balance due on projection machines sold in June and July, 1921.

**Changes in Albany**

(Special to THE FILM DAILY)

Albany, N. Y.—Changes in the management of three exchanges have occurred. James W. Holden of Cincinnati, has assumed management of Universal. Harry Seed has resigned as F. B. O. manager and his successor has not been named. Jane Halloran, resigned from the Selznick exchange and has left for New York to join Cosmopolitan.

**Fewer N. Y. Incorporations**

(Special to THE FILM DAILY)

Albany, N. Y.—There has been a decrease in the number of companies incorporating in New York during the past month. The Secretary of State shows a total of 23 concerns chartered during the month, as compared with 33 during the same month a year ago.

**Keaton Finishes "Sherlock, Jr."**

(Special to THE FILM DAILY)

Hollywood—Buster Keaton has completed "Sherlock, Jr."

The Keaton picture is on the Metro release schedule for this month. "Women Who Give," "Don't Doubt Your Husband" and "The Shooting of Dan McGrew," make up the balance of the March release list.

**Kansas Meets April 1-2**  
(Special to THE FILM DAILY)

Kansas City, Kan.—The M. I. O. of Kansas has adopted a new to increase attendance at the two session, to be held at Emporia, 1 and 2. A committee of nine exl ors, selected geographically from state is writing personal letter their fellow showmen in their par lar section urging them to atten

**To Help Exploit "Uninvited Gu"**

Arrangements have been made Metro with the National Biscuit the Beach-Nut Packing Co., Monarch & Co., the Campbell S Co., and Swift & Co., to aid in exploitation of "The Uninv Guest."

**Two Sales on Bible Film**

Harry Grelle has purchased W ern Pennsylvania and West Virg and the B. & W. Booking Office Shelby, N. C., North and South C lina on "After Six Days" from class.

**HAL ROACH'S**  
**DIPPY-DOO-DADS**  
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Producers Exhibitors Exchange  
Individuals  
**INCOME TAX REPORTS**  
**MICHAEL D. FIELDS**  
729-7 Avenue Bryant 649

**U.S. & CANADA AGENT**  
FOR  
**DEBRIE**  
CAMERAS AND SUPPLIES  
MOTION PICTURE APPARATUS C  
118 W. 44 ST. N.Y. BRYANT 663

Phone—Beekman 9091  
**Reuben Samuels**  
INCORPORATED  
REAL INSURANCE SERV  
119 Fulton St., N. Y.  
**INSURANCE EXPERTS**  
TO THE THEATRICAL AND  
MOTION PICTURE INDUST



Coming Soon  
**Dorothy Devore**  
in  
**AL CHRISTIE**  
Special Features  
For Hodkinson Release  
First Run Pictures



# The Tiger Lady

## Comes to Life—

### *The Cast*

AILEEN PRINGLE  
CONRAD NAGEL  
JOHN SAINPOLIS  
STUART HOLMES  
MITCHELL LEWIS  
ROBERT CAIN  
NIGEL DE BRULIER  
DALE FULLER  
CLAIRE DE LOREZ  
WILLIAM HAINES

*Directed by*  
ALAN CROSLAND

*Scenario by*  
ELINOR GLYN. *Continuity by*  
CAREY WILSON

*Editorial Director*  
JUNE MATHIS

*A Goldwyn Picture*

Produced by the  
Demand of the Great  
American Public!

The queenly beauty of Elinor Glyn's stately heroine — half-woman, half-tiger — will soon be screened in more theatres of the world than any other single production in film history. Aileen Pringle's performance will be talked about as much as the book itself has been.

There never was a production like this one. It is perfect. Exquisitely portrayed, with fidelity to each detail of the renowned story, "Three Weeks" will crowd any theatre where it is played. And by theatre we mean seats, standing room, lobbies, and sidewalks!

*Elinor Glyn's*  
**THREE  
WEEKS**  
*Goldwyn-Cosmopolitan*



# The Public On The Ideal Program

Interesting data on what the public calls the ideal program will be found herewith. The answers are part of the questionnaire forwarded by THE FILM DAILY to several thousand persons through several hundred exhibitors and are replies to the question:

**"Do you prefer a show of one long feature, or a feature of shorter length, together with a news weekly, comedy, etc."**

- "Feature with news weekly, comedy, etc."—University of Wisconsin, Madison.
- "A combination"—Nat Golden, 717 Vernon St., Brooklyn, N. Y.
- "The latter"—Dr. W. H. McMaster, Pres. Mount Union College, Alliance, O.
- "One long feature picture"—Mrs. Benj. T. Rochester, 1022 S. 18th St., Birmingham, Ala.
- "Shorter feature, comedy, news and an edu. travelogue"—E. D. Turner, Mgr. Imperial Theater, Asheville, N. C.
- "One long feature"—Illinois State Normal University, Normal, Ill.
- "News weekly and a clean comedy"—Rev. Paul L. Grove, Redwood Falls, Minn.
- "Six reel feature, 2 reel comedy, 1 reel news"—Virginia Theater, Hazard, Ky.
- "Varied program is better"—(No signature.)
- "The latter"—Rev. C. C. Marshall, Meth. Episcopal Church, Bridgeport, Conn.
- "I rather like a mixture"—F. A. Woll, Asso. Professor, College City of N. Y.
- "One long feature"—Frank N. Freeman, University of Chicago, Chicago, Ill.
- "I prefer a short picture with news weekly and comedy"—Louis Frohman, 709 Greemount Ave., Baltimore, Md.
- "One feature"—Mrs. Edna Hatfield Edmondson, Indiana University, Bloomington, Ind.
- "One long feature with weekly news"—Rev. A. Angold Brown, St. Luke Cong. Church, New Orleans, La.
- "Mixed, unless special kind of feature requires more time"—T. A. Tripp, Pres., Oklahoma United Brethren C. E. Union, Oklahoma City, Okla.
- "I prefer a show of one long feature, except the few times when I am anxious to see a shorter feature for some special reason"—Lloyd V. Almirall, Harvey School, Hawthorne, N. Y.
- "That depends on the story. If the action is abundant, then the longer film. But a picture should never be dragged out to a certain length"—E. N. DeSoto, 8 Dellwood Rd., Hasbrouck Hill, Staten Island, N. Y.
- "I prefer a long feature starring some person or persons whose work I admire instead of a shorter feature with a comedy and news reel, although I think the news reel is beneficial to everyone"—Mrs. James T. Chandler, Jr., 214 W. Ninth St., Wilmington, Del.
- "A six reel feature and good short subjects"—Orpheum Circuit, Palace-Orpheum Theater, Milwaukee, Wis.
- "The latter and here the question of music is also involved"—Mrs. Louis Jersawit, 485 Central Park West, N. Y. C.
- "An hour's feature with news weekly"—W. T. White, Birmingham, Ala.
- "Feature with comedy, etc."—Harry T. Wasserman, Mgr. Eagle Theater, Roxbury, Mass.
- "We must give our patrons comedy and news with feature"—W. F. Harris, Palace Theater, Petersburg, Va.
- "I prefer an hour feature with comedy and news weekly added"—A. O. H. Grier, City Editor, Every Evening, Wilmington, Del.

- "The latter"—Rialto Theater, Clinton, Iowa.
- "The latter I believe is better. Of course the super-feature is always drawing power."—A. M. Rowley, Bedford, Ohio.
- "Prefer feature of not over seven thousand feet; short show necessary."—New Grand Central Theater, Grand Blvd. at Lucas Av., St. Louis.
- "A variety; treatment should depend on subject."—E. S. Dysinger, Fullerton High School, Fullerton, Cal.
- "Short and news weekly by all means."—The Lowe Observatory, Lowe, Cal.
- "Much prefer feature with news weekly, comedy, etc."—No name.
- "I prefer a feature of shorter length with news weekly, comedy."—Raphael Goldenstein, Temple B'nai Israel, Pasadena, Cal.
- "Shorter length with variety"—Rev. Johnson, 6559 Glenwood Ave., Cago, Ill.
- "The long feature is usually more worth while; but the short feature be entertaining. It depends on the quality of the thing"—Hem Bliss, College of the City of N. Y.
- "Features with comedy and news weekly"—University of Ill., Urbana.
- "Feature of shorter length with news weekly, etc."—John Ruckels Ryan Ruckelshaus and Ryan, Indianapolis, Ind.
- "Shorter length with news or comedy"—South Boston Amusement, South Boston, Va.
- "Feature and news weekly and comedy"—Rev. Ambar M. Blackford, C. man Reviewing Committee, Better Films Com. of Jacksonville, F.
- "Prefer shorter features with news weekly and comedy"—Wm. G. Ta V. P., Delaware Trust Co., Wilmington, Del.
- "Straight, like a stage play"—Rabbi Lee J. Levinger, 905 Van Buren, Wilmington, Del.
- "One long feature—It prevents our American habit of swinging inst: from ridiculous to sublime and vice versa. How can a message come a power for good?"—A. B. Meyer, Tell City, Ind.
- "Shorter length, with news, etc."—Maude Richman, State Supervisor, H. E., Oklahoma City, Okla.



Coming Soon  
**BETTY COMPSON**  
 in **"MIAMI"**

An Alan Crosland production

FOR HODKINSON RELEASE  
 FIRST RUN PICTURES

## Dance with the Stars

at the

# PARAMOUNT BALL

HOTEL ASTOR

MARCH 7th

Entertainment De Luxe  
 Complete course dinner  
 Movies of everybody taken  
 and shown at the Ball

TICKETS \$7.50

Limited number at Agencies and Phone Murray Hill 8500



# “DAUGHTERS OF TODAY”

TURNING THEM AWAY

*Here's an ad the STRAND is running today*

THOUSANDS PACKED THEATRE TO SEE  
THE SENSATIONAL HIT

# DAUGHTERS OF TODAY

“Irresponsibly and consistently good, this film outstrips them all.”

Rose Pelswick, N. Y. Evening Journal.

“—recommend Daughters of Today as good entertainment.”

Sun and Globe.

“There is no doubt about it Daughters of Today is a great box office attraction.”—N. Y. Herald.

*POSITIVELY THIS WEEK ONLY*

MARK

# STRAND

The Keith Circuit are planning a special campaign of advertising and presentation on  
DAUGHTERS OF TODAY

SELZNICK DISTRIBUTING CORPORATION

## Trophy For Best Ads

Famous Encouraging Its Theater Managers to Turn Out Better Copy

George E. Brown of the Imperial, Charlotte, N. C., has won for the second time, the silver trophy awarded by the Famous Players theater department, for the best newspaper advertisement printed during the month of January.

This contest, as announced in "Close Up," the official publication of the Department, of which Mort. Blumenstock is editor, is to foster the use of small space. Writing in a recent issue Blumenstock said:

"The contest is now open. The rules are basically simple. Novelty counts as much as space. A good ten word slogan will get more credit than a hundred words of copy. In the opinion of this department, the more thought that is given a display, the less space is required to tell your message. The judges of the contest are the members of the Theater Advertising Department. The contest will be open until Jan. 1, 1925, unless the trophy is finally won before that time. The cup becomes the property of the winner, for one month. It does not become his permanent property unless he wins it three times during the period of the contest."

Every winner is given a parchment certificate of award stating his right to possess the cup for one month. This certificate is signed by Harold B. Franklin, Director of Theaters for Famous Players.

The entire contest is conducted in "Close Up," which is issued twice a month. No award is made without a full explanation of the merits which made the winning selection superior to all the other advertisements during the same period.

For instance, Charles A. McFarland won the first inning of the contest with an ad for the Queen, Houston, which ran three inches over one. There was no art work, just a simple arrangement of type and rules with lots of respect for the effects of white space.

"While very few advertisers," said the Close-Up, "know what the page

is going to look like before the paper is printed, nevertheless McFarland knew that his opposition was going to run heavy black ads designed to kill the page, and defeated them by falling back on white space. When you looked at the page on which this ad ran, all you could see was a mass

J. P. Harrison of the Hippodrome, Waco, was close on the trail in this instance, failing to win only because his display did not pack the same force. Brown won again in the period just closed by his excellent use of stock material for "To the Ladies." Again Harrison was on his heels.

theaters could afford an artist had the facilities for making plat

Although only three months of the effects of the contest are noticeable in the efforts of the theater managers to tell the story in small space, and to plan their layouts with consideration for plenty of white. is expected by Lem Stewart, agent head of the theater advertising department, that by the time the contest is over, the time, trouble and expense of its inauguration will more than justified.

"Why Get Married?" is a March release on the Associated Exhibitors schedule. Andree Lafayette is featured.

# Small space wins



The copy that won first inning in the contest for Charles A. McFarland, of the Queen theater, Houston. The cut herewith is from "Close-Up."

of black and a little patch of white. The little white patch was the Queen theater ad. This coupled with the fact that McFarland had made his appeal in small space won the cup for him in the inning which ended Dec. 15.

The next month George E. Brown won with a sensational treatment of the William S. Hart picture, "Wild Bill Hickok." Brown intelligently treated the "wild west angle" with a little grain of humor. He didn't make it too serious, which doubled the appeal of the ad, since it promised entertainment to those who were simply looking for a good show, and to those regular line Bill Hart fans. Although Brown did not satisfy the judges in the amount of space he used, a quarter page, his treatment of the material was so good it placed the display head and shoulders above all contributions for the period, and he won the cup.

It is interesting to note that the winners have all won with stock cuts. The judges, in order to make the contest fair, and not to give the big houses an edge over the small houses, ruled that first consideration would be given to the ads using stock material as only a small percentage of the



Here is winning ad. "Close-Up" says it suffers a little under poor reproduction, but is distinctly a fine piece of newspaper advertising.

**FOR RENT**  
Large private office with use of cutting room and vault space. Also desk room.  
**ACTIVE FILM CO., Inc.**  
Suite 409 729 7th Ave.  
Phone Bryant 5627

Will take partner or sell film laboratory in full operation.  
Box K-4, care The Film Daily  
71 W. 44th St., New York

**FINISHED PRODUCTIONS**  
**MARKETED AND FINANCED**  
**GEO. H. CALLAGHAN**  
220 W. 42nd St., N. Y. C.

**DURATIZE**  
YOUR FILM  
**-DURA-**  
**FILM PROTECTOR CO.**  
INC.  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE CHICKERING 2937  
ALLAN A. LOWNES PRES.

INDIVIDUALIZED FINANCING SERVICE  
AND MERCHANDISING COUNSEL FOR  
MOTION PICTURE ENTERPRISES. . . .

**CHROMOS TRADING COMPANY**  
1123 BROADWAY  
*Interviews Invited in Confidence*  
SUITE 1207-8 'PHONE WATKINS 4522

## More Theaters In 1924

(Continued from Page 1)

Georgia .....	325,000	7	Western States ....	18,513,200	17,943,000
Idaho .....	.....	.....	Total .....	\$179,821,700	\$101,891,000
Southeastern States..	\$663,000	15			
Kentucky .....	45,000	1			
West Virginia .....	166,000	4			
Mississippi .....	90,000	1			
Alabama .....	.....	.....			
Mississippi .....	.....	.....			
Louisiana .....	.....	.....			
Texas .....	5,754,000	8			
Oklahoma .....	25,000	1			
Kansas .....	.....	.....			
Southwestern States.	\$6,080,000	15			
Ohio .....	1,550,000	12			
Illiana .....	772,000	10			
Illinois .....	20,520,000	25			
Michigan .....	1,568,000	8			
Wisconsin .....	265,000	2			
Minnesota .....	160,000	4			
Iowa .....	.....	.....			
Missouri .....	980,000	8			
North Dakota .....	215,000	3			
South Dakota .....	.....	.....			
Nebraska .....	100,000	2			
Kansas .....	.....	.....			
Middle States .....	\$26,130,000	74			
Montana .....	.....	.....			
Wyoming .....	40,000	1			
Colorado .....	717,000	4			
New Mexico .....	.....	.....			
Arizona .....	.....	.....			
Utah .....	420,000	1			
Idaho .....	50,000	1			
Washington .....	.....	.....			
Washington .....	242,000	4			
Oregon .....	223,000	3			
California .....	4,280,000	28			
Western States ....	\$5,972,000	42			
UNITED STATES.	\$58,007,000	230			

These figures are compiled from reports of 1,668 architects reporting projects actually under construction. The "Architectural Forum" explains that a careful analysis of the proportion of architects reporting, together with an examination of the volume of work done through various offices as recorded in the Architects' Registry would indicate that to establish a grand total of construction for 1924, the amount should be multiplied by the index figure 3.1 which was established for the publication's 1923 survey and proved to be a close, approximate measure. This would raise the total amount involved in theater construction to \$179,821,700.

It is interesting to note that Illinois leads the nation in theater projects with a total of 25, aggregating \$20,520,000. The group of states known as the Middle States, composed of Ohio, Indiana, Illinois, Michigan, Wisconsin, Iowa, Missouri, Minnesota, the Dakotas, Nebraska, and Kansas will spend a total of \$26,130,000 on theaters alone.

An extremely interesting parallel can be drawn between this business and the automotive industry with which pictures are often compared. The survey shows that the automotive industry will spend \$146,323,100 during 1924 as compared with \$179,821,700 for picture theaters.

The following table draws a comparison between theater expenditures for 1924 as compared with 1923.

	1924	1923
Northeastern States..	\$30,209,500	\$9,573,000
No. Atlantic States..	29,192,700	34,847,000
Southeastern States..	2,055,300	2,759,000
Southwestern States.	18,848,000	7,381,000
Middle States.....	81,003,000	29,388,000

### Building Boom in Florida (Special to THE FILM DAILY)

Palm Beach, Fla.—Many new theaters are on schedule as part of the big building boom through the state. A group of business men at Zephyr Hills, are to build a new theater, which they will name the Zephyr. Judge Titus recently opened his new house in New Smyrna, while Carl Kettler is finishing a new theater here.

The new Franklyn at Tampa has only recently been opened. W. G. Strawn, of Bradentown, will shortly open his new house and has plans for another to be erected at Palmetto. The new Coco theater, at Coco, has been opened by Fred Bryan and J. E. Posten has reopened the Royal, at West Tampa, after renovating it.

Potsdam, N. Y.—Papayanakos Bros., have purchased the Horace N. Clark property and have started work on a new theater which they expect to open this Summer.

A new theater to cost \$1,350,000 is to be built at Hammond, Ind., a Chicago suburb. The capacity will be 3,500. The S. J. Gregory Co., will build and manage the new house.

Carl J. Carlson will build a house during the coming Summer on the site of the roadhouse at Ridge Ave. and N. Clark St.

Providence, R. I.—The new Palace at Arctic has been opened.

### Arrow Sales

Sam and Jake Flax of Liberty Film Exchange, Washington, have purchased "Days of '49" from Arrow for their territory. "Lost in a Big City," has been secured by De Luxe Film, Philadelphia for Eastern Pennsylvania, Southern New Jersey and Delaware. Comique Film Co., the new organization covering Western Pennsylvania and West Virginia has purchased twenty-one Sport Pictorials and the "Tom and Jerry" series.

McConville, Patton and Heffron have purchased "Gambling Wives" for New England.

### Up-State Houses Plan Cuts (Special to THE FILM DAILY)

Albany—Some of the theaters in this section are planning to cut some of the overhead expenses during the Lenten season. The Mark Strand and Troy will dispense with soloists, while the Lincoln, in Troy, will reduce its orchestra from ten to eight pieces. While some of the houses will continue straight week runs, others are planning to split their weeks.

*Gold Mines  
Oil  
Real Estate  
Railroads  
Automobiles  
Have  
Built  
Fortunes.  
There's  
Something  
New  
And  
There's  
Millions  
In  
It.*

~he's just "DICK"  
to millions ~ ~  
because they love him

That deep affection for  
"DICK" BARTHELMESS which  
has made him one of the  
very strongest of box-office  
stars ~will be deepened  
upon the release of his  
greatest screen effort ~

INSPIRATION PICTURES, INC.  
CHARLES H. DUEL, PRESIDENT  
presents  
A JOHN S. ROBERTSON  
PRODUCTION

# "THE ENCHANTED COTTAGE"

with  
May McAvoy

From the play by  
SIR ARTHUR WING PINERO  
Scenario...by  
JOSEPHINE LOVETT

Foreign Rights Controlled by  
International Film Sales Corporation  
343 Madison Avenue, New York

A Barthelmess Production is Box-office  
Insurance ~and here is "DICK" at his best!  
On and On they come ~one big hit after  
another ~ The FIRST NATIONAL habit ~

hits-hits-hits-hits-hits!





# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVII No. 53

Wednesday, March 5, 1924

Price 5 Cents

## Mayer Signs Rapf To Make Series—Stahl Contract with First National Renewed—Hendley Through Metro?

*(Special to THE FILM DAILY)*  
 Los Angeles—Harry Rapf has signed a contract with Louis B. Mayer to direct a series of pictures. The agreement becomes effective at once and already Rapf is preparing for the first picture.  
 No announcement concerning release has been made but in view of the fact that the Fred Niblo and Reginald Barker pictures are handled by Metro, current reports have it that the Rapf series will go through the same distributing company.

### Stahl Contract Renewed

First National has signed a new contract for an additional series of  
*(Continued on Page 2)*

### New Theater For Harlem

The Seagard Holding Co., headed by Nathan Goldman, has leased to Lewis L. Harris, the theater which that company will erect at 312-22 West 125th St., between 8th and St. Nicholas Aves. The deal involves a total rental of \$400,000. Harris controls other theaters in Manhattan and the Bronx.

### Theater Convention Starts

The theater convention of Famous Players was started yesterday in the offices of Harold B. Franklin. It will continue today and tomorrow and will probably terminate Friday night when the Paramount annual ball occurs at the Astor.

### Loew Dividend Declared

A quarterly dividend of fifty cents per share on Loew stock, to be paid March 31, to stockholders of record, March 15, was declared yesterday following a meeting of the board of directors.

### "Wampas" Installation Friday

*(Special to THE FILM DAILY)*  
 Los Angeles—The installation of new officers of the "Wampas" occurs Friday night at the Plantation. It will be followed by a week-end party at Tia Juana.

### To Star Bebe Daniels

It is reported that Famous will shortly elevate Bebe Daniels to stardom, and will bill her accordingly in all advertising matter used in connection with her pictures.

It's A Party. At The Astor. March 29. Don't Miss It.



Mabel McElliott in Daily News, New York: "Mabel Normand in 'The Extra Girl,' to my mind is sheer entertainment." Produced by Mack Sennett, distributed by Associated Exhibitors. Advt.

## Hart Through Will Make No More Pictures for Famous—Finished Only Two

William S. Hart is through making pictures for Famous Players. He made two, "Wild Bill Hickok" and "Singer Jim McKee," the latter of which is a current release.  
 Following the completion of "Wild Bill Hickok," it was reported from the coast that Hart had experienced differences of some sort with Jesse L. Lasky and it was then said that, following "Singer Jim McKee," which was already slated for production, there would be no more Hart pictures on the Paramount program.  
 This has now occurred.

### Harper on T. O. D. C. Board

Glenn Harper has been elected a director of the Theater Owners Dist. Corp., succeeding Harry Davis of Pittsburgh. This occurred at the recent reorganization meeting. The directors are now as follows: Sydney S. Cohen, New York; E. J. Dittmar, Louisville; John Schwalm, Hamilton, O.; Glenn Harper, Los Angeles; R. F. Woodhull, Dover, N. J.; Carl Anderson, New York and W. A. True, Hartford, Conn.

## Goerz Meets Price Announces Sale of Positive Stock at 1.50 Cents, the Eastman Quotation—Talk of Price War

Ferdinand Schurman, vice president of the Fish-Schurman Corp., the American distributors of Goerz raw stock, announced yesterday that his company was ready to sell positive, perforated raw stock at 1.50 cents per foot and negative, perforated at 3.50 cents per foot. The figure on the positive meets the low quotation announced by the Eastman Kodak company recently.  
 In making the announcement, Schurman said:  
 "The present situation of the mo-  
*(Continued on Page 2)*

### I. M. P. P. D. A. Lunch Tomorrow

The regular lunch of the I. M. P. P. D. A. will be held at the Astor tomorrow. Addresses will be made by former Governor Carl Milliken of Maine whose subject will be "The Independent Market as Seen by a Tenderfoot Producer"; Judge Moses H. Grossman will talk on "The Court of Arbitration or the New Tribunal of Justice." George Blaisdell, editor of the Exhibitors Trade Review will also speak.

## "Griff" and Davies? Reported D. W. Is Sought by Hearst to Direct Marion in "Quality Street"

William Randolph Hearst is understood to have made an offer to D. W. Griffith to direct Marion Davies in "Quality Street." This could not be confirmed by the Griffith organization yesterday nor could anyone at Cosmopolitan be reached to talk about the matter.  
 Miss Davies is said to have been anxious to make the story for some time while Hearst is reported equally as anxious to secure Griffith to direct the production. It was stated yesterday that the first offer to Griffith was made about three months ago and that since that time others have followed regularly. The matter has now reached the stage where it will be disposed of one way or the other very shortly.

### Nigh in Universal Plant?

It was reported yesterday, but unconfirmed, that Will Nigh, who is now making features in association with E. L. Smith, had leased the Universal studio in Fort Lee for a year. The plant has been used of late by Inspiration but that company has moved out.

### Fabian Has Plans

*(Special to THE FILM DAILY)*  
 Paterson, N. J.—Jacob Fabian will build a new million dollar theater adjacent to the proposed Alexander Hamilton Hotel. Ground will be broken for the hotel in April and the theater will be started about three weeks after. It will seat 3,000.

### Glynn Planning New House

It is reported that Mike Glynn, owner of the Patchogue, Patchogue, L. I., will build a \$250,000 theater in Huntington, L. I. A number of business men are understood to be interested in erecting a house there.

## Childrens' Bill Would Permit Each Community to Decide About Admitting Unaccompanied Juveniles

*(By Long Distance Phone)*  
 Albany—Assemblyman Edmund B. Jenks of Broome County yesterday introduced a bill regarding the attendance of children between the ages of eight and sixteen at theaters throughout the state. The measure  
*(Continued on Page 2)*

Get All Lit Up With Joy. T. N. T. March 29.



Vol. XXVII No. 53 Wednesday, Mar. 5, 1924 Price 5 Cents

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Terms (Postage free) United States, Outside of Greater New York, \$10.00 one year; 6 months, \$5.00; 3 months, \$3.00. Foreign \$15.00. Subscribers should remit with order. Address all communications to THE FILM DAILY, 71-73 West 44th St., New York, N. Y. Phone Vanderbilt 4551-4552-5558. Hollywood, California—Walter R. Greene, 6411 Hollywood Blvd. Phone, Hollywood 1603.

London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	.110	109 $\frac{7}{8}$	.110	400
F. P.-L.	67 $\frac{7}{8}$	67 $\frac{7}{8}$	67 $\frac{1}{2}$	1,100
do pfd.				Not quoted
Goldwyn	10	9 $\frac{3}{4}$	10	400
Loew's	17 $\frac{3}{8}$	17 $\frac{1}{8}$	17 $\frac{1}{4}$	1,200
Warner's				Not quoted

**Incorporations**

Dover, Del.—Jefferson Beach Amusement Co., Wilmington. Capital \$10,000. (Delaware Charter Co.)

Austin, Tex.—Little Theater Co., Dallas. Capital \$20,000. Incorporators, Louis Lipstiz, Elmer Scott and R. E. L. Knight, Jr., all of Dallas.

Austin, Tex.—Prince Amusement Co., Houston. Capital \$5,000. Incorporators, L. Roberts, J. Warden and G. C. Burke, all of Houston.



Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**

220 West 42nd St. New York, Chick. 4052 Cables—Geokann, N. Y.

New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr. 542 Fifth Ave. Tel. Murray Hill 1831

**Goerz Meets Price**

(Continued from Page 1)

tion picture raw stock market is a very peculiar one, since manufacturers of domestic raw stock, by price cutting and a tariff of 4/10 cents per foot, are attempting to eliminate our quality competition.

"Some people suggest that a price war is on. We disagree. A war of quality is on. In spite of our present lower selling price, we will uphold the unsurpassed quality of Goerz Raw Stock, and not sacrifice the quality of either the base or of the emulsion, as some manufacturers are now doing. Goerz stock still has the strongest base and two more points of graduation.

"Besides, on all Goerz stock used for prints for exports, a refund of 4/10 cents per foot (which is the duty now imposed), or of \$3.96 per reel of 1000 ft. can be secured."

There have been a number of reports in circulation since the cut in price was made public by Eastman. Some of the rumblings indicated that importers of foreign raw stock would find it impossible to compete with Eastman in the sale of the positive. The Fish-Schurman statement is the first to emanate from a source concerning foreign production.

**Columbia Pictures, Inc., Formed**  
(Special to THE FILM DAILY)

Sacramento, Cal.—Incorporation papers have been filed by Columbia Pictures, Inc., with headquarters at Las Vegas, Nev. The capital is listed at \$5,000,000. The incorporators include E. A. Manger, C. G. Green and L. McGee, all of Los Angeles.

Las Vegas, Nev.—Los Angeles capital is behind the newly formed Columbia Pictures, Inc., which will produce here.

The title of the third Palmerplay has been changed from "Lost" to "His Forgotten Wife."

Tel. Union 4800-1-2  
Capacity 1,000,000 ft. Weekly  
FILM DEVELOPING CORP.  
Negative Developing  
Sample and Release Printing  
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**Childrens' Bill**

(Continued from Page 1)

has the support of the M. P. T. O. of New York State.

The measure would allow each community to decide for itself whether or not juveniles should be permitted to attend picture shows without parents or guardians, provided they are segregated in a special part of the theater, located on the street level. Minors would be admitted, providing their attendance would not conflict with school and was confined to shows terminating not later than six o'clock.

The bill is the same as the Miller measure which is designed to include houses in New York City, only the new statute covers the entire state. It has been referred to the Committee on Cities.

Assemblyman Louis R. Schoffel of the Bronx yesterday introduced another measure which would make it a misdemeanor for a parent to purchase a ticket for a child under sixteen years of age.

**"Commandments" in Boston**  
(Special to THE FILM DAILY)

Boston — "The Ten Commandments" opens at the Tremont Monday. Hugo Riesenfeld will conduct the orchestra at the premiere.

**Davidson Back from Florida**

Lawford Davidson has returned from Florida, where he appeared in "Miami." He has appeared in several English-made pictures.

Conrad Nagle will play the male role in "Tess of the D'Urbervilles;" opposite Blanche Sweet.

Is your wife  
**CYHEREAN**  
or indifferent?

**Mayer Signs Rapf**

(Continued from Page 1)

John M. Stahl pictures, beginning with "Why Men Leave Home" which is a March release. There will four in the new group.

It has been reported for some weeks that Mayer intended developing his production activities until finally had six different units. With the signing of Rapf, he now has five, the other four headed Niblo, Barker, Stahl and Henley. The sixth is expected to be headed by prominent female star.

It was reported in Los Angeles yesterday that the Henley series may be handled through Metro. W. Atkinson admitted that the deal had been talked about but declared that nothing of a definite nature had been done.

The Eighty-Third Street Theater Corp., New York, has been dissolved.

**HAL ROACH'S**

**STAN LAUREL COMEDIES**

"The Pinnacle of Pantomime"

2 reels

**Pathécomedy**

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Producers Exhibitors Exchanges Individuals

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Coming Soon—**Dorothy Mackaill**  
in a **Frank E. Woods Special Production**  
for **HODKINSON RELEASE**  
First Run Pictures

Successbound! Cashbound!

# “ICEBOUND”!

*“Icebound” is doing very, very nicely at the Rivoli, New York, thanks to its outstanding merits as a real box-office attraction and these newspaper reviews:*

“‘Icebound’ is another feather in the cap of William de Mille, a jewel in his crown. The stage set a high standard, but Richard Dix and Lois Wilson are equally good.”  
—*Tribune*.

“A corking good picture. As good a picture as it was a play, if not better. Splendidly directed by William de Mille and finely acted. As good a picture as we’ve seen in a long, long while. We advise folks to see it.”  
—*Evening World*.

“A beautiful piece of work. Not one false note. Don’t fail to go to the Rivoli this week.”  
—*Telegraph*.

“‘Icebound’ is a long way above average standards. An excellently directed film. The photography is not only expert but atmospheric.”  
—*World*.

“Intelligent, restrained, simple and expressive. An exceptional cast. Touches of humor. Admirably managed.”  
—*Herald*.

“Mr. de Mille is to be congratulated. Interest in this picture grows. Comedy without resorting to hokum or clownish tactics. Thoroughly well acted. An entertainment well worthy of Mr. de Mille and compelling to all who see it.”  
—*Times*.

*There’s an ocean of Cold Cash in*  
**William de Mille’s**  
**“ICEBOUND”**

With Richard Dix and Lois Wilson. From Owen Davis’s play. Screen play by CLARA BERANGER. Presented by Adolph Zukor and Jesse L. Lasky.

*A Paramount Picture*

(Produced by Famous Players-Lasky Corp.)

*It  
Might  
Be  
A Story  
A Plan  
A Picture  
A Play  
Or  
Just  
Banana  
Oil  
But  
There's  
Millions  
In  
It.*

### In The Courts

Abraham Flashberg has filed suit in the Supreme Court against Murray Weiss and Leo G. Juskowitz to compel them to return \$3,750 paid for the 50 shares of stock in the Kelwyn Amusement Corp., owners of the theater at 7 W. 110th St., on the ground of misrepresentation. He alleges that they told him that the theater grossed \$600 a week and the expenses were \$425, and that each had a drawing account of \$75 a week with a substantial net profit left. He alleges that the statements were false and that the corporation had a number of debts.

In the suit of House Peters against Charles O. Baumann, questions have been filed in the Supreme Court in behalf of Baumann which are to be asked in the cross-examination of Philip Cohen, a Los Angeles attorney, Arthur F. Statter, director, and John Jasper, of the Hollywood Studio, in behalf of Baumann. Among the questions to be asked of Cohen are the following:

Cohen is also to be asked whether the defendant did not allege that Peters had repeatedly broken his contract, and if Cohen did not say that he had wired Peters to take any engagements he could secure, and felt that he was right from a legal standpoint in giving him the advice.

The questions to be asked of Jasper bear on the lease by the defendant of space in the Hollywood studio, while the questions to Statter relate

to his employment to direct a film based on the novel "Q" by the defendant, in which Peters was the plaintiff, but which was abandoned.

Suit was filed in the Supreme Court yesterday by Loew's St. Louis Film & Amusement Corp. against the Massachusetts Bonding & Insurance Co. for \$3,000 damages on the ground that the defendant agreed for \$500 to write three bonds aggregating \$300,000 to owners of property in St. Louis on which the plaintiff was erecting a theater, guaranteeing that improvements would be made, but then refused to write the bonds, making it necessary for the plaintiff to pay \$7,500 to the National Surety

### European Producer

Returning early in April to Berlin, in position to represent the interests of American producers or distributors agents. Has excellent facilities for selling in Germany, Austria, Czechoslovakia, Balkans and other territories. Offices and projection rooms in center of film trade. Excellent financial connections and references.

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**Newspaper Opinions**  
**"Thy Name Is Woman"—Metro Lyric**

AMERICAN—In "Thy Name Is Woman" Mr. Niblo has built from an inconsequential play a pretentious screen drama. A woman's defenses and offenses are pictured by Barbara La Marr in a manner that must appeal to the imagination. Miss Marr is a splendid looking woman, and has never been seen to better advantage. In fact, I can conscientiously recommend "Thy Name Is Woman" to any one in search of good entertainment.

EVENING JOURNAL—A very deftly handled piece of characterization. There is a great deal of subtlety in the situations. The theme is elemental, and, as would naturally follow, compelling. But sustained interest depends entirely upon the emotionalizing of the three players. And one's interest is well sustained.

EVENING WORLD—goes down on a list of good things in the cinema art. It is a photoplay well worth going to see.

HERALD—It is a supremely silly story and one which, in its tensest moments, moved its night's audience to explosions of untimely but thoroughly explicable mirth. Mr. Niblo has treated the drama far better than it deserves. He has devised a great many striking scenes, has composed them effectively, and has set them against beautiful backgrounds. Thus, the picture is not deficient in its superficial pictorial qualities. But wasted it is. "Thy Name Is Woman" is bunk—and decrepit bunk, at that.

MORNING TELEGRAPH—A striking example of a really fine, strong picture going wrong before a first night audience. Up to a given point, in photography, direction and in the acting of Barbara La Marr, Ramon Novarro and William V. Mong, it led the audience in a vise-like grip. That point was the climax, and then, instead of the tensity one had every reason to expect, in the house there was tittering and some cases laughter.

POST—A slow moving, well-acted, overacted and excellently staged production. Barbara La Marr is the woman and more beautiful one it would be difficult to find. The man, for whom a few tombstones might have well been erected, was, nevertheless, given sincerity by Ramon Novarro.

SUN—just misses being a very creditable photoplay.

TELEGRAM—The film at the Lyric is a creditably beautiful one.

TIMES—There is undoubtedly some excellent drama in this production, but the narrative is no more convincing than it is sympathetic. Pictorially, this film is beautiful. Mr. Niblo every now and again shows the spark he struck in previous productions, but for the most part there is too much wrangling, quarreling and preaching in this picture.

TIMES SQUARE DAILY—As a picture production in this day of real specials, "Thy Name Is Woman" fails to measure up to that classification, though taking through an engagement in a legitimate house. It is a program picture.

TRIBUNE—Fred Niblo has done a remarkably splendid piece of work in putting Carl Schoenherr's play on the screen and "Thy Name Is Woman" should be listed with the very few fine productions of the year.

WORLD—In the new picture play, which about half pretty good acting, based on sex or something, and half terrible by virtue being based too much on sex or something, Miss La Marr is a great deal better actress

than she ever has been before, and Mr. Ramon Novarro is just about a perfect lover. made largely for the purpose of exhibiting what in the films they chuckle over as being sex-appeal the titles are at times sickening.

**"Wild Oranges"—Gold.-Cosmop. Capitol**

AMERICAN—"Wild Oranges," from the standpoint of direction and photography, is deserving of the most superlative language.

With the possible exception of "One Exciting Night," I have never seen suggestion conveyed with more subtlety than Mr. Vidor gives us in "Wild Oranges." The blowing of a loose shutter, the eerie

DAILY NEWS—The picture is charmingly photographed, and different. It's padded, here and there, with the bats and owls and creaking boards I mentioned before, but you won't mind that.

EVENING WORLD—real screen entertainment.

King Vidor has taken a story with but five vital characters in it and has brought forth a film of intense interest and charm.

HERALD—This highly unusual offering is called "Wild Oranges," and it is deserving of rank among the silent drama's finest achievements. "Wild Oranges" is his (King Vidor's) first serious bid for greatness.

MORNING TELEGRAPH—King Vidor has done some remarkably fine work.

Mr. Vidor has succeeded in creating a very definite atmosphere for this tale and he has spared none of the details of some of its gruesome aspects.

POST—cast excellently chosen, relieve the scenes of despair and hope, death and beauty that make this a fascinating tale of warring languor and action.

TIMES—Fear is a dominant factor of this rather sketchy story, from which King Vidor, as the director, has obtained some really excellent effects. If Vidor had had a more fluent vehicle this picture would have been even better than it is. Some of the last sequences of "Wild Oranges" are strong enough to impress themselves upon one for some time.

TIMES SQUARE DAILY—With no necessity for either interiors or exteriors of imposing dimensions and minus any need for "dressing," the film must rely upon the actual narrative to interest the picture really belongs to Post, who, as the insane "heavy," turns in a performance which will be remembered by those who see it.

TRIBUNE—"Wild Oranges," at the Capitol, is undoubtedly a good picture, but it interested us only slightly. In the first place it is depressing.

WORLD—Mr. Vidor has made a good movie. Still there is nothing great in it, and nothing which even suggests invention. There is only a very slight question about "Wild Oranges" being a picture play which will be generally liked most everywhere.

**"Icebound"—F. P.-L. Rivoli**

AMERICAN—Clara Beranger has been as true to the play as such a translation will permit. William de Mille has utilized his skill, which we all know is considerable, and yet "Icebound" is, in plain language, mediocre.

EVENING WORLD—is a corking good picture—as good a picture as it was a play, if not better, and it has been splendidly

directed by William de Mille and is finely acted by Richard Dix and Lois Wilson.

HERALD—It is thoroughly typical of his (Wm. de Mille's) best work—being intelligent, restrained, simple and expressive.

MORNING TELEGRAPH—William de Mille has done a beautiful piece of work in "Icebound." Sincerity seems to have been the keynote which he endeavored to strike, and he has succeeded in making the picture ring true, even down to the smallest detail. There is not one false note.

POST—Here once again is a great moving picture! Unheralded and unspectacular it is reality and it is acted realistically.

TIMES—Solemn New England characters are astonishingly well pictured. Interest in this picture grows gradually but surely. This entertainment is well worthy of Mr. de Mille and one which will be compelling to all those who see it.

TIMES SQUARE DAILY—while interesting as a film entertainment, well handled in direction and capably acted, seems to lack in box office punch.

TRIBUNE—"Icebound" is another feather in the cap of William de Mille, or a jewel in his crown sounds more like it. Mr. de Mille has taken the Owen Davis play and put it on the screen intact.

WORLD—"Icebound," as it was revealed upon the screen, does not reach that point of perfection where the motion picture critic may sit back and say, "My work is done. The movies have achieved the ultimate." But it goes a long way beyond average standards.

**Mac Lean Film on Coast**

Bogart Rogers of Douglas Mac Lean Prod., yesterday sent this publication the following wire from Los Angeles:

"Douglas Mac Lean in 'The Yankee Consul' opened at the California Saturday, playing to heavy business. The original music was played as the overture and during the film. It caught on strongly and sent the audience out whistling the old melodies."

**Next Week on Broadway**

Gloria Swanson in "A Society Scandal" will be the feature at the Rivoli next week.

Laurette Taylor in "Happiness" will come to the Rialto.

Alyce Mills has been signed by Fox to play the lead in a new Elmer Clifton picture, production on which will start within a week.

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announcing  
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productions

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Season 1924-1925 ~ Thirty First-Run Pictures



Always an extra  
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TALMADGE

RIALTO THEATRE New York—extends run  
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“The Song of Love”

Presented by Joseph M. Schenck—adapted from the Margaret Peterson novel—“Dust  
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Again proving the  
tremendous drawing  
power of this great star!

A FIRST NATIONAL ATTRACTION

P. S.—and Oh! Boy!—wait until we start telling you  
about Norma's super production—“SECRETS.”

# The Film Daily

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVII No. 54

Thursday, March 6, 1924

Price 5 Cents

## Action On "Outline"

J. R. Bray to See H. G. Wells While in England—Former Has New Projector

John R. Bray, president of Bray Prod. Inc., sails for England Saturday on the Berengaria for a four weeks' trip. While there, he expects to visit H. G. Wells, author of "The Outline," which the former has held controlled for pictures for some time.

Bray and Wells will probably discuss the actual production of "The Outline" which the former has held since May, 1922. It has been reported at various times that Bray intended producing the work in cartoon form. He has perfected what he calls the Brayco, a compact projector that is said to be smaller than a desk telephone. It would come as no surprise to learn that the making of "The Outline" and the sale of the Brayco will be closely connected.

## May Re-make Beach Stories

(Special to THE FILM DAILY)

Los Angeles—It is reported that "The Barrier" and "The Auction Block," by Rex Beach filmed some seasons ago, will be made over again by Jesse D. Hampton.

## Louise Lovely Plans Return

Louis Lovely, who has been touring the country in a vaudeville sketch party to return to picture work. Her last picture was "Shattered Idols," released through First National.

## Pathe Releasing Bird Novelty

Pathe will release April 6, a three-reel novelty, "Birds of Passage," story of the annual migration of birds from northern climes to the Nile. It was filmed by Dr. Bengt Berg.

## "Secrets" Premiere Now The 24th

The opening of "Secrets," has been definitely set for March 24, at the Astor theater.

## Fraternal Order

For Canadian Exhibitors—M. P. T. O. Flourishing There, According to Ray Lewis

The M. P. T. O. of Canada, in addition to its functions as an active exhibitor body, will also enroll its members as fraternity brothers. This idea, according to Ray Lewis, editor of the Canadian M. P. Digest, which is the official organ of the M. P. T. O., is for the purpose of making the bond between members stronger than it would be ordinarily, were each thea-

(Continued on Page 2)

T. N. T. Astor March 29.

## Elinor Glyn Prod.

To Be Louis B. Mayer's Sixth Unit—No Director Determined Upon As Yet

The sixth production unit to be maintained by Louis B. Mayer will be known as Elinor Glyn Prod. The producer has engaged the British author to write a number of original stories to be released under her own name.

No director has been secured for the pictures but the selection will probably be made shortly. Mayer's various enterprises are now headed by Fred Niblo, Reginald Barker, John M. Stahl, Hobart Henley, Harry Rapf and Elinor Glyn.

## Plan Southern Calif. Chain

(Special to THE FILM DAILY)

Los Angeles—With the purchase of a three-year lease on the Mission at Ninth and Broadway for \$200,000, the Pacific Southwest Theaters, Inc., of which A. H. Emehiser is head, announces plans to build first-run theaters in San Diego, Long Beach, Pasadena and here. The company now controls 11 houses, including the Plaza, Pickwick, Rialto, Kinema, California and Rivoli in San Diego, the Lyric in Huntington Park, and the Empire, Estralla and Owl of Los Angeles.

Dwight Hill is the new manager at the Mission, succeeding Jack Root, who has just completed a new house in Pasadena to which he will devote his attention after he returns from Europe.

## Theater Managers At Lunch

Hugo Riesenfeld gave a lunch yesterday at the Hotel Astor to the visiting theater executives of Famous Players. Reports have already been submitted concerning the value of star pictures in various territories and the reception accorded outside product in Paramount theaters.

## Carewe Returns Saturday

Edwin Carewe and the "Son of the Sahara" company return to New York on Saturday from the other side. Interiors were made in Paris and the desert stuff at Biskra.

## "U" Releasing in Turkey

Universal has made arrangements with Leon Nissim Taranto of Constantinople to handle its releases in Turkey, Greece and other Levantine countries.

## Munroe, Richards Arrive Today

F. C. Munroe and Harry Richards of Hodkinson did not arrive in town from the coast yesterday as expected. The arrival is timed for today.

## New Films Reviewed

Reviews from out-of-town newspapers on the following new pictures will be found in Sunday's issue:

"The Fighting Coward," "Fools Highway," "Lilies of the Field" and "Nellie, The Beautiful Cloak Model."

## "Meredith" In Fall

Production Work Will Run Through to June—Delaware Episode to Be Included

Early promises made by Cosmopolitan that "Janice Meredith" will be the organization's maximum production effort will apparently bear fruit. The picture is now entirely under way and has been for some time. The schedule provides that the final shooting days will occur in the first weeks of June.

With actual production carried on right into the summer, the release of the picture will be tided over to the fall. It is interesting to observe that the crossing of the Delaware by George Washington will be part of the completed production and it seems likely that certain other Revolutionary War episodes omitted from the Griffith production will be embodied in the new Davies film.

## Plans English-Made Pictures

Myron Selznick is leaving for England on the Berengaria, Saturday, to supervise the production of the first of a series to be filmed in England for release through Selznick. Accompanying him will be Marjorie Daw and a number of other players.

The first is to be "The Passionate Adventurer."

## Rowson Reported Better

Harry Rowson of Ideal Films was reported feeling better at the Astor yesterday. Telephone inquiries are being answered at the desk in order not to disturb the patient.

## Eschmann Coming Back East

After a tour of the country, during which he visited most of the First National exchange centers, E. A. Eschmann, is en route to New York. He has been away eight weeks.

## Bushman Sails Saturday

Francis X. Bushman sails for Rome Saturday, to join the "Ben Hur" company there. Carmel Myers and Kathleen Key follow shortly after.

## Eastman Case Up

Final Hearings on Federal Action Under Way—Decision Soon

(Special to THE FILM DAILY)

Washington—Final hearings are being held before the Federal Trade Commission in the case brought by the Commission against the Eastman Kodak Co., et al., charging unfair competition and monopoly in the sale of raw stock.

The hearing yesterday was devoted chiefly to arguments as to whether the conditions charged by the Commission constitute a violation of law. It is stated by officials of the Commission that Eastman Kodak has admitted many of the allegations contained in the formal complaint and that yesterday's conference was for the purpose of the two sides agreeing as to facts of law.

(Continued on Page 2)

## Belasco May House Pictures

There is a possibility that when "Laugh, Clown, Laugh" closes its run at the Belasco on March 22, because of the differences existing between David Belasco and the Actors Equity, pictures may go into the theater. If this occurs, it will be the first time in its history.

## "Bread" in Production Soon

(Special to THE FILM DAILY)

Los Angeles—Metro will place "Bread" in production in about three weeks. No director has been selected as yet.

## C. B. C. After Product

C. B. C. is understood to be dickering with three producers in Hollywood for distribution of features.

## Loew Returns Monday

Marcus Loew is expected from Palm Beach Monday.

## Contract Too Old

Court Decides Year-Old Cancellation Notice Is Enough to Invalidate Agreement

The injunction sought by Herman Wellenbrink, owner of the Wellenbrink theater, in Montclair, N. J., in the Chancery Court of New Jersey, for an injunction against Famous Players, Cosmopolitan and Goldwyn, to restrain them from licensing the Claridge theater, of Montclair, to show "Little Old New York," on the ground that in 1922, Wellenbrink had

(Continued on Page 2)

T. N. T. Its A Party



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.1105 1/8	109 3/4	109 3/4	500
F. P.-L.	.68 3/8	66 1/2	67 1/4	3,100
do pfd.	.....	.....	.....	Not quoted
Goldwyn	... 10	10	10	100
Loew's	..... 17 3/4	17 1/4	17 1/4	500
Warner's	.....	.....	.....	Not quoted

**Contract Too Old**

(Continued from Page 1)

made a contract for the picture with Famous, has been vacated by Vice-Chancellor Lewis.

The motion was denied on the ground that Wellenbrink had waited for over a year after he had received a notice of cancellation, and that it was too late at this time to apply for a temporary injunction. The defendants were represented by Nathan Burkan. Ex-Judge Thomas G. Haight acted for Burkan in presenting the case to the Jersey court. An effort made to reach Wellenbrink at his Montclair home proved unsuccessful yesterday.

**Ercole, Pathe Cameraman Here**

George Ercole, staff cameraman of Pathe News in Paris, is here to confer with Emanuel Cohen.

Wallace MacDonald is the newest addition to "The Sea Hawk" cast.

**Fraternal Order**

(Continued from Page 1)

ter owner to merely belong to a business organization.

Miss Lewis stated yesterday that in Ontario and Quebec, the M. P. T. O. has a total membership of about 225 exhibitors. A delegation of forty will attend the annual convention of the M. P. T. O. A. in Boston in May.

Canadian Educational has arranged to allow members of the M. P. T. O. a fifty percent discount on future bookings upon the return of mounted paper in good condition, Miss Lewis explained. The plan has passed the experimental stage and is said to be working out in an extremely satisfactory manner. Educational handles F. B. O., Hodkinson and some English pictures. There is a possibility that several other Canadian distributors will adopt the same plan in order to aid the small exhibitor.

Miss Lewis said conditions in Canada were satisfactory and that business generally was good.

**Virginia Unit Plans Picture**

Sargent Pictures, of Old Point Comfort, Va., headed by Harry R. Sargent are coming to New York to make the interiors for a five reeler here. Headquarters will be maintained at Ruby Film Co. and Irving B. Rubinstien will act as general manager of the company.

It was stated yesterday that Ruby Films have no connection with the distribution of "The Law of Israel," a foreign picture acquired for this country by S. Rubinstien and that no person is authorized to use the name of Ruby Films which is registered.

**Whaling Film Dividend**

(Special to THE FILM DAILY)

New Bedford, Mass.—The board of directors of Whaling Film Corp., has declared a cash dividend of \$2.50 per share to its stockholders, payable March 10. This is the third dividend to be declared by this corporation, which owns "Down to the Sea in Ships," within nine months. The total of all the dividends paid to date is said to equal to the amount originally paid for the stock.

P. Major was elected treasurer at a meeting of the board in place of James P. Francis, resigned.

Ben Lyon and Edna Murphy have been added to the cast of "The White Moth."

**At Broadway Theaters**

**Capitol**

Offenbach's "Orpheus," starts the program, with a ballet divertissement, called "The Scarf Dance," immediately after. "The National Rash," a Grantland Rice Sportlight is next, followed by Irving Berlin's new song, "What'll I Do?" sung by Gladys Rice and Douglas Stanbury. The Capitol Magazine is the fifth unit and the sixth, "Capitol Broadcasting Artists," a song and dance presentation, featuring those artists who broadcast over the Capitol's radio station. "Wild Oranges" is the feature, and incidentally the closing number.

**Lyric**

"They Name Is Woman" is the feature.

**Rivoli**

Selections from "La Boheme" is the overture, followed by the Rivoli Pictorial News, "Gallery of Living Portraits: Gloria Swanson," and Ruth Urban, soprano, in three song numbers, "Look Down, Dear Eyes," "Confession" and "The False Prophet." "Ice-bound" is the feature picture. Paul Osgard and La Torrecilla in "Chinese Dance," and "School Pals," a Fox comedy, are the last two units on the program.

**Strand**

The bill includes: (1) "Il Trovatore" (excerpts), the overture. (2) Topical News Review. (3) Prologue to the feature, "Daughters of Today." (4) the feature. (5) "Buccaneers," a new Our Gang Comedy. (6) The closing: An organ solo.

**At Other Houses**

"The Song of Love" has been moved from the Rivoli to the Rialto for a second week. The remaining Broadway houses continue with the same pictures: The Cameo, "When A Man's A Man"; Cohan, "The Ten Commandments"; Cosmopolitan, "Yolanda"; Criterion, "The Covered Wagon"; Forty-Fourth Street, "America", and the Gaiety, "Abraham Lincoln."

**Albertini's First Near Completion**

(Special to THE FILM DAILY)

Los Angeles—"The Iron Man," Albertini's first serial for Universal is nearly completed. Jay Marchant is directing.

**NOT a musical**

**instrument**

**CYTHEREA**

Coming Soon~

**LILA LEE**

starring in a great series of feature productions

for **HODKINSON RELEASE**

Season 1924-1925 Thirty First-Run Pictures



**Eastman Case Up**

(Continued from Page 1)

Following the hearing the case go to the full commission for consideration and decision. It is expected that the decision will be reached within two weeks.

Grand-Asher has moved from W. 44th St. to 1650 Broadway.

**HAL ROACH'S**

**SPAT FAMILY COMEDIES**

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We Processed "Daughters of Today"



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Cables—Geokann, N. Y.





# Produced by Demand of the Great American Public!

## FACTS

"Three Weeks" has sold more than fifteen million copies.

It has been translated into every language of the world except Spanish!

There is never a year that "Three Weeks" isn't a contemporary best seller in America. Last year it sold 100,000 copies.

It has been read by forty million people. Twenty-five million are women.

With the exception of the Bible it is the best-seller of all time.

Popularity is king in this business. When the public wants something it's got to have it. The consistent interest in Elinor Glyn's undying romance heralded the great motion picture that is now ready to be shown. And what a glorious showing it will be, for the production is a classic, a gem of artistic portrayal. Can you think of a title off-hand that has the popularity of "Three Weeks?"

Elinor Glyn journeyed all the way from her beautiful manor in England to superintend the filming of her great story in Los Angeles. She picked the cast which represents her imagination's ideal. And they performed her miracles. We'll deliver some reels of celluloid to you in tin film cans, but it's just like handing you a gold nugget on a silver platter.

## THE CAST

AILEEN PRINGLE  
CONRAD NAGEL  
JOHN SAINPOLIS  
STUART HOLMES  
MITCHELL LEWIS  
ROBERT CAIN  
NIGEL DE BRULIER  
DALE FULLER  
CLAIRE DE LOREZ  
WILLIAM HAINES

*Directed by*

ALAN CROSLAND

*Scenario by* ELINOR GLYN

*Continuity by*

CAREY WILSON

*Editorial Director*

JUNE MATHIS

A Goldwyn Picture

*Elinor Glyn's*  
**THREE  
WEEKS**  
*Goldwyn-Cosmopolitan*

*It's  
Big  
It's  
Little  
It's  
Here  
Will  
Soon  
Be  
Everywhere  
Because  
There's  
Millions  
In  
It.*

**Hoffman Sees Prosperity**  
(Special to THE FILM DAILY)

Los Angeles—In an interview in the Daily News, published on his return from the coast, M. H. Hoffman says, in part:

"More people will attend motion picture performances this year than in any previous year."

"Just as much money can be made in making one picture today as could be gained from twenty pictures, such as were the average product of a few years ago."

"Although the big pictures like 'The Ten Commandments,' 'Scaramouche' and others are here to stay, I found a greater demand than ever for what is generally called 'the program' picture, which is a five or six-reel screen narrative, as compared to the ten and twelve-reel 'super-specials.'"

"A record-breaking attendance for the year, and possibly years to come if the quality continues to improve is obvious."

**Putting It Over**

*Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.*

**Uses Clothiers' Decision**

Cleveland—The Ohio Retail Clothier's Ass'n met here recently, and, during the course of the convention, Ramon Novarro was chosen "the best dressed man in the movies." This appeared as a news item in the Press, Plain Dealer and News.

Novarro appears in "Thy Name Is Woman," which was due to open at the Allen within a few days after the convention. The theater management began a newspaper contest with prizes to winning letters of agreement or disagreement with the clothiers' decision. All three papers that ran the news item played up the contest, and the showing.

C. C. Deardourff, Metro's representative, hooked up on the Vivaudou angle. Six of the larger drug stores carried big pictures of Barbara La Marr, and tied up with the perfume.

**13 Theaters Exploit "Dulcy"**

Mexico City, Mex.—Thirteen local theaters have combined to agree on play dates and advertising. They include the Olympia, Cenecia, Rialto, Ma, Guerrero, Rafea, Bucareli, America, Buen Tono, Diaz de Leon, Monte Carlo, Brieseno, Taxpena and Las Florea. Recently, the 13 houses played "Dulcy" and each helped each other in exploitation.

**Incorporations**

Albany—Sislake Production (New York. 100 shares common stock, no par value. Incorporators, A. Mayer, B. C. Whitney and Bickerton, Jr. Attorneys, Bickerton, Wyttenberg & Fleisher, New York.

Albany—K. R. H. Amusement Corp., Brooklyn. Capital \$50,000. Incorporators, G. Goldberg and L. Garfunkel and M. Singer. Attorneys, Levy, Gutman & Goldstein, New York.

Albany—Comedy Producing (New York. 100 shares common stock, no par value. Incorporator, McKean, G. Griswold and H. Clair. Attorneys, Stern & Reutens, New York.

Albany—107th Street & Broadway Theater Corp., New York. Capital \$1,000. Incorporators, D. G. Green and E. Brooks and J. A. Caspari. Attorneys, Kendall & Herzog, New York.

Albany—Goldsem Amusement (Brooklyn. Capital \$15,000. Incorporators, M. Malbin, H. Goldscheim and R. Cohen. Attorneys, Greenbaum, Wolff & Ernst, New York.

Albany—Cobin Amusement (Brooklyn. Capital \$15,000. Incorporators, M. Malbin, H. Goldscheim and R. Cohen. Attorneys, Greenbaum, Wolff & Ernst, New York.

Albany—Paul Koch Prod., New York. Capital \$20,000. Incorporators, P. A. Koch, J. Trainor and I. Schonheit. Attorneys, Hamilton & Stratmann, New York.

Albany—Spectacular Prod., New York. Capital \$1,500. Incorporators, L. H. Allen, M. F. Swier. Attorneys, J. L. Hochman, New York.

**Roosevelt Film in 12 Reels**  
(Special to THE FILM DAILY)

Los Angeles—Alf Goulding who producing the life of Theodore Roosevelt for United Prod. and Dist., says it will be a 12-reeler.

**\$200,000 Theater Fire**  
(Special to THE FILM DAILY)

Kanc, Pa.—The Hemple theater building was the center of a spectacular fire. The loss exceeds \$200,000.

Coming Soon




**Dorothy Devore**  
and  
**Walter Hiers**  
in  
**AL CHRISTIE**  
Special Features  
for Hodkinson Release  
First Run Pictures

**Newspaper Opinions**  
**"Daughters of Today"—Selznick Strand**

**AMERICAN**—I admit "Daughters of Today" taught me much. I thought I knew all about our modern girls, but I find I am in primer class, if one is to take this picture seriously. To me it is much like a sensational story to be seen and forgotten. As a serious drama, we cannot even consider it.

**EVENING JOURNAL**—"Daughters of Today" is a lavishly dressed, hectically assembled flapper frappe. It may not teach a lesson, or solve a difficulty, but it is irresistibly amusing, and for any one who likes this type of picture consistently entertaining.

**EVENING WORLD**—Frankly, we did not like "Daughters of Today," a little bit.

**HERALD**—\*\*\* it will reflect no particular credit on its makers, with the possible exception of within their own little set where they will be extolled for having turned out a great box office bet. \*\*\* There's no doubt about it. "Daughters of Today" is a great box office attraction. So was Fatima and Muscle Dancer.

**MORNING TELEGRAPH**—Like other attempts at sensationalism, the yarn is filled with exaggerated incidents, but the audience don't seem to mind this defect; at least those present seemed to enjoy it.

**POST**—\*\*\* weak and unsatisfactory. \*\*\* The players do the best they can and some of them \*\*\* deserve a better film.

**SUN**—"Daughters of Today" isn't as good as "Flaming Youth," which it closely resembles, but its pretty good at that.

**TELEGRAM**—The photoplay is intended to be entertaining in its revelations of the girl the period rather than to cause blushes to mount to the cheeks of the unsophisticated.

**TIMES**—There is nothing particularly original about "Daughters of Today," \*\*\* it one sees many of the overworked situations and old ideas presented years ago in a similar type of picture. After sitting through a great length, hoping for the welcome end to appear, one is impressed that it is utterly absurd waste of time.

**TIMES SQUARE DAILY**—It is probably money-getter at that, being a synthetic cocktail of the sure-fire young sex hoke, \*\*\* looks to the knowing like a hastily constructed thing to use some standing sets before they were cleared to make room for a new picture.

**TRIBUNE**—Perhaps "Daughters of Today" is not the worst picture we ever saw. Perhaps time has softened the memory of the anguish which we have ere now experienced sitting through one of those "sure-fire" box office reproductions. \*\*\* There is absolutely no story, it being a very feeble imitation of "Flaming Youth," and it is done in the cheapest and most tawdry manner.

**WORLD**—We gotta admit "Daughters of Today" is the epochal epic in filmdom. For six hours since seeing it we have combed the dictionary for adjectives and they just ain't here. Gay, glittering, gorgeous, with a moral for everyone, man, woman and child, this peerless drama of the silent screen is the cow that jumped over the moon.

**"Fools' Highway"—Universal Broadway**

**AMERICAN**—"Fools' Highway," as a pictorial description of the Bowery and its people is very good entertainment but it would have been infinitely better if some one had cut out about two reels. \*\*\* Mary Philbin as Mamie Rose, the orphan seamstress, is a delight. \*\*\* "Fools' Highway," in spite of its silly name, offers good entertainment for those who care to enjoy a good, old-fashioned melodrama with the three requisites, a hero, a heroine and a villain.

**HERALD**—\*\*\* cannot help but strike a responsive chord in the hearts of those who sincerely love and really know New York. \*\*\*

"My Mamie Rose" is generally acknowledged as being one of the most powerful stories ever written. Certainly, it has all the elements needed for a great motion picture. And in the opinion of this writer, "Fools' Highway" is nothing less than great. \*\*\*

**MORNING TELEGRAPH**—"Fools' Highway" is one of those rare highway treats that once in a long while slip into town and reveal an almost perfect co-ordination of acting continuity, directorial and title-writing talents.

**TRIBUNE**—\*\*\* Mary Philbin \*\*\* is a delight, as well as a thing of beauty. We shall never tire of Mary Philbin.

So we enjoyed the picture in spite of the heat and the point of disadvantage from which we viewed it.

**After Fake Schools in L. A.**  
*(Special to THE FILM DAILY)*

Los Angeles—Vigorous prosecution of the heads of fake schools is promised by Walter G. Mathewson, State Labor Commissioner. After hearing the report of Louis Bloch, statistician and chief examiner for the commission, who has been quietly conducting an investigation, Commissioner Mathewson has determined to stamp out this evil.

**Buys Out Hoyburn Theater Co.**  
*(Special to THE FILM DAILY)*

Evanston, Ill.—The New Evanston Theater Co., has bought out the Hoyburn Theater Co., for \$111,000. The latter operated the Hoyburn on Davis St. Clyde E. Elliot heads the organization and will manage both the new acquisition and the New Evanston.

**Flora Le Breton Gets Role**

Flora Le Breton has been cast for her first part in an American production. She will play the role of "Mary Beamish" in "Another Scandal," which will be produced in Florida with E. H. Griffith directing.

**R. A. Walsh Coming East**  
*(Special to THE FILM DAILY)*

Los Angeles—Raoul Walsh expects to leave for New York in the next ten days, to reach that city in time for the opening of "The Thief of Bagdad," which he directed.

**Plan New Tarzan Story**  
*(Special to THE FILM DAILY)*

Los Angeles—"Tarzan and the Golden Lion" will be filmed by Grand-Asher. William S. Campbell will direct and Elmo Lincoln will play the title role.

Sam Grand is again here from New York. His complete schedule includes 20 features and 52 two-reelers. Of these, one group will be a series of 12 two-reelers adapted from the H. C. Witwer "Classics in Slang" with Eddie Gribbon starring. Plans are being prepared for an annex to the present studio, which will afford another large stage running through from Gower St. to Beachwood Drive.

**A New Note in Banquets**

The first banquet in the annals of banquetting in which no flashlight pictures will be taken will add a new and refreshing chapter to entertainment history when The Naked Truth dinner is staged at the Astor, on March 29. And just to clinch success, even that radical departure from precedent is to be taken. A. M. Botsford, entertainment committee chairman, announces that there will be no speech-making.

Paul Whiteman will be there in person, with two bands and for the first time the A. M. P. A. dinner is open to women.

**Betty Blythe Going to Coast**

Betty Blythe leaves for Hollywood March 9th, to take part in a production there.

**In The Courts**

The Reeland Publishing Company, Inc., in the Supreme Court, before Judge Hatting, has obtained a verdict of \$40,334.00 with interest from the date of action, March, 1921 against Rufus S. Cole, John Robertson and Robertson Cole Co., for goods sold and delivered and breach of contract.

**FILM STORAGE PLANT FOR SALE**

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We have decided to meet the price, but OUR product will not be cheapened—

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Past history shows that consumers of raw stock are too farsighted to purchase domestic film exclusively.

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# "Why men leave home"

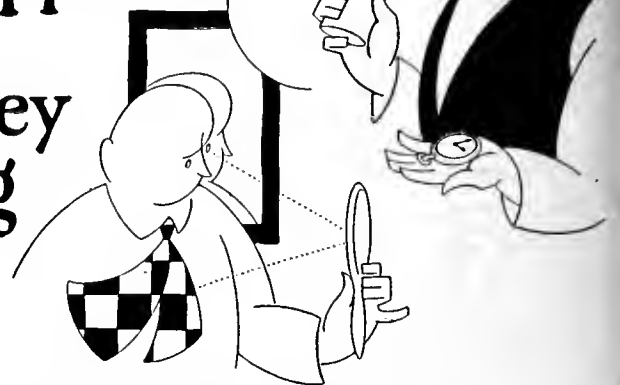
-Is it because their wives play Ma-Jong instead of bridge



-Is it because their wives' tea dansants interfere with hubbies' suppers



-Is it because they insist on buying their neckties



OH! BOY!

WOMEN WILL LEAVE HOME to see

LOUIS B. MAYERS *Presentation*

*The* John M. Stahl  
PRODUCTION

## "WHY MEN LEAVE HOME"

WITH

Lewis Stone, Helene Chadwick, Mary Carr  
William V. Mong, Alma Bennett and Hedda Hopper

Adapted by A.P. YOUNGER from the  
AVERY HOPWOOD Stage Success

Directed by --- JOHN M. STAHL  
Chief Photographer --- SOL POLITO



Turn the crank Larry ~ it's another  
box-office wallop for **FIRST NATIONAL**  
and it's in the February to June-20

Foreign Rights Controlled by  
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283 Madison Avenue, New York





# THE **Film** DAILY

The **RECOGNIZED** AUTHORITY

VI, XXVII No. 55

Friday, March 7, 1924

Price 5 Cents

## New B'way Theater

A. E. Lefcourt to Build on Site Adjoining the Strand—A \$4,000,000 Structure

A. E. Lefcourt, at one time president of the now defunct Pioneer Film Corp. and now an active builder in the Times Square section plans a picture theater on the southwest corner of Broadway and 47th St. on a site immediately adjoining the Strand.

The property, which was purchased from an old estate through William Sussman, Inc., adjoins the Strand on the north side, with a frontage of 52 feet on Broadway and a depth of 140 feet on the south side of Forty-ninth Street. To the west of the parcel just purchased is the Longacre theater.

At present there are old five-story buildings on the property. Louis Haas and Charles C. Peters represented the buyer in the transaction. The approximate cost of the land and the proposed new building on this site will be between \$4,000,000 and \$5,000,000, depending upon the size of this new structure.

## Powers Stock at 1.50 Cents

Powers Film Product, Inc. stated yesterday that its raw stock is now being sold at 1.50 cents per foot and has been for some months prior to the reduction made by Eastman Kodak.

## Jersey Test Sunday

Detectives and patrolmen in Hudson County have been instructed to arrest all violators of the "blue laws" next Sunday. The orders are a direct result of the action on the part of exhibitors in keeping their houses open despite the law.

## Childrens' Bill in Senate

(Special to THE FILM DAILY).

Albany—Senator Michael E. Reardon of New York City yesterday introduced a bill in the Senate granting each city the right to determine for itself the question of whether or not children should be permitted in theaters without parents or guardian. It is similar to a measure now up in the Assembly.

## Neilan Ill

Goldwyn has been advised from the east that Marshall Neilan was threatened with appendicitis and that doctors were endeavoring to avoid an operation.

N. T. Ladies Too. March 29. Hotel Astor.

## 3 Cornered Deal

Philadelphia Exchangemen Invade Washington Territory—Form Trio Prod.

Ben Amsterdam of Masterpiece Film Attractions, Gene Marcus of 20th Century Films, and Tony Luchese of De Luxe Films, all Philadelphia exchanges have formed Trio Prod. Inc. a company that will serve the Washington, Delaware and Virginia territory. Offices have been established at New Jersey Ave. and K. St., Washington.

Amsterdam, who was in town yesterday explained that until now, individual operation in Washington has not been very satisfactory. For that reason, Masterpiece, 20th Century and De Luxe decided on one exchange to handle their pictures there. Max Milder, formerly with Selznick in Philadelphia will manage it and will have a part interest in its operation. Fifty-four features will be available and a number of short reels.

The opening will be marked by a dinner to be given at the Washington Hotel, in Washington next Wednesday night.

Preferred has disposed of its Washington territory franchise to Trio Prod.

## Duell Returns from Italy

Charles H. Duell, president of Inspiration Pictures, Inc. returned to New York yesterday from Italy where he has been supervising production of "Romola." He is expected to take up the Barthelmess situation while here.

## Rogers Off For Coast

Charles R. Rogers left for California yesterday to spend three months there. He will confer with Edward Small and "Eph" Asher, his partners in Corinne Griffith Prod., and with Hunt Stromberg on the Harry Carey and Priscilla Dean series. Rogers took with him options on a number of stories and plays.

## "America" Opens in Boston

(Special to THE FILM DAILY)  
Boston—"America" had its premiere at the Majestic last night.

## Ragland On Coast

(Special to THE FILM DAILY)  
Los Angeles—John C. Ragland is in town to confer with Harold Lloyd.

## J. D. Hampton Here

Jesse D. Hampton is in town from the coast.

## Zukor's Name Appears In Reports Regarding United Artists' Future

"Big Four" Listening to Propositions from All Quarters—No Definite Tie-up But Paramount's Ability to Roll Up Gross Bookings Is Said to Interest Fairbanks

Out of the maze of reports that have been published in the past few days concerning United Artists and the future of that company, one appeared to take definite form yesterday. This concerned the reported interest of Adolph Zukor in the company.

It was stated yesterday in one quarter that is usually well-informed that Zukor had made a proposition to the "Big Four" group concerning distribution. This was denied by an official at Paramount and laughed at openly by Dan O'Brien, general counsel for United Artists and personal attorney for Douglas Fairbanks and Mary Pickford.

## "Beaucaire" Next

To Follow "Covered Wagon" in Criterion—Change to Occur in June

Present plans provide that "The Covered Wagon" will remain at the Criterion until the Democratic convention is held in New York. This will occur in either the latter part of May or the first part of June.

"Monsieur Beaucaire" is slated to succeed the Cruze picture at the Criterion for a summer run. No date has been set for the opening but will occur sometime in June. "Beaucaire" will not be completed before the end of May.

## Hart Vacationing

(Special to THE FILM DAILY)

Los Angeles—William S. Hart and "Scoop" Conlon are both on a vacation. No one at their office will discuss Hart's future production plans, in view of the fact that he will no longer make pictures for Famous.

## No Deals for Future Murrays

(Special to THE FILM DAILY)

Los Angeles—Robert Z. Leonard stated yesterday that he and Mae Murray were now making their last picture for Metro and that no future distributing arrangements had been made. He declared he knew nothing about a deal with First National.

It has been reported locally that the Murray pictures were to be released by First National upon completion of the Metro contract.

The impression seemed, to be, however, that the intensive distribution that Famous can secure on its product holds a strong appeal for Fairbanks who is the dominant figure in the rumblings and talk of the many changes afloat regarding the company.

The problem of operating a nationwide distribution machine with so few pictures as United has had during the past few years, is, moreover, admittedly a difficult proposition. Especially is this true in view of the fact that of the product they have had many of the more important pictures have first been road-shown, thus delaying the arrival of the prints in the exchanges, and barring income from being received through selling this product.

During 1923 United released one from Chaplin, "A Woman of Paris," carried over "Robin Hood" from the preceding year and had nothing else from Doug, "Rosita" from Mary, and carried over "Tess" in the early part of the year. From Griffith came "One Exciting Night" and excepting for the older pictures running through the organization nothing else aside from the Allied Artists product, which included "Richard the Lion Hearted" "Loving Lies" and "No More Women," Jack Pickford's "Garrison's Finish" and "The Hill Billy" as well as "Paddy-the Next-Best Thing."

Exchangemen well posted as to conditions declare that the operation of a national organization with so few pictures must prove burdensome, difficult and expensive.

(Continued on Page 2)

T. N. T. Two Paul Whiteman Orchestras. Astor.

le"



Vol. XXVII No. 55 Friday, Mar. 7, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	.110	109	110	300
F. P.-L.	67 7/8	66 3/4	67 7/8	3,500
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	17 1/2	17 3/8	17 3/8	600
Warner's				Not quoted

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THE FILM DAILY

**Zukor in Deal?**

(Continued from Page 1)

Despite what has been published—and certainly a number of wild reports have appeared in print—it can be stated with an assured degree of accuracy that the "Big Four" group will listen to offers relative to distribution from anyone and everyone. It also seems certain that the group will act as one, in whatever course is decided upon.

It is believed to be true that John C. Flinn of Hodkinson has sat in with Fairbanks, regarding the exploitation of "The Thief of Bagdad" and that Hodkinson would like to handle the physical distribution of the United Artists product, the smaller pictures included in order to get the more important ones. This is similarly true of other companies in the business. The various factors in United Artists have not held any joint meetings since Fairbanks and Miss Pickford arrived in town. Probably there will not be any for a week or two.

So much has been published that Fairbanks has now adopted the attitude of refusing to talk to anyone, because what he has said has been so badly garbled. Hiram Abrams yesterday refused to talk about a published report which declared his contract had expired in November. He would say nothing, further than to point out that he was still on the job.

Concerning the Zukor report, Dennis O'Brien declared yesterday that Zukor had had Fairbanks, Miss Pickford and Mrs. Pickford as his guests at dinner Monday night but that business was not discussed. They are all living at the same hotel, the Ambassador.

**A. D. A. Plans Ball**

The Assistant Directors' Ass'n will hold its third annual ball at the Hotel Pennsylvania April 24. Music by Paul Whiteman's Piccadilly Players.

**Asher in Atlantic City**

Harry Asher of American Feature Film, Boston was in town yesterday en route for a week-end vacation in Atlantic City.

**Two Weeks For "Great White Way"**  
"The Great White Way" opens at the Capitol Sunday. The picture will be held for two weeks.

**Explains Arbitration Plan**

At the luncheon yesterday of the I. M. P. D. A. at the Astor, Vincent Gilroy, chairman of the speakers' committee, Arbitration Society of America delivered a talk on the principles of arbitration and explained how they could be worked out so far as state right operation was concerned. Former Governor Carl Milliken of Maine and George Blaisdell were the other speakers.

**Favors Workmen's Compensation**

(Special to THE FILM DAILY)

Albany—Senator Meyer Levy of New York yesterday introduced a bill in the Senate seeking to include all studio employees earning a weekly salary of \$100 or less under the provisions of the Workmen's Compensation Law.

**Stuart Holmes in "Tess"**

(Special to THE FILM DAILY)

Hollywood—Stuart Holmes will play the "heavy" in "Tess of the D'Urbervilles."

**Ernest Torrence Here**

Ernest Torrence is in town from the coast to appear in "The Mountebank." for Famous.

**New Hodkinson Representative**

E. F. Carruthers formerly with the Hodkinson in Winnipeg, has been appointed Hodkinson representative in Calgary and Vancouver, replacing J. Plottel, resigned.

**More "U" Serials**

(Special to THE FILM DAILY)

Los Angeles—George Pyper, is working on "Fighting Fate," for Margaret Morris and Jack Daugherty while Frank Clarke, is preparing ideas for the next Desmond-Sedgwick serial.

**CYHEREA**

starts, where

language stops



STAR OF "MERTON OF THE MOVIES"

Now Playing  
**Glenn Hunter**  
IN  
**"GRIT"**

with Clara Bow  
Directed by Frank Tuttle  
A Film Guild Production

Distributed by HODKINSON

Season 1924-1925 Thirty First Run Pictures



A SENSATION IN "BLACK OXEN"

**HAL ROACH'S CHARLEY CHASE COMEDIES**

"Consistently Good"

1 reel

Pathécomedy

New York Chicago Hollywood

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# "EXCITEMENT"

**A UNIVERSAL PICTURE**



## In The Courts

A suit by Dr. Edwin Leibfreed against George Kleine for \$13,250 in connection with the Helen Keller film "Deliverance" came before Supreme Court Justice Giegerich on an application by the plaintiff to strike out part of the answer. The court granted it, on the ground that the parts struck out were argumentative and conclusions and the court left in the answer only the denials of the allegations of the complaint.

Leibfreed alleged that the Helen Keller Film Corp., was formed in 1919, and that the defendant got a contract for three years to market the film "Deliverance." He alleged that Kleine agreed to pay the plaintiff \$500 a month salary as secretary of the corporation during the term of the contract, and that the amount sued for is due.

In portions stricken out, Kleine alleged that in addition to expenses of \$13,467 he paid the plaintiff \$4,750, making a total of \$18,217 which he is entitled to have repaid. He said the film has grossed to date only \$15,163 and he will be compelled to pay \$8,723 more because of the failure of the Helen Keller Corporation to furnish pictures and accessories without any cost to him.

In another claim stricken out, Mr. Kleine alleged that he has advanced to the corporation \$49,000, no part of which has been repaid, and that there is now due him \$57,902 in addition to the expense of handling the picture.

An application has been filed in the Supreme Court by James Aubrey, who was sued by George H. Callaghan for \$1200 for services, to vacate an attachment against his property, obtained by the plaintiff on the ground that he is a resident of California. The attachment was served on the Chadwick Pictures Corp., but no property of Aubrey's was found. He states that the papers have never been served on him, and for that reason wants the attachment vacated.

Charles H. J. Dilg has filed suit in the Supreme Court against Effanem Photoplays for \$5,000 on a note signed by Anton E. Meyer as vice-president and Arthur E. Reinhardt as treasurer. He also filed a default judgment for \$1,161 against Effanem, in the City Court on a note, while judgments for \$2,301 by Henry Hahnenfeld and for \$1,161 by Arfthur E. Reinhardt were also filed in notes.

In a suit of Haring & Blumenthal against Herbert Brenon for services, an application was filed in the Supreme Court to restore the case to the calendar for trial because it was overlooked by the plaintiff's attorneys when it first appeared.

John F. Pell filed a summons in the Supreme Court yesterday in a suit against the Pathe Exchange for \$2500. The attorneys are Joseph and Demov.

## New Loew House Opens Monday

Marcus Loew and party will attend the opening of the new Loew's State, White Plains, Monday night. Loew's Strand, a new acquisition, now undergoing repairs, opens in White Plains the following Thursday. The State will play vaudeville and pictures while the Strand will have a straight picture policy.

### "Covered Wagon" Anniversary

Next week "The Covered Wagon" celebrates the completion of a year's run at the Criterion. Monday night there will be a second "opening night." The Indians who were on the other side in connection with the opening in London, will appear.

### "Bed-time Stories" at T. N. T.

While it is true that there will be no regulation speeches at the Naked Truth dinner at the Astor on the 29th, there will be a number of "Bed-time Stories" told.

### \$2 Top for "Bagdad"

"The Thief of Bagdad" will open at the Liberty on the 18th, instead of the 17th. The evening top price will be \$2 and the matinee top, \$1.50.

### Newspaper Women's Ball March 21

S. L. Rothafel will have charge of the entertainment at the second annual Newspaper Women's Club ball to be held at the Astor, March 21.

### Cuts Orchestra From 25 to 14

(Special to THE FILM DAILY)

Winnipeg—The Capitol has decreased its orchestra from 25 to 14, due, to poor business.

### Cuts and Flashes

James Home, said to be the only Chinese cameraman in this country is in New York to photograph "The Mountebank," the new Herbert Brenon production.

Holmes Herbert has been engaged to play opposite Lois Wilson, through Jess Smith, in "Another Scandal," to be made in Miami for Hodkinson.

"The Rejected Woman" is the release title for "Blood and Gold."

Goldwyn-Cosmopolitan will release it in April.

The number of subjects comprising "Screen Snapshots" has been reduced to seven, with added footage for each.

Bertram Millhauser has completed an original story "Fools in the Dark" which will be produced by F. B. O.

Adolphe Menjou has been cast for an important role in "For Sale," the next Corinne Griffith production.

Elmer Clifton has engaged Orville Caldwell through Jess Smith for his next production for Fox.

Al Hall, who recently returned from England, is convalescing following an attack of the "flu."

The A. L. Burt Co., has published a photoplay edition of "Poisoned Paradise."

*From Maine  
To Florida  
From New York  
To California  
All  
Have  
An  
Equal  
Chance  
And  
There's  
Millions  
In  
It.*



### Coast Brevities

(Special to THE FILM DAILY)

Hollywood—King Baggott has completed "The Inheritors," Mary Milbin's newest production. Miss Milbin will have a vacation before beginning "Mitzi," under direction of Irving Cummings.

Ernest Laemmle, nephew of Carl Laemmle has finished his apprenticeship at Universal City and has been assigned direction of a series of two reel westerns starring Pete Morrison.

Ruth Roland, with Tod Browning, directing, has begun work on "Extravagance" at F. B. O. Henry B. Walthall will be leading man.

After waiting for snowfall, the William Duncan unit has left for McCalla, Ia., to film exterior scenes for "The Tree Trader," a new serial.

Matt Moore and Patsy Ruth Miller have been engaged as the starring team in F. B. O.'s new production "Fools in the Dark."

Leigh Smith is assisting Edward G. Robinson in the direction of "Along Came a Girl," Viola Dana's new picture.

Eddie Cline has been chosen by William C. Sullivan to direct the next Wright Miller picture for Principal.

"The Drifter," starring Jack Hoxie, has been changed to "The Galloping Ace."

Olga Printzlau has completed an original, "My Lady's Lips" for Principal.

Laura La Plante's third vehicle for Universal will be "Relativity."

Pauline Garon has been added to the cast of "Pal O' Mine." Gaston Gasnier has started casting for "The Death of Scandal."

WALTER R. GREENE.

### Bank Sees Prosperity

The monthly business survey of the National City Bank says of current conditions:

"The industrial trade reports in recent weeks have generally confirmed the earlier indications of an increase in business activity since the first of the year. March opens with symptoms in evidence which in the main are the same as those which accompanied the prosperous conditions of last year, while not up to the peak levels of last year, the majority of business indexes, such as railway traffic, factory employment, and the volume of checks passing through the banks, indicate that production and distribution on the whole have been moving forward at approximately a normal pace."

### Jackson to Write Original

(Special to THE FILM DAILY)

Los Angeles—Fred Jackson has been engaged by Universal to write an original story, "You Can't Live on Love." It will be one of the "Perfect Thirty-Six Jewels" for the coming year.

The list will also include "Butterfly," "Husbands of Edith," "The Misadventurer," "Mitzi," and "The Best in Life."

### Start Work on "The Puritans"

Arthur Hohl, Osgood Perkins, Marjorie Young and F. Tweed head the cast of "The Puritans," being produced at the Pyramid studio, Astoria, by the Film Guild for Chronicles of America. Frank Tuttle is directing, with H. Mathews as his assistant. Fred Waller is in charge of photography, with Archie Jacobson his assistant.

### Paramount Club in Atlanta

(Special to THE FILM DAILY)

Atlanta—Thirty-five members of the Famous Players distribution and theater department have formed the Paramount Club of Atlanta. A. C. Cowles is president; O. L. Freeman, vice-president; Mrs. J. N. Thomas, secretary and Mrs. A. K. Dunn, treasurer.

### Nathanson, Bache and Cohen Back

(Special to THE FILM DAILY)

Toronto—N. L. Nathanson, managing director of Famous Players Canadian Corp., Louis Bache, Canadian district manager, and Arthur Cohen, of Regal films, have returned from extended trips to Western Canada and the States.

### Ittelson On His Own

Ralph B. Ittelson, has withdrawn from the law firm of San, Ittelson & Van Voorhis, who represent a number of film companies, and will continue the practice of law at 36 West 44th St. Harry L. Toplitt will continue with Ittelson, in charge of the income tax department.

### Films At Athletic School

(Special to THE FILM DAILY)

Waco, Tex.—Motion pictures will soon be part of the regular school course at the Baylor University, summer school for coaches. Slow pictures will be shown to teach the students correct methods.

### Olympia Theater Leased

The newly formed 107th St. and Broadway Theater Corp. has leased from the Edlar Realty Corp. the Olympia, a 1,500 seat house, at the southeast corner of Broadway and 107th St.

### New \$500,000 House For "St. Pete"

(Special to THE FILM DAILY)

St. Petersburg, Fla.—It is reported that a well known producing organization will shortly start construction on a new \$500,000 theater and office building.

### Foreign Deal on "Floodgates"

David P. Howells, Inc., has closed a deal on "Floodgates" with the Argentine American Film Co. for Argentine, Peru, Uruguay, Paraguay, Bolivia, Chile and Ecuador.

### American Feature Film Moves

(Special to THE FILM DAILY)

Portland, Me.—American Feature Film Co., has moved to 28 Congress St. John H. Curran is manager.

### Rosson to Direct

(Special to THE FILM DAILY)

Los Angeles—"Stepping Lively," Richard Talmadge's next picture, will be directed by Arthur Rosson.

### All Branches Under One Name

(Special to THE FILM DAILY)

Denver—Effective April first, the exchange owned by Greater Features, Inc., and operated as Lannon-Sheffield exchange, will become Greater Features, Inc. A company operating under this name has recently gone out of existence, making it possible for Greater Features, to use the same name in all their exchanges.

### "U" Adds to Canadian List

(Special to THE FILM DAILY)

Toronto—Universal has secured Canadian distribution of 13 Kinogram Travelogue releases covering Canadian outing, scenic and adventure from Associated Screen News of Canada. Canadian Universal is also releasing the "Seeing Canada" releases of the Canadian Government's Bureau.

### Nat Barach Re-elected

(Special to THE FILM DAILY)

Cleveland—Nat Barach, of Goldwyn, has been re-elected president of the Film Board of Trade. Other officers are: Eddie Fontaine, Famous exchange manager, vice-president, and Clifford Amy, Metro exchange manager, treasurer.

### Jack Droy Promoted

(Special to THE FILM DAILY)

Toronto—Jack Droy, for years with Vitagraph, has been appointed Western Canadian representative of Canadian Educational with headquarters at Winnipeg. He has jurisdiction over Winnipeg, Calgary and Vancouver.

### Add To Chicago Chain

(Special to THE FILM DAILY)

Chicago—Schoenstadt Bros., have closed a ten year lease on the Regent 6824 Halsted St. The house is on the Southwest side and seats 1,000. The Schoenstadts control six theaters here.

### Long Succeeds Fred Harper

(Special to THE FILM DAILY)

Brockton, Mass.—Earl W. Long has been appointed manager of the Rialto, succeeding Fred J. Harper. Long is one of the oldest managers of the Gordon chain.

### H. W. Houst Fined

(Special to THE FILM DAILY)

Oklahoma City—H. W. Houst, of New York, was fined \$100 in the Federal Court, for transporting the Dempsey-Firpo fight film across the state line into Oklahoma.

### New Theaters

Portland, Ore.—Plans are being prepared for a \$125,000 theater which W. A. Graeper will put up on Union Ave., near Russell St. Graeper also owns the Union Ave. theater.

North Bend, Ore.—The exterior of the Liberty theater has been completed and the organ installed. The house is scheduled to open soon.

Princeton, Ill.—A new theater will be erected on the site of the Liberty on West Paul St.

Fredonia, N. Y.—The Opera House has opened under management of Charles H. Tarbox.

Mount Joy, Pa.—B. Lee Kline, of Lancaster, is here seeking a site for a new theater.

Middletown, N. Y.—The new Liberty opened this week. The house seats 850.

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Vol. XXVII No. 56

Sunday, March 9, 1924

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No matter how excellent the dramatic feature, it needs the “relief” of a good comedy to make a thoroughly pleasing program.

Grace Kingsley, reviewing the program at Clune's Broadway in the Los Angeles Times, says:

“Neal Burns disports himself in a thoroughly delightful Christie Comedy called ‘Fool Proof’. \*\*\*

“What a relief these bits of nonsense are after the heavy emotion of the ‘features’! Why don't the larger houses

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NEAL BURNS  
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“BUSY BUDDIES”  
AND  
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IN  
“AGGRAVATING  
PAPA”



“AGGRAVATING PAPA”





# THE **Film** DAILY

The **BRADSTREET** of **FILMDOM** The **RECOGNIZED** **AUTHORITY**

## Studio Held Up

**g Island Residents Opposing Hurst's Plan—Hearing Scheduled Shortly**

Hearing scheduled to be held shortly before the Board of Estimate of Newton, Long Island on the location of the Windmiller Estate rezoning the property in Ward 2 of the Borough of Queens, bounded Middleburg and Woodside Aves., St., and Matthews Place into the restricted class so that the studio project planned by William O. Hurst be launched.

Residents of Newton and Woodside, have filed objections to the studio on the ground that it will inject business plant into the residential district. One hearing has already been held before Benjamin Marvin, Commissioner of Public Works of Queens. Hurst has received a letter from Borough President Connelly in which the latter says he is in favor of the proposed studio.

The property on which the studio to be built involves little excavating. First figures that it will take about six months to complete the structure and have the equipment installed. It is ready to go ahead as soon as zoning restriction is lifted.

## James Back With Telegraph?

Arthur James, is reported about to return in the Morning Telegraph.

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## U. B. O. Deal With Universal

W. C. Herrmann, Universal's New York manager has signed up the U. B. O. circuit for twenty days out of March's thirty-one on the following schedule:

First week in March, "The Night Message," three days; second week, "The Law Forbids," four days; third week, "The Storm Daughter," three days and the fourth week, "The Hunchback," seven days.

## Two Bible Films in Boston

*(Special to THE FILM DAILY)*

Boston — "The Ten Commandments" opens at the Tremont on Monday. On the same day "After Six Days," brought over from Europe by Weiss Bros., starts its run at the Tremont Temple. Bert Adler is here to handle the campaign on the latter picture.

## Goldin Here With "Mazeltov"

"Mazeltov," an eight-reel picture, featuring Mollie Picon and Jacob Kalich, will have its premiere here shortly. It was directed by Sidney M. Goldin and produced in Poland. Goldin, who is an old Universal director has returned here after directing in Europe for five years.

## Takes Over Inspiration Staff

E. L. Smith of Nighsmith Pictures has taken over a number of the production staff used by Inspiration when it occupied the old Universal studio in Fort Lee. Included is Wiard B. Ihnen.

Inspiration's next Barthelmess picture is slated to be made in Spain.

## Bonus on Workable Basis

It is understood that the bonus system planned for Famous Players theater managers has at last been placed on a workable basis and that the difficulties encountered shortly after the announcement of the plan have been ironed out.

## Anseo Reduces Price

Lester Soman, New York representative of Anseo Products, declared Friday that the price of Anseo stock had been cut to 3.75 cents for negative and 1.50 cents for the positive, effective March 1.

## New F. B. O. Releases

F. B. O. will distribute "A Girl of the Limberlost," from the Gene Stratton-Porter novel, and "Damaged Hearts," a T. Hayes Hunter production by Basil King.

## To Star Chadwick

### Eastern Prod. Signs Contract—Casting Under Way—For National Release

Eastern Prod. in which William O. Hurst and Charles S. Hervey, former Public Service Commissioner, are jointly interested, has signed Helene Chadwick to a starring contract. Her pictures will be made in the East, with actual production slated to start very shortly.

Casting for the first is now under way and will probably go into work as soon as Miss Chadwick completes her role in "Monsieur Beaucaire." It is understood that a deal is under way for release through a national distributing company that has made considerable strides forward in the past few weeks.

Eastern has just completed "The Masked Dancer" for Principal with Miss Chadwick in the cast.

## To Operate Until Court Decision

*(Special to THE FILM DAILY)*

Canton, O.—Police Judge Bowman has granted the motions filed by eleven theater owners allowing them to continue operation of their theaters until their trials in the Supreme Court come up. They were arrested for violating the Sunday closing law.

## Samuels Moves Uptown

Reuben Samuels, Inc., well known insurance firm which numbers many film companies among its clients, has taken space in the Loew State Bldg. The company at present is located in the insurance district downtown.

## Importing Italian Pictures

Dora Prod., Inc., have been formed with offices in the Godfrey Bldg., to import pictures from Italy. Those interested are J. Cropansano, J. Milo and William Mancuso.

## No Deal on the Belasco

David Belasco on Friday denied the report that "Dorothy Vernon of Haddon Hall" would go into that theater following "Laugh, Clown, Laugh."

## Confer on United Artists

It is understood that Hodkinson officials held a number of conferences on Friday relative to the United Artists situation.

## The Polis in Florida

*(Special to THE FILM DAILY)*

Miami—Mr. and Mrs. S. Z. Poli are here for a vacation.

## Deal With Selznick

### Distinctive Arranges New Release For George Arliss Prod.—"\$20 A Week" the First

Buy the terms of an agreement just completed, Distinctive will release future George Arliss pictures through Selznick. The first of these will be "\$20 A Week," which will be ready about April 1.

The agreement was signed by Henry M. Hobart, for Distinctive, and by W. C. J. Doolittle, for Selznick and is the culmination of negotiations that have been under way for some time.

"\$20 A Week" was directed by Harmon Weight and has Edith Roberts, Taylor Holmes and Ronald Colman in the cast.

The contract between Distinctive and Selznick with regards to the Arliss productions will not change in any way the existing contract between Distinctive and Goldwyn-Cosmopolitan, by which the latter distributes other Distinctive productions.

## "Lincoln" Run Ends

The run of "Abraham Lincoln" at the Gaiety will close with the evening performance Sunday. Al and Ray Rockett are not yet ready to announce plans for the future of the picture but it is understood that it is to be exhibited throughout the United States and Canada as quickly as the necessary arrangements can be made and that negotiations for foreign release are in progress.

George A. Billings will return to California to prepare a tour of personal appearances in connection with the film.

## Harry Scott Warns

Pathe stated Friday that an impostor representing himself to be James Scott and the brother of Harry Scott, has been reported in various exchange centers as "borrowing" money from friends of Mr. Scott's. Scott says he has no brother. The impostor was last reported from Detroit, having gone there from Buffalo.

## Yale University Press Chartered

*(Special to THE FILM DAILY)*

Albany—The Yale University Press Film Service has been chartered, listing 100 shares common stock, no par value. The incorporators are: G. P. Day, E. Parks and A. H. Brook.

## Rowson Improving

Harry Rowson is reported improving. He is still quite ill but his condition is getting better daily.



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**New Andy Gump Series**  
(Special to THE FILM DAILY)

Hollywood—Filming of a new series of Andy Gump comedies has begun at Universal City, under direction of Earle C. Kenton. Joe Murphy portrays the famous character, while Fay Tincher is Min and Jackie Morgan, little Chester. There will be six in the series.

**"Mark of Cain" Starts**  
(Special to THE FILM DAILY)

Hollywood—Production has been started at Fox on John Gilbert's next, "The Mark of Cain." Howard Mitchell is directing. Evelyn Brent will be leading lady.

**Postal Rates Increased**

Special delivery letters to Canada now cost 20 cents, instead of 10, besides the regular amount of postage.

**Helen Hoerle, Title Editor**

Helen Hoerle has joined National Screen Service as title editor.

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**The Week's Headlines**

**Monday**

William Vogel secures Hodkinson output for abroad under new agreements. Adverse legislation up in Kentucky. Censorship and ten per cent tax on amusement among measures. Goldwyn to investigate conditions in small towns and inaugurate special exhibitor aids.

**Tuesday**

"Architectural Forum" survey shows that theater construction for 1924 will top 1923 by \$77,000,000. Illinois leads the nation with \$20,520,000 for new houses. W. W. Hodkinson's activity in company ceases. Attending directors' meetings only.

**Wednesday**

Reported D. W. Griffith will direct Marion Davies in "Quality Street," for Cosmopolitan. Harry Rapf signs with Louis B. Mayer. William S. Hart through with Famous. Goetz raw stock to be sold at 1.50 cents per foot, meeting Eastman price. Childrens' bill up in Albany would allow each city to determine whether minors should be permitted into theaters without proper accompaniment.

**Thursday**

Final hearings on Eastman case under way in Washington. Decision looked for in two weeks. J. R. Bray sailing for Europe to confer with H. G. Wells on "Outline of History." Louis B. Mayer to make series of Elinor Glyn Prod.

**Friday**

Adolph Zukor's name appears in reports concerning future of United Artists. "Big Four," listened to distribution offers. Fairbanks dissatisfied with cost of maintaining company's exchanges. A. E. Lefcourt plans picture theater on site adjoining the Strand. Masterpiece, De Luxe and 20th Century of Philadelphia join in formation of Trio Prod., new Washington exchange. "Monsieur Beaucaire" to follow "The Covered Wagon," at Criterion in June.

**Saturday**

Distinctive in new releasing deal with Selznick, whereby latter will distribute all future George Arliss productions. Long Island residents oppose Wm. O. Hurst's studio plan in Queens. Eastern Prod. to star Helene Chadwick. Casting for first now under way. For national release.

**Two Theaters Burn**

(Special to THE FILM DAILY)

Slick, Okla.—Borger & Seaman's theater is among the ruins of the row of buildings destroyed by fire. A whole block and part of another were burned.

Washington, Ga.—Fire that started in the Strand building destroyed the upper floors, used as a hotel.

**Title Changes**

(Special to THE FILM DAILY)

Hollywood—"The Marriage Cheat" is the new title of "Love Island," produced under the title "Against the Rules." "Love and Lies" has been changed to "Wandering Husbands." "Blackmail" has been renamed "The Whispered Name." Jack Hoxie in "The Drifter" will be released as "The Galloping Ace" and Ruth Roland in "Dollar Down," changed from "Extravagance."

**Von Stroheim Starts Suit**

(Special to THE FILM DAILY)

Los Angeles—Erich Von Stroheim has brought suit in Superior Court against George Lewys to protect his rights to "The Merry-Go-Round." He asks for an injunction to prevent her from printing further, or circulating a novel version of the film play and says he has been damaged to the extent of \$50,000 by her act in bringing out a novel of that name without his knowledge and consent.

**Jersey Studio In Deal**

(Special to THE FILM DAILY)

Jersey City, N. J.—George S. Kaighen, of Glen Ridge, has sold to Joseph and Louis Samuels and Harry Weiss, of Weehawken, the studio building at 670 and 672 Ave. E. Bayonne for \$4,500.

**Universal March Releases**

"Fools' Highway" heads the Universal March release schedule, followed by "The Phantom Horseman," with Jack Hoxie, "Stolen Secrets," with Herbert Rawlinson; "The Night Message," directed by Perley Poore Sheehan, and "The Galloping Ace," another Hoxie picture.

**Dorothy Phillips Injured**

(Special to THE FILM DAILY)

Los Angeles—Dorothy Phillips was badly cut and bruised when the automobile she was riding in collided with another machine.

**Hickey With Poli Circuit**

(Special to THE FILM DAILY)

Bridgeport, Conn.—William Hickey, formerly with First National, has taken over the management of Poli's Lyric, succeeding George Elmore.

**Iris Reel at Rivoli**

"Rapid Transit," a one reeler produced by John J. Iris, goes into the Rivoli Sunday for two weeks.

**Pathé News**

No. 19

**PRESIDENT DECLARES PHILIPP UNPREPARED FOR INDEPENDENCE**  
Coolidge's letter to Rojas a blow to Filipino agitators.

**CLIMBING HUGE MOUNTAINS IN SNOW STORM**—Exclusive views of explorers climbing Mt. Itlaccihuatl, in Mexico, 16,960 feet high.

**GERMANS PROTEST SEPARATIST MOVEMENT**—Thousands voice protest in Berlin against separatist movement in Austria. Other news as usual.

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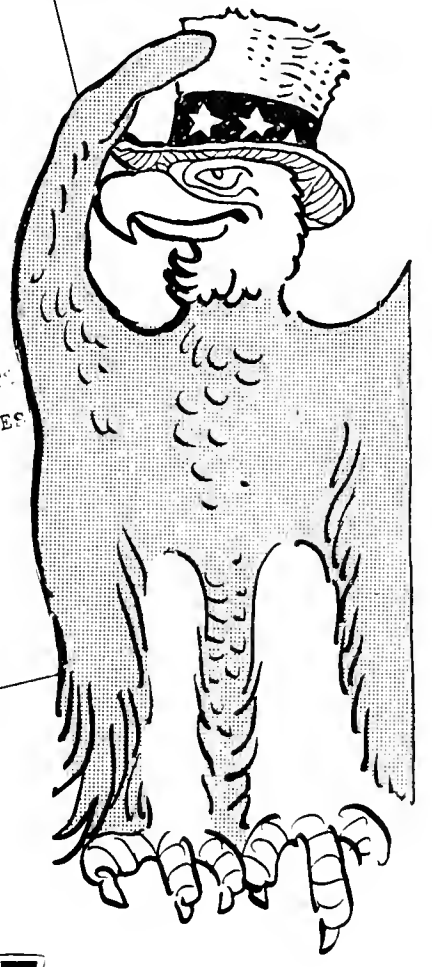
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 FIRST FOUR DAYS STOP EXCEEDED HIGHEST EXPECTATIONS LOS ANGELES  
 PUBLIC ENTHUSIASTIC STOP THIS PICTURE IN CLASS WITH BIGGEST  
 ATTRACTIONS WE HAVE SHOWN STOP MACLEANS WORK GREAT HE IS TAKING  
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# DOUGLAS MACLEAN

in his Dashing-Screaming Comedy Hit  
**The YANKEE CONSUL**

- "Whale of a laugh producer."—Variety.
- "MacLean's new comedy is a whizz."—Los Angeles Times.
- "Crowds stormed doors at Central."—Eve. Telegram-Mail.
- "Audience in paroxysm of delight."—Detroit Free Press.
- "Will be remembered as one of the fastest and best farces of year."—Los Angeles Record.
- "MacLean is of the Fairbanks school and at times outdoes the master."—Boston American

*N.Y. Fire department stopped ticket sale five times in a day as crowds stormed Central Theatre box-office.*

**ASSOCIATED EXHIBITORS**  
 ARTHUR S. KANE, President — PATHE, Physical Distributors



# 45 Pictures Reviewed In 16 Cities

## "Anna Christie"—1st Nat'l Stanley, Philadelphia

BULLETIN—About as full of giggles as "The Hairy Ape" and "The Emperor Jones," by the same parent. But for those who go in for the reelism (excuse it) of the back room and the stokehole, this \* \* \* will prove no pallid entertainment.

Pretty Blanche Sweet as the Swedish Anna does very well indeed, but the outstanding bit of character work is contributed by George Marion. \* \* \*

INQUIRER—As good as the screen version of such a play could possibly be.

Of course it is devitalized to a certain degree. It must be, \* \* \*. The picture, however, has been excellently done, and has followed the play as closely as possibly. \* \* \* George Marion is splendid as old Chris.

PUBLIC LEDGER (MORNING)—Philadelphians will not be able to appreciate the film version of "Anna Christie" in full, because the State censors have with entire lack of vision and foresight, cut and hacked certain parts beyond all recognition. They have attempted to make of poor Anna a pure and undefiled jily, instead of the poignant bit of human wreckage conceived by O'Neill.

However, despite this unjust maceration, "Anna Christie" is a fascinating picture.

PUBLIC LEDGER (EVENING)—But in spite of the deletions, "Anna Christie" is well worth seeing because of the excellence of George Marion's performance in his original role and that of Blanche Sweet's as the disillusioned Anna.

## "Black Oxen"—1st Nat'l New Aster, Minneapolis

TRIBUNE—Corinne Griffith is delightful as usual. The difficulty in portraying the dual role does not hamper Miss Griffith from displaying her usual charm.

Conway Tearle as the cynical newspaperman, Clara Bow as the flapper, Kate Lester, Thomas Ricketts, Tom Guise and Claire MacDowell enhance interest in the story by their vivid portrayals.

## "Cupid's Fireman"—Fox Rialto, Milwaukee

JOURNAL—\* \* \* is replete with adventure and romance, \* \* \*. Not a complicated story, but interesting.

Charles Jones performs the title role with Marion Nixon as leading woman and from little Eileen O'Malley.

## "Daddies"—Warners' Strand, Minneapolis

TRIBUNE—\* \* \* a lightly moralizing comedy, \* \* \*. Claude Gillingwater \* \* \* is delightful. Harry Myers, \* \* \* a perfectly civilized and ardent lover. Mac Marsh is a demure orphan with far too many woes. The play never becomes heavy and the comedy is always dominant.

## "The Daring Years"—Equity—S-R Monroe, Chicago

HERALD & EXAMINER—It has caught the spirit of youth—the hot whirlpool of those "daring years" when we discover the world, its people and ourselves. Played admirably by Charles Emmett Mack (save his slight imitation, at times of Barthelmess), the hero becomes a vivid expression of all young men at a certain period in their lives. \* \* \*

JOURNAL—Mack, by D. W.'s training or by natural penchant, belongs to the simplicity school of playing, and as an erring youth in "The Daring Years" he is most effective. \* \* \* There is frank melodrama in the picture as an added box-office inducement, but the shine of earnestness covering it makes the Monroe a pleasing place to park for an hour.

## "Drums of Jeopardy"—Truart—S-R Apollo, Indianapolis

NEWS—\* \* \* The picture is from the novel of the same name from the pen of Harold MacGrath. \* \* \* The picture is well produced and cast and while it is not a great production is satisfactory entertainment, within the limits that impose themselves on stories about Russian jewels.

## "The Extra Girl"—Asso. Exhibitors Palace, Washington

STAR—\* \* \* contains a definite warning to young girls who are "movie-struck" and think they can easily become stars in the pictures.

Mabel Normand's methods in comedy are decidedly individual and effective, \* \* \*

TIMES—There is nothing new in the theme—a country girl's adventures in Hollywood—nor in many of the situations, and it does not offer the opportunity for Mabel to display her talent at its best. This latter may be partly the fault of direction, \* \* \*

In spite of these flaws, however, "The Extra Girl" is recommended as a sure cure for blues.

## "The Fighting Blade"—1st Nat'l Piccadilly, Rochester

DEMOCRAT AND CHRONICLE—\* \* \* it is another vehicle worthy of the expression of the unmistakable gifts he (Richard Barthelmess) possesses.

HERALD—It is the usual thing. A combine of vengeance, love, fighting and historical incident. The acting, outside of the two principals is mediocre, and, including them, is not exceptional. But in costume setting and lighting the presentation is little short of marvelous.

JOURNAL—The picture is a kaleidoscope of characters, plots, counter plots and mass action. \* \* \* Richard is heroic and uses his sword with effect, but the role seems odd for this soulful and serious young actor.

## "The Fighting Coward"—F. P.-L. Metropolitan, Los Angeles

(Week ending March 1)

DAILY NEWS—Once more James Cruze hits entertainment bulseye and scores another screen success. \* \* \*

EXAMINER—It's altogether delicious entertainment \* \* \*. Cullen Landis is splendid in the leading role. Ernest Torrence gives another new-minted characterization in this film that you'll love. Mary Astor is utterly charming her part, and Phyllis Haver does very well too. Noah Beery gives good flavor to his role. \* \* \*

EXPRESS—James Cruze has displayed his characteristic genius again. Once more it is in the direction of fine comedy, as gay and lightly speaking as "Ruggles of Red Gap," so nicely shaded that everyone is bound to be amused.

HERALD—The play is satisfying in that it portrays that which it sets out to portray. It is a period play in which detail of costuming and settings leave nothing to be desired; besides that, it is a thing of action, much action.

TIMES—\* \* \* directed by James Cruze—and that's a double recommendation for its entertainment value. It has that in huge measure, too, you may believe me, and though it may not be as much of a knockout as some of Cruze's other pictures, it is far and away more interesting than the usual line.

## "Fools' Highway"—Universal Granada, San Francisco

(Week ending March 1)

CALL—\* \* \* a gripping, enthralling romance called "Fools' Highway." Heart interest, bigness of treatment and something different than the ordinary fills "Fools' Highway" with entertaining features rarely seen on the screen.

CHRONICLE—It is a wistful and appealing little heroine that Mary Philbin makes \* \* \*. Just why the title was changed it is hard to understand, but \* \* \* the story, however, is still there.

DAILY HERALD—Utterly devoid of a plot worth mentioning, and tediously lacking in dramatic values, it does not justify the footage it consumes.

EXAMINER—Perhaps it is the director's fault that Mary Philbin doesn't rise to what was expected of her \* \* \*. "Fools' Highway" is a story highly entertaining and thrilling in spots, with long interludes of bore-someness and dragging.

## "The Great White Way"—Gold-Cosmop.—Strand, San Francisco

(Run beginning Feb. 23)

CHRONICLE—The picture runs to nine fat reels, but there are so many picturesque details in the way of real, honest-to-goodness celebrities introduced that one is apt to forget all about the passage of time.

DAILY HERALD—\* \* \* might be called a Broadway revue set to pictures if it were not for the fact that there is a genuine old time melodrama plot to it.

DAILY NEWS—\* \* \* E. Mason Hopper, \* \* \* takes all these materials and makes spectacular but coherent drama that will delight every one not afflicted with a high brow. Wherefore many thousands of movie fans will applaud it as one of the finest pictures made by the Cosmopolitan or any one else.

## "The Heart Bandit"—Metro Delmonte, St. Louis

GLOBE-DEMOCRAT—The tiny star is always to be depended upon for an entertaining film, and "The Heart Bandit," we can safely say, not only holds up to the very high average she has set in her series, but goes the rest of her releases one better.

POST-DISPATCH—It is all melodramatic and improbable, but it moves swiftly and is entertaining.

STAR—There is nothing new in the plot, but it makes fair entertainment.

TIMES—First, we are bored with crook plays. Secondly, we do not like Viola Dana. And third, Milton Sills, as a youthful lover, has worn thin.

## "Her Reputation"—1st Nat'l Fox, Philadelphia

BULLETIN—\* \* \* an entertaining story of the so-called evil of the extreme sensational newspapers of today. \* \* \* May McAvoy excellently interprets her role \* \* \* Lloyd Hughes, although a bit lacking at times, gives her adequate support.

PUBLIC LEDGER (MORNING)—Most film directors are satisfied if they can put over a picture with one or two big moments, but "Her Reputation," \* \* \* has no less than a dozen.

PUBLIC LEDGER (EVENING)—Thrills, romance, tragedy—all are in this picture.

## "Icebound"—F. P.-L. Capitol, Detroit

FREE PRESS—Around these simple country folk \* \* \* DeMille has built up a story that will appeal because of its heart interest, and will touch the emotions as few pictures of recent weeks has done.

NEWS—It offers some of the best film entertainment this city has seen in a long time. \* \* \* The picture offers an insight into human nature, into its smallness and its greatness, which is searching, and makes one understand why "Icebound" was awarded the Pulitzer prize as a drama last year.

TIMES—With virtually no actionable drama to work with De Mille has given to the screen one of its best works. And he has done so by very clever direction.

## "In Search of a Thrill"—Metropolitan, Philadelphia

PUBLIC LEDGER (MORNING)—Search of a Thrill," with Viola Dana just another melodrama of the Parisian underworld. \* \* \*

PUBLIC LEDGER (EVENING)—melodramatic to the nth degree. \* \* \* suffers in the same respect that other pictures of the underworld suffer. It lacks verve. There is little suspense. One can tell of time just what is going to happen.

## "Ladies To Board"—Fox Liberty, St. Louis

STAR—There is plenty of action, comedy and sentiment of sorts. It is a Mix picture.

TIMES—\* \* \* not on a par with previous comedy efforts.

## "Lies of the Field"—1st Nat'l The Chicago, Chicago

AMERICAN—\* \* \* Miss Griffith, is more entrancing than ever, if that be possible, in this variant of the gold-digger type. \* \* \* Sets, photography and similar features are excellent. And thereby the film is from the box office point of view. \* \* \*

will be inclined, very likely, to find the wanting in many respects, such as originality in the first half and credibility in the latter half.

TRIBUNE—It has color, pretty women of the sort of men such pretty women good direction, the right kind of background and one of the dearest youngsters I ever seen on the screen—wee Dorothy L. Sayers. \* \* \* You will be greatly taken (if I'm mistaken) with the work of Miss G. Conway Tearle, and Myrtle Stedman. \* \* \* the acting you will admit is good.

## "Long Live The King"—Metropolitan, Philadelphia

BULLETIN—The precocious ability of little Jackie Coogan heightens interest every scene—and that is most them—in which he appears \* \* \*. It's very impressive or convincing story, it is picturesque, well done and elaborately visualized.

INQUIRER—Jackie Coogan is as lightful as ever \* \* \*. The story of the picture, both trite and complicated, is essential on a background for Jackie's smiles and escapades. \* \* \*

PUBLIC LEDGER (MORNING)—The story of the lonely little Prince of Livonia told by Mrs. Rinehart, was unforgettable interpretation given by Master Jackie most immortal.

(Continued on Page 13)

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*B R A N C H E S*

LONDON

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**"Wild Oranges"**

*Goldwyn-Cosmopolitan*

As a Whole... **DISTINCTIVE DIRECTION MAKES HERGESHEIMER MELODRAMA INTERESTING; POSSIBLY A TRIFLE DISTASTEFUL IN ONE OF ITS CHARACTERIZATIONS BUT NOT OBJECTIONABLE.**

**Cast....** Frank Mayo and Virginia Valli fine romantic pair who will please a vast number of feminine screen patrons. Charles A. Post does good work as the half-maniac but it is in connection with his portrayal that the picture may seem a bit unpleasant at times. His tantrums brought about through fancied wrongs and because of his infatuation for the heroine who fears him, border on the state of gruesomeness occasionally. Ford Sterling is forced to repress his comedy desires in the role of Mayo's pal.

**Type of Story...** Melodrama; Hergesheimer's "Wild Oranges" gets well out of the beaten path of meller and offers an entertainment that will undoubtedly appeal to a majority. With King Vidor's capable direction it becomes an interesting and quite absorbing picture. His little knacks of handling situations through clever suggestion are not to be overlooked in summing up the picture's good points. The interest holds from the very start when, without even an introductory sub-title he gives you a close-up of a piece of paper fluttering about, next a shot of a horse and carriage coming along in the wake of the bit of paper. The horse is frightened, starts at a gallop and the episode closes with the woman occupant meeting her death. Then it is that a title says John Woolfolk's wife's death starts him on a long wandering in search of forgetfulness. There is a fine climax with effective, even if somewhat mechanical, suspense that brings the story to a good conclusion. The production is excellent and the acting very good.

**Box Office Angle....** A particularly good entertainment if you know your people like melodramatic offerings. You can appeal to them from the standpoint that it is different from the usual run of melodramas.

**Exploitation...** Should be worth your while getting them in. The title naturally suggests stunt advertising and tie-ups should be easily arranged. Most any fruit concern would be willing to cooperate by advertising their particular brand of oranges and at the same time announcing that "Wild Oranges" is at the blank theater. The title doesn't give any idea of the type of picture so you might use trailers, stills and catchlines to give them the necessary information. Use Virginia Valli's name, recalling her work in "The Lady of Quality."

**Direction.....** King Vidor; wholly effective.

**Author .....** Joseph Hergesheimer  
**Scenario .....** June Mathis  
**Cameraman .....** John W. Boyle  
**Photography .....** Excellent  
**Art Director .....** Cedric Gibbson  
**Locale .....** Georgia  
**Length .....** 6,837 feet.

Mary Philbin in  
**"Fools Highway"**

*Universal-Jewel*

As a Whole... **ATMOSPHERE OF NEW YORK IN THE DAYS OF THE BOWERY VERY GOOD AND QUITE INTERESTING IN DETAIL BUT DRAGGY, UNEVENTFUL STORY FAILS TO MAKE GOOD ENTERTAINMENT.**

**Star.....** Very pretty and wholly pleasing. Does very good work and is especially well suited and capable of putting over a role of this sort. Poor vehicle for her rise to stardom.

**Cast....** Pat O'Malley badly directed. Is allowed to continually overact. William Collier, Jr. very good as Max, the tailor's boy, but they forget all about him toward the close and he's allowed to drop out of the story. Max Davidson typical and offers splendid character bit as Levi, the clothes man. Bowery types greatly exaggerated.

**Type of Story.....** Comedy-drama. Folks in New York, those who remember and were participants in the events of the Bowery in olden days, may be keen enough in a sentimental way, to be thoroughly pleased with the story of "Fools Highway" as pictured by Irving Cummings. But what folks outside of New York, where the Bowery means little, will find in the picture, is merely a slow, draggy story, containing a series of incidents loosely connected and with little or no sustained interest. All Cummings' efforts at detail and atmosphere fail to make the picture entertaining. After nearly seven and a half reels of atmosphere and incident, plus an occasional good comic twist, "Fools Highway" reaches a good ending but too late to send them out pleased. Kildare's theme deals with Mamie Rose's love for Mike Kildare, fighter, and the ups-and-downs in their romance, finally ending with their marriage, Mike's retirement from the ring and his joining the "force."

**Box Office Angle...** May get by satisfactorily in New York. Outside of the city will hardly hold them, unless it is cut and re-edited to give it a better sustained interest.

**Exploitation...** New York exhibitors will be able to capitalize on the atmosphere. Anything indicative of the metropolis in the days of the Bowery will prove interesting. Have your ushers dressed after the fashion of that period and, of course, the popular melodies of that time will play a prominent part. Use Mary Philbin's name and recall her work in "Merry-Go-Round." The title can be used with street signs reading: "Warning! This is No Fools Highway. Drive Carefully."

**Direction.....** Irving Cummings; handled story poorly.

**Author .....** Owen Kildare  
**Scenario .....** Harvey Gates  
**Cameraman .....** William Fildew  
**Photography .....** Good  
**Locale .....** New York  
**Length .....** 7,431 feet.

**"Daughters of Today"**

*Selznick*

As a Whole... **ANOTHER GIRL OF TODAY STORY WITH A MORAL. HAS SOME GOOD HEART INTEREST TOUCHES. JAZZY ENOUGH TO SATISFY THE JAZZ HOUNDS. AT TIMES DARING.**

**Cast....** Fine array of flappers and college boys who seem to find it easy enough to live up to the strenuous pace the author and director set for them. Includes Ralph Graves, Patsy Ruth Miller, Edna Murphy, Zasu Pitts, Edward Hearn, Truman Vandyke, Phillips Smalley, H. J. Hobart, Philo McCullough, Fontaine La Rue and Marjorie Bonner. George Nichols and Gertrude Claire the typical small town mamma and papa whose little girl goes to the big city and almost "to the bad."

**Type of Story...** Drama; will surely please those who like to see how the flapper spends her time, with plenty of wild parties, including a liberal display of jazz, wine, petting, midnight bathing parties a la natural, strip poker games and other "innocent" pastimes. Little country girl's love for jazz leads her to the city where she becomes a member of a flapper band, is attacked by villain and faints. Her little country mother appears on the scene, the crowd keeps the real truth of the illness from her, she nurses her daughter back to health and her simplicity and righteousness reforms the whole crew. Moral is obvious but fairly weak.

**Box Office Angle....** Probably first rate box office attraction. Will go big with sensation lovers and those who get a "kick" out of pictured jazz life.

**Exploitation....** Suggestions offered for some of the "modern girl" pictures that have preceded "Daughters of Today," also go for this one. You can play up the jazz angle by securing the services of a jazz band to go about town playing the popular numbers and advertising the picture. It all depends upon how much money you want to spend to get them in whether or not this would be a good idea. A tie-up with a music shop would be a fair stunt. Have a display of instruments used for jazz with announcements that "Daughters of Today" follow the tune of the saxophone, or whatever instrument is on display. It should be easy to get local flappers to advertise the showing. Have them ride about in an auto, throwing away cardboards in the shape of hearts with the suggestion: Follow the dictates of your heart and see the modern girl as she really is in "Daughters of Today" at the blank theater."

**Direction...** Rollin Sturgeon; plays to the box office; carries jazz business too far at times.

**Author .....** Lucien Hubbard  
**Scenario .....** Lucien Hubbard  
**Cameraman .....** Milton Moore  
**Photography .....** All right  
**Locale .....** Small town-city  
**Length .....** 7,400 feet

**"Icebound"**

*Paramount*

As a Whole... **STAGE PLAY ADAPTATION SERVES VERY INTERESTING STORY, SPLENDIDLY PRODUCED BY WILLIAM MILLE; ABSORBING CHARACTER STUDY.**

**Cast....** Lois Wilson thoroughly suited as the girl who moulds Richard Dix from a dissatisfied idle fellow to a real he-man. May Oliver offers good character sketch as housemaid and typical small town types excellently portrayed by Ethel Wales, Day Murphy, Mary Foy, Joe Depew.

**Type of Story.....** Drama. There is not a great deal to the story, a lavish production, no thrills, no especially outstanding performances, and almost six at half reels of film—and yet "Icebound" is an absorbing picture, really interesting one. It is William DeMille's skillful direction makes it so. He has taken Owen Davis' play, for which Clara Beranger provided a splendid scenario, and moulded it into a really worth while screen entertainment. There isn't a great deal to the theme, still it has a certain degree of originality and strength in its situations that have not been lost in transition. Through remarkable careful application there is brought out a study of character and contrast that cannot fail to prove interesting. You see so clearly the workings of the minds of the characters, the cow-buzzards, who bring about the death of the mother to get her money, their chagrin when it goes to Jane, the old lady's companion, and later their "soft-soaping" around the youngest brother Ben when Jane turns it all over to him. Of course he realizes that he loves Jane. "Icebound" is undoubtedly one of the best studies of small town life ever offered. True to life.

**Box Office Angle...** Should go very big where they actually appreciate a good entertainment. Not the usual called office success probably a genuine entertainment.

**Exploitation.....** Paramount's picture sheet offers a good thought: "Don't let your patrons get the idea that this is just one more story of the frozen North. 'Icebound' offers to feelings rather than to weather." And it's not a hunch. Let them know that this one is different. Boost the title, talk about it as the Harvard play. Use Lois Wilson's name instead of that of Richard Dix in your announcements. Stunt advertising and tie-ups should be effective and easy to arrange.

**Direction...** William De Mille; particularly good.

**Author .....** Owen Davis  
**Scenario .....** Clara Beranger  
**Cameraman .....** L. Guy Williams  
**Photography .....** Good  
**Locale .....** New England town  
**Length .....** 6,471 feet

Monday, March 9, 1924

**"Discontented Husbands"**

*C. B. C.—State Rights*  
As a Whole.... ANOTHER CASE OF A WIFE WHO FAILS TO ADJUST HERSELF TO HER HUSBAND'S SUDDEN WEALTH WITH THE USUAL CONSEQUENCES; TRITE PLOT BUT FAIRLY WELL WORKED OUT.

....James Kirkwood featured in a picture that doesn't give him any unusual opportunities. Not difficult for him to measure up to its requirements. Cleo Madison suitable as the wife. Carmelita Geraghty pleasing as the romantic daughter. Vernon Steele and Grace Darmond a contrasting couple.

**Type of Story**.... Domestic drama. A popular screen formula is again brought into play in this latest C. B. C. release—the story of a man named Mike who wants his wife to call him Michael once he acquires a fortune. The fact that his faithful mate cannot adjust herself to the new surroundings, adapt herself to social duties and leave her household work in the hands of servants is good enough excuse for Mike to seek the society of a young matron who wants just the things Mike's wife fails to appreciate. The theme revolves itself into one of those "other woman" plots with Grace Darmond vamping Kirkwood to the point of his planning to ask his wife for his freedom. Vernon Steele, as Miss Darmond's husband, has done some planning of his own and frames an elopement with Kirkwood's daughter. This brings the plot to a fairly good conclusion and offers a little different twist. Miss Darmond accuses Kirkwood of allowing his daughter to wreck her home and he retaliates with the fact that her husband has wrecked his home. An accident stops the elopement and Steele explains that it was merely a trick to spoil his wife's romance. It ends happily for both families.

**Box Office Angle**.... There's always a certain majority of any audience that can be pleased with these domestic dramas. If you think your folks like this type of story, you shouldn't go far wrong on exploitation.... Here's a title that can probably be counted on to bring them to the box office. Women folks especially will be attracted by it and if you play it up properly, it will likely bring you in very good returns. Post the town with the title and use throw-aways liberally. Catchlines can read: "Wives, Attention! Adapt yourselves to the times if you would hold your husbands. See an example of it in 'Discontented Husbands' at the blank theater." Use James Kirkwood's name. A trailer of the auto accident might serve to bring many back.

**Direction**.... Edw. J. LeSaint; ample.  
**Author**..... Evelyn Campbell  
**Scenario**..... Evelyn Campbell  
**Camerman**..... King Grey  
**Photography**..... Good  
**Scale**..... Country place  
**Length**..... 5,421 feet.

*Jack Hoxie in*  
**"The Phantom Horseman"**

*Universal*  
As a Whole..... AN AVERAGE WESTERN MYSTERY MELODRAMA WITH NO OUTSTANDING MERITS SO FAR AS ACTING, DIRECTION OR STORY IS CONCERNED; CONTAINS PLENTY OF ACTION AND FAST RIDING FOR THE WESTERN FANS.

**Star**..... Manages to get his personality across despite the fact that he is hampered by the poorly developed plot.

**Cast**..... Neil McKinnon overacts in many of his scenes; Lillian Rich, as the girl, does somewhat better, but the acting of the entire supporting cast is stilted all the way through, with the exception of Ruby Lafayette, who, unfortunately, appears in only one sequence. Includes Wade Boteler as the hard-hearted villain, who holds the too-familiar mortgage over the heroine's head; Ben Corbett and George A. Williams.

**Type of Story**..... A western mystery melodrama in which the audience is really mystified as to the identity of the marauder called "The Hawk," but in the effort to make the mystery element effective the development of the story has been made improbable at times and jerky. Things happen with no apparent cause leading up to them. In one sequence Hoxie returns home to find his mother dead from no cause evident to the spectator. It is never referred to again and the very next time Hoxie appears, supposedly the following morning, he is smiling broadly with no hint of his recent loss. The action in many of the climaxes is mechanical and stilted, although there is plenty of action and fast riding to satisfy those who enjoy this type of picture.

**Box Office Angle**.... An average program picture, but where you know your following likes westerns containing an element of mystery or having to do with bandits and their pranks, or where Hoxie is liked particularly it should satisfy.

**Exploitation**..... Don't make too much fuss about this one despite the fact that exploitation would be easy, unless you are certain that they will be satisfied with what they'll see. In that event you could have a white robed and hooded rider on a white horse gallop through the streets with suitable reading matter displayed prominently on his back. The title will give an idea of the sort of thing it is, and a good display of posters in your lobby together with some stills should be sufficient to attract attention.

**Direction**..... Robert North Bradbury; could have been much more effective.

**Author**..... Isadore Bernstein  
**Scenario**..... Isadore Bernstein  
**Camerman**..... Merrit B. Gerstad  
**Photography**..... Good  
**Locale**.... Western ranch and village  
**Length**..... 4,399 feet

**"The Lone Wagon"**

*Aywon—State Rights*

As a Whole..... SMALL SCALE IMITATION OF "THE COVERED WAGON" OFFERS RATHER SCATTERED PLOT BUT PROBABLY HAS ENOUGH ACTION AND THRILLS FOR THE CASUAL PICTURE GOER.

**Cast**.... No box office names. Vivian Rich, Earl Metcalf and Matty Mattison have principal roles which they play satisfactorily. Mattison has the most to do and is a hard working hero; he's kept busy fighting Indians and bandits for the sake of the girl he loves.

**Type of Story**.... Western of pioneer days. "The Lone Wagon" is an infant brother to the famous "Covered Wagon," infant both in production and story. There is a very ordinary and weak plot in comparison with the Hough theme and a fairly meagre, small scale production compared to the gigantic efforts of James Cruze. And with all that it is possible that there will be enough who'll find the action and thrills of "The Lone Wagon" sufficient to entertain them. This state rights offering contains no prominent players whose names can be used to attract business but if you can interest them through the regulation exploitation channels, it may do adequately for the usual one day showing. Matty Mattison provides most of the excitement in his one man fight with the Indians, his escapes and adventures. The romantic angle is weak and the plot, on the whole, is somewhat disjointed, but where they figure that "all's well that ends well," "The Lone Wagon" will fit in. There are good locations but no attempts to use them for staging a big Indian raid, etc. A native Californian guide is discharged by the leader of a wagon train because he dares to make love to the latter's daughter. Sometime later he comes upon them again and is in time to save the girl he loves from an attack by the Indians.

**Box Office Angle**.... Should suffice for one day showing. If you know they like westerns and you can count on action and thrills to satisfy, regardless of story, you can use it safely.

**Exploitation**.... Best stunt for this one is to have a typical old prairie wagon driven about with the title of the picture prominently painted on the canvas top. Distribute throw-aways reading: "Follow 'The Lone Wagon' to the blank theater and see the West as it used to be." There are no names to use in connection with the picture so stick to trailers, stunt exploitation, stills and the usual routine advertising.

**Direction**.... Frank S. Mattison; fair.

**Author**..... Frank S. Mattison  
**Scenario**..... Frank S. Mattison  
**Camerman**..... Elmer Dyer  
**Photography**..... All right  
**Locale**..... The West  
**Length**..... 4,800 feet.

**"A Woman Who Sinned"**

*Producer: Finis Fox*

As a Whole.... HAS GOOD BOX OFFICE VALUE AND SHOULD PLEASE PICTURE PATRONS EVERYWHERE. COUNT ON YOUR WOMEN PATRONS TO ADVERTISE IT FOR YOU.

**Cast**.... Splendid cast., Morgan Wallace good as typical "man of the world" and Irene Rich pleasing as his wife though she could have been more prominent. Mae Busch excellent, first as the wife of a small town minister and later as the hardened, avenging mistress of the rich man. Lucien Littlefield and Rex Lease good also.

**Type of Story**.... Drama. Finis Fox has taken as a basic theme, one which, even he will concede, is not new but through original treatment, unusual twists and skilful direction, it takes on a new perspective, with the result a good entertainment, besides being a profitable box office attraction. His production is splendid. Given a locale, that of a small coast town of the typical New England kind, he introduces the home of his heroine, the wife of a minister and content with her surroundings, her baby and her husband. Contrasting with this you view the luxurious quarters of the rich Randell, a spender who neglects his wife and hates children. He lures the minister's young wife aboard his boat. Rather than return, disgraced, she leaves the town. Again she meets Randell, becomes his mistress apparently, and avenges the wrong he did her by exposing his frauds to the government. Again a lapse of time. Her son, now an evangelist is the means of her redemption. A meagre outline can hardly do justice to a theme that may sound trite but isn't. There is nothing objectionable in the situations which might readily have served for purposes of sex appeal only.

Effective direction, good production values and splendid acting make "A Woman Who Sinned," worth while.

**Box Office Angle**.... Will undoubtedly satisfy all box office demands. Your women patrons will advertise it for you once they've seen it. The picture is best suited to adult audiences even though there is nothing actually offensive or over suggestive in its situations.

**Exploitation**.... The title will serve to bring in many without any exploiting at all. Play it up prominently and use catchlines to give them an idea of the story. Talk about the dramatic climax and use a trailer of it. Stills in the lobby and the names of the principals, particularly Mae Busch, should also interest your patrons.

**Direction**.... Finis Fox; very good; could edit it out a little more toward the close.

**Author**..... Finis Fox  
**Scenario**..... Finis Fox  
**Camerman**... Hal Mohr-Gene Smith  
**Art Director**..... Robert Ellis  
**Photography**..... Excellent  
**Locale**.... New England village-city  
**Length**..... 6,500 feet

# A Swirlin

A STORY that will recall those masterful, virile, heart-interest plays which made fame and fortune for Drury Lane.

## “Three Miles Out”

THRILLS, of course, and action as restless as the sea itself—with stirring romance as the theme and the majestic ocean as the scene.

An Irvin Willat  
Production, presented  
by Kenma Corporation

## MADGE KENNEDY

in the role of a dare-devil girl who risks life and reputation for the sake of the man she loves. And supported by a real cast, including such familiar actors as

HARRISON FORD

IVAN LINOW

MARC McDERMOTT

A S S O C I A T E D E X H I B I T O R S

ARTHUR S. KANE, President

Physical Distributors: PATHE EXCHANGE, Inc.



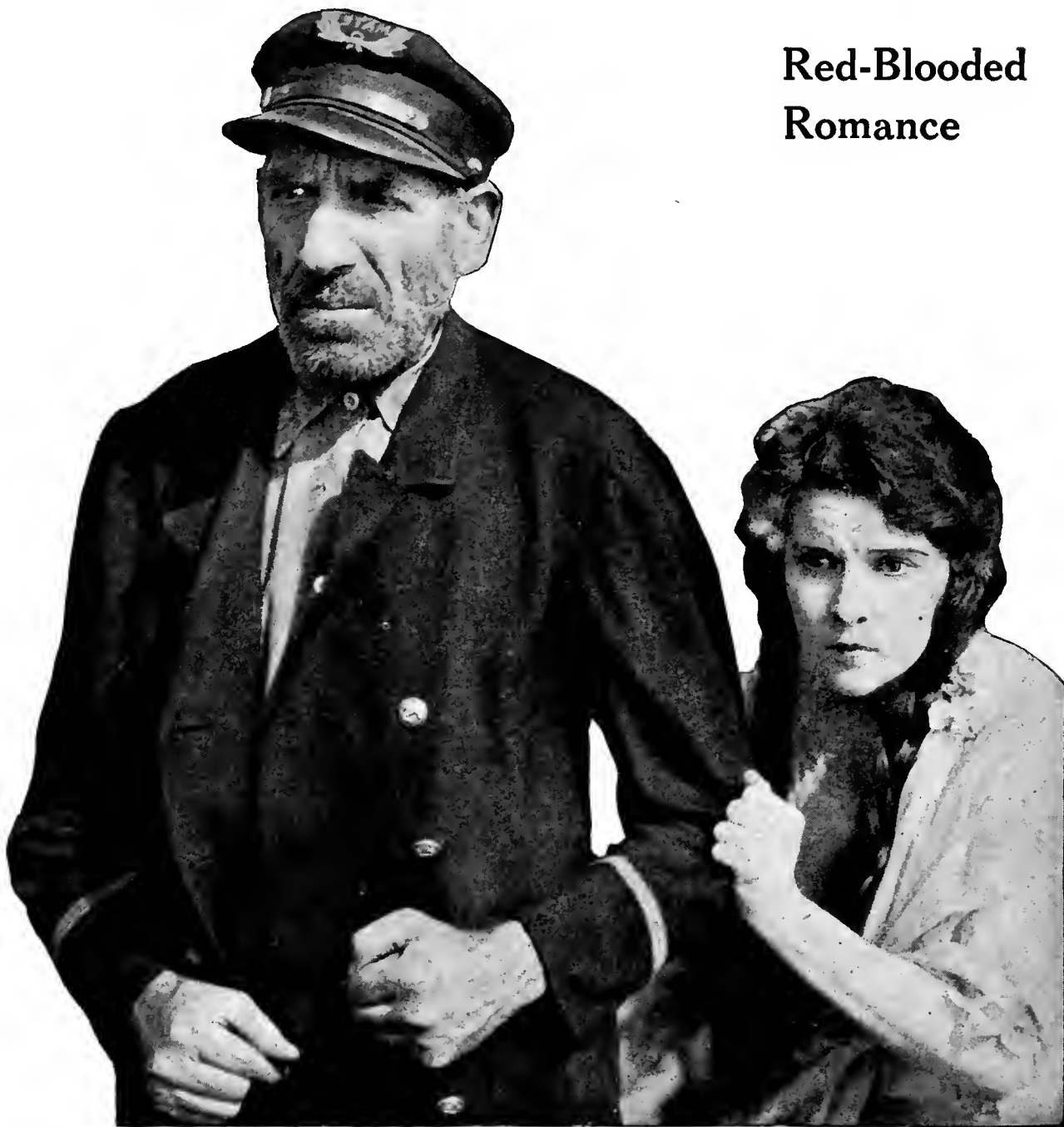
# Sea of Mighty Melodrama

Red-Blooded  
Romance

Is business slow?  
Is your public  
weary of costume  
pictures? Tired of  
long drawn-out  
drama?

Then here's the story  
that's different—one  
that will catch the  
fancy of the passing  
crowds—that will ap-  
peal to love of ro-  
mance and action—  
that will sell itself in  
the lobby display and  
hold your patrons'  
interest once they're  
inside. The best  
work yet of

JOHN EMERSON  
and ANITA LOOS



**W**ILD Battle of Mate and Sailor on Ship's Deck  
Savage Pursuit of Girl Into Rigging High Above Water  
Headlong Hurling of Captain Into Ocean  
Desperate Adventures with Outcast Rum-Runners

BOOK IT TODAY AND INSURE TOMORROW'S PROFITS

A S S O C I A T E D E X H I B I T O R S

ARTHUR S. KANE, President

Physical Distributors: PATHE EXCHANGE, Inc.

# ASK US ANYTHING

## AND WE'LL TRY TO ANSWER

We Answer Hundreds Of Inquiries Every Month

# AND WE LIKE IT

For instance last Friday we checked up  
on Inquiries—Here are a few of them—

- Where can I book a Hungarian picture with Hungarian titles?
- What concern at Albuquerque, N. M., is to produce Parsifal?
- Where can I reach Tom Terriss, now making a picture in Cuba?
- What is address of Tom Ince studio in California?
- What recent pictures are suitable for Churches? Where to get them?
- What portable projection machine would you recommend for private use?
- Where is headquarters of Technicolor Corporation?
- When and where does "Thief of Bagdad" open in New York?
- What is New York address of Sid Olcott?
- How should I submit a scenario to a producing company?
- Where can I reach Wesley Ruggles?
- Who has taken over distribution of old World Film Product?
- Where can we see "Name the Man" this week in New York?
- Who is the distributor of "Caliban"?
- Where can I locate the distributor of "Driftwood"?
- What stars are now in the East with their addresses?
- Can you supply figures on last year's financial statement of the five largest companies?
- What is address of Beulah Marie Dix?

WRITE OR PHONE  
INFORMATION DEPARTMENT



VANDERBILT 4551 — VANDERBILT 4552 — VANDERBILT 5558 — VANDERBILT 10333

**Elaine Hammerstein in  
"Drums of Jeopardy"**

**Quart Pictures—State Rights**  
As a Whole....**INTERNATIONAL CROOKS AND CROWN JEWELS FIGURE PROMINENTLY IN HAROLD MCGRATH STORY; PRETTY WHITE MATERIAL BUT MEL-DRAMA TWISTS MAKE IT SUITABLE FOR CERTAIN CROWD.**

...Pleasing, as usual, and does good work but it does seem that she might have given her a vehicle which would permit her to appear to better advantage. Not many good openings offered her in the case of girl who possesses Russian emeralds sought by band of crooks.

...Wallace Beery capable villain and Maude George his able assistant. Jack Mulhall one of those sacrificing heroes who risks life and limb for the girl he loves.

**Type of Story...**Melodrama. The Russian crown jewels once again serve as excuse for a screen plot in "Drums of Jeopardy." It's all about two beautiful emeralds, once referred to their owner, a Grand Duke, by hero Hawksley, and willed to Hawksley by the Duke. It happens that Karlov and his band learn that hero is to receive the famous jewels and plan to get them. In escaping from Karlov hero is befriended by Dorothy, the daughter of Barrows, the banker in whose care the jewels were left for Hawksley. Complications pile on with Barrows' death at the hands of Karlov, Hawksley's mysterious disappearance, and the eventual trick by which Dorothy traps Karlov and his band and frees Hawksley, whom she loves, and who has been held prisoner by Karlov. There are some good melodramatic twists that furnish excitement and thrills which can be relied upon to please a certain crowd of picture patrons, those that favor melodrama for their entertainment. They won't mind that the development isn't always consistent or logical as long as it keeps moving—and supplies them with thrills.

**Box Office Angle...**Depends on the people you cater to. You know best whether or not they relish melodrama.

**Exploitation...**You can probably get up considerable interest in this film by employing the title with prominent advertising. Have two men dressed as Hindus going about playing a typical Hindu tune on drums. This can be worked first as a teaser stunt and then have them display the title and showing the jewels. A jewelry store tie-up would help—a display of emeralds with a sign reading "Emeralds play an important part in 'Drums of Jeopardy' at the blank theater." Use Elaine Hammerstein's name. She's pleasing and her admirers will want to see her in this.

**Cast...**Edward Dillon; fair; as too much footage.  
**Director...**Harold McGrath  
**Scenario...**Not credited  
**Photography...**James Diamond  
**Length...**All right  
New York  
6,529 feet

**Charles Jones in  
"The Vagabond Trail"**

**Fox PRESENTS JONES IN ANOTHER OF THOSE GRAND AND GLORIOUS HERO ROLES; AN IMPROBABLE YARN AND WITH A GREAT DEAL OF HOKUM BUT ACTION WILL LIKELY MAKE IT SATISFY.**

**Star...**Takes and gives battles in fast and furious fashion from start to finish; will go big with hero worshippers; needs to check up on himself for posing too often.

**Cast...**L. C. Shumway, Charles Coleman, Frank Nelson make up part of Jones' fighting staff; Marion Nixon suitable heroine; others George Reed, Virginia Warwick and George Romaine.

**Type of Story...**Western meller. Fox presents Charles Jones in another of his typical screen offerings in which he is a born hero from beginning to end. The plot is of the usual variety and affords Jones the customary business of fighting, rescuing, protecting and with the conventional romantic twist included, of course. There is enough action and thrills to make it a satisfying number for the admirers of westerns and director Wellman has succeeded in distributing the exciting moments and sustained the interest creditably between times. Theme deals with the mysterious Donnegan, apparently a tramp, but different from the rest. He's tossed from a freight train and picked up unconscious by the heroine, Lou Macon, bound for a mine owned by her father. Donnegan appoints himself guardian of Lou and upon reaching their destination Donnegan finds plenty for him to do. Lord Nick, Lou's fiance, has cheated her father and is preparing to run off with a dance hall girl. Donnegan interrupts the plan, is shot by Nick who then discovers Donnegan is his brother. They are reconciled and Donnegan wins Lou.

**Box Office Angle...**Average western entertainment. You know best whether they like them. If they do you can count on Jones to satisfy them. There's enough action and thrills for anyone.

**Exploitation...**You know best how to get them interested in the regulation western feature. Where Jones is popular boost his name conspicuously and tell them he furnishes plenty of excitement in his latest feature. Fox's press sheet suggests plenty of interesting tie-ups if you care to give the feature extra advertising. Gas station signs can read: "Air is Free on 'The Vagabond Trail.' Park Your Car at (blank's) garage while you watch Charles Jones at the (blank) theater, in his latest Fox production." Other equally suitable tie-ups are explained in detail and could be used very nicely.

**Director...**William Wellman; ample  
**Author...**George Owen Baxter  
**Scenario...**Doty Hobart  
**Cameraman...**Joe August  
**Photography...**Good  
**Locale...**The West  
**Length...**4,302 feet

# Short Subjects

**"Under Orders"—Educational  
If They Don't Laugh They're Sick**

**Type of production** 2 reel comedy  
Here's a comedy that will have your folks giggling, laughing and finally roaring. Clyde Cook is a most ludicrous henpecked husband. In addition, he has the art of being funny without resorting to knock-about methods. He builds up a situation, and this together with his facial expressions is enough to send the spectators into howls of mirth. About the funniest sequence in this very amusing comedy is that in which Cook who has enlisted in the army to escape his wife, is forced to drill with the men under a sergeant who is his deadly enemy. It's the funniest thing seen this season. Don't miss this one. Get it sure. Clyde Cook and Albert Austin wrote the scenario and directed.

**"Song Cartoons"—Charles K. Harris and Max Fleischer  
Well Handled Novelty**

**Type of production** 1 reel novelty  
Here's a new idea in song reels, presented by Charles K. Harris, the music publisher who is responsible for the songs and Max Fleischer whose animated cartoons skip nimbly from word to word of the song and lend much charm and some laughs. There is no picturization of the action described in the song—simply the words which run along the screen in large single-line type that moves slowly from right to left in time to the music and on which the tiny cartoon figures dance. The songs included are "Mother, Mother, Mother, Pin a Rose on Me," "Come Take a Trip in My Airship" and "Goodbye, My Lady Love."

**"Rivers of Song"—Fox Educational  
Novel and Interesting**

**Type of production** 1 reel educational  
This latest Fox educational reel containing interesting subject matter treated in a novel and attractive manner. It consists of views of various well known rivers of the United States, famed in various songs. For instance, there is the Wabash, glorified in "On the Banks of the Wabash," the Suwannee, of the renowned "Suwanee River." Others very beautifully photographed and pictorially attractive, aside from their song connections, are the Hudson, Potomac, Ohio, Columbia, Sacramento and Mississippi Rivers.

**"Reno Or Bust"—Christie—Ed'cal  
Good Situation Farce Comedy**

**Type of production** 2 reel comedy  
Bobby Vernon certainly does his best to make "Reno or Bust" a success and really succeeds very well. The action is very rapid and in spite of the fact that the chase stuff in comedies is as old as the movies them-

selves, it just goes to show what good direction will do for an old idea. Bobby's new wife, played by Duane Thompson, is spirited away to Reno by her mother—Lila Leslie, who incidentally is a very good-looking-mother—and the rest of the picture is devoted to Bobby's strenuous efforts to recapture his wife and remarry her while evading the law in the persons of several troops of policemen who have orders to arrest him on sight. Very amusing, as well as entertaining.

**"Love's Reward"—Dippy Doo Dad—Pathe**

**One of the Best in Series**  
**Type of production...**1 reel all animal comedy.

This time the highly educated monkeys and ducks which comprise the Dippy Doo Dad troupe enact a domestic comedy that is highly interesting and entertaining. There is more plot to this one than is usual in the series and the animals exhibit almost human intelligence. This is a fine novelty reel, which will help you make up a varied program. The kiddies in your audience will just love it and the older folks marvel at the intelligence exhibited by the players.

**"Be Your Self"—Fox  
No Big Laughs**

**Type of production** 2 reel comedy  
Al St. John directed and appears in a dual role in this Fox comedy, cleverly called "Be Your Self." St. John's work is good and he offers many new comedy gags that provide good amusement but, for some reason or other, there are no really uproarious moments. The second reel brings in the picture studio business with the comedian playing double for a star. There are some first rate tricks in this and thoroughly amusing. Even though the number isn't a knock-out it furnishes a satisfying comedy that will fit adequately on most any program.

**"Getting Gertie's Goat"—Christie—Educational  
Peppy Action—Well Directed**

**Type of production...**2 reel comedy  
Nothing new about the plot of this one, just the familiar chase stuff with the eloping couple running away from the girl's irate father, but director Sydney has Dorothy Devore and Jimmy Harrison do their chasing on motorcycles and by this method secures some first rate thrills, sustained interest in the action, and a degree of pep that is high in the extreme. The couple borrow the motorcycles for the cops and the marriage ceremony is performed while riding, but they are finally arrested and spend their honeymoon in jail while father, who is a judge, gleefully parades outside their cells.

## Theater Changes

Terra Alta, W. Va.—F. F. Nutter, is installing complete new equipment in the America.

Spring Valley, Ill.—Fielding's O. H. will be remodeled. The house is now known as the Liberty.

St. Louis—Bill Laris has leased the Highpointe.

Moberly, Mo.—Ben Baultle, formerly owner of the Grand at Sparta, Ill., has purchased an interest in the 4th St. theater.

Johnston City, Ill.—Lennie Arnett has purchased the interest of Jack de Ponyster in the Palace.

### Terriss Shooting Cuban Exteriors

(Special to THE FILM DAILY)

Havana—Tom Terriss is now on location at Matanzas shooting exteriors for "The Banderlero." His cast includes Renee Adoree, Pedro De-Cordoba, Gustave Von Syffzeit, Manuel Granado and Arthur Donaldson, engaged through the Jess Smith offices in New York. George Peters is cameraman.

### Bray Placed in N. W.

(Special to THE FILM DAILY)

Seattle—J. Kopfstein, associated with J. R. Bray, has placed the following with Greater Features, Inc., The "Bray Magazine," "Bobby Bumps," and "Jerry on the Job" cartoons and "Secrets of Nature" educational subjects.

### Increases Capital

(Special to THE FILM DAILY)

Dover, Del.—The Duquesne Garden Arena Co., of Pittsburgh, has increased its capital from \$400,000 to \$500,000.

United Amusements, of Delaware, has surrendered its authority to do business in this state.

### Goldman's New House Started

(Special to THE FILM DAILY)

St. Louis—Work of demolishing buildings on the site of William Goldman's new \$1,000,000 St. Louis theater is under way. The contractors are committed to have the theater ready for Labor Day.

### New Ordinance In Frankfort, Ia.

(Special to THE FILM DAILY)

Frankfort, Ia.—A petition to pass an ordinance which would require owners of picture house, to conduct their theaters under a license which has been granted by the City Council, has been filed with the latter body.

### Columbia Amus. Co. Starts

(Special to THE FILM DAILY)

Frankfort, Ky.—The Columbia Amusement Co., of Paducah, has been formed by Rodney C. Davis, R. R. Kirkland and Leo F. Keiler, to take over the Orpheum theater building from the Palmer Hotel Co.

### Iowa Theater Burns

(Special to THE FILM DAILY)

Dyersville, Ia.—Fire that started in the Cozy, destroyed much other property recently.

### Mayor's Vote Breaks Tie

(Special to THE FILM DAILY)

Washington, Ind.—Motion pictures will be shown on Sunday after a long and bitter fight with both factions about evenly divided. The City Council, comprised of six members, voted a tie on the question and it was then up to the Mayor to decide. He voted in favor of the measure, although road shows and vaudeville will be prohibited. The city has been divided on the question for a long time.

### Acquires Houses in Illinois

(Special to THE FILM DAILY)

Pana, Ill.—Harry Tanner has taken over the Frisina Amusement houses at Pana, and the Palace in Nokomis.

Lawrenceville, Ill.—The new theater owned by the Hurley B. Gould Theaters, Inc., will open St. Patrick's Day.

Albion, Ill.—Raymond McKibben, has plans for a new theater there.

### Harry Eagles, Pickett's Successor

(Special to THE FILM DAILY)

San Francisco—Harry C. Eagles has been appointed exploiteer for Paramount in this territory, succeeding Arthur Pickett, who joined the sales department.

### Carey Working On F. B. O. Lot

(Special to THE FILM DAILY)

Hollywood—Harry Carey has returned to the F. B. O. lot as a Hunt Stromberg star. Carey recently completed a series of six westerns for F. B. O.

### Estelle Taylor In "Tiger Love"

(Special to THE FILM DAILY)

Hollywood—Estelle Taylor has been signed by Paramount to play the lead in George Melford's, "Tiger Love," production on which will start next week.

### John Jones on Censor Head

(Special to THE FILM DAILY)

New Brunswick—John B. Jones has been appointed temporary chairman of the New Brunswick Board of Censors, replacing Dr. H. S. Bridges, who is ill.

### Strand, No. Sydney, N. S. Burns

(Special to THE FILM DAILY)

North Sydney, Nova Scotia—The Strand has suffered a \$50,000 loss by fire. W. H. Cuzner is the owner.

## Among Exchangemen

Salt Lake—Able Davis has been appointed F. B. O. manager here.

Detroit—D. Dickerson has joined the Selznick sales force. He formerly operated a state right exchange.

Atlanta—H. P. Lasseter has resigned from Progress to join Metro to succeed Joe Marrenette, who is now Atlanta representative for Associated Exhibitors.

Cincinnati—James Holden has resigned as Universal manager.

Everyone  
Will  
Know.  
Only  
A  
Few  
Can  
Profit.  
For  
The  
Favored  
Ones  
There's  
Millions  
In  
It.



## Newspaper Opinions

**"Lucretia Lombard"—Warners'**  
**atol, West End Lyric—St. Louis**  
**GLOBE-DEMOCRAT**—It is a drama of  
 ing passion based on what is probably  
 r Norris' best selling novel.  
**ST-DISPATCH**—Few more thrilling  
 nixes have been seen on the screen in the  
 ent season than the one on view in "Lu-  
 e Lombard." \* \* \* It is all very real-  
 and comes as the accelerator to a film  
 which up to this time has been rather  
 nventional and uneventful.  
**AR**—It is a curious analysis of a wom-  
 soul in unusual situations and sensation-  
 odrama.  
**MES**—Here is another picture that  
 interesting, is not outstanding.

**"The Lullaby"—F. B. O.**  
**Butterfly, Milwaukee**  
**JOURNAL**—Admitted by almost everyone,  
 oy Jane (Novak) herself, to be the best  
 ere she ever made \* \* \* there follow a ser-  
 of highly dramatic situations that suc-  
 e in touching the tear ducts. \* \* \*

**"The Man from Brodney's"—Vita.**  
**Kings, St. Louis**  
**GLOBE-DEMOCRAT**—Romance glitters  
 ures in one of the finest motion pic-  
 of adventure of the season. \* \* \*  
**ST-DISPATCH**—This is a swiftly mov-  
 omantic melodrama. \* \* \*  
**AR**—"The Man From Brodney's" is a  
 tale for grown-ups.  
**MES**—An improbable story, cast in a  
 dary European principal, \* \* \* The  
 is in the usual romantic and advent-  
 as vein of George Barr McCutcheon, and  
 the usual plots, complications, intrigues,  
 s and surprises that make a standard  
 on picture entertainment.

**"The Marriage Circle"—Warners'**  
**State, Minneapolis**  
**TRIBUNE**—In producing "The Marriage  
 e," Mr. Lubitsch has done the unex-  
 ed. \* \* \* The film is cleverly conceived,  
 ough its central action seems to devolve  
 t a highly improbable condition of affairs.

**"Maytime"—Preferred**  
**State, Cleveland**  
**PLAIN DEALER**—\* \* \* we found the  
 re a shallow, pretty meaningless affair,  
 \*  
 dmitting its faults so far as story goes—  
 must concede that "Maytime" is a pretty  
 of celluloid.

**"My Man"—Vitagraph**  
**Colonial, Detroit**  
**NEWS**—And Miss Patsy Ruth (Miller's)  
 k is one of the redeeming features of the  
 She is charming and accomplished in  
 ig. \* \* \* Dustin Farnum is the hero who  
 ages the difficult task of first getting  
 self disliked and later approved by the  
 tators.

**"Lillie, the Beautiful Cloak Model"**  
**Gold-Cosmop.**  
**Rialto, Washington**  
**TAR**—Built on standard plot and with  
 uly defined characters, this picture is a  
 forever with its subtle touches of satire.  
 o attempt is made to spoil the beautifully  
 ple lines of this moth-eaten plot; instead,  
 el and delightfully clever comedy relief  
 erted both in subtitles and action, with  
 : Mae Busch as the extremely capable  
 ng comedienne who lifts the whole pic-  
 into a farcical vein. \* \* \*

**"The Next Corner"—F. P.-L.**  
**Madison, Detroit**  
**FREE PRESS**—A cast worthy of much  
 er material was selected to interpret the  
 en version of Kate Jordan's romance.  
 \* Only the skill of the several ladies and  
 demen seen in the various roles saved the  
 uction from boredom. \* \* \*  
**NEWS**—Many capable players have been  
 ight into the screening of "The Next  
 ner." \* \* \* Many of the settings are  
 geous. The photography is particularly  
 ellent. Conway Tearle is the suave some-  
 t bored husband \* \* \* Dorothy Mackaill  
 revelation as the wife.

**Missouri, St. Louis**  
**GLOBE-DEMOCRAT**—\* \* \* offers one  
 of the most sincere and convincing love stor-  
 ies that has been woven into a screen drama  
 in many moons.  
**POST-DISPATCH**—Here, the so-called  
 "sex problem," "eternal triangle," and com-  
 mon bedroom phase of the picture drama  
 finds its most indelicate expression.  
**STAR**—"The Next Corner" is an excellent  
 picture well directed and staged and extra-  
 ordinarily well acted by a fine cast.  
**TIMES**—\* \* \* falls short despite its ex-  
 cellent cast.

**"Painted People"—1st Nat'l**  
**Walnut, Cincinnati**  
**COMMERCIAL TRIBUNE**—Colleen  
 Moore makes "Painted People," \* \* \* one  
 of the most amusing photoplays that has come  
 this way in some time. Certainly this little  
 star, in a vehicle to her liking, is capable of  
 a performance that is hard to beat.  
**Circle, Indianapolis**  
**NEWS**—Miss Moore is almost constantly  
 amusing, which is saying something, for the  
 story is not worthy of the capabilities she has  
 revealed of late. Be that as it may, however,  
 the spectator will doubtless shout with glee  
 at her antics, at her droll facial expressions,  
 at her quick changes of emotion, which are  
 as humorous as anything seen on the screen  
 this year, and at her general air of reckles-  
 ness. \* \* \*

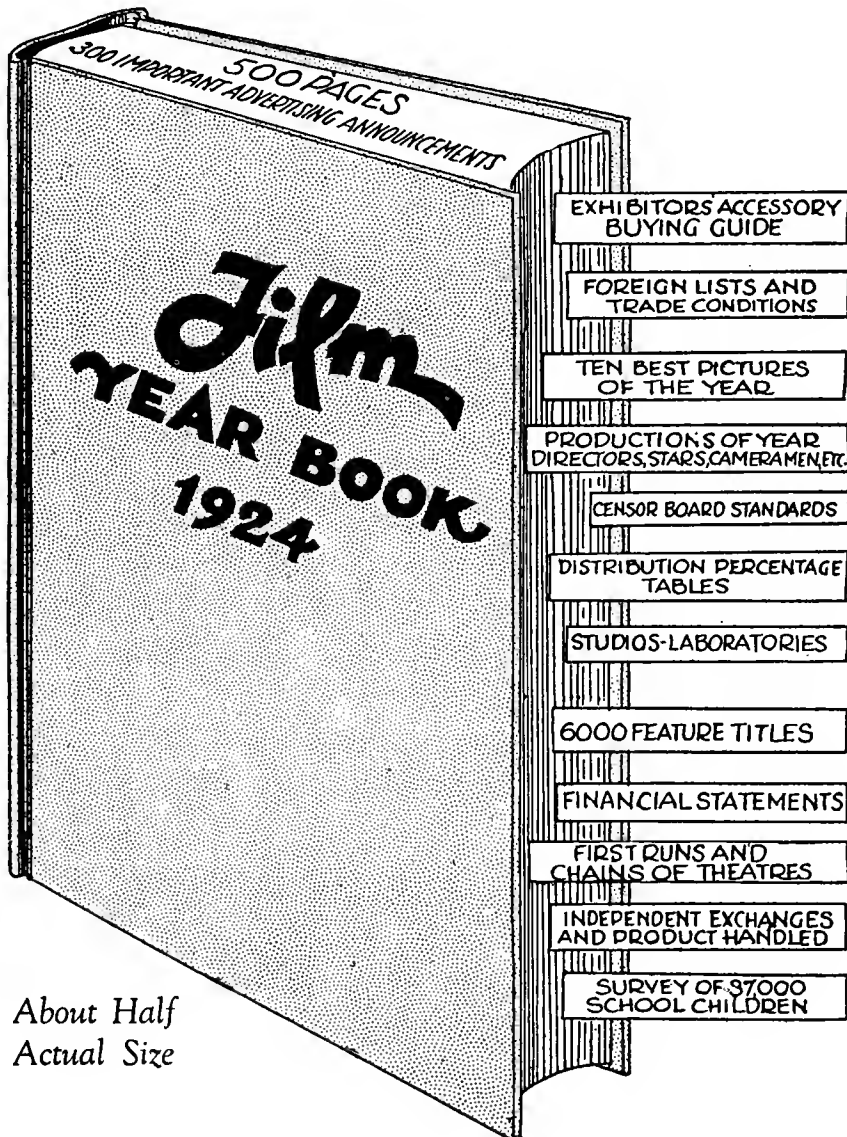
**"Pied Piper Malone"—F. P.-L.**  
**Eastman, Rochester**  
**DEMOCRAT AND CHRONICLE**—\* \* \*  
 will please the average motion picture patron  
 more than some of the more finished and  
 elaborate productions which sometimes cost  
 their makers a small fortune. The play is  
 well acted and well photographed; \* \* \*  
**HERALD**—It is what one might call a  
 family picture, real old home stuff, with the  
 thrills of a ship wreck for the youngsters,  
 a very pretty romance for the daughter of  
 sweet sixteen, and a genuine old fashioned  
 family group for the old folks to beam upon.  
 \* \* \*  
**"Pied Piper Malone"** one feels will not  
 break the box office records. It is too whole-  
 some. It is not high drama, but it is rather  
 a comfortable, old fashioned thing to watch.  
**JOURNAL**—Mr. Tarkington did not ex-  
 tend himself in making the story for Mr.  
 Meighan. He hit upon a delicious title and  
 starting in to sketch a character that looked  
 promising. But he soon lost his interest in  
 characterization in building up a plot of  
 banal intrigue.

**"Pioneer Trails"—Vitagraph**  
**Victoria, Rochester**  
**HERALD**—\* \* \* a moving picture with  
 several angles of interest, including the his-  
 toric, the dramatic, the melodramatic and  
 that of characterization. It is good enter-  
 tainment more or less conventionally made.

**"Richard, The Lion Hearted"—Allied**  
**Broadway, Los Angeles**  
*(Week ending March 1)*  
**DAILY NEWS**—To be sure there is action  
 —plenty of it—and suspense has been well  
 sustained in certain sequences by Director  
 Withey, but being called a sequel to such an  
 attraction as "Robin Hood," one who expects  
 to view a spectacular photo-entertainment,  
 with elaborate battle scenes, will be greatly  
 disappointed.  
**EXAMINER**—Chet Whitey directed the  
 film, which has been cut with too much haste,  
 and occasionally titles and action do not  
 quite tie-up but the sparkle and massive ac-  
 tion of the drama goes on, \* \* \*  
**HERALD**—\* \* \* there are all the re-  
 quisites of a fine costume picture of a period  
 when romance was rampant \* \* \* Many of  
 the court scenes are truly magnificent, and  
 for those who crave action we can assure a  
 great deal of convincingly staged clashing of  
 halberd and arrow on armor.  
**RECORD**—But, Beery as the lion-hearted  
 Crusader, would make a worthy picture were  
 he the only one in the cast. \* \* \* A star of  
 the first magnitude who can mix grim tragedy  
 with deft humor is Wallace Beery.  
**TIMES**—Taking up the story of third  
 crusade where "Robin Hood" left off,  
 "Richard, the Lion Hearted," \* \* \* hasn't  
 the fast action, although there seems to be  
 an endless series of fights and intrigues \* \* \*

(Continued on Page 16)

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Pictures**



**Newspaper Opinions**

**"Shadows of Paris"—F. P.-L. McVicker's, Chicago**

HERALD & EXAMINER—\* \* \* La Negri is the screen's First Actress, shining even in bad plays—which "Shadows of Paris" is not. It isn't a wonder-play, but the Polish countess and Charles de Roche make it almost that.

I could paw through Roget for an hour and not find enough jeweled words to portray, adequately, the delight of beholding the passionate Pola in her latest effort.

POST—Pola Negri will fascinate you \* \* \* as she never has before. \* \* \* Again Pola proves she is a distinctive class by herself. \* \* \* Adolphe Menjou repeats his success of "A Woman of Paris," in a very similar role of the slick villain.

As in most of Pola Negri's stories there is a strain of tragedy running thru this one, but the ending loses none of its dramatic power by leaving you happy.

**Allen, Cleveland**

PLAIN DEALER—Pola doesn't come away with many honors. The fault is the story's. \* \* \* "Shadows of Paris" nags even your credulity raw. \* \* \* Pola's role in this film compared with "Passion" and "Gypsy Blood" is synthetic; verily sub-synthetic in so far as the kick is concerned. Better days when Lubitsch becomes her director next June.

**Colonial, Indianapolis**

NEWS—The story is a wild one, with no contact anywhere with reality, but, somehow, the chief performer and her supporting cast all do so well that one forgets how extravagant are their posturings. \* \* \* Miss Negri \* \* \* is more like her old self in this film than she has been for a season or two.

**Columbia, Washington**

STAR—"Shadows of Paris" is notable for Apache scenes that smack strangely of the Bowery, \* \* \* it is difficult to conceive why the artistic Pola should submit to the many "close ups" of herself, with a sneering smile and a cigarette dangling loosely from the corner of twisted lips.

There is plenty of action in the picture and the supporting cast does well with its improbable and unreal characters and situations.

TIMES—\* \* \* Pola Negri, at the head of the list, came through with the best of her American efforts, \* \* \* She's good—no doubt of that; but the spark of her ability is burning almost to an ash, and it's going to take some strong blowing to fan it back again. One sighs at the thought of what a glorious picture this would have been had Lubitsch directed Pola through its mazes in the Paris where its scenes are supposed to have been laid.

**"Shadow of the East"—Fox Washington, Detroit**

FREE PRESS—\* \* \* elaborate production and the story is of the type that holds one spellbound from the first reel to the conclusion. It is rich in Oriental atmosphere, beautiful in its sets and photography and splendidly directed by George Archinbaud, \* \* \* An excellent cast \* \* \*

NEWS—\* \* \* While every effort has been made to surpass the dash and romanticism of "The Sheik," the picture fails to impress, no doubt because this class of film has had its day. There is, nevertheless, some remarkable acting and gorgeous scenery, far richer in some instances than its predecessor. The big scene is a desert fight with an enemy tribe.

**"Sporting Youth"—Universal Regent, Rochester**

DEMOCRAT AND CHRONICLE—Denny's personality is the right sort for the role given him, and there will be, very likely, a few thousand more female worshippers present at his shrine as a result of his violent heroics on the screen.

HERALD—"Sporting Youth" packed the Regent yesterday and undoubtedly it will do so throughout the week. It is distinctly a picture made for the box office, and, if athletics, auto racing and swimming are acting then it is supremely well acted.

JOURNAL—The picture contains not a single serious moment, and its concern for plausibility is at times negligible. It makes no pretense of being designed for anything but to entertain, on which score alone it is entitled to a vote of heartfelt thanks.

**"Stephen Steps Out"—F. P.-L. New Lyric, Minneapolis**

TRIBUNE—\* \* \* young Fairbanks \* \* \* displays much promise of establishing himself as a screen luminary, \* \* \*

**"The Stranger"—F. P.-L. Fenway, Boston**

TRANSCRIPT—Joseph Henahery, \* \* \* has, \* \* \* woefully blurred the outlines of his theme; grossly misplaced the accent in almost every sequence. The picture possesses a powerful plot. Mr. Henahery could not entirely nullify that, \* \* \*

**Strand, Cincinnati**

COMMERCIAL TRIBUNE—\* \* \* is replete with suspense, tense, dramatic action, and a charming romance.

**"Through the Dark"—Gold.-Cosmop. Ohio, Indianapolis**

NEWS—The picture is frankly for entertainment purposes, and as such, it seems to the reviewer, it is good. It would have been better without the moral appended at the conclusion, but one must not be too captious, \* \* \* Miss Moore is agreeable as the heroine, although the role demands almost nothing of her capabilities. Forrest Stanley is a believable Blackie. \* \* \*

**"Twenty-One"—1st Nat'l Palace, Philadelphia**

INQUIRER—\* \* \* It is a picture that will please the average fan because of its sentimental tone. Barthelmess is quite convincing in his portrayal and Dorothy Mackaill is excellent as the little factory girl. \* \* \*

**"Thy Name Is Woman"—Metro Capitol, Cincinnati**

COMMERCIAL TRIBUNE—The feature proves a thoroughly entertaining one, excellently directed and skillfully acted. The picture was produced by Fred Niblo, whose ability as a director has put him in the front line of successful movie makers.

**Warfield, San Francisco**

CHRONICLE—It is a tragic poem of love, in which the soul of a woman is laid bare. \* \* \* There is an uncanniness about the character of Guerrita as played by Barbara LaMarr. It is like having the soul of a woman on the dissecting table, where the scalpel has been used ruthlessly. \* \* \* admirably played by Ramon Novarro. The acting is almost flawless. The support rendered the two stars is far above the usual.

From the standpoint of acting and picturization, "Thy Name Is Woman," is, indeed, a triumph for the cinema.

DAILY HERALD—It is a compellingly interesting production. \* \* \* it contains all the ingredients of a really big picture—plot, scenery, setting, direction, superb acting, and a story that grips relentlessly. \* \* \* Novarro acquires himself splendidly, despite the fact that he has done better work in other films. Mong's characterization is excellent; but Miss La Marr takes the honors. She achieves stellar distinction in this absorbing screen drama.

DAILY NEWS—Turning from spectacular things of popular appeal, \* \* \* Fred Niblo turns his hand to real photodrama, and with considerable success in "Thy Name Is Woman." \* \* \* His direction is sophisticated; yet the play is instinct with drama and its tensely, maintenance of suspense and abundance of local color set it apart as one of the excellent productions of the year.

EXAMINER—Barbara La Marr \* \* \* almost makes the Warfield screen itself, vibrate with the pulsating and conflicting moods through which a woman in love must pass. Miss La Marr and Novarro a pair of ideal lovers. But the medal for the best and most difficult impersonation in "Thy Name Is Woman" should go to William Mong. \* \* \*

**"Under the Red Robe"—Gold.-Cos. Bway Strand, Detroit**

FREE PRESS—\* \* \* will go down in screen history as one of the few pictures worthy of the title of "great." \* \* \* Its settings are massive and gorgeous and the costumes, jewels and ornaments worth a king's ransom. Indeed, nothing more lavish or magnificent in the way of settings has been seen on the screen.

TIMES—\* \* \* The picture is there and it holds a lot of entertainment in store for you. Don't take the word of any one person. See for yourselves.

**"Unseeing Eyes"—Gold.-Cosmop. Garrick, Minneapolis**

TRIBUNE—Some of the filming of the snows of Canada is excellent and the ride taken in a nose spinning airplane is thrilling.

**"The Whispered Name"—Universal Cameo, San Francisco**

BULLETIN—King Baggot's faultless direction brings out every point and the cast he selected makes the story a live, true-to-life one in every detail.

CHRONICLE—\* \* \* an intricate story handled with commendable smoothness and interest, and the acting in the whole is of a very fair order.

DAILY HERALD—King Baggot directed the picture. The reproduction of a great newspaper office \* \* \* makes a newsroom of remarkable accuracy, something in which the screen has failed repeatedly. Also, his handling of the dramatic climax \* \* \* is smooth and even. The cast is specially good.

**"The White Sister"—Metro New Lyceum, Baltimore**

AMERICAN—All things considered, it is an amazing photoplay, a silent drama containing no small amount of pictorial and spiritual beauty, with some of the finest acting achieved by Lillian Gish since "Broken Blossoms." \* \* \*

NEWS—It is a beautiful and most worthy photoplay. Taken in Italy, the exterior scenes are particularly lovely. \* \* \* There is genuine pathos in this story, and Miss Gish's acting as Ange'a will wring your heart. Ronald Colman, a young man new to me on the screen, is especially good \* \* \*

SUN (EVENING)—Miss Gish's work is beyond praise. \* \* \* She is tender, sympathetic, completely alive to all of the part's emotional possibilities. \* \* \* There is little of the absurd face-making and finger twiddling that Miss Gish was forced to indulge in under the direction of the "wizard of Mamaroneck." Ronald Colman forms a fit counterpart for the superb acting of Miss Gish. This young actor is a new one to us, but, let us add, a great one. \* \* \* a tale for lovers the world over. It is a romance that will never die. We called it a picture of the ages once before and we call it that again.

SUN (MORNING)—While the film play as a whole has several points of general excellence, it is to Miss Gish and the noteworthy direction of Henry King that the major portion of the glory must be awarded.

**National, Washington**

STAR—\* \* \* undoubtedly reaches a high mark of excellence among recent photoplay productions. \* \* \* well handled in transferring it to the screen, losing none of its dramatic power and gaining much through the pictorial effects. \* \* \*

Henry King's fine touch is seen throughout the picture, not only in the artistry of scenic beauty, but in the realism of the situations and the simplicity with which he has told the story, at the same time making the most of its highly emotional possibilities.

TIMES—Miss Gish is one of the most appealing of actresses on stage or screen and in this tragic story of the mesh made for two young lovers by laws, solemn vows and the military machine, she has a role admirably suited to her. \* \* \*

**"A Woman of Paris"—United A. Palace, Montreal**

STAR—\* \* \* herein lies the appeal of the picture. It tells the truth, and it does without any exaggerations either emotional or otherwise. \* \* \* Mr. Chaplin has tried to no popular shibboleths. He has been tent to depict life as he has seen it. The result is in the highest degree promising, shall look for bigger and finer work from in future.

**"Woman to Woman"—Selznick Rivoli, St. Louis**

GLOBE-DEMOCRAT—It is an appealing picture and Betty Compson's delineation of the heroine, Deloyse, is an artistic triumph. STAR—Betty Compson looks her best, is guilty of overacting probably due to directing. There is an English humor in the picture.

TIMES—The story, in the main, is interesting, and succeeds in holding the attention.

**"You Can't Get Away With It"—California, San Francisco**

CALL—The picture aims to be, and is, a very large measure is, true to life. Marmont renders a very fine performance the man, as does Miss Bouton as the villain in the case.

CHRONICLE—This Betty Bouton to be the real thing. She is a competent newcomer, but she gives a performance fine and so sincere that even Percy Mearns fails to overshadow her. \* \* \*

Coming from the Fox studios, the picture of course, had to have a certain amount of most abject hokum. In the main, however, the psychology is true to life, and holds the interest all the way through.

DAILY HERALD—The picture is entertaining, \* \* \* no detail was omitted scenes or acting, which would weaken the original plot.

**Incorporations**

Sacramento, Cal.—Technicolor Motion Picture Corp., Los Angeles. Capital \$300,000. Incorporators: C. A. Haight and P. E. Coyle, of Boston, Mass.; R. S. Almeder and C. Ramsdell, of Boston, Mass. E. P. Thompson, of Arlington, Mass. and E. T. Sheehan and H. P. Ser, of Portland, Maine.

Albany—Sterncrest Theaters (Incorporated), Brooklyn. Capital \$15,000. Incorporators, V. Siebel, M. Albert and L. Young. Attorney, P. S. Glickman, New York.

Albany—Actors Theater, New York. Capital \$1,000. Incorporators, M. Arbuckle and G. Arliss. Attorney, P. N. Turner, New York.

Dover, Del.—Universal Pictures Corp. of Delaware, Wilmington. Capital \$10,000.

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# THE **Film** DAILY

The BRADSTREET of FILM FROM The RECOGNIZED AUTHORITY

XXVII No. 57

Monday, March 10, 1924

Price 5 Cents

## Deals at Metro

Disposition Awaiting Attention of Marcus Loew, Who Returns from South Today

Marcus Loew returns from a vacation at Palm Beach today. Among the matters that have accumulated during his absence are two deals concerning the distribution of a new series of pictures.

The director is Hobart Henley, who recently signed a contract with Louis B. Mayer. The other is Robert Signola who has formed his own producing unit and has purchased "The Paramount," by Louis Joseph, as his possible first story. The negotiations with the latter have been going on for some weeks.

Loew will head a party that will attend the opening of the State theater at White Plains tonight. The theater will operate under a vaudeville picture policy. The Strand in White Plains is scheduled to open on Thursday with a straight picture policy.

## Sailings

The outgoing Berengaria on Saturday had a number of film people aboard including the following:

R. Bray who intends conferring with H. G. Wells on the production "The Outline of History."

Cyril Selznick and Marjorie Daw will go to London to start work on "The Passionate Adventurer."

Francis X. Bushman, bound for New York to appear in "Ben Hur."

## Fritzsche Coming From Berlin

(Special to THE FILM DAILY)  
Berlin—K. J. Fritzsche, of the Trans-Ocean Film Co., leaves for New York on Thursday, taking with him prints of several pictures made in Europe. Fritzsche will also line up American pictures for sale in European countries.

## Lease Space at Fairbanks' Plant

(Special to THE FILM DAILY)  
Los Angeles—The Pickford-Fairbanks studio will be turned over to the side producers until their return from Europe. Frank Woods at present is making a picture for Hodkinson there.

## Carewe Unit Returns

Edwin Carewe arrived in New York Saturday on the Paris. With him came the company that made "The Son of the Sahara" in Africa and Paris.

## Hampton Plans Two

To Re-Make "The Barrier" and "The Auction Block"—Goldwyn Will Probably Distribute

Jesse D. Hampton expects to leave for the coast in a few days to prepare for the re-filming of two Rex Beach stories, "The Barrier" and "The Auction Block." The former was originally handled through Selznick and the latter through Goldwyn.

The first to be made will be "The Barrier" which Hampton plans to shoot at Couer d'Alene, Idaho, as soon as the snow melts. Final distributing arrangements have not been made but it is understood that the pictures will be released by Goldwyn-Cosmopolitan which is handling "The Spoilers."

## Brenon to Direct Meighan

Tom Meighan is shortly to take a three weeks' vacation, during which time Herbert Brenon will work on "The Mountebank." When Meighan's vacation is over, work will be started on "The Alaskan," with Brenon directing. Victor Heerman was originally scheduled to direct this picture.

## Busy At Fine Arts Studio

(Special to THE FILM DAILY)  
Hollywood—Production of comedy subjects for Educational is going full blast at Fine Arts where Mermaid, Hamilton, Cameo and Juvenile comedies are made.

## "Regal Week" for Canada

(Special to THE FILM DAILY)  
Toronto—Regal Films, Canadian distributor of Warner, Metro, Goldwyn-Cosmopolitan, Pathe, Selznick and Welsh-Pearson, will hold a Regal Week March 24-29.

## Bruce To Tour West

Robert C. Bruce, who recently completed a tour of the Educational exchanges east of the Mississippi, will leave in a few days for a tour of Western territory.

## New Christie Director

(Special to THE FILM DAILY)  
Hollywood—Gil Pratt has joined Christie and will direct the next Bobby Vernon comedy.

## Stewart Succeeds Kearney

Lem Stewart is again manager of the theater advertising department of Famous Players, succeeding Pat Kearney, resigned.

## Seastrom's Next

Victor Seastrom's next picture will be "The Tree in the Garden" by Edward C. Booth.

## Zukor Angling For Doug and Mary; Chaplin and Griffith in Doubt

Paramount's Power as Producing Unit Pointed Out to Fairbanks—Tie-up Would Eliminate Worry of Finance—Indications Point to Scrapping of United Artists

On excellent authority it can be stated that the final disposition of the United Artists situation will be made in the following manner:

Douglas Fairbanks and Mary Pickford are expected to enter upon a producing alliance with Famous Players.

Charlie Chaplin is expected to continue his present method of sporadic production, paying little attention to actual distributing arrangements until his pictures have been completed.

D. W. Griffith may go abroad to produce there for a time. His future plans are perhaps the furthest from settlement of any of the entire "Big Four" group.

It seems likely that United Artists will be scrapped. Hiram Abrams' contract expired last November, it is understood, and despite the fact that he made two trips to the coast relative to a renewal, this fact has not occurred.

In the discussions understood to be under way—and there are discussions despite the complete reticence of all parties concerned—the tremendous power, financial and otherwise of the Paramount organization is said to have carried some weight with Fairbanks.

He is said to have experienced the same difficulties that have beset practically every other independent producer of motion pictures: the problem of proper financing. It is understood on unquestioned authority that "The Thief of Bagdad" cost close on to \$1,900,000 to produce. This high cost does not include what Fairbanks would ordinarily draw in the way of salary for his services. The tie-up on exploitation made with Morris Gest will run into an additional sum of money that is far from insignificant.

It has been pointed out that all of these worries will be eliminated were he to work in conjunction with Famous Players. The publicity and exploitation angle has caused the "Big Four" members much concern. They feel that their pictures have not been handled the way they should. The point has been made that finances, advertising and complete aid in production would be vital factors in a production alliance with Zukor. The

(Continued on Page 2)

## Coast Talking of Changes

(Special to THE FILM DAILY)  
Los Angeles—One of the topics avidly discussed here is the United Artists situation. It seems to be taken for granted that the company will disband with Fairbanks, Miss Pickford and Charlie Chaplin allying themselves with Famous.

## Fox Signs Dorothy Mackaill

(Special to THE FILM DAILY)  
Los Angeles—Dorothy Mackaill has been signed by Fox for the featured role in "The Man Who Came Back," Emmett J. Flynn's first picture under his new Fox contract.

## To Star Alice Joyce

Through Rebecca and Sifton, Alice Joyce will be starred in "The Passionate Adventurer," to be made in England for Selznick. Miss Joyce sails on the Adriatic March 15.

## Gilbert Finishing With Fox

(Special to THE FILM DAILY)  
Los Angeles—Jack Gilbert has one more picture to make under his Fox contract. After that he intends free-lancing.

## Schulberg, Cosman, on Coast

(Special to THE FILM DAILY)  
Los Angeles—Arrivals from the East include B. P. Schulberg of Preferred and Jack Cosman of Agfa.

Intimate Acts, T. N. T. March 29.

N. T. Try to get in. Astor.

**In The Courts**

Charles S. Goetz has filed suit in the Supreme Court against Warner Bros. for \$12,625, alleging that the defendants were financially interested in the W. B. Film Exchange, and that on Aug. 1, 1922, he was employed as general manager. He alleges that he was also to get 5% of the net profits. Goetz states that the contract was terminated July 7 and that the net profits were \$100,000 of which his share is \$5,000, and \$2,625 salary is also alleged to be due.

On a second claim Goetz alleges that he was employed in October, 1922, to obtain contracts for the distribution of "Ashamed of Parents," "Parted Curtains" and "Your Best Friend," and was to get 25% commission on the net earnings. He alleges that the earnings were \$20,000 and that his share was \$5,000.

No one at Warner's cared to comment on the action.

A judgment for \$2,567 has been filed in the Supreme Court against Charles O. Baumann by Abraham J. Levy of the Friars Club, who got a note for that sum from Baumann last September, but it was not paid.

Buddy Messinger has been added to the cast of "Relativity" at Universal.

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**Hoffman Coastbound**

(Special to THE FILM DAILY)

Los Angeles—M. H. Hoffman of Truart is expected here from the East tomorrow. The distribution deal between Truart and F. B. O. includes three from Richard Talmadge, "The Unknown Purple" and the Hammerstein pictures.

**Realtors Back Of Theater Project**

(Special to THE FILM DAILY)

Long Branch, N. J.—Several real estate dealers have secured an option of a site on which they intend erecting a theater to seat 1,500, to be leased to a well known theater company.

**Kenton, a Universal Director**

(Special to THE FILM DAILY)

Los Angeles—Earle C. Kenton, for years a director of Sennett comedies, will direct a new series of Andy Gump comedies at Universal.

**Hold "Yankee Consul" Over**

(Special to THE FILM DAILY)

Los Angeles—The California theater is holding "The Yankee Consul" over for a second week.

**Warns Against Employing Children**

(Special to THE FILM DAILY)

Detroit—The M. P. T. O. of Michigan is warning its members against employing minors in their theaters.

**Operators Join In Fight**

(Special to THE FILM DAILY)

Elizabeth, N. J.—Union Co. Local No. 485, has entered the fight for Sunday shows.

**Wray Off For Coast**

John Griffith Wray, of the Thos. H. Ince forces, left yesterday for the Coast.

**Cuts and Flashes**

Joseph Dreling is due in New York from Paris to assume charge of a local department at the Marine Film Service, Inc.

The New York Newspaper Women's Club will hold their second annual ball at the Hotel Astor, March 21.

Templer Powell, who is in "Monsieur Beaucaire," has bought the English stage rights to "White Cargo."

The J. Francis Reilly casting office has moved from 159 W. 46th St. to 151 W. 45th.

So  
He  
Took  
The  
\$50,000.00  
And  
Is  
Waiting  
For  
To-Morrow  
Because  
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Millions  
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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVII No. 58

Tuesday, March 11, 1924

Price 5 Cents

## Option Up In May

Hearst Has Until Then to Decide If He Wants to Buy Goldwyn-Cosmopolitan

It is understood that William Hearst holds an option on the purchase of the remaining fifty percent interest in the Goldwyn-Cosmopolitan Dist. Corp. The option will run until May.

Hearst at present owns a half interest in the distribution company and has held it since the deal with Goldwyn was entered upon last June. He has the privilege of securing complete control, if he cares to exercise the option. Whether or not he is doing so is not known at the present.

In spite of a number of reports that have appeared in print regarding his relations with Goldwyn, it is understood that Hearst is very well satisfied with the manner in which his picture are being handled.

J. Godsol, who has been vacationing in Palm Beach, is due back home today.

## South Calif. Business Better

(Special to THE FILM DAILY)

Los Angeles—Admission tax receipts of \$312,053.32 in January, present an attendance in that month of 397,253 more than the attendance of the corresponding month of 1923.

The gain was \$80,031.79, or 25.4 per cent. The attendance was 2,133 in January, as compared with 9,924,880 in January, 1923. The amounts spent for amusements were \$10,533 in January, and \$2,320,220 in January, 1923.

## Beatty Leaving Preferred

Rome Beatty has resigned as advertising and publicity manager for Famous. His future plans are unknown.

## "Brummel" at Strand Soon

"Beau Brummel" opens at the Strand either the 23rd or the 30th. It will probably remain there for two weeks.

## Rowson Better

Harry Rowson has recovered sufficiently from his illness to leave his home at the Astor.

## Lena Sails For Rome

Lena is en route to Rome to act as business manager for the "Ben Hur" company.

T. Special Movie. Astor March 29.

## Deal With Gordon

Boston Interested in Report Famous Will Take Over New England Chain—Denied Here

(Special to THE FILM DAILY)

Boston—It is reported in film circles here that a deal is under way between Nate Gordon and Famous whereby the latter company will take over the Gordon chain of theaters.

Charles G. Branham, who recently joined the Gordon interests, coming from the Famous Players Canadian Corp., has resigned.

Harold B. Franklin, head of the theater department at Famous stated yesterday that he couldn't deny the Boston report too emphatically.

"It has not even been talked about," he said.

## Off To Coast Soon

Edwin Carewe, who returned Saturday from Europe with his "Son of the Sahara" company, will leave in a few days for the Coast. His next picture "The Ragged Messenger," will also be made abroad.

Claire Windsor is en route to the Coast, while Carewe's cameraman, Robert Kurre will leave Thursday. Bert Lytell may also go to the Coast. Walter McGrail, Montagu Love, Paul Pauser, Business Manager Jerome, Assistant Director Wallace Fox, and Art Director Jack Schulze of the Carewe unit, are here.

## "One Night" at Capitol

"One Night," produced in Germany as "Destiny" is expected to go into the Capitol the second week in April. The picture is said to be one of the finest ever turned out of a European studio and has been controlled for this country by Weiss Bros. for some time.

## Ingram Arrives Today

Rex Ingram, Alice Terry and several members of "The Arab," company are due in New York today from Europe. They are on the Aquitania.

Ramon Novarro arrived on Saturday.

## Set Convention Date Soon

Sydney S. Cohen is awaiting advices from out-of-town relative to the annual M. P. T. O. A. convention. The probable date will be May 21-22-23. The city, as noted, is Boston.

## Loew Back

Marcus Loew returned yesterday from his vacation in Palm Beach.

## Earns \$4,245,783

Compared with \$4,110,986 in 1922—Dividend Declared on the Preferred Stock

Famous Players, in its consolidated statement which includes the earnings of subsidiary companies, reports for the twelve months ended Dec. 29, 1923, net operating profits of \$4,245,783.93 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of \$15.07 on the common stock outstanding.

The board of directors yesterday declared the regular quarterly dividend of \$2 per share on the preferred

(Continued on Page 2)

## Celebrate "Wagon" Anniversary

The completion of the first year's run of "The Covered Wagon" was celebrated at the Criterion last night. All of the Paramount officials were present. Today, Adolph Zukor and Jesse L. Lasky will be joint hosts at a luncheon tendered at the Ritz in honor of the event.

To mark the event last night the big electric signs were changed, the interior of the theater was decorated with flags and a special musical program was conducted by Josiah Zuro.

## Plan Three from Lubitsch

(Special to THE FILM DAILY)

Los Angeles—Ernst Lubitsch starts work on Monday on his second picture for the Warners' who plan to release three from him on their 1924-1925 program.

Monta Bell starts "How To Educate a Wife," this week and Harry Beaumont, "Babbitt."

## Coastbound

(Special to THE FILM DAILY)

Los Angeles—Abe Warner, M. H. Hoffman and Sol Brill are due from the East today. The first two are concerned with production for the Warners' and Truart respectively, while Brill is more concerned with pleasure.

## Elinor Glyn Arrives Today

Elinor Glyn is due in on the Aquitania today. She leaves for the Coast the end of the week to confer with Louis B. Mayer relative to her new series of pictures.

## Vignola to Work on Coast

Robert G. Vignola will probably make his own pictures on the coast.

## U. A. Meeting Soon

Directors to Meet Within Ten Days—Mary Pickford in "Peter Pan"?

An important person closely connected with United Artists declared yesterday that there was not the slightest truth to the reports linking the name of Adolph Zukor with the affairs of the Company. He said that no mention had been made of the suggestion that Douglas Fairbanks and Mary Pickford might form some sort of a producing alliance with Famous.

No meetings of United Artists' directors have been held since the arrival of Fairbanks and Miss Pickford. One will be held, however, in about ten days or shortly after the opening of "The Thief of Bagdad." It was maintained yesterday that all of the reports in circulation were not founded in fact and that nothing of any definite nature had been determined about the future of the organization.

It was reported again yesterday that should the Fairbanks-Pickford arrangement become a fact, Miss Pickford might appear in "Peter Pan" for Famous.

## Geraghty to Make Three?

(Special to THE FILM DAILY)

Los Angeles—The Jack Pickford picture which Tom Geraghty will make will be "The End of the World," a magazine story. "The Times" states that Marilyn Miller will appear in it and later be starred in a picture for release through Allied Producers. Miss Miller told THE FILM DAILY the other day that she was here for a rest.

"The Times" also states that Geraghty will make three pictures for Allied.

Dennis F. O'Brien stated yesterday he was not aware of any deal made with Geraghty for a series of three pictures.

## Henley Deal About Set

While the actual contracts between Louis B. Mayer and Metro for the Hobart Henley pictures have not been signed, it seems very certain that the deal will go through as scheduled.

## Jeanie Macpherson Renews

Jeanie Macpherson has signed a new contract with Famous under the provisions of which she will continue to write exclusively for Cecil B. De Mille.

T. N. T. Bedtime Stories. Astor March 29.



Vol. XXVII No. 58 Tuesday, Mar. 11, 1924 Price 5 Cents

Copyright 1924, Wid's Film and Film Folks, Inc., Published Daily except Saturday, at 71-73 West 44th St., New York, N. Y., by WID'S FILMS and FILM FOLKS, INC. Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; Maurice D. Kann, Managing Editor. Donald M. Mersereau, Advertising Manager. Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the act of March 3, 1879. Terms (Postage free) United States, Outside of Greater New York, \$10.00 one year; 6 months, \$5.00; 3 months, \$3.00. Foreign \$15.00. Subscribers should remit with order. Address all communications to THE FILM DAILY, 71-73 West 44th St., New York, N. Y. Phone Vanderbilt 4551-4552-5558. Hollywood, California—Walter R. Greene, 6411 Hollywood Blvd. Phone, Hollywood 1603. London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I. Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	.1103/8	109 1/8	110	600
F. P.-L.	69 5/8	67 3/4	68 1/2	6,500
do pfd.				Not quoted
Goldwyn	10 1/8	10	10 1/8	700
Loew's	17 1/4	17 1/8	17 1/4	600
Warner's	10 1/2	9 7/8	10 1/2	700

**After "Bicyclers"**

(Special to THE FILM DAILY)

Buffalo—Sydney Samson, head of the Film Board of Trade, states that "switchers" and "bicyclers" are becoming active again in this territory, and warns that drastic action will be taken to suppress this evil. A detective agency has been engaged to run down the guilty ones.

**Schottenfels Joins M. P. World**

Clarence Schottenfels, formerly with the Trade Review and later sales manager for the Rex Hedwig laboratory yesterday joined the advertising department of the M. P. World.

**Crack Safe; Get No Money**

Robbers blew the door of the safe in the office of the Loew's Spooner, in the Bronx and attempted to drill through the inner strong box without avail. The attempt occurred early Sunday morning.



Foreign Distribution of Motion Picture Productions

**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 4052  
Cables—Geokann, N. Y.

**F. P. Earns \$4,245,783**

(Continued from Page 1)

stock, payable May 1, 1924 to stockholders of record at the close of business on April 15, 1924. The books will not close, it was announced. The current statement as compared with 1922 follows:

ASSETS		1923	1922
Cash	.....	\$3,260,601.72	\$2,310,021.53
Bills Receivable	.....	101,144.33	62,318.12
Accounts Receivable:			
Advances to subsidiary Cos. (not consolidated)	.....	\$146,339.76	1,759,909.63
Advances to outside prods.	.....	574,984.99	605,253.63
Film customers & sundries	.....	838,015.01	726,565.01
		1,559,339.76	3,091,728.27
Inventory:			
Negatives, positives (residual value)	.....	14,182,181.16	12,338,027.72
Rights to plays, scenarios, etc.	.....	1,201,300.87	873,480.76
		15,383,482.03	13,211,508.48
Securities	.....	182,330.98	196,949.72
		20,486,898.82	18,872,526.12
Total current and working assets	.....		
Investments in subsidiary Cos.	.....	4,655,389.61	9,922,275.68
Land, Buildings, leases and equipment, after depreciation (including equities of subsidiary companies subject to mortgages thereon of \$11,456,789. being obligations of subsidiary Cos.	.....	12,820,324.20	10,345,128.00
Deposits to secure contracts	.....	631,253.55	337,020.10
Deferred charges	.....	1,167,963.44	773,013.78
Goodwill	.....	8,181,624.58	7,842,455.30
<b>TOTAL ASSETS</b>	.....	<b>\$47,943,454.20</b>	<b>\$48,092,418.98</b>

**LIABILITIES AND CAPITAL**

Bills Payable	.....	\$3,385,000.00	\$2,957,418.69
Accounts Payable	.....	917,953.91	1,182,767.75
Owing to subsidiary Cos. (not consolidated)	.....	293,407.02	502,349.95
Excise taxes, payrolls and sundries	.....	830,705.45	1,343,947.68
Owing to outside producers.	.....	514,972.23	278,331.18

(Continued on Page 6)

**CHROMOS TRADING COMPANY**

1123 BROADWAY

RECOGNIZED FINANCING ORGANIZATION

CATERING TO THE MOTION PICTURE INDUSTRY

Serves with Confidence and Satisfaction

SUITE 1207-8

PHONE WATKINS 4522

**BETTY COMPSON**  
in  
**"MIAMI"**  
An Alan Crosland Production  
Produced by Telford Cinema Corp.  
for HODKINSON RELEASE  
Season 1924-1925 Thirty-First Run Pictures

The sixth member of the "Hur" cast is Nigel de Brullier will play Simonides.

**HAL ROACH'S**

**DIPPY-DOO-DADS**

**COMEDIES**

"A Proven Product"

1 reel

Pathécomedy

**JOSEPH HERGESHEIMER**

Author

**CY THERE**

**The Most Modern & Complete ART TITLE SERVICE**

Under One Roof

H. E. R. STUDIOS, INC.  
150 W. 46th St. Bryant 73

**FINISHED PRODUCTIONS MARKETING AND FINANCING**

**GEO. H. CALLAGHAN**

220 W. 42nd St., N. Y. C.

**WANTED**

Will Rent Or Buy

**THEATER**

in

Westchester County

N. Y.

Address — C. & S. care of THE FILM DAILY



# The Tiger Lady

## Comes to Life—

### *The Cast*

AILEEN PRINGLE  
CONRAD NAGEL  
JOHN SAINPOLIS  
STUART HOLMES  
MITCHELL LEWIS  
ROBERT CAIN  
NIGEL DE BRULIER  
DALE FULLER  
CLAIRE DE LOREZ  
WILLIAM HAINES

*Directed by*  
ALAN CROSLAND

*Scenario by*  
ELINOR GLYN. *Continuity by*  
CAREY WILSON

*Editorial Director*  
JUNE MATHIS

*A Goldwyn Picture*

*Produced by the*  
Demand of the Great  
American Public!

The queenly beauty of Elinor Glyn's stately heroine — half-woman, half-tiger — will soon be screened in more theatres of the world than any other single production in film history. Aileen Pringle's performance will be talked about as much as the book itself has been.

There never was a production like this one. It is perfect. Exquisitely portrayed, with fidelity to each detail of the renowned story, "Three Weeks" will crowd any theatre where it is played. And by theatre we mean seats, standing room, lobbies, and sidewalks!

*Elinor Glyn's*  
**THREE  
WEEKS**  
*Goldwyn-Cosmopolitan*

# JIMMY AUBREY

in

*Jimmy*

*Aubrey*

*Comedies*

That's All!

But,—

That's Plenty!!

Released by

Standard

Cinema

Corporation

Through

Selznick Distributing Corporation





# “What’s the Comedy”

The majority of your patrons want to know, Mr. Exhibitor

Americans are a laughter-loving race.

They insist on a liberal seasoning of comedy in their entertainment.

What do you tell them when they ask,—

“What’s the Comedy?”

Be able to reply—

We have a  
**“HOLLYWOOD COMEDY”**

*Released by*

**Standard Cinema Corporation**

*Now Available at All*

**Selznick Exchanges**

Fred Caldwell Hollywood  
Pictures

L. K. C. Productions

### F. P. Earns \$4,245,783

(Continued from Page 2)

	1923	1922
Serial payments on investments due within 12 mo.	450,585.16	756,908.17
1923 Federal taxes (estimated)	360,001.00	607,539.67
Reserve for dividend declared on common stock payable Jan. 2, 1924 ...	475,862.00	428,406.00
Reserve for dividend declared on preferred stock payable Feb. 1, 1924...	172,600.00	179,400.00
Total current liabilities .....	\$7,401,086.77	\$8,237,069.09
Advance payments of film rentals, etc....	1,459,538.16	1,145,995.92
Purchase money notes of subsidiary Cos. . .	228,519.92	147,599.07
Serial payments on investments due after one year .....	630,650.73	464,927.63
Reserve for contingencies .....	229,048.80	369,966.81
<b>TOTAL LIABILITIES .....</b>	<b>\$9,948,844.38</b>	<b>\$10,665,558.52</b>
Interest of minority stockholders in subsidiary Cos. ....	245,281.26	117,174.25
Capital (represented by):		
Preferred Stock 86,300 shares		
\$100 par value.....	8,630,000.00	*8,970,000.00
Common Stock		
243,431 shares of no par value		
7,500 shares in treasury		
235,931 shares outstanding in hands of public....	19,639,215.77	**18,989,572.77
Surplus .....	\$28,269,215.77	27,959,572.77
	9,480,112.79	9,350,113.44
	<u>37,749,328.56</u>	<u>37,309,686.21</u>
	<u>\$47,943,454.20</u>	<u>\$48,092,418.98</u>
Contingent mortgage liability of subsidiary Co. on properties sold.....	604,500.00	409,000.00
Contingent liability on investment notes discounted	1,300,000.00	100,000.00
	<u>\$1,904,500.00</u>	<u>\$509,000.00</u>

#### CONSOLIDATED PROFIT AND LOSS ACCOUNT FOR THE TWELVE MONTHS ENDED DEC. 29, 1923

	1923	1922
Operating profit for 12 months.....	\$ 4,605,784.93	\$4,718,526.62
Less: Provision for Federal taxes..	360,001.00	607,539.67
Balance carried to surplus.....	<u>\$4,245,783.93</u>	<u>\$4,110,986.95</u>

#### CONSOLIDATED SURPLUS ACCOUNT AT DEC. 29, 1923

	1923	1922
Surplus at December 30, 1922.....	\$ 9,350,113.44	\$ 7,663,989.49
Less: German investments of prior years written off.....	1,541,629.58	
	<u>7,808,483.86</u>	
Add: Profit for 12 months to Dec. 29, 1923, after providing for Federal taxes, as above .....	4,245,783.93	4,110,986.95
	<u>\$12,054,267.79</u>	<u>\$11,774,976.44</u>
Less Dividends:		
On common stock (paid and reserved in 1923).....	\$1,858,240.00	\$1,684,148.00
On preferred stock (paid in 1923) .....	710,800.00	735,600.00
Subsidiary companies .....	5,115.00	5,115.00
	<u>2,574,155.00</u>	<u>2,424,863.00</u>
Surplus at Dec. 29, 1923.....	<u>\$ 9,480,112.79</u>	<u>\$ 9,350,113.44</u>

\*\*229,203 shares, no par value  
\*89,700 shares at \$100 par value

**THERE'S  
MILLIONS  
IN  
IT**

announcing  
**Priscilla  
Dean**

in a series of special  
productions

for **HODKINSON RELEASE**  
Season 1924-1925 ~ Thirty First-Run Pictures



# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVII No. 59

Wednesday, March 12, 1924

Price 5 Cents

## RUMORS

By DANNY

such. Galore and much profusion. As to what happen at—and with— Artists. With telegrams from Doug and Mary it isn't so. And "we perfectly satisfied with the panel of United Artists," Yes, yes. But—

the trouble is that when looking at lillies. And s. In Bermuda. The slip, and something hap— But the talk—and it is by schmoos—has no differ— background today than it months ago. And it all back to this:

You cannot operate a distributing machine profitably with or two new pictures a year. matter how big, or how d they are. And with ited it can be little different n with any other distribut— machine. Even if Hi grams can get more for his duct than any one else in business. You can't run aw mill without logs. You t run a distributing machine hout pictures. And there a are.

irons in the fire will be stened out soon. Meanwhile must of necessity be a lot of hatter. Some of it "broke" ay in the little old paper. That s might get Mary and Doug. Not a chance. Not at this anyway. There are many rea— or this. Don't ask what they It isn't your business. It's s and Doug's and Mary's.

Down in Bermuda they have new way of showing fea— res. Only one machine— n two reels before chang— 7. Then at the end of the th reel they insert adver— ing slides for five minutes d then bring on the final el. Break up the sequence the most important point. But don't care. The adver— er's pay. And only visitors tend— usually. But it's re hell to the picture. They d it with Mary Ehlbin's ools Highway." It was

(Continued on Page 2)

## Rowson Closes Deal

Buys MacLean Prod. for England  
—Sails for Home Next Week

Contracts were signed yesterday by Harry Rowson, president of the Ideal Films, Ltd., and J. S. Woody, general manager of Associated Exhibitors, Inc., by which the British rights to all Douglas MacLean productions were taken over by Ideal.

Rowson is taking prints of "Going Up" and "The Yankee Consul" back with him when he sails next week. He is making an effort to have MacLean come to London for the premiere of one of the pictures, and it is possible that the star will accept. Rowson hopes that he can then induce MacLean to film "Charley's Aunt" in England.

New T. O. D. C. Corporation  
(Special to THE FILM DAILY)

Albany—The Theater Owners Dist. Corp. of Manhattan has been formed here by T. F. MacMahon. The papers list 1,000 shares of common stock, no par value.

The Theaters Owners Dist. Corp. was originally formed in Delaware with a capitalization of \$5,000,000. W. A. True, chairman of the board stated yesterday there was no special significance in the formation of the new company.

Trio Exchange Opens Today

About twenty local film men including Jack Cohn and Bobby North leave for Washington today to attend a dinner at the Washington Hotel that will mark the opening of the Trio Prod. in that city. Trio is a combination of De Luxe, Masterpiece and 20th Century Films, all Philadelphia state right operators who have formed the new exchange to serve the Virginia, the District and Maryland territory.

Vitagraph Confabs on Coast  
(Special to THE FILM DAILY)

Los Angeles—Albert Smith, George Smith and J. Stuart Blackton are conferring on the production of "Capt. Blood" which will be placed in work in April.

Beatty Still With Preferred

At the Preferred offices yesterday it was denied that Jerome Beatty had resigned as advertising and publicity manager. He has a contract which runs for several months.

T. N. T. Popularity Contest, Astor. March 29.

Anniversary Luncheon

In anniversary of the year's run of "The Covered Wagon" at the Criterion, officials of Famous Players yesterday tendered a lunch at the Ritz to critics of the fan, general and trade press.

A. M. Botsford acted as toastmaster and proved unusually witty. Among the speakers were Ernest Torrance, Dr. Riesenfeld and Jesse L. Lasky, who recounted some of the experiences of the troupe in making the famous picture, ending with a delightful tribute to James Cruze the director. Much of what he told the crowd was related in an article which appeared in this publication some time ago captioned "The Inside Story of the Making of 'The Covered Wagon.'"

Revamping T. O. C. C. Constitution

The T. O. C. C. constitution is being changed to meet changed conditions in the organization. Plans are progressing for the acquisition of a clubhouse in the film district which will be thrown open to everyone connected with the industry. One class of membership will take in exhibitors, another group will embrace exchange-men, architects engaged in theater construction, trade press and the like while a third will include out-of-town exhibitors whose membership will entitle them to use the clubhouse while in New York.

Inspiration Won't Star McAvoy

The original plan of Inspiration to star May McAvoy, following her appearance in support of Richard Barthelmess in several pictures will not be carried out. Miss McAvoy is at present on the coast to appear in "The Inside Story," William de Mille's new picture and will later appear in "Tarnish" for Samuel Goldwyn.

Cloakey Joins Universal  
(Special to THE FILM DAILY)

Ottawa—Oral D. Cloakey, manager of the Regent theater has resigned to become director of exploitation for Universal's West Coast theaters. He will make his headquarters in Los Angeles.

Badger to Direct Taylor

Clarence L. Badger is in town to secure some scenes for "One Night in Rome," Laurette Taylor's next picture for Metro. It will be completed on the coast.

Metro Convention in May

Metro will hold its annual sales convention in May. The dates have not been set but the meetings will in all likelihood run four or five days.

## "J. D." After Lloyd?

His Coast Visit Revives Reports of a Deal for Distribution of Harold Lloyd's Pictures

(Special to THE FILM DAILY)

Los Angeles—J. D. Williams is here from the East.

The visit of Williams to the coast has revived gossip of a possible deal between him and Harold Lloyd concerning the distribution of the latter's pictures. The report has been talked about occasionally for some time past.

However, in view of the fact that Ritz-Carlton has not announced its own releasing plan, it is not held likely that any tie-up between the two will result.

It is understood that Lloyd has two more pictures to make for Pathe. John C. Ragland, Eastern representative for Lloyd, is now on the coast where he will probably remain for some weeks.

"Girl Shy," the new Lloyd picture will be released nationally on Easter Sunday, April 20.

Deny Affiliation With Famous

The denial made by Douglas Fairbanks and Mary Pickford of any affiliation with Famous Players which arrived too late for publication in yesterday's issue points out that neither one is considering making any new alliances. The statement declares that Miss Pickford has been conferring with Adolph Zukor relative to her old Arcraft pictures of which she still owns a fifty per cent interest.

Will Split Affect "Potash"?

Victor M. Shapiro of the Samuel Goldwyn organization said yesterday he was uninformed of the effect of the reported split between Barney Bernard and Alexander Carr on the production of "Potash and Perlmutter in Hollywood" for which both were slated. The team is said to have come to the parting of the ways because of differences in temperament.

Principal Has New Releases

Principal Pictures announce a new group of five releases for state rights distribution. They are "Daring Youth," "The Good Bad Boy" and "Beggars on Horseback," all produced by Bennie Zeidman; "Listen Lester" and "The Masked Dancer."

Blumenthal Sails Today for N. Y.  
(Special Cable to THE FILM DAILY)

London—Ben Blumenthal leaves today for New York. He has booked passage on the Olympic.

T. N. T. Get Your Ticket, Astor. March 29.



Vol. XXVII No. 59 Wednesday, Mar. 12, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	110¼	109½	109½	300
F. P.-L. . . . .	70	68¾	69¼	5,700
do pfd. . . . .				Not Quoted
Goldwyn . . . . .	10⅞	10⅞	10⅞	300
Loew's . . . . .	17¼	17⅞	17¼	400
Warner's . . . . .	11½	10	10	500

**RUMORS**

(Continued from Page 1)

shameful. But even at that they couldn't hurt this peachy picture. Don't think Mary Philbin isn't there. "Merry-Go-Round" was not a flash. She delivers again. Picture a bit too long. Needs trimming.

See "Morrie" Gest is handling the advance publicity for "The Thief of Bagdad." "Morrie" is one of the highest priced men in his line.

**Urson and Iribe to Co-Direct**  
(Special to THE FILM DAILY)

Los Angeles—Frank Urson and Paul Iribe will co-direct Leatrice Joy in "Changing Husbands," her first starring picture for Famous.

**"Secrets" for Coast Run**  
(Special to THE FILM DAILY)

Los Angeles—"Secrets" opens at the Criterion on the 20th for a run.

**In The Courts**

A jury in the City Court has awarded a verdict for \$2,037 in favor of Charles K. Harris against Warner Bros. The suit was based on a contract made in 1922, by which the plaintiff gave the defendant his story "The Bridge of Sighs" to be made into a film, and gave the defendant the right to select three other scenarios, for which he was to get \$15,000. He alleged that "The Bridge of Sighs" was later returned to him, and he substituted "The Tie that Binds". He alleged that \$2,000 was due under an agreement to pay him \$1,000 a month.

The defense was that the plaintiff failed to finish any other scenarios suitable for the use of Warner Bros. and for that reason they rescinded the contract. They counterclaimed for \$8,000 already paid. The counterclaim was dismissed.

Los Angeles—Federal Judge James has returned a verdict in favor of Miss Georges Lewys against whom Eric Von Stroheim, filed suit for injunction charging infringement of copyright.

The action arose over the publication by Miss Lewys of a book based on the "Merry-Go-Round." Judge James found for the defendant because the plaintiff had failed to file within a prescribed period an amended complaint setting forth the court's jurisdiction in the case.

In his bill of complaint Von Stroheim declared he had written the script for the picture story and that Miss Lewys, associated with him in that work, later infringed on the copyright by making a book of the production.

(Special to THE FILM DAILY)

Los Angeles—Thomas H. Ince, Mack Sennett, J. Parker Reed, Maurice Tourneur, Allan Dwan and Marshall Neilan, are defendants in a stockholders' liability suit for \$50,000 damages, brought by F. L. Hutton.

The plaintiff alleges that in the past three years, Associated Producers, Inc., became indebted to the plaintiff for \$50,000 and that each of the defendants was the owner of one-sixth of the capital stock of the corporation. He also declares that each of the defendants is indebted to him for \$8,333.33. Attorney W. T. Van Pelt.

**Earle Opens March 24**

(Special to THE FILM DAILY)

Philadelphia—A final date has been set for the opening of Stanley's new Earle theater: March 24. Prior to the opening, a dinner will be given by the Stanley organization at the Ritz-Carlton, at which important film folk will be invited.

**Discuss Fire Prevention**

(Special to THE FILM DAILY)

Charlotte—The exchange managers recently met with the Mayor to discuss fire prevention. The recent Famous Players fire was the first film fire here in eleven years.

**Vogel Honored**

This week is being celebrated as "Vogel Week" by the Western Division of Hodkinson in honor of the third anniversary of Sol Vogel's association with the company.

**Horne on "U" Staff**

(Special to THE FILM DAILY)

Los Angeles—James W. Horne has been signed by Universal to direct Reginald Denny in "The Missourian."

**New House For "Quaker City"**

(Special to THE FILM DAILY)

Philadelphia—Wm. Freihofer will build a theater at 20th and Columbia, to seat 1,800 and cost \$150,000.

**Fay's Theater In Fire**

(Special to THE FILM DAILY)

Rochester, N. Y.—Fay's theater was recently damaged of \$50,000 by fire.

**Schertzinger to Direct "Bread"**

(Special to THE FILM DAILY)

Los Angeles—Metro has engaged Victor Schertzinger to direct "Bread."

**Cuts and Flashes**

Irwin R. Franklyn has moved distinctive Publicity and Exploitation Service to Suite 1121, Knickerbocker Bldg., where he will continue to handle star and director advertising and publicity.

Paul Panzer has returned from France and Egypt, where he appeared in "A Son of the Sahara."

Eleanor Boardman will play the lead in "Mary the Third" which King Vidor will direct.

**The Temple At Kane, Pa., E**  
(Special to THE FILM DAILY)  
Kane, Pa.—Fire recently did 000 damage to property here Temple is included in the ru

**Hodkinson Plans Supper-Da**  
Hodkinson employees will supper-dance on March 22, 77th Division Club House.

**HAL ROACH**  
**STAN LAUREL**  
**COMEDIES**  
"The Pinnacle of Pantomim"  
2 reels  
**Pathécomedy**

**A Superb Cast Interpret**  
**CY THEREA**  
Alma Rubens      Lewis Stie  
Irene Rich      Norman Ke  
Constance Bennett

**DURATIZE**  
YOUR FILM  
**DURAZ**  
**FILM PROTECTOR**  
INC.  
220 WEST 42<sup>ND</sup> STREET  
NEW YORK  
PHONE CHICKERING 2937      ALLAN A. LOMES PRES

FIRST WITH THE BEST  
**KINOGRANS**  
THE VISUAL  
**NEWS**  
OF ALL THE WORLD

**FILMLAB**  
NEGATIVE LEVELLING-SAMPLE PRINTS-T  
Under the Personal Supervision  
**ERNEST STERN**  
209 W. 40<sup>TH</sup> ST., N.Y.C. PENNSYLVANIA  
Just Off Times Square

**Educational Pictures**  
"THE SPICE OF THE PROGRAM"

Foreign Distribution of  
Motion Picture  
Productions  
**George E. Kann**  
Corporation  
220 West 42nd St.  
New York, Chick. 4052  
Cables—Geokann, N. Y.

Coming Soon  
**Dorothy Devore**  
and  
**Walter Hiers**  
in  
**AL CHRISTIE**  
Special Features  
for Hodkinson Release  
First Run Pictures



# Gloria Swanson has made another "Humming Bird"!

You know what "The Humming Bird" is doing! Breaking records from coast to coast. Copping a barrel of coin. Absolutely the box-office sensation of the past six months!

Here's a promise and a prophecy: "A Society Scandal" will be even more of a sensation! Bigger crowds. Bigger money. The greatest Swanson of them all!

Drop around to the Rivoli and watch the crowds. And read these reviews:

"Fits Miss Swanson even better than did 'Zaza' and 'The Humming Bird.'"  
—*Brooklyn Eagle*.

"The very best thing Allan Dwan has ever directed. Everybody is at their very best."  
—*Tribune*.

"Unusually large crowd lured to the Rivoli by the star's name and the title. None of them disappointed."  
—*Herald*.

"I should like to have the revenue it will bring. Gloria's fans are going to eat it up."  
—*American*.

"A vehicle upon which any exhibitor can ride with profit."  
—*Telegraph*.

"Designed to tickle the ladies. Swanson fans will draw long breaths."  
—*Daily News*.

"Gloria never so glorious. Better than 'The Humming Bird.'"  
—*Evening World*.

# GLORIA SWANSON

in

## "A Society Scandal"

An ALLAN DWAN Production

From Alfred Sutro's "The Laughing Lady." Adapted by Forrest Halsey. Presented by Adolph Zukor and Jesse L. Lasky.

*A Paramount Picture*

(Produced by Famous Players-Lasky Corp.)

One  
of the  
18  
great  
March  
—June  
Paramount  
Pictures

**HAROLD LLOYD**

in

**GIRL SHY**

will be released

**APRIL 20**

**Hold the date open!**

**A PATHE PICTURE**

## Putting it Over

*Here is how a brother exhibitor puts his show over. Send along your ideas. Let the other fellow know how you cleaned up.*

**Boedecker Heads Montana Unit**  
*(Special to THE FILM DAILY)*  
Bozeman, Mont.—F. A. Boedecker, president of the Montana M. P. T. at a recent meeting. Other officers are: vice-president, Gene Debecker; secretary-treasurer, White, Livingston; board of directors, Merle Davis, Butte; Connie Hart, Helena; Edward Lake, Bozeman; and W. B. Hartwig, Dillon.

**Developing N. Calif. Chain**  
*(Special to THE FILM DAILY)*  
Fresno, Cal.—Frank Vesley of the National Theaters Syndicate, has purchased the Monache from Howell, Everett Howell and Moore, has assumed management of the house. National is now operating theaters in Marysville, Woodland, Madera and Modesto.

**Gillis Leases Strand, Winnipeg**  
*(Special to THE FILM DAILY)*  
Winnipeg—Al Gillis, formerly of the Capitol, has leased the Strand.

**Jack Schwartz, formerly assisting manager of the Starland, has been appointed manager of the Rialto on Huron Ave.**

**Changes At Paramount, Buffalo**  
*(Special to THE FILM DAILY)*  
Buffalo—Harold Angers and Marshall Thorman have resigned from the Paramount advertising department, and James Cranton has been added to the local office.

**New Theater For Montreal**  
*(Special to THE FILM DAILY)*  
Montreal—The Lawland Amusement Co. will build a theater on Park St. in the north section. The house will cost \$200,000 and will be ready for occupancy in August.

**New House for East Side**  
The Darfel Realty Co., Inc., has purchased the site on Samuel Breiman, Nos. 181-3-5 1/2 Forsyth St., on which the latrine will erect a 1,500 seat theater.

**B. O. to Release Seeling Picture**  
"Ankee Madness," a Charles Seel-Prod., will be released by F. B. O. The Dove, Walter Long and George King are in the cast.

**Hepworth Coming Here**  
Cecil M. Hepworth is expected to arrive from London shortly to stage a production of "Coming Thro' The Rye" in New York.

**Curran, Arrow's Foreign "Rep"**  
Tom Curran has been appointed general manager for Arrow.

Negative, Developing—Printing



Titles in All Languages

23 7th Ave., N. Y. C. Bryant 5450-1

### Tie-Up With "Happiness"

The Metro exploitation department has made arrangements with the manufacturers of "Happiness" candy to cooperate for exploitation purposes.

The candy people have made up special boxes with a photograph of Miss Taylor on the cover and the name of the picture and her autograph under it. In addition, the manufacturers have designed a special window display card which has been mounted on it a still from the production and Miss Taylor's autographed endorsement. Room has been left for the theater imprint.

These window cards are being supplied by United to all its stores throughout the country with instructions for their managers to get in touch with the local exhibitors when "Happiness" is set to play. Where a city does not have a special United candy store, the United Cigar Store in that city will be supplied with a full order of "Happiness" candy and the special window display so that the tie-up may be effective there when "Happiness" plays.

### 500 Enter Jackie Coogan Contest

Bangor, Me.—A successful "Jackie Coogan contest" was put over by Arthur W. Pinkham, manager of the Park, when he played "Long Live the King."

Over 500 contestants took part, the winner receiving a suit of Jackie Coogan clothes. Pinkham held nightly parades of the contestants in make-up. He also used window displays in the most prominent clothing concern of Bangor and a street ballyhoo consisting of a pony cart with three 3-sheet cutouts which was driven about town during the run. In addition, and as part of the contest, two dozen pairs of "Jackie Coogan Peanuts" were given out.

### Bank Books Help Box-Office

New Haven, Conn.—Tod Browning, manager of the Olympia, tied up with the Congress Bank and Trust Co. to increase his box-office receipts.

Coupons were issued under the auspices of the theater, crediting the bearer of such a coupon, when presented with one dollar at the savings bank department of the company, with a two dollar account. Only one coupon was allowed a person and that had to be presented by a specified date.

### Open Book as Advance Exploitation

Reading, Pa. — Declaring that "Ashes of Vengeance" was an open book for all lovers of good pictures, the Capitol, managed by Joel Levy, used an open book for its advance lobby advertising.

A huge book was opened on the platform. The blank pages had been hand lettered with the name of the star and title on one side and descriptive selling copy on the other.

### Candy Makers Cooperate

Toronto—The McCormick Company, candy makers, have started a big tie-up in the Dominion on "Boy of Mine." A chocolate bar, called "Boy of Mine" is being placed on the stands and stores.

A heavy advertising campaign is accompanying the new candy bar. Twenty-one reduced stills are being supplied with the wrappers and when boys or girls get a complete collection of all twenty-one, they receive an autographed photograph of Ben Alexander.

The combination of the "Boy of Mine" bar, the publicity and the novelty puzzle, furthered by the active cooperation of the McCormick agencies in advertising with the theaters and the added inducement of offering quantities of these bars at cost to theaters wishing to distribute them free at special children's matinees, is making the campaign quite successful.

The tie-up was arranged by Clare Appel.

### Real Effect With Lobby Card

A lobby card calculated to arouse curiosity and which can be used as an effective exploitation aid is being issued by Educational for use with the Ives-Leventhal Plastigrams, the so-called "third dimension movie."

The card is 11 x 14 inches, and contains an illustration printed in a manner closely approaching the printing process used in making the picture. Two images differing only in the optical angle in which they have been photographed, are superimposed in red and blue ink. A pair of red and blue glasses accompanies the card, and by viewing the card through the special glasses a startling stereoptical effect is obtained.

The card is intended for use in a lobby frame, with the glasses suspended near it. It gives an idea of the effect obtained in the picture in a realistic manner.

### Flower Dealers to Help

"Lilies of the Field" will have widespread cooperation from the Florist's Telegraph Delivery Ass'n, an organization with 3,200 members in every part of the country.

Corinne Griffith's photograph, as she appears in the picture with a corsage of flowers, will be the centerpiece of an attractive card to be roto-gravured and delivered to association members for display in their windows.

The step is the beginning of a new campaign inaugurated by the Floral Association to educate the public in the facilities offered in delivering flowers by wire.

### Capitol Artists to Tour

The Capitol theater staff of broadcasting artists, numbering 30, leaves on Saturday for a tour of the larger cities.

**First National Busy**  
*(Special to THE FILM DAILY)*  
Hollywood—First National is busy with four units at work. Colleen Moore started "The Perfect Flapper" last week, under direction of John Dillon. The completion of "The Woman on the Jury" releases Frank Mayo for the lead opposite Miss Moore. Laurence Trimble is busy on "Sundown." Corinne Griffith's new story, "For Sale," is well under way.

Percy Marmont will play the male lead in "The Enemy Sex."

Bryant 3740



1540 Broadway, N. Y.  
**INSURANCE EXPERTS  
TO THE THEATRICAL AND  
MOTION PICTURE INDUSTRY**

### FILM STORAGE PLANT FOR SALE

Containing Vaults, Cutting Rooms, Poster Room, Projection Room, Ample Storage Rooms, Large Grounds, Permit For Large Quantity of Film. A Real Buy For Someone.  
Box M-10 THE FILM DAILY

New York Chicago Hollywood

### Rothacker Laboratories

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**IN PREPARATION**  
A MOTION PICTURE  
GIRLS THAT MEN FORGET  
OR  
JUST A GIRL THAT MEN FORGET  
ALL RIGHTS RESERVED  
MACK D. WEINBERGER

Producers Exhibitors' Exchanges  
individuals

### INCOME TAX REPORTS

MICHAEL D. FIELDS  
729-7 Avenue Bryant 6497

### NEGATIVE DEVELOPING

Sample and Release Printing  
24 Hour Service  
Capacity 1,000,000 Ft. Weekly  
FILM DEVELOPING CORP.  
210-232 Weehawkin St.  
West Hoboken, N. J.  
Tel. Union 4800-1-2

PROVING EVERY DAY WHY IT IS THE

The

# HUNCHBACK

"THE PICTURE BEFORE IT came to Santa Cruz was in demand by the public who showed their welcome by a phenomenal attendance during the opening performance and who showed their appreciation of the great artistic worth and entertainment value by a tremendous business done throughout the engagement. 'The Hunchback of Notre Dame' is an example of a big picture properly exploited."—W. J. Citron, Louis R. Greenfield Theatres, San Francisco, Cal.

\* \* \*

"I HAVE JUST CONCLUDED a successful week's engagement of 'The Hunchback of Notre Dame,' a week in which new records, both attendance and receipts, were established. This is all the more remarkable when one realizes that I am operating a suburban theatre, a theatre with an established admission price of 35 cents. I was very sceptical about raising my prices, especially to 55 cents—83 cents—\$1.10 and \$1.65. But results proved that this was what helped put the picture over. Our net business for the week was \$5034.25. Oh, Boy, what a week! Sure could stand a few more like it."—Jack H. Roth, Isis Theatre, Kansas City, Mo.

\* \* \*

"'HUNCHBACK OF NOTRE DAME' opened here today Majestic Theatre and smashed record of house by over five hundred dollars. Capacity business and hold-out crowds all evening. Most successful opening in history of theatre. Excellent advertising campaign. Congratulations."—Consolidated Theatres, Inc., Grand Rapids, Mich.

\* \* \*

"'HUNCHBACK' OPENED here to tremendous crowds at advanced prices. It is a great picture and a great business-getter. Have heard nothing but enthusiastic comments. Give us more like it. Congratulations."—V. H. Waldron, Broadway Theatre, Haverstraw, N. Y.

\* \* \*

"'HUNCHBACK' WORLD'S greatest picture two days packed houses."—T. F. Thompson, Manager Palace Theatre, Cedartown, Ga.

## in DETROIT

ADAMS THEATRE

Sunday,	Feb. 24th	\$6391
Monday,	Feb. 25th	4571
Tuesday,	Feb. 26th	4731
Wednesday,	Feb. 27th	4670
Thursday,	Feb. 28th	4704
Friday,	Feb. 29th	4247
Saturday,	Mar. 1st	5926
Sunday,	Mar. 2nd	5671
Monday,	Mar. 3rd	2850
Tuesday,	Mar. 4th	3237
Wednesday,	Mar. 5th	3013
Thursday,	Mar. 6th	3065
Friday,	Mar. 7th	2666
Saturday,	Mar. 8th	4268
Sunday,	Mar. 9th	4427

—breaking all house records and going great!

AT ALL UN

A UNIVERSAL PRODUCTION



BEST SCREEN PRODUCTION OF THE AGE!

# NOTRE DAME

## in CLEVELAND

STILLMAN THEATRE

Sunday,	Mar. 2nd	\$3610.25
Monday,	Mar. 3rd	1772.00
Tuesday,	Mar. 4th	2614.50
Wednesday,	Mar. 5th	2661.50
Thursday,	Mar. 6th	2691.25
Friday,	Mar. 7th	2264.50
Saturday,	Mar. 8th	3411.00
Sunday,	Mar. 9th	3456.50

—and still playing capacity!

## in GRAND RAPIDS

MAJESTIC THEATRE

Sunday,	Feb. 24th	\$2738.75
Monday,	Feb. 25th	1122.00
Tuesday,	Feb. 26th	1323.00
Wednesday,	Feb. 27th	1393.00
Thursday,	Feb. 28th	1320.00
Friday,	Feb. 29th	1195.00
Saturday,	Mar. 1st	1726.55

—a sensational engagement!

"FOR THE FIRST TIME IN the history of the Allen Theatre, London, the usual policy of continuous performance was suspended for the engagement of 'The Hunchback of Notre Dame.' Two shows daily at advanced prices. Business exceeded our greatest expectations. We sincerely congratulate Mr. Laemmle on this wonderful production. It is one of the very few pictures that backs up its advertising."—T. W. Logan, Allen Theatre, London, Ontario.

"WE HAVE JUST FINISHED the first week of our engagement of 'The Hunchback of Notre Dame' at our Syracuse Strand Theatre. Although we were handicapped by very bad weather conditions our record for any picture that has ever played Syracuse either at a legitimate theatre at two dollars top or a picture theatre have been broken with The Hunchback. We are holding the picture over next week a rare occurrence in Syracuse and expect record breaking business for the rest of the engagement.—Syracuse Strand Theatre Co., Inc., by Walter Hays, Pres.

"'HUNCHBACK' WONDERFUL success here played to one third entire population knocked em dead all house records in town shattered at stiff advance admission scale."—Tom Brown, Iowa City, Iowa.

"'HUNCHBACK OF NOTRE Dame' enjoyed greatest opening performance Sunday night of any of the big features at advanced prices playing the Palace period capacity in a house seating thirty two hundred 'Hunchback of Notre Dame' is a magnificent production and a great picture."—Oliver Edwards, Manager Palace Theatre, New Haven, Conn.

"WISH TO CONGRATULATE your company as having the best picture I have ever shown in Cheyenne in the last ten years namely 'The Hunchback of Notre Dame.' From a box office standpoint the receipts were nearly three hundred dollars better than any other picture we ever ran at advanced prices for three days. Trusting that you may make many more pictures equally as good as 'The Hunchback of Notre Dame.'"—Earl Nye, Carl Ray's Princess Theatre, Cheyenne, Wyoming.

ING  
EXCHANGES

PRESENTED BY **CARL LAEMMLE**

## At Broadway Theaters

### Cameo

"Love's Whirlpool" is the feature. An overture and the usual short reels make up the balance of the program which is closed with an organ solo.

### Capitol

The overture is second on the bill this week, the Capitol Magazine opening the performance. "The Great White Way" is the picture, the length of which prevents showing any of the usual numbers. An organ selection is played as the exit march.

### Rialto

"Mignon" is the overture, immediately followed by "Covered Wagon Days," played by the orchestra; the Magazine Weekly, and Themy Georgi, tenor, singing the Aria from "Martha." Laurette Taylor is next presented in "Happiness." Ingeborg, danseuse, in "Album Leaf," is sixth on the program and "The 'Fraidy Cat," a Pathe comedy, is last.

### Rivoli

"A Society Scandal," featuring Gloria Swanson, is the feature. The remaining part of the program consists of: Riesensfeld's Classical Jazz ("Covered Wagon Days"); "Memories of Lincoln," a De Forest Phono Film; "Rapid Transit," a short reel; Theodore Vito Kittay singing the Aria from "The Pearl Fisher," and "Mother Goose Land," a cartoon.

### Strand

The program includes: Famous Composers Series, No. 2: Schubert, presented by Joseph Plunkett; the Topical News Review, prologue to the feature "Flowing Gold," the feature; "Why Mice Leave Home," an Aesop Fable, and a closing organ selection.

### At Other Houses

"The Ten Commandments" remains at the Colan, and "Yolanda," at the Cosmopolitan. "The Covered Wagon" is celebrating its first birthday at the Criterion. "America" is at the 44th St. theater. The Lyric continues with "Thy Name Is Woman."

### Close One Wenatchee House

(Special to THE FILM DAILY)

Wenatchee, Wash.—Jensen & Von Herberg are reported to have closed the Liberty, except on Saturdays, since acquiring the Rialto, and thus eliminating competition.

Rosalia, Wash.—A. B. Carter has purchased the Rose from Fannie T. Colvin.

### El Centro's Two Houses Sold

(Special to THE FILM DAILY)

El Centro, Cal.—James A. Cook has sold the Palace and Valley theaters to D. M. Croft and Arthur Brick of Los Angeles. Cook has operated the Palace since 1913 and the Valley for the last three years. They are the only theaters in El Centro.

### Fay Out Of Philadelphia?

(Special to THE FILM DAILY)

Philadelphia—An unconfirmed report has it that Ed. Fay has sold Fay's theater, formerly the Knickerbocker, at 40th and Market Sts., and that the house will continue its present policy under new management.

### G. E. Cordingley Quits

(Special to THE FILM DAILY)

Oswego, N. Y.—G. E. Cordingley has leased his Gem to Associated Theaters, Inc. Cordingley declares that he could not book good pictures because they were given to his opposition and so was forced to quit.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Two stories for Jack Hoxie have been purchased by Universal, "Black Trail," and "Tripple Cross for Danger," by Walter J. Curn. Cliff Smith will direct.

R. G. Edwards, formerly production manager for Truart, will direct "Driftwood," Elaine Hammerstein's next. Ralph Graves will be the leading man.

Maurice ("Lefty") Flynn and George Fawcett have been added to the cast of "Code of the Sea" which Victor Fleming is directing for Famous.

"High Speed," Herbert Rawlinson's new feature, has been completed at Universal City under direction of Herbert Blache.

Dr. H. R. M. Maddock, has been signed by Fred Niblo as technical advisor and research expert on "Judgment."

Anna Q. Nilsson will play the lead in Vitagraph's "A Woman Between Friends," opposite Lou Telligen

Marshall Neilan has engaged Joseph J. Dowling to play in "Tess of the D'Urbervilles."

WALTER R. GREENE.

### 1,200 Seat Theater for Alton, Ill.

(Special to THE FILM DAILY)

Alton, Ill.—W. M. Sauvage has taken over the Grand. He also owns the Hippodrome and only recently started tearing down his airdome preparatory to erecting a new 1,200 seat one-floor theater.

### Arrow In Three Deals

Frank Zambreno, of Chicago; Big Pictures Corp., of Louisville, and Progress Pictures Corp., of St. Louis, have bought "Days of '49," the Arrow serial, for their respective territories.

### Calihan Now Eastman Booker

(Special to THE FILM DAILY)

Rochester, N. Y.—Bill Calihan, manager of the Regent, is now buying product for the Eastman, Regent and Piccadilly theaters.

### Wood's Film, "The Child Bride"

(Special to THE FILM DAILY)

Los Angeles—Frank E. Woods' picture for Hodkinson will be released as "The Child Bride."

## Among Exchangemen

Buffalo—Joe Liberman has been transferred from the Bond office in Syracuse to Rochester. Jess Kaufmann goes to Syracuse, replacing Liberman.

Buffalo—Paul Elliot is the newest addition to the Selznick sales force. Elliot is from Indianapolis.

**DON'T  
MISS  
THE  
FILM  
DAILY  
TO-MORROW  
THERE'S  
MILLIONS  
IN  
IT**

# No Lambs in the Metro Fold !

March comes in like a lion - so do some pictures - but it takes **METRO** product to finish the same way!

Say Metro for March and book these four live lion-sized hits -

March 3

Louis B. Mayer presents

Reginald Barker's

## "WOMEN WHO GIVE"

Based on SARAH P. McLEAN GREENE'S "CAPE COD FOLKS." Scenario by A.P. YOUNGER. Adapted by BERNARD McCONVILLE and J.G. HAWKS

March 31

## "The Shooting of Dan Mc'Grew"

ARTHUR SAWYER & HERBERT LUBIN - SPECIAL

Directed by Clarence Badger

Supervised by Arthur H. Sawyer

Picturized by Winifred Dunn

with Barbara La Marr - Lew Cody  
Mae Busch - Percy Marmont

From "The SPELL of the YUKON" by ROBERT W. SERVICE

**Metro**  
REG. U.S. PAT. OFF.  
Picture

March 24

## VIOLA DANA

in

## "Don't Doubt Your Husband"

Directed by HARRY BEAUMONT

Written by SADA COWAN and HOWARD HIGGIN

Now Playing LYRIC THEATRE  
New York

Louis B. Mayer presents

Fred Niblo's

## "Thy Name Is Woman"

with

Ramon Novarro & Barbara La Marr

Adapted by BESS MEREDYTH from BENJAMIN F. GLAZER'S American Version of KARL SCHOENHERR'S play

- and every one of them has a roar that will raise the roof!

It's a habit with **METRO** Pictures!

**Incorporations**

Albany, N. Y.—Yale University Press Film Service, New York, 100 shares common stock, no par value. Incorporators, G. P. Day, E. Parks and A. H. Brook. Attorneys, Larkin, Rathbone & Perry, New York.

Albany—Theater Owners' Distributing Corp., New York, 1,000 shares common stock, no par value. Incorporators, P. H. Roshner and I. Speigel. Attorney, T. F. MacMahon, New York.

Sacramento, Cal.—Cooperative Films, Inc., San Francisco. Capital \$25,000. Incorporators, H. V. Coffey and L. S. Coffey, of Oakland, and M. L. Carlson, of San Francisco.

Albany—American Films & Supplies Corp., New York. Capital \$20,000. Incorporators, M. Peikon, W. Syman and H. Juskowitz. Attorney, C. A. Schneider, New York.

Albany—Blinderman's Amusement Co., New York. Capital \$5,000. Incorporators, B. and S. Blinderman and S. Davis. Attorneys, Weinberg & Koppelman, New York.

Albany—Equity Theatrical Supply Co., New York. Capital \$10,000. Incorporators, S. Gutterman, A. M. Konrady and I. Judge. Attorney, J. Meadow, New York.

**Fred Zimmerman Wins Prize**  
*(Special to THE FILM DAILY)*

Buffalo—Fred Zimmerman, manager of the F. B. O. exchange, is the recipient of a check for \$100 from the home office for winning first honors in the Major Thomson contract expedition. Charlie Goodwin has resigned.

**Chestnut Hill Theater Damaged**  
*(Special to THE FILM DAILY)*

Philadelphia—The Chestnut Hill theater owned by Elliot Goldman, who also operates the Bluebird, has been closed because of damage done when dynamite used in blasting an adjoining site cracked the theater walls.

**Canadian Theaters Sold**  
*(Special to THE FILM DAILY)*

Winnipeg—Paul Riseman has bought the Arlington, a suburban theater, from M. J. Williamson.

Winnipeg—A. H. Wicks, formerly an exhibitor of Bredenburg, Sask., has purchased the Bijou at Rivers.

**Two Detroit Deals**  
*(Special to THE FILM DAILY)*

Detroit—Ray Lapman has sold the Universal, Michigan Ave., to Sam and Harry Trustman, and has leased the Cozy at Port Huron from John Brennan.

**Hayes Doing Special Work**  
*(Special to THE FILM DAILY)*

Buffalo—E. J. Hayes, last with First National as manager of their local office, is handling a special block of 16 pictures for Associated Exhibitors.

**Milwaukee House Opens the 28th**  
*(Special to THE FILM DAILY)*

Milwaukee—The opening of the New Wisconsin has been set for March 28. Jack Cuddy, recently on the reportorial staff of the Milwaukee Journal, has been appointed advertising and publicity director. Rudolph Kopp, former orchestra director of the Chicago, will have charge of the symphony orchestra. Ed. Weisfeld, now manager of the Strand, will be the managing director.

**Buys Missouri Theaters**

*(Special to THE FILM DAILY)*  
Boonville, Mo.—W. C. Sears, of the Lyric, has purchased the theaters at Bunceton and Tipton, from Mrs. Brent Peters.

Oran, Mo.—S. M. Robinson has purchased the Majestic from A. J. Matthews & Co. It will be managed and operated by Holly A. Robinson.

**Film Conservation**

*(Special to THE FILM DAILY)*  
Philadelphia—A group of exchangers and exhibitors met recently to argue pro and con the question of preserving the life of the prints, without reaching any conclusion. This matter has been discussed a number of times.

**Mayer, Agent For Boyle**  
*(Special to THE FILM DAILY)*

Los Angeles—J. G. (Jerry) Mayer has closed negotiations with Jack Boyle for the sales of all of the author's stories. Mayer is also to handle Boyle in the matter of writing adaptations.

**Exchangers Become Exhibitors**  
*(Special to THE FILM DAILY)*

St. Louis—Joe Desberger, well known in exchange circles, is now managing the Delmonte, while Barney Fagan is the new manager of the Congress theater on Olive St.

**First Hoxie-Smith Completed**  
*(Special to THE FILM DAILY)*

Hollywood—"Ridgeway of Montana," the first of the new Jack Hoxie-Clifford Smith productions, has been completed at Universal.

**Take Larger Quarters**

The H. E. R. Studios have leased additional floor space at 150 W. 46th St. The company is busy making titles for Famous Players.

**Ray Alexander on Coast**  
*(Special to THE FILM DAILY)*

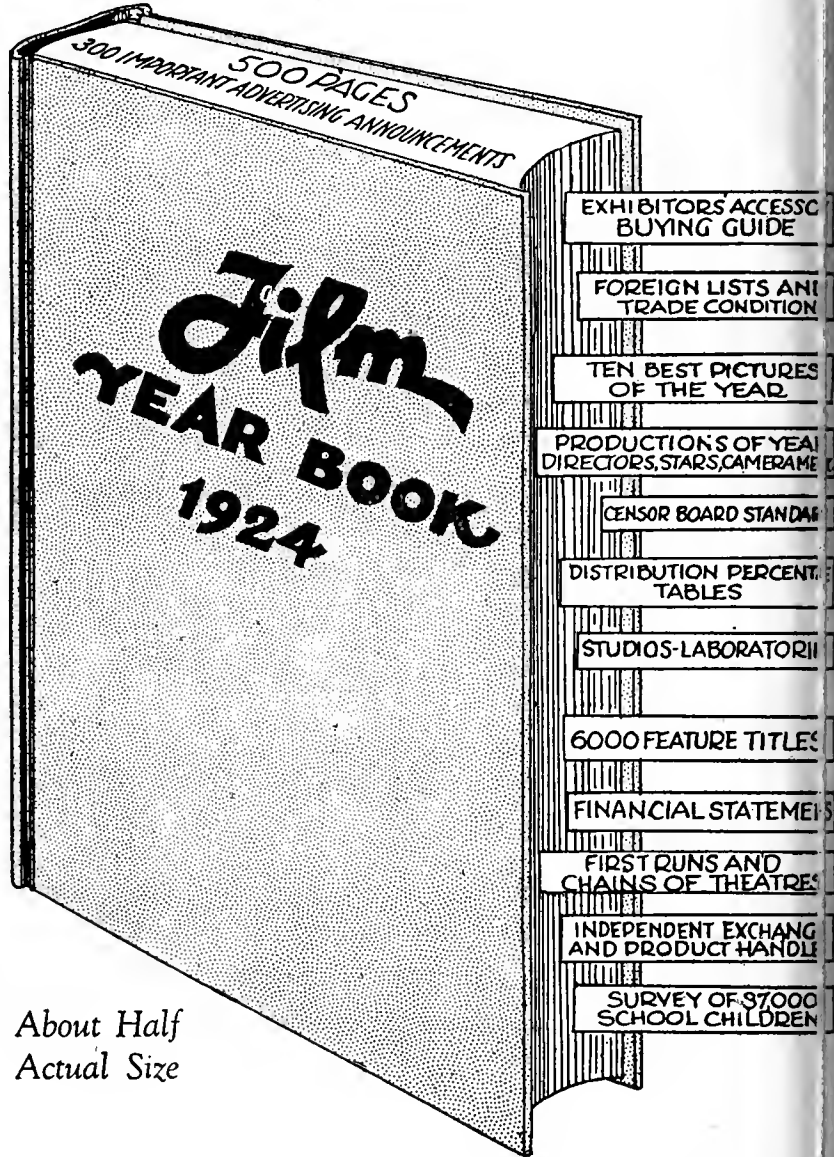
Los Angeles—Ray Alexander of the Chicago exchange of Universal, is here on a pleasure tour.

**Theater Changes**

Royersford, Pa.—The Penn has reopened under management of Lewen Pizor. The house was formerly known as the Grand O. H. and has been remodeled.

Syracuse, N. Y.—Harrison & Fitzer have changed the name of their remodeled Savoy to "The Little Brother To The Empire."

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Wednesday, March 12, 1924

**Newspaper Opinions**

**"A Society Scandal"—F. P.-L. Rivoli**

AMERICAN—"A Society Scandal" develops a hand from the standpoint of directing and production. The story is light and frothy as whipped cream, and such for those who like serious photography, but I should like to have the revenue that will bring into the Famous Players' coffers. Gloria's fans are going to cheer up, and even those who are not self-satisfied Swanson fans are going to agree that she does some very good work.

DAILY NEWS—"A Society Scandal" is, in what I call a vurr' dressy piece, designed to tickle the ladies. The Swanson particularly will draw long breaths on it. I drew a long one myself at the close-up.

EVENING JOURNAL—Lavish settings and particularly stunning costumes, and an interesting story, give Gloria the background she has to have.

EVENING WORLD—Gloria was never so glorious as she is in "A Society Scandal."

HERALD—Nothing in a long while has had the peculiar talents of Miss Swanson as well as this Suture story. "A Society Scandal" finishes "high." That is to say it is better as it goes along and the last part is a most delightful moment in it. The excitement is.

MORNING TELEGRAPH—Under the direction of Allan Dwan she has full opportunity for the display of her particular talents. It seems these days to be developing in new directions. She is careless and light-hearted, betimes, sad, frightened, desperate, outraged, cynical, most emotional, and melting in all of which, she appeared to the hearty approval of her audience.

EN—\* \* \* if you saw the play Rivoli is a good place to stay away from this week. For "A Society Scandal" has changed not only the story of "Laughing Lady," It has thrown away every delightful flavor and spirit of the

TELEGRAM—The film play depends for success on its melodramatic pictures of life and the big scene by means of Miss Gloria Swanson as the divorced woman wins another husband by a trick which is worthy of the brilliant woman.

MES—This is an entertainment well played by of better class pictures, and one to which one can look forward as an evening light. Mr. La Rocque is composed and as the young lawyer. Ricardo Cortez gives a pleasing performance of the lovelorn young man, and Allan Simpson is able as Colbert.

MES SQUARE DAILY—\* \* \* classes a pretty good picture.

TRIBUNE—\* \* \* it is the very best thing Allan Dwan ever has directed, and there are moments when it reminded us of "The Stage Circle." Everybody is at his very best and the picture abounds in delightful scenes. Gloria Swanson is remarkably good as heroine.

WORLD—Miss Swanson's last previous play was "The Humming Bird," and good one, too. But the young woman and employers evidently felt a consuming urge to hurry back to silks and dramatic inanity. It is accomplished to a remarkable degree by Rivoli. \* \* \* There is no use coming further upon an exhibit so dull and full of junk as this.

**"Love's Whirlpool"—Hodkinson Cameo**

AMERICAN—"Love's Whirlpool" with Lila and Madge, while typical of the stuff, will nevertheless interest the world and his wife. Principally because all world loves a lover and a crook melodrama.

EVENING WORLD—\* \* \* has about the thing in it we've ever seen in pictures is based on the original theme of the generation of a master-crook through the of a good woman.

HERALD—\* \* \* a fairly well done "crook picture." At times it is especially exciting at others highly entertaining. In and there is no restraint, the old hokum is entirely emptied and the picture comes out with a touching close-up of a lover's

clinch and a shadowed cross. Entertaining to some no doubt, but the brilliant Mr. Kirkwood is deserving of better stuff than this.

MORNING TELEGRAPH—This is pretty much of a hackneyed tale, but it is made possible by several ingenious twists. However, the Kirkwood-Lee series are deserving of better material, and it would be more pleasurable to view them in tales of modern matrimony, which always have their appeal, and would be admirably suited to the talents of the two.

TELEGRAM—The picture was well filmed and the thrills were all there. When the liner went down the mad rush for boats, the plunges to death, were realistic.

TIMES—There is such a thing as a bad picture which is interesting. This belongs to that type. There is not a hope of following the story in "Love's Whirlpool," but some of the reckless ideas are interesting, as is also the daring of the director, Bruce Mitchell.

TIMES SQUARE DAILY—All things considered, it is a program picture made at a price that will get by in a lot of houses that it is especially designed for.

TRIBUNE—The photography was excellent, the play was well directed and the continuous melodrama afforded many thrills. That is, if one can forget the improbability of a play's plot and enjoy the thrill that an isolated situation can afford.

WORLD—\* \* \* is one of the few entertaining stories screened in the last six months. It is purely a melodrama. It makes no pretensions whatever.

**"Flowing Gold"—1st Nat'l Strand**

AMERICAN—"Flowing Gold," as a novel, has all the Beach flare for action, suspense and adventure. Not one item of this is lost in its union with the screen. One of the best films of this kind I have seen in a long time.

EVENING JOURNAL—Rex Beach's novel, on the screen, is a highly enjoyable adventure, for Richard Walton Tully, in his production of the picture, puts romance and suspense into the thrilling fights, humorous situations and interesting theme.

EVENING WORLD—But it's a good picture, and would have created a lot of talk and interest even if the papers hadn't been all oiled up for weeks past.

HERALD—The comedy relief somewhat eases the pain caused by the generally irritating production of "Flowing Gold," \* \* \* In spite of its artificial situations, the worn characterizations and the offensively red blooded Mr. Milton Sills' "Flowing Gold" had its qualities.

MORNING TELEGRAPH—\* \* \* proves that Richard Walton Tully has the singular knack of providing entertainment that entertains whether his medium be the screen or the stage. \* \* \* contains the satisfying ingredients of suspense, laughter, thrills and human interest, and is most capably acted by the cast, which features Anna Q. Nilsson and Milton Sills.

SUN—Rex Beach's "Flowing Gold," at the Strand, is a fairly good picture. "Flowing Gold," will please you if you are "hell-bent" on a melodrama some time this week; otherwise it is only so-so.

TELEGRAM—\* \* \* the film play is based. It is a stirring picture full of excitement and thrills, and has the advantage of being the result of Mr. Beach's personal experiences.

TIMES—"Flowing Gold," fills one with amazement at the amount of movie hokum that can be packed into eight reels. \* \* \* Improbable as it is, the first half of this picture is entertaining, as the atmosphere is fairly well depicted. \* \* \* Those who can bear with hokum may find this picture an average entertainment.

TIMES SQUARE DAILY—It is an interesting story of the Texas oil fields becoming mellowly melodramatic at the climax with the hero caught in a derelict cottage in a cloudburst.

WORLD—In the movies, "Flowing Gold," is a motion picture which shows that everybody concerned with it worked mighty hard to make it a howling thriller.

**"Happiness"—Metro Rialto**

AMERICAN—"Happiness" is a glorified slapstick comedy. \* \* \* For those who like their film mixed with generous hunks of

Keystone comedy injected in a drama, "Happiness" may be just what they are looking for. It has its amusing moments.

DAILY NEWS—It's a pity, but true, that charm on the stage is not always charm on the screen. Take Laurette Taylor, for instance. \* \* \* take Laurette in the movies, "Happiness," for example. Terrible! Painful to look at! Full of inescapable boorishness and tiresome to a serious degree!

EVENING WORLD—We have never seen this star look better either on or off the screen. \* \* \* We thought "Peg O' My Heart" a wonderful picture with Miss Taylor in the title role, and couldn't believe it was really she playing the part, but go and see "Happiness." She's even better; and that's saying a lot.

HERALD—"Happiness" is a routine affair, conforming in every respect to the conventional musical comedy plot. \* \* \* It is palpably a vehicle for Miss Taylor. Fortunately she needs no such mechanical contrivance; she can travel on her own motive power.

MORNING TELEGRAPH—The charm of Laurette Taylor is enough to put any picture over. \* \* \* The theme of the story is slender, but it has an ideal cast and has been well directed by King Vidor.

TELEGRAM—There is the same wistful charm in the heroine or "Happiness" that made "Peg O' My Heart" so irresistibly appealing.

TIMES—\* \* \* While "Happiness," is far from being an effort that will create any stir in the movie world, it has certain ideas that will make it entertaining to many of the younger element of cinema enthusiasts. \* \* \*

Through her presence, and not always her acting, Miss Laurette Taylor, who plays the part of Jenny Wreary, saves the film from being a most ordinary picture.

TRIBUNE—"Happiness" will calmly please if not startle you.

WORLD—\* \* \* Miss Taylor goes blithely through a badly told story to the crystal coach and the golden palace. The direction is unspeakable, Miss Taylor being constantly before the camera, exhibiting her hair.

**"Memories of Lincoln"—DeForest Rivoli**

HERALD—Chauncey Depew appeared in De Forest Phonofilm and the result was amazing. Every word was clearly heard and synchronized perfectly. It was easy to imagine, after the film had run awhile, it was Mr. Depew himself sitting there in the theater and talking of Lincoln as he knew him in quiet conversational tones.

MORNING TELEGRAPH—Among the other striking features of the Rivoli program this week is a De Forest Phonofilm, in which Chauncey M. Depew, nearing 90, gives his recollections and summing up of Lincoln in perfect synchronization with the picture.

TIMES—\* \* \* not perfect, but at the same time most interesting. Chauncey Depew \* \* \* proceeds to talk for about four minutes on "Memories of Lincoln." One can hear every word he utters, which is remarkable considering the age of this statesman. It was interesting to note that when he coughed it was also heard from the screen. The voice is well synchronized with the action of Mr. Depew's lips. In fact the chief weakness of this remarkable invention is that the sound comes from the sides of the screen, and not from the lips. However, there are moments when one loses sight of this defect by the sheer interest one feels in what the speaker utters.

**"The Hill Billy"—Allied Prod. Broadway**

AMERICAN—\* \* \* "The Hill Billy" is about the best thing that young Mr. Pickford has made for the screen since "Seventeen" and those long ago films when, as a juvenile hero, he had a big following.

MORNING TELEGRAPH—\* \* \* thoroughly delightful and refreshing. \* \* \* Jack Pickford is very much at home in the part. He is natural and unaffected, and brings a seriousness and poise to the role which is effective.

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# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

LXXVII No. 60

Thursday, March 13, 1924

Price 5 Cents

## DEALS

By **DANNY**

possibilities of changes. Mopus and more so. Still fill air. Looks like most anything might happen for the next season. Some switches surely in. Incidentally everybody getting up. Getting ready. The line up looks imposing. One of the notable productions to be "Peter Pan" by Fanny. The Barrie classic. In Maude Adams triumphed years. Lasky and staff all. Can't determine on who is to play Peter. Realize need of a definite touch here. Otherwise possibly difficulties—no failure.

Of course there is one sure fire bet on the part—Mary. But how to get around the problem. Possibly Zukor talked exclusively of those old times when he met Mary at tea. Perhaps he has hinted of Peter Pan. It is not. But if Mary could be secured in to do it—what a picture would be! Not getting Mary—and getting don't look too good at the moment—then who? Swanson has suggested. Barred. Too much appeal. They have no other star on their list who might do it—no one who could dare attempt it.

Suggestions have poured in. Barants a boy to do it. Mickey Benjamin might do admirably. If a boy is secured upon. Vivian Martin played on the road some time ago. Her name has been passed along. So Pauline Garon's. Also May McAvoy. Also a flock of others. And they are still trying to figure it out.

An interesting point in the famous financial statement: \$1,500,000 invested in the German studio wiped out. Off the date. Business of tears. And weeps.

Page Ben Blumenthal.

Foreign market looking up, so they get better prices coming from Central Europe than for many moons. They are paying in dollars—not cents. If Central Europe gets going it will not be overly long before Russia awakes. And then they will be on right. Just now it's locked up. And you don't do business through a key hole. Understand

(Continued on Page 2)

## Gov'ts Make Offers

European Countries Interested in Financing Big Productions—Approach D. W. Griffith

It is understood that four European countries: Norway, Soviet Russia, Germany and Italy are interested in the financing of large and important productions in order to show to their own film industries what can be done in the way of production.

Representatives of two of these Governments are now in New York: one representing Soviet Russia and the other representing Italy. It is figured that were these Governments to sponsor a large production, handled by an acknowledged leader in the making of pictures it might have a stimulating effect on their domestic producing factors. In this connection, it is learned that David W. Griffith has been made four different offers by representatives for the foreign countries mentioned above. In each case, he has been assured that the Governments will finance the pictures to the necessary amount.

The Italian offer has been discussed in various phases for about two years. The representative here is anxious to have Griffith sail on April 2 for an interview with officials of the Mussolini government and inspect studio facilities. If this deal were to go through, the subject to be made would be "The Last Days of Pompeii."

Griffith is undecided over his plans. He would like to make a sequel to "America" but whether or not that plan goes through is largely dependent upon circumstances developing in the next few weeks.

### Goldman Forms New Co.

(Special to THE FILM DAILY)

St. Louis—Organization of the William Goldman Theaters Co. is complete, with the selection of David Sommers and W. Frank Carter to head it. A deed conveying the property on the southeast corner of Grand Blvd. and Morgan St. to William Goldman, has been executed and work of clearing the site for the new \$1,000,000 St. Louis theater is under way.

It was originally intended to make the new house 3000 seats, but it will contain 4000 seats on the first floor and balcony.

### Branham Here

Charles G. Branham, former general manager of the Gordon chain of theaters in New England is in town.

T. N. T. Sat. Night Party. Astor. March 29.

## Clem's Stuff

Famous travelogues from Europe, Irope and elsewhere, including Palestine, by Clem Deneker—assisted by his better seven eighths Lucinda—owners of the famous Nevada circuit, will appear daily beginning in tomorrow's issue.

## Claim Record Price

"The Hunchback" Sold for Germany—Universal Says French Objections Are Now Silenced

"The Hunchback of Notre Dame" has been sold by Universal to Bruchman's of Berlin for Germany at a figure which is said to be a record price for that territory. While the terms were not made public, the price, if correct as reported, is unusual. Bruchman is handling a number of the more important Universal releases in Germany, including "Merry-Go-Round." The deal involves \$52,000, but includes several productions other than "The Hunchback."

Word from Paris indicates that considerable opposition has developed there over the proposed showing of "The Hunchback" which will probably be released in France as "Notre Dame de Paris." The issue raised is that the picture is a desecration of Hugo's famous novel and as such, should not be permitted to be shown. As a matter of fact, the matter reached the stage at one point where societies to oppose the picture were formed.

At Universal, it was said yesterday, however, that changes had been made in the picture that would appease the anger of those who had originally objected to the picture.

### South Carolina Tax Stands

(Special to THE FILM DAILY)

Columbia, S. C.—The House has vetoed the measure introduced by the Ways and Means Committee seeking to repeal the present 10 per cent seating tax on theaters in the state, and instead substitute a more equitable form of taxation for the exhibitors.

It is claimed that lack of exhibitor cooperation defeated the repeal.

### Coast Arrivals

(Special to THE FILM DAILY)

Hollywood — Paul Mooney and Charles Rogers have arrived from the East.

## Inspiration Let-Out

Leads to Reports Regarding Future Production Activities of Duell Concern

A number of changes were authorized in the organization of Inspiration Pictures, Inc., yesterday by Charles H. Duell before he sailed for Italy. They were made in order to bring about economy in the operating expenses of the company.

The fact that certain eliminations had been decided upon caused the circulation of the report late yesterday that Inspiration was about to cease all production and that Duell had again set out for Italy to wind up producing activities there. It was reported that all but several unimportant people had been let out, these including Josephine Lovett, scenario writer for the John S. Robertson unit; Shaw Lovett, studio manager, Lewis Levenson, director of publicity and Gertrude Chase, head of the scenario department. It was recalled that the old Universal plant which Inspiration had been using had been given up and will be used by Nighsmith Pictures for the production of "The

(Continued on Page 2)

### Purves Here from Australia

Roy T. Purves, manager of the Sydney office of the Hoyts De Luxe chain of theaters in Australia, arrived in New York yesterday from the coast where he spent three weeks looking over the production end of the business. Mr. Purves will remain in New York until the end of April, and will make his headquarters at the First National office while here.

### Baker Here

George D. Baker is here from the Coast. He finished a new version of "Revelation" for Metro, with Viola Dana, before coming East.

## Vignola Signs

Closed Deal Yesterday with Metro for Series of Pictures—May Be Made on Coast

Contracts were closed yesterday between Robert G. Vignola and Metro, whereby the former will make a series of pictures for the distributing company.

In all probability, actual production will be centered on the Coast. Vignola has purchased "Mrs. Paramour," a novel by Louis Joseph Vance. This will probably be the second of the series.

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Goldwyn	10 1/4	10 1/4	10 1/4	100
Loew's	17 3/8	17 1/4	17 3/8	200
Warner's	Not quoted			

**DEALS**

(Continued from Page 1)  
some very interesting doings have been afoot in Central Europe and some announcements of importance are scheduled for early arrival. Meanwhile you don't have to believe all you hear.

Talking to Nate Burkan about United Artists. "Funny," says he, "I have to read the papers to learn what's going on. And I'm a director in the company. So far as I know everything's fine and dandy."

Did anyone ever tell you Nathan Burkan wasn't a smart lawyer?



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**Repeal Gets Set-Back**

(By Long Distance Phone)

Albany—The campaign for the repeal of the censorship law received a set-back yesterday when the House Ways and Means Committee refused to report the Hackenburg bill out of committee. The measure would call on the M. P. Commission to turn over its books and papers to the State Comptroller and to end its activities as a state department.

**Canadian Producer Here**

J. Arthur Homier, a producer, who makes his headquarters in Montreal, is at the Monticello Hotel with prints of "Oh, Oh John," a three reeler and "The Fatal Drug," a six reeler which he is endeavoring to place for the States.

**"Camera!" to Resume Publication**

(Special to THE FILM DAILY)

Los Angeles—The publication of "Camera!" will be resumed shortly. A new company is being formed in which S. W. Lawson, the present publisher, will retain his interest.

**Coast Theater Deal**

(Special to THE FILM DAILY)

Healsburg, Calif.—The California Theater Co., has closed a deal for the acquisition of the Liberty on a long term lease. The company now controls nine houses.

**Schenk To Attend Premiere**

(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenk will leave Hollywood in time to arrive in New York to attend the opening of "Secrets" on the 24th.

**"Loves of Mary" Ready**

(Special to THE FILM DAILY)

Toronto, Ont.—Canadian Educational has for distribution in the Dominion "The Loves of Mary, Queen of Scots," an Ideal production.

**Next Week on Broadway**

"The Fighting Coward," will be the feature at the Rivoli next week.

Gloria Swanson in "A Society Scandal," will move from the Rivoli to the Rialto.

**"Spirit of America"**

The title of Emory Johnson's new production for F. B. O. will be "Spirit of America." The working title was "Swords and Ploughshares."

**Inspiration Let-Out**

(Continued from Page 1)

Tumbleweed." As a matter of fact, as noted at the time, some of the studio force used by Inspiration has been taken over by Nighsmith.

The report that Inspiration would cease production temporarily was given credence in some quarters, in view of the difficulties the company has had with Richard Barthelmess. At the company offices, it was explained that the eliminations had been made because there was no immediate work for certain members of the organization to do. "Romola," it was said will take several months to prepare for the market while a new Barthelmess picture will take some time to make.

It is more or less common knowledge that Barthelmess has been dissatisfied because Duell has paid so much attention to the Lillian Gish unit and has absented himself from New York for so long. It is the claim of Barthelmess' friends that Dick's pictures have thereby suffered.

**Making Film in Illinois**

Gladys Leslie, Mahlon Hamilton, Jane Jennings and Jack Drumier are at Oak Park, Ill., working in "Blind Virtue," being directed by Arthur Berthelet. Burr McIntosh will join the cast shortly.

**Beulah M. Dix With DeMille**

(Special to THE FILM DAILY)

Los Angeles—Beulah Marie Dix will adapt Cecil B. DeMille's next picture, "Feet of Clay." Jeanie Macpherson will be at work on the production to follow "Feet of Clay," while this is being filmed.

**Otto Directing "Dante's Inferno"**

(Special to THE FILM DAILY)

Los Angeles—Henry Otto has started work on "Dante's Inferno" which will be one of the high lights of the Fox program for 1924-1925.

**E. H. Tassej Dead**

(Special to THE FILM DAILY)

Houston, Tex.—E. H. Tassej, president of Southern Film Service, is dead from acute indigestion.

**Andy Cobe To Florida**

Andrew J. Cobe left yesterday for a three weeks' trip to Florida to recuperate from his recent illness.

**Kann Secures Comedy Set**

George E. Kann, has contracted with Verity Films for 12 two comedies to be probably for rights distribution. The comedies being made at the Plympton in Yonkers. Gene Laymon, returned from Germany who worked for Aden Film and Velde, are featured.

**Arthur at the Cosmopolita**

(Special to THE FILM DAILY)

Toronto—Jack Arthur, director of music and productions for Film Players, has been appointed manager of the Cosmopolitan Theater, New York. He leaves May 1 to accept his new post, and will be associated with Victor Herbert.

**"Billy" Armstrong Dead**

(Special to THE FILM DAILY)

Los Angeles—"Billy" Armstrong, a featured comedian in early Keystone comedies, is dead.

**Jesse Goldberg Back**

Jesse J. Goldberg is back in New York from a trip to the coast.

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It has been read by forty million people. Twenty-five million are women.

With the exception of the Bible it is the best-seller of all time.

Popularity is king in this business. When the public wants something it's got to have it. The consistent interest in Elinor Glyn's undying romance heralded the great motion picture that is now ready to be shown. And what a glorious showing it will be, for the production is a classic, a gem of artistic portrayal. Can you think of a title off-hand that has the popularity of "Three Weeks?"

Elinor Glyn journeyed all the way from her beautiful manor in England to superintend the filming of her great story in Los Angeles. She picked the cast which represents her imagination's ideal. And they performed her miracles. We'll deliver some reels of celluloid to you in tin film cans, but it's just like handing you a gold nugget on a silver platter.

#### THE CAST

AILEEN PRINGLE  
CONRAD NAGEL  
JOHN SAINPOLIS  
STUART HOLMES  
MITCHELL LEWIS  
ROBERT CAIN  
NIGEL DE BRULIER  
DALE FULLER  
CLAIRE DE LOREZ  
WILLIAM HAINES

*Directed by*

ALAN CROSLAND

*Scenario by* ELINOR GLYN

*Continuity by*

CAREY WILSON

*Editorial Director*

JUNE MATHIS

A Goldwyn Picture

*Elinor Glyn's*  
**THREE  
WEEKS**  
*Goldwyn-Cosmopolitan*

## Halt Sale Of Stock

Missouri Revokes Permit of General Film Mfg. Co.—New Hearing Granted

(Special to THE FILM DAILY)

Jefferson City, Mo.—Deputy Finance Commissioner B. T. Hurwitz, in charge of the "blue sky" department, has summarily revoked the permit granting the General Film Mfg. Co. the right to sell its stock in the state.

Hurwitz did not give the company a hearing before revoking its permit but claimed that he took such action because he was dissatisfied with the financial statement for 1923 and that while the original application showed that the company had started with proper intentions his department had been forced to conclude that it has degenerated into a mere stock-selling proposition.

St. Louis—On protest of officials of General Film Mfg. Co., Deputy Finance Commissioner Hurwitz has agreed to re-open the case against the company. The hearing was scheduled for yesterday.

Officials of the company point out the company has just finished "The Love Power," a feature. "A Child's Problem," a 3-reel drama, is now finishing also "A Dog's Tale," the first of a series of ten 2-reel comedies, and has started work on "The Toll." The company is also producing industrials for St. Louis concerns.

## Indianapolis Houses Sold

(Special to THE FILM DAILY)

Indianapolis—The St. Clair, a new theater at Ft. Wayne Ave. and St. Clair St., and the Oriental, a neighborhood theater at 1105 S. Meridian St., are now owned by Joseph F. Smith, manager of Bair's South Side. The former owner is Michael J. Duffeey.

## Suit Over Theater Stock

(Special to THE FILM DAILY)

Holyoke, Mass.—The Victory Theater Co., is suing Frank J. Hegy in the civil court to recover \$1500 alleged to be due as the result of a stock transaction in which the defendant is alleged to have subscribed for 15 shares of preferred stock at \$100 per share.

## Soldiers in "Janice Meredith"

(Special to THE FILM DAILY)

Pottdam, N. Y.—Soldiers from the military posts at Fort Ethan Allen, Vermont, and Plattsburg Barracks will take part in "Janice Meredith," which is being made by Cosmopolitan Prod.

## Montreal Enforcing Minor Law

(Special to THE FILM DAILY)

Montreal—Enforcement of existing legislation which provides for the exclusion of children under sixteen years from theaters, is provided for in a motion passed unanimously without debate.

## Schlesinger Recovering

Gus Schlesinger is rapidly recovering at his home after a minor operation at the Fifth Ave. Hospital.

## Highway Film Ready

(Special to THE FILM DAILY)

Washington—"The Road To Happiness," a highway film produced jointly by the Ford Motor Co., the Nat'l Automobile Chamber of Commerce, and the Highway Education Board has been released for distribution. The film is distributed by Ford through its numerous branches without other charge than the cost of transportation.

## Consolidated Amusements In Deal

(Special to THE FILM DAILY)

Tampa, Fla.—Consolidated Amusements, Inc., has closed a deal for the property at the southwest corner of Florida Ave. and Polk St. on a long term lease from George Weeks and Judge James F. Glen. The deal involves \$1,200,000. Consolidated will erect a \$500,000 theater.

## Palfreyman Quits First Nat'l

(Special to THE FILM DAILY)

Cleveland—David Palfreyman, manager of First National, has resigned to become secretary of the Detroit Film Board of Trade. He succeeds W. F. Wilkinson, recently appointed assistant to C. C. Pettijohn.

## Grand-Asher Moves

Grand-Asher is now located in its new offices to 1650 Broadway. The book-keeping department now in the main Boston office, will be moved to New York.

## Wholesale Thefts In Phila.

(Special to THE FILM DAILY)

Philadelphia—The Film Board of Trade has been aroused by the wholesale thefts of film during the past two or three months.

## Porter Unit Formed

(Special to THE FILM DAILY)

Sacramento, Cal.—Incorporation papers have been filed by Gene Stratton Porter, Inc. to handle and exploit the Porter novels.

## Guz Kohtz Now Capital Partner

(Special to THE FILM DAILY)

Philadelphia—Gus Kohtz has become associated with Morris Brown in the Capital exchange. Kohtz formerly was with F. B. O.

## "In Fast Company" Completed

(Special to THE FILM DAILY)

Hollywood—The third of the Richard Talmadge series for Truart, "In Fast Company" has been completed.

## Security Gets "Lost Battalion"

(Special to THE FILM DAILY)

Cleveland—Security Pictures Co., has taken on the sales and bookings of "The Lost Battalion."

## Baren With Commonwealth

L. Lawrence Baren has been appointed supervisor of New Jersey for Commonwealth. Jules Jasper has been added to the sales force.

## Washington House Boosts Admission

(Special to THE FILM DAILY)

Port Angeles, Wash.—The Dream has raised prices of admission from ten to twenty cents.

## In The Courts

The American Play Co., Inc., has filed suit in the Supreme Court against Bayard Veiller to recover one-fifth of his royalties from scenarios, etc. The plaintiff alleges that it became Veiller's agent in 1922, under a three year agreement and advanced him \$3,000. It was alleged that in disregard of the agreement, he has been employed by International Film earning large sums and refused to turn over to the plaintiff its share. The complaint states that Veiller has testified that he earned \$22,000 a year during the period in question.

Supreme Court Justice Mullan has dismissed a suit of the New Amsterdam Credit Corp. against the Standard Film Service Co., because the case has been settled.

The Canal Securities Corp. filed a default judgment for \$14,000 in the Supreme Court yesterday against the Elite Amusement Corp., on notes made in 1916 and 1917.

## London Showing for Color Films

(Special to THE FILM DAILY)

London—The first public showing of films made by the Friese-Greene color process will take place on March 25 at the Holborn Empire. This program will be made up of a number of subjects, including "Moonbeam Magic," "A Quest of Colour" and "The Dance of the Moons."

It is understood London and Bristol business and professional men are backing the company, known as Spectrum Films.

## Crosland Assigned a Picture

Another new production to be started Monday at the Paramount studio will be "The Man Who Sold Himself." Richard Dix will have the featured role and Alan Crosland will direct. Herbert Brenon is finishing preparations for "The Mountebank," which will be started this week with Ernest Torrence and Anna Q. Nilsson featured.

## Minimum Wage for Females

(Special to THE FILM DAILY)

Toronto, Ont.—The Board of Inquiry of the Minimum Wage Board has decreed that the minimum wages for female employees at theaters shall be \$12.50 per week, working 40 hours a week.

## Kettler Opens New House

(Special to THE FILM DAILY)

Palm Beach, Fla.—Carl Kettler has opened his new half million dollar Kettler theater at West Palm Beach. Kettler owns many other theaters in the South.

## J. H. Butner Back With Lucas

(Special to THE FILM DAILY)

Atlanta—J. H. Butner has been appointed manager of the Educational office here by Arthur Lucas, thus renewing a business association of long standing.

## Deputation Seeks Aid For I.

(Special to THE FILM DAILY)

Quebec—A delegation of the T. O., together with Col. Co. the M. P. Distributors Ass representatives of the Montrealer Managers Ass'n, recently with the Hon. L. A. Tass Premier of Quebec, and discussed reduction of the admission tax 10 to 7%; repeal of the which is twenty cents in villages in towns and 50 cents in Montreal and Quebec. Readjustment of the Province's censor board requested by the committee, asked that the board have an e representation.

**ESTD.**  
**THE FILM RENOVATING**  
**OF**  
**AMERICA, INC.**  
729-7<sup>TH</sup> AVE. N. Y. - BRYANT  
**THE MACKLER PROCESS**

**PROCESSED FILM MEANS**  
**PROLONGED LIFE AND SERVICE**  
We Processed And Treat  
**FLOWING GOLD**  
Playing At The Strand

## RECEIVER'S SALE-PRIZMA

The Receivers of PRIZMA, INC. receive sealed bids for the assets of Prizma, Inc. hereinafter generally described, at the office of the United States District Court, of Commerce Building, 20 Branch Newark, N. J., on

APRIL 7, 1924, AT 10 A. M.

The property includes:

**REAL ESTATE**—Manufacturing equipment, with separate office building as Nos. 3191-3197 Boulevard, Jersey City, N. J., 100 feet front on Boulevard; factory building and stone fireproof office building brick construction.

**EQUIPMENT**—All building machinery, appliances, including projection machines, printing machines and office furniture.

**SUPPLIES, &c.**—Miscellaneous materials and supplies incident to the business including all negatives and prints.

**PATENTS, &c.**—All patents, patent applications, improvements, designs, processes owned or controlled by Prizma, Inc. These relate generally to color photography.

**TERMS**—All bids must be accompanied by certified check to Receivers' order for the amount of the bid. In no event shall check be less than \$5000.

All bids will be immediately reported to Judge of the United States District Court then sitting at above place, for their consideration as may be deemed proper.

The right is reserved to reject all bids.

The bids will be subject to mortgage liens against the above real estate to approximately \$44,000.

On approval of any bid, 50% thereof be payable in cash, balance in three months unless other terms specifically agreed to.

Further particulars on request

CHARLES K. D. WASH.

ALBERT I. DRAYTON

15 Exchange Pl., Jersey City, N. J.

# Metro is Running Circles around the Rest!

ROBERT Z. LEONARD  
Director General Tiffany Productions. M. H.  
Hoffman, Gen. Mgr.  
presents

**MAE MURRAY**  
in  
**"MADEMOISELLE  
MIDNIGHT"**  
with  
**MONTE BLUE**  
By John Russell  
and Carl Harbaugh

**LAURETTE  
TAYLOR**  
in  
**"HAPPINESS"**

Directed by  
**KING VIDOR**  
from  
**J. HARTLEY MANNERS'**  
stage success

(Now at Lyric  
Theatre, New York)  
**LOUIS B. MAYER**  
presents

**FRED NIBLO'S**  
**"THY NAME  
IS WOMAN"**

with  
**RAMON  
NOVARRO** and **BARBARA  
LA MARR**

Adapted by **BESS MEREDYTH** from  
**BENJAMIN F. CLAZER'S** American  
version of **Karl SCHOENHERR'S** play

**JOSEPH M. SCHENCK**  
presents

**BUSTER  
KEATON**  
in  
**"SHERLOCK JR."**  
By Jean Harz, Joseph  
Mitchell, Clyde Bruckman

**J. E. WILLIAMSON**  
presents

**"THE UNINVITED  
GUEST"**

Directed by  
**RALPH INCE**

Written by **CURTIS BENTON**  
Produced by **SUEMARINE FILM CORP.**  
under **WILLIAMSON** patents. Natural  
color scenes by **TECHNICOLOR.**



**LOUIS B. MAYER**  
presents

**REGINALD BARKER'S**  
**"WOMEN  
WHO GIVE"**

Adapted by **BERNARD McCONVILLE**  
and **J. G. HAWKS** from **SARAH P.  
McLEAN GREENE'S** "CAPE COD  
FOLKS." Scenario by **A. P. YOUNGER**

**REX INGRAM'S**  
**"SCARAMOUCHE"**

With  
**Ramon Novarro**  
**Alice Terry**  
**Lewis Stone**

By **RAFAEL** Adapted by  
**SABATINI** **WILLIS**  
**GOLDBECK**

Photographed by  
**JOHN F. SEITZ**

*Get Into the Running  
with these 12 Winners  
from Now till June!*

*A SAWYER-LUBIN Special*  
**"THE SHOOTING  
OF DAN MCGREW"**

with  
**BARBARA LA MARR**  
**PERCY MARMONT**  
**LEW CODY MAE BUSCH**

Directed by **CLARENCE BADGER**  
Supervised by **ARTHUR H. SAWYER**  
Picturized by **WINIFRED DUNN**

from  
**"THE SPELL OF THE YUKON"**  
by **ROBERT W. SERVICE**

**VIOLA DANA**  
in  
**"DON'T DOUBT  
YOUR HUSBAND"**

Directed by **HARRY BEAUMONT.** Written  
by **SADA COWAN** and **HOWARD HIGGIN**

**REX  
INGRAM'S**  
**"THE ARAB"**  
(Filmed in Egypt)

With  
**RAMON ALICE  
NOVARRO TERRY**

Based on **EDGAR SELWYN'S**  
play. Photographed by **JOHN F.  
SEITZ.**

*Inspiration  
Pictures, Inc.*  
**Chas. H. Duell, Jr., Pres.**  
presents

**LILLIAN GISH**  
in  
**HENRY KING'S**  
**"THE WHITE  
SISTER"**

By **F. MARION CRAWFORD**

**JACKIE  
COOGAN**  
in  
**"A BOY OF  
FLANDERS"**

By **LOUISE DE LA RAMME (OUIDA)**  
Directed by **VICTOR SCHERTZINGER**  
Adapted by **MARION B. JACKSON**  
Continuity by **WALTER ANTHONY**  
Edited by **IRENE MORRA**

Supervised by  
**JACK  
COOGAN, SR.**





*Portrayed by the  
following notable Cast*

May Allison  
Rockcliffe Fellowes  
Vera Reynolds  
Edward Horton  
Harry Mestayer  
William V. Mong  
and

The Greatest Dog Actor on  
the Screen

Selznick Distributing  
Corporation

NOW READY FOR THE

# "THERE'S M

*From the Saturday Evening*

By ROLAND

*A Denison C*

THRILLS GALORE—ACTION

*Communi*

INTER-GLOBE EXPO

25 W. 45th STREET

**AMERICAN MARKET**

**ILLIONS IN IT"**

*Post Story "Out to Win"*

**PERTWEE**

*ft Production*

**N—SUSPENSE—MYSTERY**

*ate With*

**RT CORPORATION**

**NEW YORK CITY**

# Opinions on the Length of Pictures

One of the inquiries put to a number of picture "fans" through THE FILM DAILY questionnaire concerned the length of feature pictures. The investigation was national in scope and was conducted through the cooperation of several hundred theater owners. Some of the replies will be found below:

- "Many are."—University of Wisconsin, Madison, Wis.  
 "No."—Nat Golden, 717 Vernon St., B'klyn.  
 "Yes."—Dr. W. H. McMaster, Pres. Mount Union College, Alliance, O.  
 "No."—Mrs. Benjamin T. Rochester, 1022 S. 18th St., Birmingham, Ala.  
 "Over seven or eight reels is detrimental."—E. D. Turner, Mgr. Imperial Theater Asheville, N. C.  
 "No."—Illinois State Normal University, Normal, Ill.  
 "No, not if real stuff."—Rev. Paul L. Grove, Redwood Falls, Minn.  
 "Very seldom."—Rev. A. Angold Brown, St. Luke Cong. Church, New Orleans, La.  
 "About right."—T. A. Tripp, Pres. Oklahoma United Brethren C. E. Union, Oklahoma City.  
 "No. As a general rule I like a picture of the length of "Little Old New York."—Lloyd V. Almirall, Harvey School, Hawthorne, N. Y.  
 "No. The more detail the clearer the film."—E. N. DeSoto, 8 Dellwood Rd., Hasbrook Hill, S. I.  
 "Yes, most of them."—Wm. G. Taylor, V. P., Delaware Trust Co., Wilm. Del.  
 "Not the good ones; some are padded."—Rabbi Lee J. Levinger, 905 Van Buren St., Wilmington, Del.  
 "Yes, 5,000 to 6,000 ft. plenty."—W. F. Harris, Palace Theater, Petersburg, Va.  
 "Yes."—Rialto Theater, Clinton, Iowa.  
 "One hour's showing is adequate."—A. O. H. Grier, City Ed., Every Evening, Wilmington, Del.  
 "Personally I have never seen a feature picture which I found too long."—Mrs. James T. Chandler, Jr. 214 W. Ninth St., Wilmington, Del.  
 "Usually, unless interest is very sustained."—Orpheum Theater Milwaukee, Wis.  
 "Not the length but the waste of films, the dragging and prolonging."—Mrs. Louis Jersawit, 485 Central Park West, N. Y. C.  
 "Yes."—T. White, Birmingham, Ala.  
 "No."—Harry T. Wasserman, Mgr. Eagle Theater, Roxbury, Mass.  
 "Some are padded."—(No signature).  
 "No."—M. Caroline Bell, 430 E. Lafayette Ave., Baltimore, Md.  
 "No."—Polytechnic School, San Luis Obispo, Cal.  
 "Yes, entirely. I prefer 6 reels."—Virginia Theater, Hazard, Ky.  
 "8 reels is enough."—(No signature).  
 "Yes. Twice as many sub-titles as necessary if picture is well-directed."—Rev. Chester C. Marshall, First Meth. Episcopal Church, Bridgeport, Conn.  
 "No, I do not think so."—F. A. Woll, Asso. Prof. College City of N. Y.  
 "No."—Frank N. Freeman, University of Chicago, Chicago, Ill.  
 "They are positively too long."—Louis Frohman, 709 Greenmount Ave., Baltimore, Md.  
 "No."—Mrs. Edna Hatfield Edmondsdon, Indiana University, Bloomington, Ind.  
 "Most of them are."—D. M. Johnson, St. Ignatius Rectory, 6559 Glenwood Ave., Chicago.  
 "I think not."—Henry E. Bliss, College of the City of N. Y., N. Y. C.  
 "I think they are all right."—Office of the Dean, University of Illinois, Urbana, Ill.  
 "Mostly not."—John Ruckelshaus, Ryan, Ruckelshaus & Ryan, Indianapolis, Ind.  
 "Yes. 6 reels should be max."—South Boston Amusement Co., South Boston, Va.

- "Those in which interest lags are. It is a question of how far a picture holds the interest."—Rev. Ambar M. Blackford, Better Films Jacksonville, Fla.  
 "Feature pictures are too long when they are."—Rabbi Joseph Leiser, El Congregation, Helena, Ark.  
 "No."—Rev. E. L. Spiller, Lanesboro, Iowa.  
 "Yes."—Bureau of Visual Inst. Extension Division, Indiana University, Bloomington, Ind.  
 "No."—Kansas State Teachers College, Pittsburg, Kansas.  
 "Some are and some are not. I think mostly not."—A. M. Rowley, Bedford, Ohio.  
 "No."—A. B. Meyer, Tell City, Ind.  
 "Yes."—Maude Richman, State Supervisor of H. E., Oklahoma Okla.  
 "No."—Mrs. Joseph E. Friend, 1807 Palmer Ave., New Orleans, La.  
 "No."—B. P. Donovan, Equitable Trust Co., S. E. cor. Fayette & Calvert Sts., Baltimore, Md.  
 "No."—Mrs. Arthur Twining, Fort Wayne, Ind.  
 "No, if otherwise good."—No name.  
 "No."—Mrs. Bloomfield Moore, Sec. Ind. Indorsers of Photoplays.  
 "Entirely."—New Grand Central Theatre, Grand Blvd. at Lucas Ave., St. Louis, Mo.  
 "No."—E. S. Dysinger-Fullerton Union High School-Fullerton, Cal.  
 "Some."—The Lowe Observatory, Mt. Lowe, Cal.  
 "Depends on the picture and plot."—No name.  
 "Some of them."—Rabbi Raphael Goldenstein-Temple B'nai Israel- Pasadena, Cal.  
 "I do not think feature pictures are too long, as a rule."—E. C. Hiltner, Pres., Eastern South Dakota State Normal School, Madison.

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Coming Soon—



**Dorothy Mackail**  
 in a  
**Frank E. Woods**  
 Special Production  
 for **HODKINSON**  
**RELEASE**  
 First Run Pictures



# LOEW GETS VALENTINO

MARCUS LOEW is one wise showman—he saw at a glance that Rudolph Valentino in Universal's "A Society Sensation" was a sure-fire bet! He booked it right off the bat—a total of 100 days in 35 theatres in Greater New York alone. Valentino's name in theatre lights right now is the chance of any showman's lifetime. Some booking—some picture!

Get your date set now for this two-reel de luxe re-issue of the original feature success, "A Society Sensation," starring Rudolph Valentino and Carmel Myers. Brand-new prints, beautifully re-edited and titled and up-to-the-minute accessories make it pure gravy for any showman! At your Universal Exchange!

- meet the ~~Mama~~<sup>no! no!</sup>  
"SON OF THE SAHARA"

He's here! EDWIN CAREWE  
brought him! Took him 6  
months to land this bird—  
and he sure got a lulu!—a  
whooper! It's big!—gorgeous!—  
But.... wait until we open  
the box and let him out.

Some Son! Some Sahara!  
SOME PICTURE!

All-a-a-board! FIRST NATIONAL  
specials, for all points, leave every  
minute—day and night!



## PRINTS

By DANNY

When Eastman announced a cut in the cost of positive. And as followed by many other raw stock concerns. It meant a tremendous saving to producers. Something like \$100,000 a week. Or, in round figures, \$5,000,000 a year. There isn't any indication that this saving is going to be passed on to Mister Exhibitor. There probably will be none. Producer's don't think that way.

There is no reason, however, why his cut shouldn't benefit the Exhibitor—and at the same time help the producer, or distributor. And that, by a very simple process—more prints for each picture. This will aid materially in many ways. It will bring the subject to the smaller exhibitor more quickly, so that he can have the advantage of the national or early advertising which the picture receives—it would enable the sales department to get a higher rental proportionately from the smaller exhibitor, and it would stimulate things all around.

### Star Stuff

Duell sails. Barthelmess loafs. Everybody's happy. And the silent battle wages. Dick don't like things. Duell holds the contract. So another Valentino case looks like it's coming. And you can lay your bet either way. Know nothing of what's why—except that Dick isn't satisfied. But these contracts are contracts, even if they do run for five years. Duell refuses to be worried. Dick isn't. So there you are. Meanwhile Barthelmess fans will wait. And the star will suffer accordingly.

*Outside of Saturday and Sunday nights Wednesday is the best business night of the week, says Marcus Loew. Who should know. Thursday tough—all the servants and maids go off and everybody has to stay at home—at least those who depend on servants. But the latter go to the neighborhood house shows, even if the downtown houses suffer.*

Bob Vignola had lunch with Marcus yesterday. Right in the open at the Astor. That's the way the Metro  
(Continued on Page 2)

## Hart Seeks Amity

Hopes to Patch Up Trouble with Famous—In New York for That Reason

William S. Hart is in town from the coast, accompanied by "Scoop" Conlon. Hart intends remaining here for about three weeks, during which time he expects to confer with officials of Famous Players relative to his future relations with the company.

He explained yesterday that it was true that there had been a business misunderstanding with Famous but that he was anxious to seek an amicable adjustment. As noted, he has made "Wild Bill Hickok" and "Singer Jim McKee" for Paramount.

The indications are that he will not make any more for the company although nobody at Famous will talk about it.

### Darmour Assisting Doolittle

L. J. Darmour has been appointed assistant to President W. C. J. Doolittle of Selznick. Darmour's duties will be concerned with the acquisition of new product. He has been active head of Standard Cinema which releases short stuff through Selznick, and will probably handle those duties as well for the present.

### Kolker Returns

Henry Kolker is back in New York following an extended stay in England where he produced several pictures for Ideal, among them "I Will Repay" and "The Great Well." Kolker has brought back with him a number of stories written by Claude Serere for disposal in this country.

## Clem's Ocean Stuff

On Board the Tuscania.

Dear Danny:

Well, here we are, Mrs. Deneker and me, out at sea. It's a great ocean this Atlantic and not a bit over rated. I've got so used to exaggeration, I thought sure this ocean would be a flop, but it's a big one. Here I been out two days and can't see any land anywhere and they tell me it's two miles to the bottom.

I'm sort of sorry I am on this boat, though, for I see a notice posted that they are going to show a picture Thursday night in the main saloon. I knew something would come up to spoil the trip. Here's me leaving Pneumonia, one of the prettiest towns  
(Continued on Page 2)

Only 1,000 T. N. T. Tickets, Get Yours Now.

## Griffith Cuts Force

Reduces Studio Organization to Skeleton, Pending Development of Future Plans

D. W. Griffith has discharged a number of employees at his Mamaroneck studio and has cut his force there down to the bone. Over 20 have been let out, pending future production plans.

As pointed out on various occasions, Griffith is very uncertain over future plans. It is more or less of an open secret that the problem of proper financing is an irksome one. It is known in the trade that he experienced some difficulties in securing money to make "America," and that when the production had advanced very considerably, he found it necessary to turn to outside help for funds.

The reduction at the studio has therefore been decided upon as an economy move, until matters adjust themselves. It was pointed out yesterday that Griffith is seriously considering a trip abroad to make a picture. It is also within the realms of possibility that he will make a picture for other producing interests in this country.

Carol Dempster and Neil Hamilton, who are under contract will probably be farmed out to other interests for the time being. Hendrik Sartov and Billy Bitzer, heads of the camera staff have been retained as have the heads of the other departments.

The report that the Mamaroneck plant would be dismantled and the equipment sold was denied at the Griffith offices yesterday.

### Still Hope in Assembly (Special to THE FILM DAILY)

Albany—Assemblyman Frederick Hackenbush has received the consent of Speaker McGinness of the House Ways and Means Committee to call the censorship repeal bill up again when the committee meets a week from Tuesday.

The Senate Finance Committee will take action on the Walker bill at its Tuesday meeting. The Senate is causing no concern, but the Assembly will bear watching.

### Hammons Off For Coast

E. W. Hammons, left Wednesday for his annual early spring visit to Los Angeles. It is expected that final details for next year's series of Christie Comedies will be arranged and contracts closed. Negotiations with Jack White and other units now operating in the Fine Arts Studio will be discussed.

## Cohen-True Split

And Two T. O. D. C. Units Enter the Field—Latter Heads N. Y. Corporation

Rumblings of further dissension in the ranks of the Theater Owners Dist. Corp. came to a head yesterday when announcement was made by William A. True that he had formed a new Theater Owners Dist. Corp. under the laws of the State of New York with himself the president. This brings two companies with the same corporate name into being.

One is the original company formed in Chicago and later incorporated under Delaware laws with a capital of \$5,000,000. True was one of the organizers. So was Sydney S. Cohen. It is very apparent that, just as Harry Davis of Pittsburgh split with True and Cohen, so now have the latter two come to the parting of the ways. Cohen heads the first company and True, the new one which has a capitalization of \$10,000.

True makes some pointed remarks in his statement. He states during the controversy with Davis, he held the opinion that exhibitor politics had no place in a theater owners distribution idea and that if pictures "by exhibitors and for exhibitors" were to be a success, all affiliations with organization politics must be eliminated.

He announced his advisory board was composed of the following: Mar-

(Continued on Page 2)

### Hodkinson Signs Chadwick

The Helene Chadwick series to be made by Eastern Prod., Inc., will be distributed by Hodkinson.

## Guard for Employees

Bills in Albany Would Place Studio Help Under Provisions of Workmen's Compensation Act

Two measures introduced in the Legislature at Albany by Senator Meyer Levy would have an important effect on the status of studio employees in New York studios. Both bills have been sponsored by Nathan Burkan and would include the motion picture industry under the provisions of the Workmen's Compensation Law.

It is stated that the necessity for these bills became apparent in the recent suit of Beatty vs. Pearl White and Fox Film in which Beatty, an extra man, doubled in a runaway scene of a White film and was injured in doing so. Although it was  
(Continued on Page 5)

T. N. T. Sat. Night Party. Astor. March 29.



Vol. XXVII No. 61 Friday, Mar. 14, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	110	110	110	400
F. P.-L. . . . .	69 3/4	69	69 1/2	3,300
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	10 1/2	10 1/2	10 1/2	400
Loew's . . . . .	17 3/8	17 1/4	17 3/8	300
Warner's . . . . .	Not Quoted			

**PRINTS**

(Continued from Page 1)

family get happy with each other. Talked an hour or two about material. And other things. Vignola is anxious to get to work. Probably on the Coast.

Why aren't more men developed by the large concerns to become production managers? Why are they so scarce?

**ADVERTISE YOUR SHORT SUBJECTS MATS** for this "ad" FREE at your Educational Exchange



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220 West 42nd St.  
New York, Chick. 4052  
Cables—Geokann, N. Y.

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**Enlist Federal Aid**

Active War on Film Pirates Launched—I. M. P. P. D. A. in the Fight

The aid of various Government authorities will be sought by the I. M. P. P. D. A. to stamp out the practice of pirating. It was stated yesterday that a number of complaints had been filed with the organization by state right operators in various parts of the country.

It is possible that the Federal Trade Commission will be asked to step into the matter on the ground that prints are being sold for different territories by persons who do not own the rights or the titles. There seems to be a more particular anxiety over the damage done to pictures in foreign territories by the unexpected appearances of prints in countries for which the distributor has not yet disposed the rights. Another avenue of attack is believed to be opened by a violation of the copyright laws.

**Cohen-True Split**

(Continued from Page 1)

tin G. Smith, Toledo; Eli W. Collins, Jonesboro, Ark.; J. W. Walsh, Hartford; John A. Schwalm, Hamilton, O.; W. W. Watts, Springfield, Ill.; Fred C. Seegart, Springfield, Ill.; J. Dolle, Louisville; Lawrence E. Goldman, Kansas City; Charles R. Sears, Nevada, Mo.; Joseph Phillips, Ft. Worth, Tex.; and Thomas Arthur Lansing, Mich.

All of them are presidents or committeemen of exhibitor bodies.

The T. O. D. C. of Delaware has announced only one picture, "After the Ball," which was acquired by Anderson Pictures. When True was asked yesterday about the future disposal of this, he replied that he didn't know because he was not a lawyer. Carl Anderson could not be reached for a statement nor could Sydney S. Cohen. The M. P. T. O. A. moves today to 25 West 43rd St., where it will occupy offices on the same floor that houses the T. O. D. C., (of Delaware).

INDIVIDUAL — CORPORATION — PARTNERSHIP  
Returns Made Out Competently  
**INCOME TAX REPORTS**

**MICHAEL D. FIELDS**  
729-7 Avenue Bryant 6497

**Clem's Ocean Stuff**

(Continued from Page 1)

in the country to get away from pictures and I find them in the middle of the Atlantic. I guess this ain't my lucky year.

There's a funny assortment of people on board too.

There's a guy on board from Des Moines who knows Abe Blank and who goes to Abe's shows. He says Abe's had a great season out there, as he sold two of his houses this year.

There's people on board from every state in the Union and some of the Southern states. One man is boasting here about the fine calibre of the southern tear of states as he calls it. I asked him why he calls them the tear—and he says, "ask anyone who has sold pictures to the Saenger crowd." I guess the guy knows what he's talking about, he lives down there.

There's a sucker on board from Indianapolis who damned near starved to death up to this morning when some one told him the meals went with the tickets.

We are at 34 east by 43 longitude west right now which is as clear to me as a statement of expenses from the Skouras circuit.

My next letter will be from Madeira which is said to be an island but I won't commit myself until I see it.

Mrs. Deneker met a woman on the upper deck today who likes Western subjects. Just my luck, she don't live in any of my towns.

Any particular subjects you want covered cable me to Shepards Hotel, Cairo, Egypt.

Clem.

P. S. Owing to cost of wireless I will only sign my first name you can put Deneker on them.

Say!  
See!  
Book!  
**CYHEREA**



**BETTY COMPSON**

in **"MIAMI"**

An Alan Crosland Production  
Produced by Jilford Cinema Corp.

for HODKINSON RELEASE

Season 1924-1925 Thirty-First Run Pictures

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**CHARLEY CHASE**

**COMEDIES**

"Consistently Good"

1 reel

**Pathécomedy**

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announces in preparation for motion picture production

**"THE ETERNAL RIDDLE"**

an adaptation of the Sir A. Conan Doyle novel "The Tragedy of the Korosko"

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**Truart Film Corporation**

M. H. Hoffman, Vice-President  
1540 Broadway, New York



### FIGURES TALK

According to Variety issued March 12th the grosses of three Broadway, New York theatres for preceding week (first week of Lent) were as follows:

Strand	\$30,000
Rivoli	\$16,880
Rialto	\$18,855

Of course, the picture at the Strand was that phenomenal box office attraction

### **DAUGHTERS OF TODAY**

The above comparative figures again prove the drawing power of this remarkable picture.

*Entirely in*

# Technicolor

## Famous Players-Lasky's Forthcoming Zane Grey Picture

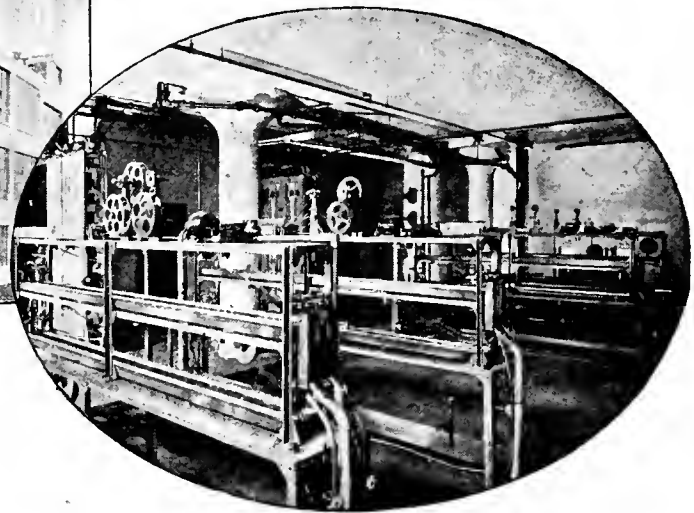
THE photographing of Famous Players-Lasky's next Zane Grey Picture — "The Wanderer of the Wasteland," an Irvin Willat Production— has been completed. Technicolor cameras were used exclusively. Watch for the release date!

For weeks everybody has been talking about the wonderful Technicolor sequence in Cecil B. DeMille's "The Ten Commandments." And they're already talking about the Technicolor undersea scenes in "The Uninvited Guest"—a Williamson Production released through Metro—which opened in Loew's State Theatre, Boston, on March 3rd.

At Hollywood, work is progressing rapidly on Technicolor's new Plant and California Headquarters. The completion of this plant will insure prompt delivery of rush prints.



*Interior and exterior views of new  
Technicolor plant at Boston*



*Progressive Producers  
do it in*

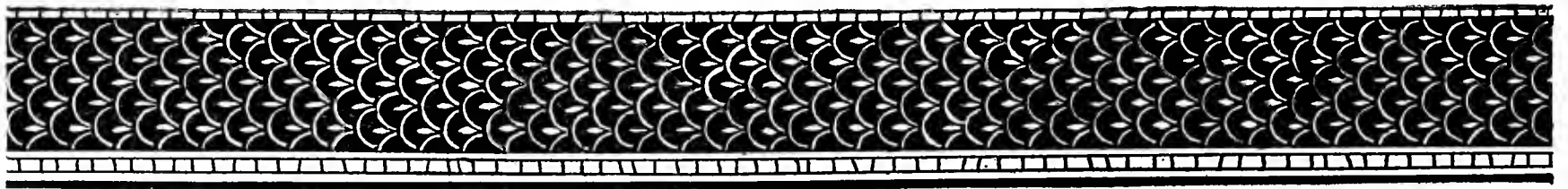
# Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston

New York

Hollywood



## Guard for Employees

(Continued from Page 1)  
 that Fox carried workmen's compensation insurance the court held that such insurance did not apply to persons engaged in making repairs and that if Beatty came within the provisions of the Act, Pearl could not avail herself of the same as a fellow-servant.  
 Senate Bill No. 1123 would amend the Act to include this industry when employees connected with production receive a daily wage of not more than \$25 or a weekly compensation of not more than \$100. This bill includes electricians, carpenters, painters, hands and extras. The law provides that in the event of an injury, the injured would accept compensation without bringing a legal action. Senate Bill No. 1124 would provide that where an employer shall secure compensation for his injured employee under the Act, this shall be a complete defense to an action of one fellow-servant against another. In other words the bill provides that a servant may not sue his fellow-servant but must accept compensation in the event of bodily harm.

## RECEIVERS'S SALE-PRIZMA, Inc.

Receivers of PRIZMA, INC., will receive bids for the assets of Prizma, Inc., as generally described, at the Chambers United States District Court, Chamber Commerce Building, 20 Branford Place, New York, N. J., on

APRIL 7, 1924, AT 10 A. M.

property includes:

**REAL ESTATE**—Manufacturing plant and equipment, with separate office building, known as 3191-3197 Boulevard, Jersey City, N. J., 100 feet front on Boulevard; factory building with brick and stone fireproof construction; building brick construction.

**EQUIPMENT**—All building equipment, machinery, appliances, including cameras, projection machines, printing machines and all furniture.

**SUPPLIES, &c.**—Miscellaneous lot of materials and supplies incident to the business, including all negatives and prints.

**PATENTS, &c.**—All patents, patent rights, applications, improvements, devices and designs owned or controlled by Prizma, Inc. relate generally to color photography.

**TERMS**—All bids must be accompanied by cash check to Receivers' order for 10% of amount of the bid. In no event shall such cash be less than \$5000.

Bids will be immediately reported to a committee of the United States District Court sitting at above place, for such action as may be deemed proper.

Right is reserved to reject any and all bids.

Bids will be subject to mortgage and tax against the above real estate amounting approximately \$44,000.

Approval of any bid, 50% thereof will be payable in cash, balance in thirty days, or other terms specifically agreed to.

Further particulars on request.

CHARLES K. D. WALSH,  
 ALBERT I. DRAYTON,  
 15 Exchange Pl., Jersey City, N. J.,  
 Receivers.

## Incorporations

**Albany—Hurd Prod., New York.** Five shares preferred stock, \$100 each; 200 shares Class A common, no par value, and 200 shares Class B, no par value. Incorporators, W. J. Neumann, G. D. Skinner and H. J. Wheeler, Jr. Attorneys, Masten & Nichols, New York.

**Albany—Millions In It Co., New York.** 100 shares preferred stock, \$100 each, and 110 shares common, no par value. Incorporators, M. D. Rosenbaum, I. Paul and J. Ross. Attorneys, Smith Heymsfeld & Weiss, New York.

**Baton Rouge, La.—New Orleans Feature Film Corp., New Orleans.** Capital \$50,000. Incorporators, A. C. Jacobs, I. B. Rennyson and Crawford H. Ellis, all of New Orleans.

**Albany—Elliot Producing Co., New York.** Capital, \$50,000. Incorporators, E. Forman, M. M. Goldstein and R. Kinoy. Attorneys, Kindler & Goldstein, New York.

**Albany—Darnold Amusement Co., New York.** Capital \$5,000. Incorporators, B. and M. J. Wallack and J. Goldberg. Attorneys, Breitbart & Breitbart, New York.

**Albany—Rhineland Theater, Inc., New York.** Capital, \$50,000. Incorporators, W. Salkin, H. Goldblatt and J. Krulick. Attorney, L. Fierman, New York.

**Albany—C. H. M. Amusement Co., Brooklyn.** Capital, \$25,000. Incorporators, T. Capp, M. Mysyk and W. Herman. Attorney, A. S. Cohen, Brooklyn.

**Albany—Interlocutory Films, Yonkers.** Capital \$15,000. Incorporators, Whitman Bennett and H. C. Miner. Attorney, M. L. Lesser, New York.

**Springfield, Ill.—Lester, Ltd., Chicago;** scenery and costumes. Capital \$100,000. Incorporators, Margaret Essig, L. C. Essig and N. F. Essig.

**Dallas—Fairlyland Amusement Co.** Capital, \$50,000. Incorporators, L. M. Kirkes, E. E. Harrington and J. H. Cunningham.

**Columbus, O.—Glouster Theater Co., Inc.** Incorporators, G. C. Fawcett, W. C. Marty and C. E. Duncan.

**Dover, Del.—Copeland Cooperative Playhouses, Inc.** Capital, \$100,000.

**Dover, Del.—Comerford Construction Co., Inc.** Capital, \$250,000.

**Albany—George J. Grassberger, Wilmington.** Capital, \$525,000.

**Dover, Del.—Electric Pier Amusement Co.** Capital \$3,750,000.

**Dover, Del.—Gene Stratton Porter, Inc.** Capital, \$300,000.

**Dover, Del.—Aldine Amusement Co.** Capital, \$50,000.

## Foreign Buyers Here

A number of foreign buyers are in town conferring with Arthur Lee of Lee-Bradford. They include Wolff M. Heinus of Berlin, Waters and Spence of New Zealand, M. Trespeuh of the Gaumont Paris office and M. Huett of Barcelona.

Lee has completed a deal with the National Screen Players Inc., to produce a series of two reel comedies for the state rights market.

## Ohio Amus. Co. Now Has Twelve

(Special to THE FILM DAILY)  
 Cleveland—The Ohio Amusement Co., has added the Lakewood theater, Lakewood, a suburb, to its chain of local neighborhood houses. This makes 12 houses operated by the company.

## Harris Elected Capitol Head

(Special to THE FILM DAILY)  
 Passaic, N. J.—At a recent meeting of the Capitol Theater, Inc., stockholders, Theodore Harris was elected president; Martin D. Harris, vice-president, and S. E. Harris, secretary and treasurer.

## Ince Buys Laboratory

(Special to THE FILM DAILY)  
 Los Angeles—Thomas H. Ince has purchased the equipment of the Hollywood Laboratories Corp. In addition to his own printing, he will seek outside business.

## Hughart Succeeds Sigmund

(Special to THE FILM DAILY)  
 Butte, Mont.—W. H. Hughart has been appointed manager of the First National office, succeeding Harry Sigmund.

## K. C. Salesmen To Meet

(Special to THE FILM DAILY)  
 Kansas City—The Film Board of Trade will hold a salesmen's meeting on March 22 at which sales problems will be discussed.

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 in a  
**Frank E. Woods**  
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 for **HODKINSON**  
**RELEASE**  
 First Run Pictures

~the box~we  
opened it!

"A

Sweet ~~PAPA~~ darn it!

# SON <sup>OF</sup> THE SAHARA

what a man's size  
picture you are. Such  
action! Such scenery!  
Such a cast! It was  
worth the trip to Algiers  
**EDWIN CAREWE**  
Get out the Watermans  
Boys~you sure can  
use this one!

Cast  
Bert Lytell,  
Claire Windsor,  
Montague Love,  
Walter McGrail,  
Rosemary Theby,  
Paul Panzer.

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**FIRST NATIONAL bats 1000%**



**THE** *The* **BRADSTREET**  
**of FILMDOM** **Jilm** *The* **RECOGNIZED**  
**DAILY** **AUTHORITY**

XXVII No. 62

Sunday, March 16, 1924

Price 25 Cents

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new  
Star!**



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are going to fall for

**Laura La Planche**

the "Sporting Youth" girl now a star in her own right in

**EXCITEMENT**

Directed by Robert Hill ~ The Title Tells the Story

Presented by **Carl Laemmle**





# Nearing Completion

*Reservations now  
being taken at all  
Hodkinson  
Exchanges for  
first run bookings*



*Betty Compson*

*in*

**"MIAMI"**

*Story by John Lynch*

*An Alan Crosland  
production*

*Produced by Tilford  
Cinema Corp.*

*Distributed by*  
**HODKINSON**

*Season 1924-1925  
Thirty First-Run Pictures*

# THE **Film** DAILY

**The BRADSTREET** **The RECOGNIZED**  
**OF FILMDOM** **AUTHORITY**

XXVII No. 62

Sunday, March 16, 1924

Price 25 Cents

## Remove 2 S. Tax

Government Considering Cut, According to London Report—Fight a Long One

*(Special to THE FILM DAILY)*  
London—"The Film Renter" demands "on good authority" that the government intends making an important concession on the entertainment tax and that the Chancellor of the Exchequer will abolish the tax on admissions to 2 shillings. It is further reported that the tax on tickets above that figure will probably be retained.

The English trade has been considered for some time past with effort to secure relief from the burdensome admission tax. The situation however there has been a close parallel of conditions in this country, and the claim has been advanced that the Government tax in England is even more irksome than

*(Continued on Page 2)*

**Talbot Here With Mary**  
Frank Talbot, president of the De M. P. Corp., is in town with a copy of "Mary" the feature made in Detroit which occasioned a good deal of comment in that city when seven suits were filed against the com-

## "Labs" Dickering

Three-Cornered Combination Still on Tap—Rothacker Plant Ready by November

The combination of local laboratories which will include Republic, Erbograp and Craftsmen is still in the conference stage, according to information secured Friday. The indications point toward the carrying out of the original plan.

A well-posted laboratory man stated that in the operation of the majority of "labs," the margin of profit was so small that a judicious saving in the cost of overhead might make a material difference in opera-

*(Continued on Page 2)*

### Fait in Cleveland

*(Special to THE FILM DAILY)*

Cleveland—William Fait, former managing director of the Eastman theater, Rochester, is holding a similar post at Loew's State.

### Grainger Reaches Los Angeles

*(Special to THE FILM DAILY)*

Los Angeles—James R. Grainger is due here Monday from Seattle. He is making a tour of Goldwyn-Cosmopolitan exchanges

## America the Crux

Kolker Declares European Producers Will Make Any Concession to Break Into This Market

European producers are willing to make almost any concession to break into the American market with their pictures, according to Henry Kolker, who is just back from England where he made two pictures for Ideal.

Kolker stated that film men in Europe recognize that there are only two important film markets in the world: United States and England, and are therefore willing to go the limit to reach those screens.

"There is plenty of money ready to

*(Continued on Page 2)*

### Kansas Meets April 1-2

*(Special to THE FILM DAILY)*

Kansas City, Kans.—The sixth annual convention of the M. P. T. O. of Kansas has been set for April 1 and 2 at the Broadview Hotel, Emporia.

### Lichtman Returns Monday

*(Special to THE FILM DAILY)*

Chicago—Al Lichtman was here Friday, en route from the Coast to New York. He leaves Sunday.

## Abrams' New Plan

"Vernon" Sold to First Runs on New Basis Which May Start Something for Coming Season

Hiram Abrams is just back from Toronto where he closed a deal for the showing of Mary's newest, "Dorothy Vernon of Haddon Hall" under what is claimed to be the newest idea of selling pictures to the exhibitor. Abrams refused to discuss the terms of the deal yesterday but admitted that he had closed 12 important cities in this country, including Chicago and Cincinnati, on the same basis.

While details are lacking, it is understood that the plan calls for a top price of \$1.50, which, in a measure, compares with the idea adopted by Universal for its pre-release runs of "The Hunchback." Abrams admitted that if the plan proved successful it would probably revolutionize distribution ideas for next season.

*(Continued on Page 2)*

### Blank Closing Two Houses

*(Special to THE FILM DAILY)*

Des Moines—A. H. Blank has closed the doors of the Capitol for an indefinite period. The Rialto is scheduled to close April 1. The reason assigned for this action is extremely poor business. Blank states all forms of theatricals are affected and that for some unknown reason, attractions that have been sure-fire in other parts of the country fail to attract here.

### C. B. C. Adopts Trade Name

C. B. C. has decided to call its future releases "Columbia Pictures."

## Clem's Ocean Stuff

5 Days Out at Sea.

Via Wireless.

Dear Danny:

Well, anytime you think the film business is big—take a trip over this old pond. Boy, it's big.

I saw a whale today, frolicking around and it was so long it would take two dollars to send a postal card from its head to its tail and the captain said it was just a baby one. From what he said he's got me convinced I only saw a sardine (if this is spelled wrong correct it—I been out of school thirty years).

From what I hear we will be two

*(Continued on Page 2)*

Only 1,000 T. N. T. Tickets. Get Yours Now.

# The Parting

Dost hear the dripping of the tears? Or see the rivulets of woe? Dost not? Then—well, what's the use of orating? It has come to this, Julius, nothing less—our dear Damon (please, Mr. Comp. don't spell it Demon) and Pythias, otherwise Sydney Cohen and Bill True have reached the parting of the ways.

Oh, for some Griffith glycerine tears! And now, instead of one we have two nice distributing concerns to appease the appetites of exhibitors who want to book pictures from an exhibitor organization. Two! And yet for months it has been hard going to get one started.

Perhaps you have heard of thousands of exhibitors standing wet and teary on the side street pleading and begging for those super attractions to come from the exhibitors' distributing agency Perhaps. Or possibly, if your sight is no better than ours you haven't. Still, exhibitors can congregate in strange places away from the crowds. So maybe you overlooked them. As we did. Meanwhile, sad and starving for product as they have been, they have gone along in some sort of fashion these many dreary weeks, patiently standing in front of the window marked "Receiving" at their National Bank and rarely ever appearing at that window marked "Loans." No; they seem to have struggled along with those punk pictures turned out by "factory made" methods—you know, those features which have brought tremendous, but dumb crowds, to their palaces. Taken all in all you haven't heard of many exhibitors going into bankruptcy because of the poor

*(Continued on Page 4)*

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T. Sat. Night Party. Astor. March





Vol. XXVII No. 62 Sunday, Mar. 16, 1924 Price 25 Cents

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## May Remove 2 S. Tax

(Continued from Page 1)

The general opinion has been that with the tax removed, either in part or in whole, the industry in Britain will be stimulated to a marked degree. Construction of theaters, held to be a vital factor in the healthy development of the industry there has been held up not only because of the stringent construction restrictions placed on new buildings during the war, but because of the added burden of taxation.

It is interesting to note that the British reduction, which amounts to between 40 and 45 cents, practically approaches the cut planned for this country.

### Mary Astor Eastbound

Mary Astor is en route from the Coast to appear in "The Man Who Sold Himself," to be directed by Alan Crosland for Famous, Lynn Shores is to assist Crosland and Henry Cronjager will do the camera-work. James Creelman prepared the continuity.

### Anna Nilsson Here

Anna Q. Nilsson is here from the Coast to appear in "The Mountebank," to be directed by Herbert Brenon. James Howe will do the camera work.

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## Clem's Ocean Stuff

(Continued from Page 1)

days late at Madeira as we got to make some kind of a detour. I'm glad I am making this trip for the next time they try to overcharge me for a sea picture I can tell them I know they let them use the ocean for location gratis. Nothing like travel to educate you.

Well they showed that picture last night. If you think I'm having a pleasure trip, you're wrong. My wife who is sort of a climber out home, gets to talking to one of those passengers who helped put salt in the original ocean and tells him I am the Managing director of a big picture circuit and later when the pursuer, (that's the guy that pursues everyone to collect tickets, etc.) meets me he says Mr. Deneker will you make a little speech tonight before the picture is shown on the future of the movies. Well, as I don't want to be unpopular, why I says yes. Well Danny. My speech was a knockout. I won't go into details but I opens with "Ladies and Gentlemen, I want you to know that our industry is in its infancy." Well I gets a big hand and then I lets 'em have it. I told them all about the great men who made up the producing and distributing companies (don't worry Danny I didn't tell them what I told you privately about these guys.) The speech was so good they want me to think up another one. I got an idea from Mrs. Deneker for the return trip. I think I will hire about ten prints and show them each night on the boat. Charge a buck to get in, take out my overhead and split the profit with the boat company. You know what I can do with overhead.

If this strikes you as a good idea, let me hear from you.

Madeira in two days. My first foreign land abroad. Full details in my next wire.

CLEM.

Sign Deneker yourself.

### Honor Sydney Cohen

The board of directors of the M. P. T. O. A. has passed a resolution of appreciation in acknowledgment of Sydney S. Cohen and "the great service he has rendered and is still giving our organization." Cohen steps out of M. P. T. O. affairs in May when a new president will be elected.

## Abrams' New Plan

(Continued from Page 1)

Percentage naturally is part of the deal inasmuch as United has been selling first runs on a percentage basis wherever possible from the start.

### Premiere on the Coast

(Special to THE FILM DAILY)

Los Angeles—The Premiere of "Dorothy Vernon of Haddon Hall" is slated for Grauman's Million Dollar Theater on Monday.

### Mabel Normand Coming East

Mabel Normand is en route from the coast for a vacation. She is expected to make personal appearances at the Branford theater, Newark during the week of March 22 in conjunction with "The Extra Girl."

### Rename "3 Weeks" for England

(Special to THE FILM DAILY)

London—Goldwyn's trouble with the censors over "Three Weeks," has apparently been brought to an end by agreeing to a substitute title. "The Romance of a Queen."

### New Bennett Film

Alma Rubens, Sigrid Holmquist, Montagu Love and Marie Shotwell have been engaged for a new Whitman Bennett production to be made in Yonkers, commencing next week. Edward Paul will be the cameraman.

### Color Sequences in "Cytherea"

There will be three color sequences in "Cytherea" which George Fitzmaurice is now completing on the coast. Each episode will mark a climax in the story.

### Stoll Withdraws from K. R. S.

(Special to THE FILM DAILY)

London—Stoll Film Co. has withdrawn from the K. R. S.—the Kinetograph Renters' Society.

## "Labs" Dickering

(Continued from Page 1)

tions of that character. The plan of the consolidation seems to concern itself with a reduction in the number of department heads and a general co-ordination of departments.

Watterson R. Rothacker is understood to have completed plans for his New York laboratory. It will be ready by November and is expected to have a capacity of about 1,400,000 feet weekly.



## BETTY COMPSON

### in "MIAMI"

An Alan Crosland Production

Produced by Jilford Cinema Corp.

for HODKINSON RELEASE

Season 1924-1925 Thirty-First Run Pictures

## Pathé News

Sees All Knows All

No. 21

Battle fleet leaves New York; on trial for high treason; a fish fight; Salmon fleet goes on long fish; worst gale in 20 years lashes coast; etc. etc.

THE FIRST NEWS REEL  
THE REAL NEWS FIRST

# today

## America the Cross

(Continued from Page 1)

be diverted into picture production said Kolker, "if the terms of The business is prosperous in The important theaters in P. example, are booked about months ahead. I know of several producers who have important tions awaiting special runs in but they will have to wait.

"It was my observation that the story material that will much-needed freshness to will emanate from Vienna and pest. I found dramatists and there willing to talk about but they have been rather bad ed by American producers in royalties are concerned and therefore become wary of future ings.

"Production is, of course, in Europe, with the exception land and Germany. There is a of untouched material and w scenic splendors that still re be filmed. If only the prop can be made so far as dist here is concerned, I am sure erable worthwhile product turned out in Europe."

## HAL ROACH'S

WILL ROGERS

COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

## WANTED

An Up-To-The-Minute Advertising and Publicity Man. Reply By Letter Stating Experience and Salary. Box M-28 THE FILM DAILY.



# Chalk up Jim Cruze's 5th hit in a row!

"THE Covered Wagon," "Hollywood," "Ruggles of Red Gap," "To the Ladies," and now "The Fighting Coward"—five, count 'em, five!

No other director can boast of a record like this! No other director and no other producing company can offer you a big, joyous 100% box-office comedy like Cruze's "The Fighting Coward."

Cruze took a gang of stars to Natchez, on the Mississippi, and recreated the old, romantic "befo' the wah" South of duels, steamboats, pretty women and mint julep. But, boy, what he's done to it! He's jazzed it, kidded it, blended it with one-and-only Cruze sense of humor.

Boys, it's rich! — rich in entertainment, rich in revenue. Go to the Rivoli, New York, next week and see

## "The Fighting Coward"

ERNEST TORRENCE  
NOAH BEERY

MARY ASTOR  
PHYLLIS HAVER

CULLEN LANDIS

From BOOTH TARKINGTON'S "Magnolia"

Adapted by Walter Woods

*A Paramount Picture*

Produced by



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR President  
NEW YORK CITY



# The Parting

(Continued from Page 1)

pictures they had been compelled to show while waiting for the development of that exhibitor-distributor organization. Or have you?

And so there are to be two, where but yesterday there was only one. 'Tis sad, Julius, sad. And where yesterday Bill and Sydney were true friends today they are rival distributors. Ah, Julius, 'tis sad. The best of friends do part in the picture business. 'Twas always so. 'Twill always be. Look at Zukor and Abrams. Zukor and Greene. Zukor and Lichtman. Lichtman and Schulberg. And many, many others. Yes, Julius 'tis sad.

## THE FOREIGN MAIL BAG

Hello, says Charley Hyman, who with the Missus, is in Tangier—over the Mediterranean way (isn't an Exhibitor's life tough?) Then Hope Hampton drops a postal in the box at Athens, and sends along a picture of a beauteous maid, adding "everything is so colorful and delightful." Then Jake Wilk writes from Cannes—in the Riviera, and tells of how three of the four houses there were showing African animal pictures, with "Blood and Sand" for opposition. Adding he was on his way to Rome to see the making of "Ben Hur." Then Harry Reichenbach drops a postcard from Gibraltar and so it goes.

The life of the idle rich!

## NEWSPAPER vs. NATIONAL ADVERTISING

Writes Chris Behrens from Davenport, Iowa, where he runs the Family theater:

"Three cheers! This 'Great Gulliver' industry of ours is at last beginning to see the break in the horizon and the slogan "Truth in Advertising." I want to congratulate you on the fact that you give credit to the Advertising Clubs as being a force through which many of the ills of this industry could be corrected. When our producers and exchange men conceive and get into their hearts the real meaning of 'Truth in Advertising,' then will the great body of exhibitors place some confidence in their dealings, as well as some of the statements and advertising copy which is sent out from their office, but the great majority of exhibitors today give very little credit to the advance dope which is sent out on the entertainment value, or the box office value, of any picture. These reports come out too often from controlled theaters or by some press agent whose job is wholly depending upon the bunk which he can put over in his reviews or criticism, making all due allowances for diversified opinion.

"At various times trade paper articles have questioned the value of national advertising to the exhibitor. This has always been a very great question with me—referring to magazine and periodical national advertising. In my judgment national advertising that would help the exhibitor and create an interest and a demand in any worth-while picture would be the medium which is universally used by the exhibitor to create admissions to his theater, and that is the daily newspaper which reaches the average home at least once a day."

## WEEP, WEEP, WEEP!

That old Western street at Universal city has been dismantled. Big stage to be erected on site. Something like 1,500 producers and directors have used this street for as many productions. Many independents built an entire Western story around it, using exteriors otherwise, and running negative cost down below \$15,000 in the old days. (Now it's different.) But this old street was historic. Pity it had to make way. And what on earth will those producers do now for a street scene in a small Western town?

## GETTING IN

It took a long time. But pictures finally got in the Washington mess. Roxy Stinson, divorced wife of an intimate friend of Attorney General Daugherty, testified that if a "proposed venture" in which Smith and Daugherty were interested had materialized, they would have been enriched \$180,000. This venture, she said, involved the rights of the Dempsey-Carpentier fight film.

## KUNSKY CELEBRATES

About 18 years ago John Kunsy opened the Casino Theatre in Detroit. If you've been in this business since Thursday a

week ago you need not be told that he is today the boss of Detroit territory. Ask any First National producer if you proof. Or ask Phil Gleichman. Like Dad, he knows. anyway, John celebrated his anniversary last week. And enough. Except this—that his newest proposed house will it all over the others. Congrats John.

## A PERFECT DAY

Sig Schlager rhapsodizing. All het up. Of the combination between Doug and Morrie Gest. Regarding which he writes length. And says in part:

"Doesn't the combination of Doug Fairbanks and Morrie Gest for the exploitation of 'The Thief of Bagdad' signify more to this business than a few columns of publicity in the daily and trade press?"

"This combination, which excites me to eulogy, appears to me as the awakening of the picture industry as represented by Fairbanks, to the true meaning of the genius of exploitation exemplified by Gest. Vision is something certainly lacking in the usual space hound or stunt artist today.

"I am willing to wager that the run of 'The Thief of Bagdad' will be illuminating to this industry and will serve as a signpost leading toward hitherto untravelled roads in the exploitation and marketing of cinematic product.

"Unquestionably the greatest developments to be hoped for in this business within the next year lie in the departments of exploitation and marketing."

## A REAL COMBINATION

Gest is a showman—a real one. Doug eulogized him length before the announcement came that Gest had been acquired to put over "The Thief of Bagdad." And showmen are not in this business badly. Some say Gest is to receive \$10,000 a week. Sounds like too much money. But this is true; he intended getting away for a rest, until Doug's offer stopped him in his tracks.

## A. P. A.'s WOES

Always come for a big opening. But Arthur Zellner, who is handling the copy for Doug's premier has more than the usual problems. Not only is Doug's personal list of must attends but Mary has her own, so has Ma Pickford, and then to the world sweeter Morrie Gest also has his own collection. The day night promises to be a gala event—even if Zellner doesn't live to see it.

## BEANS VS —

The M. P. T. O. is to nationally assemble in Boston, May. But that did not block Frank Rembusch from writing Sydney, suggesting that the national convention be held at Frank Lick. Well, they have good beans in Boston, anyway.

## HAVE YOUR TABLE?

If not take off the ear muffs. And make sure of being on the TNT party at the Astor on the 29th. Looks like a party, really. The boys are working hard to insure everything. It should be a bear.

DANN

## EXPORT!

Young American—35—extensive experience in foreign field—headed foreign department big distributing concern—seeks affiliation with live organization. Future possibilities more important than immediate salary.

Box M-60,

FILM DAILY,

71 W. 44th St., N. Y. C.

# AT LAST!

## THE THIRD-DIMENSION MOVIE

AVAILABLE  
NATIONALLY  
FOR THE  
FIRST TIME



If you want to give your patrons a treat, and incidentally show a novelty that will create a lot of talk, get hold of the short reel of third-dimensional pictures called Plastigrams \* \* \* shown at the Rivoli last week \* \* \* Some amazing effects are obtained \* \* \* shouts of amazement and surprised laughter from the unsuspecting audience \* \* \* Plastigrams are a great novelty.

—The Billboard.

*Ives-  
Leventhal*

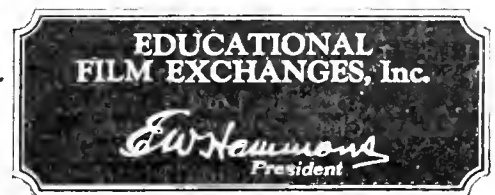
# “PLASTIGRAMS”

Presented by  
E. W. HAMMONS

Marking one of the greatest feats of motion picture production ever achieved, this great novelty will bring shrieks of laughter and excitement, and set your patrons to talking.



ASK TO SEE IT  
At Your Exchange



For Foreign Rights address

FAR EAST FILM CORPORATION, 729 Seventh Ave., NEW YORK CITY

## "Love's Whirlpool"

Producer: Regal Pictures  
Distributor: Hodkinson

As a Whole.....GOOD CROOK MELODRAMA. HAS SOME CUSTOMARY ACTION AND THRILLS BUT WILL DRAW VERY WELL WHERE THEY FAVOR THIS KIND OF ENTERTAINMENT.

Cast....First rate. James Kirkwood good as Jim Reagen, crook, who builds an elaborate revenge for his brother's death only to have it shattered by his own reformation. Lila Lee suitable and capable as his accomplice. Others appropriately cast include Robert Agnew, Mathew Betz, Edward Martindel, Margaret Livingston, Madge Bellamy.

**Type of Story...** Melodrama. Lovers of crook melodrama couldn't ask much better than "Love's Whirlpool," incidentally not the most appropriate title for the picture. It doesn't do it justice and will probably prove misleading. The story contains all the requirements for a good live entertainment. Director Bruce Mitchell has employed some familiar stock tricks in arriving at suspense, thrills, etc., but he handles them well and gets the most out of the material. The opening reels contain better speed than the closing. The picture opens with a robbery, is followed shortly by a shipwreck, and proceeds into a carefully planned revenge sequence in which the crooks arrange to "get" their victim through the means of a fake medium or clairvoyant. This latter sequence runs a little slow, delaying the inevitable happy ending, but with some editing and toning down it can be improved considerably. Theme deals with the efforts of Jim Reagen to avenge the death of a younger brother, caused indirectly by a bank president whose daughter is rescued in a wreck by Jim and, her memory gone, retained by him as a means through which to ruin her father. Instead, Jim's sweetheart, reformed through her sudden belief in God, returns the girl to her father and eventually Jim, too, is won over and revenge forgotten.

**Box Office Angle...** Undoubtedly the right attraction for many exhibitors. Has certain amount of box office value and will likely play to satisfied audiences most anywhere.

**Exploitation...** Better get in back of this one if you want to make it bring in returns. The title isn't a good one and will need plenty of help to get it over. They'll never guess it's crook melodrama. They're more than likely to expect a romance. Use a trailer showing the wreck, a bit of the clairvoyant business, the prison escape, or anything suggestive of the action and thrills contained. Use the names of Lila Lee and James Kirkwood.

**Direction...** Bruce Mitchell; usually good.

**Author .....** Martha Lord  
**Scenario .....** Elliott Clawson-Bruce Mitchell.

**Cameraman .....** Steve Norton  
**Photography .....** Good  
**Locale .....** Varied  
**Length .....** 6,028 feet

## "Women Who Give"

Producer: Louis B. Mayer  
Distributor: Metro

As a Whole..... PATTERNED AFTER THE ORDER OF "DOWN TO THE SEA IN SHIPS" BUT NOT NEARLY AS GOOD A PICTURE; STORY DRAGGY, AND POORLY DIRECTED.

Cast..... A good cast but director hasn't gotten the most out of it. Frank Keenan Barbara Bedford have fits of overacting. Robert Frazer does well as skipper and all around he-man. Renee Adoree, Joseph Dowling, Margaret Seddon, Joan Standing, Victor Potel, Eddie Phillips, William Eugene others who complete the cast.

**Type of Story...** Drama. New England fishing villages and "men who go down to the sea in ships" have been gaining prominence in recent screen plots. "Women Who Give," though you would never suspect it from the title, offers another of these dramas of the sea. The picture's good points consist of some mighty fine marine sequences showing the fishing smacks at sea during storms, the boats lost in the fog and with no light to guide them, some interesting views of whalers and generally fine pictorial appeal from this angle. The entire atmosphere is good and the production given good consideration. But on the story end of it, "Women Who Give," is weak, draggy, with a poorly developed plot that fails to prove entertaining. Director Barker has lost out. He does too much beating around the bush, takes too long to arrive at situations and postpones his climaxes interminably, with the result that when he does bring the hard-hearted codfish millionaire to realize that he is responsible for much of the unhappiness in the little village, the spectator has all but completely lost interest. He doesn't get the best out of the material.

**Box Office Angle...** It doesn't seem possible that even the splendid atmosphere and fine sea sequences of "Women Who Give" will save it. Generous cutting, especially of subtitles, might give it a better sustained interest.

**Exploitation...** Provided you want to interest your folks in the picture talk particularly about the atmosphere and the lives of the people who make up the small New England fishing villages. Show a trailer of scenes on the fishing trips. Use stills giving an idea of the little coast village. The title needs explanation. They'll need to know something about the story for "Women Who Give," is inclined to be misleading. Use the names of those in the cast who may be known to your patrons.

**Direction...** Reginald Barker; could have made much more of story; production is good.

**Author .....** Sarah P. McLean Greene  
**Scenario .....** A. P. Younger  
**Cameraman .....** Percy Hilburn  
**Photography .....** Excellent

**Locale .....** New England fishing village.  
**Length .....** 7,500 feet

## "Lilies of the Field"

First National

As a Whole..... THREADBARE ETERNAL TRIANGLE THEME ALL DRESSED UP IN ELEGANT PRODUCTION. STRESSES MOTHER LOVE ANGLE TO GIVE IT NEW APPEAL. AT THAT A LIKE-LEAF BOX OFFICE.

Cast..... Corinne Griffith certainly "easy" on the eyes; wears clothes well and photographs splendidly, though given too many over-large close-ups. Her work usually very good but occasionally doesn't quite measure up to the emotional situation. Conway Tearle good but rather stiff in his playing. Myrtle Steadman adequate as one of the none too white lilies. Other lilies of less importance in the story are Alma Bennett, Sylvia Breamer, Phyllis Haver, Cissy Fitzgerald. Craufurd Kent the businessman-husband with appointments that keep him out all night. Little Dorothy Brock an adorable youngster.

**Type of Story...** Drama; a plain out and out eternal triangle theme is the basis of William Hurlburt's stage play but with an effective heart interest supplied through the devotion of the heroine for her little child, a production that cost not a little, plus the presence of the attractive Corinne Griffith, "Lilies of the Field" takes on a new lease of life, at least to the extent that it will probably be considered "one of those pictures that you'll want to see." Naturally it is well stocked with sex appeal and the sort of business that readily lures a good percentage of the picture going public. The mother love angle serves to shadow, rather successfully, the business of beautiful apartments, the gorgeously gowned lilies that live in them and the somewhat pointed titles that indicate their method of operation. The picture abounds in lavish display.—both scenic and physical.

**Box Office Angle...** Naturally it is to be expected that this one will do business. These sort of pictures usually do and the more they say against the sex angle, the bigger it draws. "Lilies of the Field" is essentially a sex picture with a mother love angle to back it up.

**Exploitation...** The title should lend itself readily to a variety of advertising stunts. Distribute artificial lilies with tags attached containing catchlines relative to the picture. Play up Corinne Griffith's name prominently and talk about her work in "Black Oxen." If they saw that one they'll be anxious to see "Lilies of the Field." By all means use a trailer and plenty of stills. Make promises for production values and the splendid cast.

**Direction.....** John Francis Dillon; good but lets story run way too long; some sequences don't belong at all.

**Author .....** William Hurlburt  
**Scenario .....** Adelaide Heilbron  
**Cameraman.....** Jas. C. Van Trees  
**Photography .....** Very good  
**Locale .....** Any city  
**Length .....** 8,510 feet

## "A Society Scandal"

Paramount

As a Whole..... GOOD DICTION WITH LOTS OF TOUCHES MAKES "A SOCIETY SCANDAL" A FIRST ENTERTAINMENT EVEN THOUGH THE STORY IS NEW. GLORIA AGAIN PLAYS NEW GOWNS.

Star.... Gets back to her regular fashion display for the most, although she does some good acting toward the close. Will win her admirers very much. Do photograph well occasional close-ups, maybe due to poor up.

Cast..... Rod La Rocque, R. Cortez and Allan Simpson make handsome supporting trio. pull big with the feminine content. Ida Waterman suitable the typical mother-in-law. Yvonne Hughes the co-responder who is kept pretty well in the ground. There is no chance for good looking woman taking honors from Gloria.

**Type of Story.....** Domestic Old as the hills is this yarn of Fred Sutor's, which was used as stage vehicle for Ethel Barr under the name of "The Lady," but for the second time one week the be-whiskered eternal triangle theme, through treatment, becomes interesting entertainment. (The other picture "Lilies of the Field.") Dwan shows a keen sense of comedy and his comedy touches are numerous, original and always over. A good share of the laughs belongs to Fred Halsey for his corking fine production, of course, is Settings, atmosphere, style, everything done up elegantly and of course, displaying the latest fashions to her wardrobe. Dwan proves upon the story as he progresses. The latter sequence especially good and the ending

**Box Office Angle.....** First rate entertainment that should please folks whether they happen to see the star or not. They'll be a and you can count on it satisfying

**Exploitation...** Plenty to talk Get them interested in the title playing it up prominently catchlines and teaser ads. Use the broadcasting you can for laughs that are contained in the picture and go after your women in connection with Gloria and new array of gowns. Use as many of the sequences containing a laugh. Your feminine patrons will also be interested in Gloria's male support and you can count this bringing them in. Stunt advertising and any effort that you forth should be well repaid in office receipts.

**Direction.....** Allan Dwan; splendid  
**Author .....** Alfred  
**Scenario .....** Forrest  
**Cameraman .....** Hal  
**Photography .....** Very  
**Locale .....**  
**Length .....** 6,400 feet





**\$51,000**  
Clean-up Week at  
**CHICAGO THEATRE**

50% of Week's  
Gross in the loop!

**\$28,000**  
McVICKER'S

# DOUGLAS MACLEAN in "Going Up"

World's  
High  
Flying  
Comedy

**\$12,000**  
ROOSEVELT

**\$5,000**  
RANDOLPH

**\$11,000**  
WOODS

Encore  
Pictures  
FOREIGN REPRESENTATIVE  
SIDNEY GARRETT

### All Chicago Critics Agreed With This:

"The audience didn't laugh at this picture—they simply screamed—and there were times when everyone was almost in hysterics. . . . And, intermingled in the laughter were staccato screams, as a blimp and two planes played tag with each other in the sky."

—CHICAGO EVENING POST.

### Same Week:-

"'Going Up' Topped  
All Theatres  
in Washington, D. C."

—Variety

# ASSOCIATED EXHIBITORS

ARTHUR S. KANE Pres. PATHE, Physical Distributors

*Herbert Rawlinson in*  
**"Stolen Secrets"**

*Universal*

**As a Whole**.....GENTLEMAN CROOK STORY, BETTER THAN RAWLINSON'S PAST FEW VEHICLES AND WITH STAR SHOWING SIGNS OF OVERCOMING HIS DESIRE TO OVERACT.

**Star**... Shows considerable improvement in his playing and is favored with a more appropriate story in "Stolen Secrets."

**Cast**... Kathleen Myers pleasing lead for Rawlinson but she hasn't a great deal to do. Politicians, confidence men, city officials and the usual types adequately portrayed by Henry Herbert, Edward Davis, Arthur Stuart Hull, Wm. Conklin, Geo. Seigmann, Joseph North, Jos. Girard and others.

**Type of Story**.....Crook mystery drama. Of course you would never guess that Herbert Rawlinson was playing the part of a secret service man of some kind if the same idea hadn't been used so many times before, but the average picture goer is sufficiently familiar by now with film plots to quickly recognize the lay of "Stolen Secrets" and size up the ending for just what it is. In spite of its obviousness, Director Cummings makes the picture fairly interesting and it holds the attention nicely for its five short reels.

A gentleman burglar, calling himself "The Eel," works his game with ease and without capture. The mayor's pretty daughter, Cornelia advertises in the "personal" column for the Eel to secure certain papers from a political boss which will prove her father innocent of certain allegations that threaten his office. How the Eel fulfills the mission and discloses his true identity is followed, of course, by the usual clinch.

**Box Office Angle**....Average offering; is better than Rawlinson's more recent releases and can be used satisfactorily on the regulation daily change program.

**Exploitation**.....Throwaways might read: "Look Out, The Eel is coming to town. You'll be surprised at the STOLEN SECRETS that are going to be exposed." Suggested tie-up is that with a hardware store for the display of locks, burglar alarms, etc., with the caption, "See Herbert Rawlinson outwit the crooks in 'Stolen Secrets' at the blank theater. You can outwit them, too, with these safeguards." Use a trailer of any one of Rawlinson "polite" hold-ups. His method should serve to get them interested in the picture. If the star happens to have admirers among your clientele be sure to say that "Stolen Secrets" is the best of his recent productions.

**Direction**.....Irving Cummings; quite all right.

**Author**..... Richard Goodall

**Scenario**.....Rex Taylor

**Cameraman**.....Charles Stumar

**Photography**.....Satisfactory

**Locale**..... City

**Length**..... 4,742 feet

*John Gilbert in*  
**"The Wolf Man"**

*Fox*

**As a Whole**.... JUST WHAT THE TITLE IMPLIES. STORY WITH HERO WHO IS HALF BEAST AND HALF MAN. GIVES GILBERT FINE ACTING OPPORTUNITIES AND AFFORDS GOOD ACTION

**Star**.....Overacts occasionally but usually measures up to requirements adequately. Is required to work fast and furious in latter reels.

**Cast**... Norma Shearer pretty heroine, one of those society girls looking for a thrill. She gets it all right. Eugene Pallette a mild enough villain but furnishes some good fights. Others Alma Frances, Edgar Norton, Thomas R. Mills.

**Type of Story**... Drama. The first reel of "The Wolf Man," promises original and interesting story of English society. The beginning of the second reel brings it down a peg when the plot takes a conventional turn but, even though the remainder of the story doesn't quite live up to the expectations suggested by the opening, it makes a good entertainment of its kind and good action, acting and some thrills, though they be of a familiar order (the ever popular rapids stunt being used for a climax) make up any shortcomings of the story. You have the situation in which two Englishmen, brothers, love the same girl. Reggie, jealous because Gerald is accepted, convinces the latter that he murdered the girl's brother while intoxicated, and persuades him to flee to Canada. This leaves Reggie free to win the girl. In Canada Gerald lives the life of a lumberjack and indulges in the "wolf" side of his nature, to the extent of kidnapping a pretty girl. It ends in marriage for the two following an exciting climax.

**Box Office Angle**.....Good average entertainment that will do nicely for the general public. If the star is popular, boost his name and tell them "The Wolf Man" is better than his previous recent releases.

**Exploitation**.... Play up the title and talk about the Jekyll and Hyde nature of hero John Gilbert in his latest picture, "The Wolf Man." Use catchlines such as: "Can a man be a gentleman and a caveman at the same time. See a story of an interesting dual personality in John Gilbert's 'The Wolf Man,' a Fox production at the blank theater." A novelty stunt would be to have a man in evening clothes sitting in a cage, with the title of the picture properly displayed in conjunction with catch lines: "He's gentle but he's wild. Come to the blank theater and see what tames him."

**Direction**.....Edward Mortimer; usually good.

**Author**.. Frederick and Fanny Hatton

**Scenario**..... The same

**Cameraman**....Don Short—Michael Farley

**Photography**.....Very good

**Locale**..... England; Canada

**Length**.....5,145 feet

*Ora Carew in*  
**"Waterfront Wolves"**

*Gerson Pictures—State Rights*

**As a Whole**.....CROOK MELODrama THAT FURNISHES AVERAGE ENTERTAINMENT; PRODUCTION IS RATHER ORDINARY BUT SOME GOOD BITS OF ACTION WILL LIKELY GET IT BY WITH MAJORITY.

**Star**... Does good work and photographs real well in some close-ups although there are too many of them. Has some exciting times as daughter of crook.

**Cast**... Jay Morley a suitable if not handsome hero. Certainly struggles to "retain his sweetheart's honor" by keeping possession of a handkerchief containing pearls which she entrusted to his keeping. No one else in the cast whose names or faces are familiar to your patrons.

**Type of Story**...Crook melodrama. There's not a great deal of originality in "Waterfront Wolves" but for those who like action and are satisfied as long as the story keeps moving and furnishes excitement, the picture will probably offer a passable entertainment. To start with there is a pretty heroine, the tool of her crook father. She is entrusted with a famous string of pearls and in eluding the police is injured and taken aboard a sailing vessel by hero who befriends her. He takes her to his home port and eventually she becomes a part of his household and under the care of his mother regains her health, meantime falling in love with hero. She gives her the pearls to hand over to the police. Her father intervenes and tries to take the pearls away. A general shooting affray then takes place with both hero and the girl's father being injured, the latter dying. Then a Chinaman, whose previous appearance gave a mysterious touch to the picture, announces that he possesses the real pearls, having taken them from the girl to protect them and save her from the police. This in return for a kindness done him by the girl's mother. A pretty complicated plot but it works out fairly well at that.

**Box Office Angle**.... You know what you can do with this. Where they want action you'll be able to get this one over. It's an average film that offers a suitable entertainment for a certain clientele.

**Exploitation**.....Here's a title that you should be able to interest them with. Use it prominently in all your announcements and talk about the crook story contained in it. You might mention Ora Carew's name and say that she plays the innocent victim of her father's thefts. Catchlines and the usual publicity should be sufficient to let them know what to expect.

**Direction**.....Tom Gibson; fair

**Author**..... Tom Gibson

**Scenario**..... Tom Gibson

**Cameraman**..... Not credited

**Photography**.....All right

**Locale**..... Waterfront town

**Length**..... About 5,000 feet.

**"Flowing Gold"**

*Producer: Richard Walton*

*Distributor: First Nation*

**As a Whole**.... THRILLING MAX SERVES AS GOOD ISH ALTHOUGH IF IT COME SOONER IT WC HAVE BEEN MUCH BET INTERMITTENT COM. BITS HELP TO BREAK THE SLOW SPOTS.

**Cast**... Anna Q. Nilsson and Milton Sills carry the brunt of the and both do very well. Alicia Houn pleasing in less important Others Craufurd Kent, John I Cissy Fitzgerald, Josephine ell, Bert Woodruff and C Selton.

**Type of Story**.... Melodrama. Beach's story of the early days of the oil fields offers a melodramatic average entertainment value. "Flowing Gold" would have been better, however, if Director Grasse had managed to tell the story in five, or at the most six, reels. As it is it runs over giving the story a draggy, slow development that at times fails to interest. There is a first rate max that offers somewhat of a thrill but it comes too late. Occasional comedy bits in connection with the "hicks" who try to get their suddenly acquired money help at times to break up the monotony of the slow spots but a liberal cutting would do more toward speeding things up. The picture deals with the adventures of Milton Sills who goes West to get the man who caused his honorable discharge from the army. Incidentally he becomes involved in the oil field rush and there's a stretch of plotting, double-crossing, threatening and much irrelevant business before they get back on the main track with hero forcing his man into a corner and securing the desired vindication by clearing of his name.

**Box Office Angle**.... Average picture. Will do on a daily change basis but is hardly strong, nor big enough to warrant a run. If the picture can be cut it would stand a much better chance of pleasing. At present it is far too long to hold them.

**Exploitation**.....The name of Beach as author can be used to interest them and those who have read his story will probably want to see the picture. The picture may be played up by throwaway the way of imitation coins, made of cardboard and covered with gold leaf. Promise a lucky number and, of course, catchlines will be in order, also a trailer of the picture sequence and use the names of Milton Sills, Anna Nilsson and the other players whom you might attract your particular clientele. Arrange a bookstore display for novels by Rex Beach.

**Direction**..... Joseph DeC

**Author**..... Rex B

**Scenario**.....Richard Walton

**Cameraman**.....Gilbert Warr

**Photography**.....

**Locale**.....

**Length**.....8,07



## "The Isle of Vanishing Men"

*Alder Exploration*

Whole..... TRAVELOGUE  
 MOST INTERESTING FROM  
 EDUCATIONAL STANDPOINT  
 BUT NOT SUITABLE FOR  
 GENERAL ENTERTAIN-  
 MENT; GRUESOME AND UN-  
 PLEASANT IN SOME OF ITS  
 DETAILS.

.....Kia Kias, a head hunter  
 of the interior of  
 Dutch Guinea. A savage, grotesque  
 creature so far removed from civili-  
 zation that it is almost impossible  
 to believe that what you see is ac-  
 tual. Even more crude in their  
 manner of living than some of the  
 civilized tribes of Africa and the  
 South Sea Islands. And yet their  
 civility in certain things is sur-  
 prising. For instance, their meth-  
 ods of cooking, building huts, and  
 their own conception of "water  
 proof" roofs.

of Story.... Travelogue. This  
 is the cannibal picture, the Alder  
 exploration into the interior regions  
 of Dutch Guinea, offers still fur-  
 ther exposition of "how the other  
 half lives." The picture contains  
 an interesting mass of detail and  
 general information regarding the  
 life of Kia Kias, an especially gro-  
 tesque race. "The Isle of Vanish-  
 ing Men," so called because shortly  
 after this picture was made the Kia  
 Kias became extinct through a  
 plague, is probably a more vivid,  
 and at times unpleasant, insight in-  
 to savagery than previous cannibal  
 pictures. The Alder picture pre-  
 sents a great deal of detail in re-  
 gard to the actual mode of living,  
 showing how they sleep, eat and  
 in general manner of existence.  
 In connection with these bits  
 of detail that the film may be said  
 to be occasionally unpleasant, even  
 to the extent of being nauseating.  
 Some of their personal tortures, by  
 way of adornment, their preparation  
 of foods such as dogs' heads, and  
 the actual evidence of no moral stand-  
 ards, are not pleasing to look upon  
 despite their apparent educational  
 value. The feature is rather short  
 and pictorial appeal, the most of it  
 being given over to pictures of the  
 lives in their home environs.

Office Angle.... It would seem  
 that a far better method of distri-  
 bution here would be to split the  
 picture up into a series of short  
 subjects rather than to send it out  
 as a six reel feature. There is too  
 much sameness for it to hold an  
 audience for that length of time.  
 It is more educational than enter-  
 taining and can best be used for  
 educational purposes.

Entertainment.... Depends entirely up-  
 on how you want to use the pic-  
 ture. It is not suitable as the only  
 feature on your program and far  
 longer to be used for double feat-  
 ure program. If you have played  
 any of the previous feature travel-  
 logue pictures you'll know best  
 what you want to do with this one  
 and to what extent you want to go  
 to interest your folks.

.....William F. Alder  
 ..... 5,400 feet

## In The Courts

Fred J. Harrison, who was arrest-  
 ed in 1921 in a civil suit brought  
 against him by the American Sensi-  
 tized Film Co., and held in \$5,000  
 bail, has applied in the Supreme  
 Court for a reduction of the bail to  
 \$500. He stated that the suit was  
 brought when he was instrumental in  
 the prosecution of Jacques Cibrario,  
 when Cibrario was indicted for lar-  
 ceny, and that the purpose of the suit  
 was to harass Harrison. It has never  
 been put on the trial calendar he said,  
 by the plaintiff. His bond has cost  
 him \$650 and it is now about to ex-  
 pire, and he says he may not be able  
 to raise the sum necessary for a new  
 bond unless it is decreased.

The Canyon Pictures Corp., has se-  
 cured an order in the Supreme Court  
 from Justice Mullan making Lloyds  
 Film Storage Co., a defendant in a  
 suit brought on March 10, against the  
 Inter-Ocean Forwarding Co. The  
 suit is to regain films in the possession  
 of the defendant. When a writ of  
 replevin was served on Inter-Ocean,  
 the latter stated that the films had  
 been stored with Lloyds. The sheriff  
 refused to act against Lloyds unless  
 that concern was made a party to the  
 suit.

Whitman Bennett stated yesterday  
 that the suit of the New Amsterdam  
 Credit Corp., against the Standard  
 Film Service Co., reported settled has  
 been transferred to Cleveland, where  
 Standard makes its headquarters. The  
 action involves certain payments on  
 "The Darling of the Rich" a B. B.  
 Prod., made by Bennett, sold to  
 Standard and then assigned by Ben-  
 nett to the New Amsterdam Credit  
 Corp.

A default judgment for \$24,426 has  
 been filed in the Supreme Court by  
 David O. Selznick against Briton M.  
 Busch on notes aggregating \$20,000  
 made in 1920 to Lewis J. Selznick at  
 the office of Select Pictures Corp.,  
 which were endorsed to the plaintiff.

A summons has been filed in the  
 Supreme Court in a suit of Joseph F.  
 Lee against Charles E. Blaney's Pic-  
 tures Corporation for \$30,000. The  
 attorneys are Jonas & Neuberger.

Port Arthur, Tex.—J. A. Gibson  
 and others are seeking an injunction  
 against George B. Murr to prevent  
 the latter from building a wooden  
 structure theater.

### Wynn New Educ'l Manager

(Special to THE FILM DAILY)

Omaha—The vacancy at Educa-  
 tional, caused by the transfer of C.  
 F. Senning to Kansas City, has been  
 filled by Jimmie Wynn, for several  
 years with First National in Iowa and  
 Nebraska.

Effective this week, Educational of-  
 fice will handle independent product  
 until now controlled by A. H. Blank.  
 Sam Cohen will handle these sales.

The Pathe office tendered a fare-  
 well testimonial dinner the early part  
 of the week to Oscar Hanson upon  
 his transfer to Detroit.

## The Week's Headlines

Monday

Future plans of D. W. Griffith undetermined.  
 May go abroad.

Two directors, Hobart Henley and Robert  
 G. Vignola dickering with Metro on distri-  
 bution.

Jesse D. Hampton to remake "The Barrier"  
 and "The Auction Block," probably for  
 Goldwyn release.

Tuesday

United Artists directors to meet shortly on  
 future plans. Reported Mary Pickford  
 may appear in "Peter Pan."

William Randolph Hearst holds option for  
 remaining fifty per cent interest in Gold-  
 wyn-Cosmopolitan Dist. Corp. Runs until  
 May.

Boston film circles discussing possible thea-  
 ter deal between Gordon chain and Famous  
 Players. Denied here.

Famous Players earns \$4,245,783 in 1923.  
 Increase over 1922.

Wednesday

Visit of J. D. Williams to coast revives re-  
 port of possible deal for Harold Lloyd.

Harry Rowson purchased Douglas Mac  
 Lean Prods. for England.

Thursday

Inspiration reduces organization to skeleton.  
 Company denies closing down on all pro-  
 duction.

Four European Governments make offers to  
 D. W. Griffith to make pictures for them.

"The Hunchback" sold for Germany at a  
 record price.

Robert G. Vignola signs contract with Metro.

Friday

Sydney S. Cohen and William A. True split  
 over T. O. D. C. affairs. True forms an-  
 other company with the same name but  
 divorced from all exhibitor political af-  
 filiations.

William S. Hart in town to seek settlement  
 of difficulties with Famous Players.

D. W. Griffith cuts studio force to the bone  
 pending development of future plans.

Two bills in Albany would place industry  
 under provisions of Workmen's Compens-  
 ation Act.

I. M. P. P. D. A. enlisting aid to check  
 piracy.

Saturday

Hiram Abrams closes deal in Toronto for  
 showing of "Dorothy Vernon" on new  
 basis. Plan may start something for com-  
 ing season.

Reported British Government considering cut  
 on 2 S. admission tax.

Local combination of laborators: Repub-  
 lic, Erbograph and Craftsmen, still in con-  
 ference stage. New Rothacker plant ready  
 by November.

Henry Kolker declares European producers  
 will make any concession to break into  
 American market.

### John Friedl Now Managing Palace

(Special to THE FILM DAILY)

Dallas—John Friedl has been ap-  
 pointed manager of the Palace for  
 Southern Enterprises. Friedl hails  
 from Kansas City where he was with  
 the Frank Newman theaters.

## Short Subjects

### "Rapid Transit"—John J. Iris

*Good Thrills*

Type of production.... 1 reel novelty  
 Some time ago there was released  
 a novelty film, similar to this, called  
 "The Runaway Train," and which of-  
 fered the same kind of thrill that  
 "Rapid Transit" offers. The number  
 consists of rapid fire shots of prog-  
 ress through traffic. To start with  
 you have a car speeding up Fifth Ave.  
 faster than it could ever go actually,  
 that is and still be intact after a few  
 yards distance. Next you are taken  
 on a wild ride from Rector St., via the  
 Sixth Ave. "L" and ending in what  
 has the effect of a grand smash at  
 one of the uptown tunnels. It's a  
 first rate novelty number and serves  
 to offer a good thrill even though its  
 effectiveness may be somewhat les-  
 sened due to the fact that the idea  
 has been used previously.

### "Ship Ahoy"—Universal

*Mediocre Comedy*

Type of production.... 1 reel comedy  
 "Ship Ahoy" features Slim Sum-  
 merville and Bobby Dunn and was  
 directed by Summerville. It's just  
 another of those incoherent pseudo-  
 humorous short reels that make the  
 spectator wonder what it's all about  
 without getting a hearty laugh. Slim  
 and Bobby knowing that their girl  
 likes sailors, try their luck in sailor  
 suits, only Slim's is an officer's suit  
 that he has stolen. The officer calls  
 to get his suit back and sends both  
 the boys to scrub decks on a battle-  
 ship. That's about all there is to it.

### "That's Rich"—Century-Universal

*Features a Cute Kiddie*

Type of production.... 2 reel comedy  
 Little Arthur Trimble is the saving  
 grace of this Century comedy, but  
 that will probably suffice to put it  
 over. He's a cute kiddie. The plot  
 of "That's Rich" deals with the hard-  
 ships that Arthur goes through with  
 a large family who have adopted him  
 solely to make him work. A passer-  
 by tells the foster father that the boy  
 is worth a million dollars. He gets  
 the best of everything—for a day—  
 until the stranger is seen being taken  
 off to the lunatic asylum. Too much  
 footage is devoted to the chase be-  
 tween Arthur and the father and not  
 enough to the "good treatment" sit-  
 uation. Should please as a whole.

Coming Soon




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 and  
**Walter Hiers**  
 in  
**AL CHRISTIE**  
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 for Hodkinson Release  
 First Run Pictures

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**P**

little better than trival to carry interest along. \* \* \* But the real dramatic power \* \* \* resides in those scenes which have the least organic connection with the plot. Paul Revere's ride is a crashing bit of filming, knowingly cut and joined. \* \* \*

**TRAVELER**—He has made a fine beginning, from the point of view of the historians; a better ending according to the dramatists. For the first half is mainly episodic, presenting page after page from history whereas the last part of the picture grasps the story by the horns. \* \* \* and present it in a strong well-knit crescendo of interest that makes even the "final climax," \* \* \* seem anticlimax. \* \* \* There is so much in Griffith's pictures—something for everyone. \* \* \* Whether Griffith has in "America" done his greatest work is doubtful. He has, however, accomplished another notable achievement.

**"Courtship of Myles Standish"—Asso. Exhib.—Walnut, Cincinnati**

**COMMERCIAL TRIBUNE**—Charles Ray \* \* \* gives, on the whole, a good characterization. \* \* \* There are some points in which history and Longfellow are stretched a bit, but in the main all is as it should be. \* \* \*

**ENQUIRER**—\* \* \* As the shy but loyal suitor, torn 'twixt love and friendship, Ray displays not only a sound understanding of human nature, but a keen sense of humor as well. The historical background for the love story is intensely interesting. \* \* \*

**TIMES-STAR**—\* \* \* another of those familiar literary classics which could never be put on the screen in a manner to suit all tastes. \* \* \* it is more or less episodic and uneven in development. Its pictorial beauty is impressive, but at times the main thread of the theme becomes snarled \* \* \* gives evidence of the greatest care in maintaining accuracy in atmosphere. Despite its dramatic defects, "The Courtship of Myles Standish" is worth while as an artistic spectacle.

**Walnut, Cleveland**

**POST**—The historical value alone makes \* \* \* "The Courtship of Myles Standish" \* \* \* film classic. Combined with this is the wonderful characterization portrayed by Charles Ray.

**"The Eternal City"—1st Nat'l Stanton, Philadelphia**

**BULLETIN**—In some respects, the picturization, of Sir Hall Caine's "The Eternal City" \* \* \* is one of the finest films of its kind, but something seems to be lacking.

**PUBLIC LEDGER (MORNING)**—\* \* \* but in this case even the beauty of Michael Angelo's dome, floating like a bubble in the soft Italian skys and the exquisitely photographed exteriors, cannot redeem the banality of the story.

**PUBLIC LEDGER (EVENING)**—Altogether, "The Eternal City" is an enjoyable film—not great, but well acted and interesting throughout.

**RECORD**—The background of the picture is the architectural glories of Rome and the quiet beauty of the Italian countryside, and these scenes are photographed to bring out their charm and beauty. The picture falls short in its handling of the social aspects of the story. The tale of the lovers is cohesive and well directed.

**"Flowing Gold"—1st Nat'l State, Cleveland**

**PLAIN DEALER**—It is jerky. It leaves, \* \* \* vital details to subtitles, and pictures the amusing and exciting along with the necessary sequences. That is not good policy. \* \* \* doesn't compare very favorably with the other Rex Beach story, "The Spoilers," \* \* \*

**PRESS**—The \* \* \* like melodrama will

**"Fools' Highway"—Universal Bowdoin, Boston**

**POST**—\* \* \* a fascinating and interesting story of society and near-society life in the great metropolis \* \* \* The leading roles are well taken \* \* \* The picture is colorful and well presented with many spectacular scenes

**"The Galloping Fish"—1st Nat'l Gordon's Olympia, Boston**

**GLOBE**—"The Galloping Fish," for whom the uproariously funny photoplay is named, is a seal. So well trained is this seal as a fun maker that he deserves to be installed in the cinema hall of fame, together with Charlie Chaplin and other comedians.

**"The Greatest Love of All"—Beban Grand Central, St. Louis**

**GLOBE-DEMOCRAT**—It rivals "The Sign of the Rose" for heart-appeal and as a vehicle for the actor's brilliant playing \* \* \* The idea of having a screen crowded with twenty-four people suddenly dissolve into a stage setting with all of the people occupying the same positions they held a moment before in the picture is a unique one, and \* \* \* has a "kick" that you feel.

**POST DISPATCH**—This is a fine and moving story of mother love, with Beban in his favorite role of an Italian immigrant.

**STAR**—\* \* \* the photoplay is well produced and is gripping in spots.

**TIMES**—But somehow, with all that, the sum total is disappointing. Where there could be pathos, comedy results. And the stage portion of the production lacks genuineness in measure, and is all too short. Not that the production lacks appeal, but that it falls short of expectation, is its weakness. Beban may be right.

**"The Great White Way"—Go'd.-Cos. Roosevelt, Chicago**

**AMERICAN**—\* \* \* ten reels of Broadway, which will overwhelm you with its extravagance, hold you tense with its thrills and just naturally keep you interested all the way through. \* \* \* More than a score of celebrities, whose names sound like a roll call of sport, theatrical, art and newspaper circles, break into films here.

**"Happiness"—Metro Columbia, Washington**

**HERALD**—Miss Taylor and Mr. Manners have left nothing undone to make the screen production of "Happiness" worthy of their high traditions.

**POST**—\* \* \* all that it should be. Never before on the screen has such remarkable appeal in an actress been evident as in the interpretation of Miss Taylor. The part could not be properly cared for by any other person, in the opinion of the reviewer.

**STAR**—It is doubtful that this new vehicle, written by J. Hartley Manners, husband of Miss Taylor, author of "Peg O' My Heart," is destined for the same degree of success as "Peg."

**TIMES**—It has an all-star cast and gorgeous atmospheric beauty, which, combined with intensely dramatic stories, have marked so many season's plays, but is unique in that it depends almost entirely upon the personality of its pivotal character for interest.

**"Hoodman Blind"—Fox Rialto, Milwaukee**

**JOURNAL**—\* \* \* comes to the movies a bit too late to be anything but hackneyed movie stuff. Still there is some interesting acting by Gladys Hulette in the dual role of mother and daughter.

**Strand, Washington**

**POST**—The picture is a typical Fox melodrama with none of the thrills left out. The plot just teems with action, but that's all.

**TIMES**—It is the old story with the bitter consequences of jealousy, wronged and deserted wives. In places it seems to have had the cobwebs dusted off the plot structure and the delicate odor of mothballs now and then fills the air. Otherwise it's a good picture with a good cast.

**"The Hoosier Schoolmaster"—Hod, Kings, St. Louis**

**GLOBE-DEMOCRAT**—It is a production worthy of notice, not only for the story but for the manner in which it is told on the screen. Many pictures heralded as "super-productions" could well take a lesson from it.

**POST-DISPATCH**—\* \* \* Then the teacher himself is accused and his trial and his defense of himself make one of the big scenes.

**STAR**—It is valuable as a record, interesting as a story and a delight for the many odd personalities deftly portrayed.

**TIMES**—\* \* \* an interesting film which holds the attention. Its merit is its simple story, merit inherent in the plot itself.

**"The Hunchback of Notre Dame"—Universal—Metropolitan, Wash.**

**POST**—The story is one of practically unrelieved tragedy and suffering, yet it is made vital and absorbing by the atmospheric verities of the settings and Chaney's wonderful performance. \* \* \*

**STAR**—\* \* \* intensely interesting throughout.

**TIMES**—True to the original, there is not ample relief from the tenseness which runs through the story. But it is a big picture and an excellent one.

**"Icebound"—F. P.-L. Ohio, Indianapolis**

**NEWS**—The adapters have made some slight changes in the story, to its betterment, one suspects. The director has handled his situations admirably, and the cast has acquitted itself with more than the usual credit.

**STAR**—It is doubtful if his brother Cecil, for all his exotic bathroom dramas, could equal the workman-like job William has done \* \* \* an excellently directed film \* \* \*

**"Luck"—S. R. Liberty, St. Louis**

**POST-DISPATCH**—Comedy along the broadest farcical lines makes a most amusing picture of "Luck."

**STAR**—Johnny Hines in "Luck" has a consistently entertaining farce, though one touch of melodrama toward the end nearly ruins the story.

**TIMES**—There is little originality in the plot or the developments, but on the whole the picture moves fast, and there is plenty of action, and sufficient thrills \* \* \*

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here are other scenes...  
ate interpretation of the spirit of the  
**RALD**—To Americans accustomed of  
o gigantic spectacle, the Italian pro-  
seem obvious and crude; the lighting  
erally harsh and the photography un-  
guished.  
ilarly, this picture does not impress as  
spectacle. Some of the scenes are re-  
ble, but most of them are palpably  
—the Tower of Babel for one—and  
ghout, a desire for economy in setting  
ostume is in contrast with the unbridled  
gality of our own producers \* \* \* enough  
e power of the narrative was retained  
phasize the simple drama of the Bible  
s.  
ST—\* \* \* an intelligent presentation  
e screen of such Biblical and historical  
s. \* \* \*  
**LEGRAM**—The settings in Egypt and  
and of the Israelites bring home the  
of the Old Testament more clearly than  
e Bibles in the world.  
le history is unfolded in a detailed fash-  
hat would not find the slightest disap-  
l from even the most exacting religious  
nt.  
**AVELER**—This picturization, faith-  
l and reverently done by an Italian film  
any, is said to have been taken on the  
al locations in Egypt and Palestine \* \* \*

**"America"—D. W. Griffith  
Majestic, Boston**

**AMERICAN**—\* \* \* So vivid and touching  
again and again the audience wept un-  
inedly \* \* \* Mr. Griffith, who has out-  
himself in the stirring touches of which  
a master, was forced to respond to the  
ring and deeply moved audience. On  
first night evidence it may be predicted  
there will be even more scalping done  
e the ticket office than occurs in the  
a scenes of the picture.

**DAILY ADVERTISER**—If you don't  
to "America" the D. W. Griffith film  
which a first-night audience went wild  
e Majestic last evening, then you're  
proof and deserve sympathy \* \* \* Im-  
mable, soul-gripping pictures \* \* \*  
h's master hand has lost none of its  
ing. Rather, with this undying tale of  
orn clinging to a hope which suborness  
preposterously come true, it has gain-  
w magic.

**COBE**—\* \* \* Only another proof that  
W. Griffith has his finger on the pulse  
eple. \* \* \* "America" is a strange com-  
on. There is the awe-gripping Spirit  
eedom that animates the film during the  
half \* \* \* In the second half Griffith  
owman is paramount, Griffith has ac-  
hieved a great work in "America." He  
ot made a perfect picture but he has  
one that will interest and help the  
e of the United States.

**ERALD**—\* \* \* He has produced a stir-  
annual, a film document that surpasses  
ing that he has yet done. \* \* \* "Ameri-  
s indeed an epic, and it is rarely that  
much abused term may be applied with  
umity to a film. To the freshness and  
y of the his incident, Mr. Griffith has  
d rarely beautiful photography, the soft-  
outline and vignetting, the sharpened sil-  
e as in the beginning of Paul Revere's  
one of the most exciting rides that we  
ver seen on the screen, that are pecu-  
his.

**ANSRIPT**—The various components  
e whole are mixed with a painstaking  
; the pictorial narrative is couched in  
Griffith's own unmistakable idiom; and  
e nished product is topped off with just  
a moralizing quirk as previous ac-  
tance with the director's style would  
one to anticipate. \* \* \* Mr. Griffith and  
Chambers have mustered a narrativ

**"The Marriage Circle"—Warner's Orpheum, Chicago**

JOURNAL—Those of us who looked to this master cinema mind of the German people for a production with plenty of horses, mobs, and the spectacular, received a surprise, "The Marriage Circle," is exceedingly sparse of players and decidedly chary of extravagance. Perhaps these are its most distinctive virtues. The interesting point is that he has managed to create action of thin air and abundant action and a neat plan. A deft atmospheric savor pervades the picture. American motions have been displayed thoroughly as an oyster on the half shell.

NEWS—You will find little to criticize in direction, acting or photography but the story may—note the may—bore you to a stupor or, on the other hand, it may intrigue you into thinking you are devouring a French novel. It all depends. It is too American to be foreign and too foreign to be American. Charming interiors, beautiful exteriors, several handsome bedroom scenes, an evening party or two—what more could any movie-goer ask?

POST—The entire production is a pleasure to watch. There are no tiresome details here, a gesture, a look, gives you the entire situation and you are carried along swiftly from one amusing situation to another. It is clever humor, not to be enjoyed by those who crave heavy drama, not to be admired by the conventional minded—but divertingly refreshing entertainment that will keep your mind alert and your wits nimble.

**"Name The Man"—Gold.-Cosmop. Stanley, Philadelphia**

BULLETIN—What originality in direction with intelligent attention to detail can do for an average plot is seen in "Name The Man," at the Stanley. This is a film appreciators of good photo plays should view. It is a triumph of the director's art, an adaptation of Sir Hall Caine's novel, "Master of Man."

PUBLIC LEDGER (MORNING)—Turned out to be splendidly directed picture based on a well-known theme. He has to suffer the consequences. It is the superb direction that lifts the picture out of the "ordinary" class.

PUBLIC LEDGER (EVENING)—Suffice it to say, that Victor Seastrom has made a picture of very high merit, commendable for its treatment more than for the story itself.

Under Seastrom's capable touch situations which in themselves are merely artificial achieve new life and meaning.

RECORD—The action was logical, the theme never obscured, the objective never lost sight of. An impressive picture is "Name the Man," with settings that are attractive and episodes that are thrilling.

**"Napoleon and Josephine"—S. R. Fenway, Boston**

GLOBE—It is a rather pudgy Napoleon played by Gwym Evans, and the Josephine portrayed by Gertrude McCoy resembles a musical comedy empress rather than a real character in history. Chief among the good points of the film is the ball before the battle of Waterloo, which gives a very fine idea of that thrilling evening. And another stirring scene is the return of Napoleon from Elba.

**"The Next Corner"—F. P.-L. Colonial, Indianapolis**

NEWS—A good program picture. Its story is of standard type, not very original, but well enough done to hold the interest. The cast is worth while. In short, the producer has given his more or less routine material a thoroughgoing treatment that lends it the needed touch of drama.

STAR—Dorothy Mackall completely transforms herself when, in her giddy moments, she dons gay French clothes. Conway Tearle contributes his customary fine work and Ricordo Cortez follows the best Valentino traditions in his work as the Spanish villain. Lon Chaney's work as the servant is the best by far.

**"Painted People"—1st Nat'l State, Los Angeles**

EXAMINER—Colleen Moore is given a truly made-to-order vehicle. She—if any star is—is a personality performer. In

this, her latest, production, "Painted People," she uses the utterly delightful, irresistibly ebullient quality that's so peculiarly hers. The plot is a simple one.

EXPRESS—the brilliant little comedienne, Colleen Moore, so thoroughly captivates that there is little thought of anything but her vivid characterization of the pert little tomboy whose aim in life is to be a lady.

Following so closely upon her triumph in "Flaming Youth," it will place her well to the fore of screen comediennes of the day.

TIMES—It looks in this, too, as though the vivid little Colleen were rapidly qualifying as the leading comedienne of the screen. That is, she has a rare sense of comedy which she expresses vividly.

**"Shadows of Paris"—F. P.-L. Capitol, Cincinnati**

COMMERCIAL TRIBUNE—Never has the beautiful and dynamic Pola had a better role. It almost seems to have been written for her, since she has the opportunity to do all the things which have attracted the attention of the public to her.

ENQUIRER—Is splendidly suited to the peculiar talents and temperament of Pola Negri. The climax is unexpected, yet logical. A toning down of some of the situations would not detract from the dramatic appeal, and might add considerably to the air of reality. Brilliant support was given the star.

TIMES-STAR—a conventional melodrama of made-to-order situations. One has to take many things for granted in accepting the plot, but the story will be found to contain plenty of action, the requisite number of thrills, a considerable element of suspense, and a regular fairy-tale ending. Pola, of course, dominates the action.

**Capitol, Cleveland**

POST—Herbert Brenon is the first American director to make Pola do her best work. The fast action and the excellent continuity also are to his credit. Here is the Negri of "Passion" and "Gypsy Blood" back again.

**"Singer Jim McKee"—F. P.-L. Metropolitan, Los Angeles**

EXAMINER—There are several sensational stunts, notably a fall on the pinto pony and a high dive which furnishes thrills.

The story is not real stuff for Mr. Hart, however. While it offers him an opportunity for some real acting, there are a thousand facets of his comprehensive art which are untouched.

EXPRESS—"Singer Jim McKee," is vastly superior as a medium for the beloved Bill than was "Wild Bill Hickok." An appealing story with an abundance of action a sprinkling of comedy and in beautiful natural settings.

TIMES—On the whole, "Singer Jim McKee" should please the Hart fans, and though he has made better films in the past, this averages well.

**Missouri, St. Louis**

GLOBE-DEMOCRAT—It is a worthy picture, has a good story, well acted and directed. One hardly gets tired of seeing Hart.

POST-DISPATCH—holds the screen with less gun play than usual at the Missouri. In this offering he has one of those sentimental roles which accent the softer side of the hero's nature.

STAR—which is acceptable enough as an occasion for Bill to run through the tricks at his command.

TIMES—It is an improvement on his previous efforts, for there is much more story, and much less heroics on his part.

**"The Stranger"—F. P.-L. Century, Baltimore**

SUN—We should like to call your attention particularly to Marshall's work in and as "The Stranger." Galsworthy's story makes for an unusual and far from dull hour and a half of screen entertainment. The underlying idea is off the beaten path.

**Allen, Cleveland**

PLAIN DEALER—Is recommended a little better than average popular entertainment.

TIMES—"Just another picture"—neither specially bad nor extremely good. Sustains interest until about midway, when the action begins to drag. It steadily grows worse until the producers achieve their inevitable happy ending by calling in Fate in a large overdose to straighten out matters. Of the cast, Tully Marshall's acting is most meritorious.

**Alhambra, Milwaukee**

SENTINEL—another example of the fact that you don't need a mob of 3,000 extras, and \$1,000,000 worth of sets to make an interesting picture, providing you have a story and a small but competent cast. An artistic as well as a dramatic production and its cast is excellent with Tully Marshall carrying off first honors as the stranger.

**"The Ten Commandments"—F. P.-L. Majestic, Boston**

(Run beginning March 10)

GLOBE (Morning)—With this ideal before him DeMille has succeeded in producing one of the greatest pictures of the generation, and certainly the most gorgeous spectacle ever filmed. DeMille has given to his admirers as fine an exhibition of motion picture skill in making grand spectacles as can be found in film annals. The first part of the film is a noteworthy attempt to make the Biblical days as clear and strikingly close to home as the events which occur today. There is something awe-inspiring about that prologue. You forget DeMille, you forget the Famous Players, you forget the wonderful music, you forget everything but the immortal story unfolding on the screen.

The second half of the film is an every day story with a lot of chances for drama. At times the story of the two brothers, one of whom keeps the Commandments and the other who doesn't, seems pure melodrama. Yet it has a punch and it means something. It may contain a lot of bunk, but it is artistically portrayed by splendid actors.

GLOBE (Evening)—Ditto.

HERALD—Cecil DeMille has staged a magnificent prologue to his film of "The Ten Commandments," and in the vigorous pictures of the flight from Egypt, the seemingly miraculous crossing of the Red Sea and of Moses on Mount Sinai, he has created a film narrative of some consequence. In each detail of the biblical episodes, he has lavished the resources and intelligence of his art. This is a curious mingling of effectively pictured biblical narrative, and sermonizing tale, that Mr. DeMille has produced, and has produced well.

POST—A mighty and impressive pictorial sermon. It is a stupendous spectacle unfolding scene after scene of grandeur and beauty which smite the eye with their majesty. The prologue is magnificently done, the telling effects materially heightened by the wonderful musical score. The modern story is Cecil DeMille himself. It is sheer melodrama, smashing presented, but we shudder to think what it might have been with ordinary players.

TELEGRAM—To say that it is a picture great in thought, great in execution, is hardly enough. It is one which we can truthfully praise. Colossal settings, impossible to describe, made a great, almost incomprehensible background for the first part of the picture. Huge temples, palaces, and sphynxes in construction are but a hint of the bigness of it all. The endless expanse of barren desertland, faintly tinted, was worthy of the spontaneous, sincere applause of the audience.

TRANSCRIPT—The picture reveals all the familiar qualities of "C. B." raised to the Nth. But they remain the qualities of "C. B." He used to insist upon fun-thumping, tasteless moralizing, to bring the "message" of his pictures home to the least acute observer. All these things he does once more in "The Commandments." He does them with a zest quite unprecedented. He prefers to limit his spectacles to a few thousand feet, and fill in the chinks with a fearsome farrago of musty theatricalities. Thus blinded to his proper talents, he remains a minor maker of movies, raised by the fortune of his position to the director general of a vast staff, and entitled to do unimportant things on a vast scale and crowd uncomfotably loudly over them. Mr. Cecil B. DeMille might be a great director of far-flung spectacle.

TRAVELER—It has the power that only the genuine can impart, and at the same time it has plenty of the bunk that the movie fans adore—on rather a firmer foundation than usual. The modern story is not unusual. DeMille has introduced much that is good and much that is original into "The Ten Commandments." There are many new and smashing photographic effects. There are many fine acting bits. There are touches of adroit direction and cunning twists of continuity.

**IES TOO!**

**"Thy Name Is Woman"—M. Capitol, Montreal**

GAZETTE—Ramon Novarro and Miss Barbara La Marr are fully to all the admiration of which they are objects. The story lacks clarity at points, due partly, it is to be inferred, to delicacy on the part of a censorship.

STAR—There is some excellent acting, first-class entertainment.

**"West of the Water Tower"—F. L. Strand, Omaha**

WORLD-HERALD—If you think mount's picture, "West of the Water Tower" is an exact translation of Homer novel of the same name, please let you right here that it isn't. B. M. Sturgeon has caught the spirit of the town bigoty and the spirit of the youth. The characterizations and the sphere are fine.

**"Why Men Leave Home"—1st. The Chicago, Chicago**

JOURNAL—admirably sustained interest from beginning to end, and every thing is so busy deciding just who to blame by all. Some of the points are not made, but the general entertainment value of the offering is not seriously affected.

**"Wild Oranges"—Gold.-Cosm. Merrill, Milwaukee**

SENTINEL—A spirit of broods over the entire proceedings a skill of King Vidor has translated this less fear into the picture. He performed his directorial task with unerring intelligence and skill.

**"A Woman of Paris"—Unit. Circle, Indianapolis**

STAR—A sincere, dramatic film very well acted.

**Eastman, Rochester**

DEMOCRAT AND CHRONICLE—If ever a screen drama has approached the achievement of expressive mime and dared to be logical in its attitude to truth, it is this play written and directed by one whom, until very recently, we re in the light (or shade) of a slapstick comedian.

JOURNAL—Come distinctly to the ranking of one of "the best ten." Its greatest value lies in the uncanny director skill that Mr. Chaplin has put into it.

TIMES-UNION—"A Woman of Paris" one of the most artistic productions of the screen can boast. Its technical perfection and originality can scarcely be grasped viewing and it is one of the few photographs that is worth seeing more than once.

**"The Yankee Consul"—Asso. California, Los Angeles**

(Two weeks ending March 15)

EXAMINER—The situations are hand-picked and used to the best advantage. They are well timed, with fine economy of footage and the last drop of economy is squeezed out of—and onto the celluloid.

EXPRESS—Chuckles and then laughter greet Douglas MacLean's Clean comedy is rare; in fact, as scarce as 50-carat diamonds.

TIMES—If anything is funnier than MacLean, or "The Yankee Consul," then know what it is.

**EST JOY**

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MIDWAY, Rockford, Ill.

FORT ARMSTRONG, Rock Island, Ill.

STRAND, Altoona, Pa.

GRAND, Pittsburgh, Pa.

LIBERTY, E. Liberty, Pa.

VICTOR, McKeesport, Pa.

ELLEN, Bozeman, Mont.

BABCOCK, Billings, Mont.

LIBERTY, Kalispell, Mont.

STRAND, Madison, Wis.

PASTIME, Delavan, Wis.

IDLE HOUR, Jefferson, Wis.

ELITE, Appleton, Wis.

OPERA HOUSE, Berlin, Wis.

MAJESTIC, Rhinelander, Wis.

STRAND, Knoxville, Tenn.

## Thos. H. Ince's **Galloping Fish**

Cast also includes Chester Conklin and Lucille Ricksen

Directed by Del Andrews - from the story by Frank Adams -  
produced under the personal supervision of Thos. H. Ince



Distributed by Associated First National Pictures

One of the  
First National

20

February to June  
1924



**THE PLAY**

By **DANNY**

Public Shakespeare said years ago it's the thing. Or words to that effect. And while a lot of directors and producers have been trying to disprove it, the fact remains—it is.

Everybody's looking for good material. Naturally. The trouble is the difference of opinion as to what makes good material. Some of the best bets have been passed up by many. Before they were made. And proved winners. This is the case of "The Four Horsemen." Wynne passed it up. Neilan passed it up, too, because he couldn't touch it. Famous wouldn't touch it. "Black Oxen." Afraid of it. Why did not want to make it. "The Four Horsemen" several years ago. Why he will. For the coming year. And so it goes.

Joe Schenck en route for material. For both Norma and Constance, as well as Keaton. Half a dozen have tipped him "Batling Butler" for Busby. Still holds off. Constance is difficult to fit with the right material. Needs it badly. A comic comedienne if given the right stuff. Hasn't had it for months. Schenck just scrapes start of her latest.

Earst has a lot of fine material. Everybody's been trying to get "The Actress" away—a strong Ibanez. Also likes costume stuff; has a lot of such stories, and is always in the market for them.

Originals aren't in strong demand among the leading producers. Want insurance that a popular play or story gives.

Coincidentally they tell a yarn on DW and DW which may explain why DW did not shoot the crossing of Delaware for "America." Want to do it but Hearst heard of it and told DW that this wouldn't do—Marion was going to do it for "The Meredith" and hinted at some scenes which might occur if DW shot it. Don't believe the story. But so it goes, anyway.

Over a year ago we all chattered about the effect radio had on this business. Nobody seemed to believe it. (Continued on Page 2)

**Coming Back East**

**Two Units Decide to Make Next Pictures Here—La Marr One and Dick Talmadge the Other**  
(Special to THE FILM DAILY)

Los Angeles—Arthur H. Sawyer is en route to Chicago where he will meet Herbert Lubin and discuss plans for the production of the first two of the Barbara La Marr-First National series in the East.

Sawyer will then go to New York to make his arrangements. The plan is to take the entire Associated Pictures staff East, including Bert Ennis and Bert Lubin, the latter of whom has been appointed production manager.

Clarence Badger will direct the first La Marr picture, following the completion of "One Night in Rome" for Metro.

Abe Carlos who is making the Dick Talmadge pictures for Truett has also decided to transfer his production activities to the East.

At First National, it was stated on Saturday that there had been no new developments in the plan to bring back the First National producing units to the East. Richard A. Rowland's ideas on making pictures in and around New York are well-known.

**New Orleans Feature Film Starts**  
(Special to THE FILM DAILY)

Baton Rouge, La.—The New Orleans Feature Film Corp., has been chartered here by A. C. Jacobs, I. B. Rennyson and Crawford Ellis. Capital is listed at \$50,000.

New Orleans—Prominent business men are behind the newly organized New Orleans Feature Film Corp., which will produce here.

**Eschmann Returns**

E. A. Eschmann, general sales manager of First National returned on Saturday from a long trip throughout the country. He was away nine weeks, during which time he visited all of his company's exchanges.

**New One For Detroit**  
(Special to THE FILM DAILY)

Detroit—A 2,000 seat vaudeville and picture theater will be put up at Gratiot and May Aves.

**Green to Direct "Potash"**

Al Green will direct "Potash and Perlmutter in Hollywood" for Sam Goldwyn. Production on the coast.

T. N. T. Sat. Night Party. Astor. March 29.

**Schenck After Material**  
(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenck has left for the East to attend the opening of "Secrets" and buy story material for Norma and Constance. Norma will probably not make "The House of Youth." As noted, Constance was well advanced on a picture when Schenck decided to scrap the whole thing because he believed the story to be a poor one.

**Laemmle Returns in April**  
(Special to THE FILM DAILY)

Los Angeles—Carl Laemmle expects to be back in New York the first week in April.

Al Lichtman will not reach New York from the coast until Wednesday.

**Mrs. James B. Clark Dead**  
(Special to THE FILM DAILY)

Pittsburgh—Richard A. Rowland is here from New York to attend the funeral services for Mrs. James B. Clark, his sister. Mrs. Clark is dead as the result of an operation.

**Kann Buys Another Picture**

George E. Kann has purchased foreign rights to "The Wonderful Lover," starring Rodolph Valentino. The picture was made several years ago.

**Stern Leaves For The Coast**

Abe Stern of Century Comedies left for Los Angeles yesterday.

**Clem's Ocean Stuff**

Six Days out  
Totally at Sea.

Dear Mr. Danny:

I have not seen Clem since early this morning and it's almost dinner time now. He locked the compartment door and refuses to answer. Yes, it's a bit rough. He told me that he was afraid I would get sea sick but that he was not in the least worried about himself, for as he put it, after a year in the picture business, nothing could make him sick. Anyhow, he's hiding out and I think the old boy is sunk.

Clem told me he wanted to get a wire off to you today, so when he failed to come up for air, I thought I would give you some impressions so that you won't be disappointed.

When we came aboard last week, Clem took a look at the steamer and intimated it was the same one used in a Mack Sennett picture. At least

(Continued on Page 2)

**More Release Prints**

**Discussed at First National—Distributors Saving Half Cent on Printing Costs**

It is understood that the executive committee at First National is discussing a plan to increase the number of release prints on all pictures. The plan which is yet in the indefinite stage has several clear-cut, definite purposes in mind.

Distributors are now saving a good deal of money on print costs in view of the price reduction of a half cent made by Eastman and other manufacturers of raw stock. The idea seems to be that instead of merely considering the difference in cost a saving, the money should be diverted into an added number of prints so that the smaller exhibitor will get better service and possibly secure pictures closer to a general release date.

Sydney R. Kent stated on Saturday that Famous Players did not intend using the saving for other uses but that additional prints would be turned out for the benefit of the small town exhibitor.

E. H. Goldstein of Universal said his company met with very little trouble with prints because it was their experience that the original quota distributed on release dates was usually ample to take care of exhibitor needs.

**New Company Formed**  
(Special to THE FILM DAILY)

Albany—Millions In It Co., of New York, has been chartered here with 100 shares preferred stock, \$100 each and 110 shares common stock, no par value. The incorporators are: M. D. Rosenbaum I. Paul and J. Ross.

"There's Millions In It," is being handled in this country by Inter-Globe Export Corp.

**Shirley Mason's First**  
(Special to THE FILM DAILY)

Los Angeles—Shirley Mason's first picture under her Fox contract will be "The Strange Woman." Edmund Mortimer will direct.

**Noble Plans A Series**

It is understood that John W. Noble has completed plans for the production of a series of pictures in the East.

**"His Darker Self" At Cameo**

"His Darker Self" opens at the Cameo, March 23.

Only 1,000 T. N. T. Tickets. Get Yours Now.



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## THE PLAY

(Continued from Page 1)

ed to bother with it then. Today it's different. Everybody sit's up. Radio is fine for the big first run houses, with broadcasting publicity stunt effects. But in the small community it's—as Moe Finklestein so eloquently puts it—"p'isen."

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## Clem's Ocean Stuff

(Continued from Page 1)

they both have two smoke stacks and he said, I'm afraid this old tub won't ever get us over safe. All the first two days he was worried it might sink. This morning when I asked him if he was afraid the boat would sink—in a small shaky voice he answered, "No, now I'm afraid it won't." I guess he ain't feeling any too well. Clem was a big hit at the concert yesterday.

He lectured on the film industry as he found it and was very witty. He called all the big producers by their first names and discussed moving picture theaters through the eyes of a circuit owner.

One of the passengers—I think he's a traveling salesman, disturbed Clem during the speech by asking him if he ever had a short circuit on his circuit. But Clem got right back at him by telling him to go to H—.

Clem is there on repartee.

We arrive at Madeira tomorrow at sun-up and I am anxious to get Clem up and about so he can look the theaters over and render a report.

In case his sick spell becomes chronic, I will write you again.

Yours Truly

Lucinda Deneker

Wife of Clem Deneker  
Manager Deneker Circuit.

Robbers Hold Up R. & C. Theater  
(Special to THE FILM DAILY)

Pittsburgh, Pa.—Robbers held up the cashier at Rowland & Clark's Manor theater and made away with a day's receipts.

S. & S. Acquires Hart Series  
(Special to THE FILM DAILY)

Pittsburgh, Pa.—S. & S. Film Supply has acquired for this territory, a series of 18 two-reel Neal Hart westerns.

Penn. Exhibitor Killed By Train  
(Special to THE FILM DAILY)

California, Pa.—George Ferrari, owner of the Savoy, was struck and killed by a train near here.

John H. Kunsy Celebrates  
(Special to THE FILM DAILY)

Detroit—John H. Kunsy is celebrating his eighteenth anniversary as an exhibitor.

## On Broadway

Broadway—"The Hunchback of Notre Dame."

Brooklyn Strand—"Flowing Gold."

Cameo—"The Hoosier Schoolmaster"

Capitol—"The Great White Way"

Cohan—"The Ten Commandments"

Cosmopolitan—"Yolanda"

Criterion—"The Covered Wagon"

44th Street—"America"

Loew's New York—Today—"Scaramouche"

Tuesday—"Through The Dark" and "Dangerous Trails"

Wednesday—"Hoodman Blind"

Thursday—"Shadows of the East"

Friday—"Unseeing Eyes" and "Eyes of the Forest"

Saturday—"The Next Corner"

Lyric—"Thy Name Is Woman"

Rialto—"A Society Scandal"

Rivoli—"The Fighting Coward"

Strand—"Lilies of the Field"

### Next Week

Astor—"Secrets"

Broadway—Not yet determined

Brooklyn Strand—Not yet determined

Cameo—"His Darker Self"

Capitol—"The Unknown Purple"

Cohan—"The Ten Commandments"

Cosmopolitan—"Yolanda"

Criterion—"The Covered Wagon"

44th Street—"America"

Lyric—"Thy Name Is Woman"

Rialto—Not yet determined

Rivoli—Not yet determined

Strand—Not yet determined

Federated Month In Pittsburgh  
(Special to THE FILM DAILY)

Pittsburgh, Pa.—This month is Federated Month here. The company is conducting an extensive sales campaign.

J. O. Brooks Transferred  
(Special to THE FILM DAILY)

Detroit—J. O. Brooks, who has been doing special work for Fox in Michigan, has been transferred to the South.

Grossman Buys Hepworth Films

Edward Grossman, of Epic Film Attractions, Chicago, has purchased the Hepworth product for Northern Illinois and Indiana.

Newman Quits Universal  
(Special to THE FILM DAILY)

Detroit—D. C. Newman has resigned from Universal to go into the business for himself in the East.



**BETTY COMPSON**  
in  
**"MIAMI"**  
An Alan Crosland Production  
Produced by Jifford Cinema Corp.  
for HODKINSON RELEASE  
Season 1924-1925 Thirty-First Run Pictures

Urbach Joins M. P. World  
Lawrence A. ("Larry") Urbach has resigned as editor of the Journal to join the advertising department of the M. P. World, effective today. Roger Ferri succeeds Urbach at the Journal with Jay I. in charge of advertising.

## HAL ROACH

OUR GANG  
COMEDIES

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Pathécomedy

Pronounced

Sith-i-REE-aah

## CY THERE

Thy Name Is Love

## Louis Seel

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"Excitement!"  
"Excitement!"  
"Excitement!"  
"Excitement!"  
"Excitement!"

That's the title. Remember it! "Excitement!" It's a brand new Universal presented by Carl Laemmle and starring the new screen personality, Laura La Plante. Get it! Get "Excitement!" Get it now! Boost it and watch your audiences eat it up!

*Directed by Robert Hill*



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**MY BOY**

(First National Production)

**CIRCUS DAYS**

(First National Production)

with Jackie Coogan

**THE ISLE OF LOST SHIPS**

(First National Production)

**THE GIRL FROM KENTUCKY**

(First National Production)

with Mary Pickford

**LARRY SEMON Comedies**

(Vitagraph Production)

**THE MAN WITH THE IRON MASK**

(Terra Production)

**HANNEL'S TRIP TO HEAVEN**

(Terra Production)

with Gerhard Hauptman

**BOB AND MARY**

(Terra Production)

**MONA LISA**

(Terra Production)

in preparation



### Newspaper Opinions

#### "Big Brother"—F. P. L. Strand, Minneapolis

DAILY NEWS—If "Big Brother" doesn't far toward making Mickey Bennett the standing juvenile star of the movies, nothing cannot be beat. The tough little Midge wishes a constant interest. And Tom more is always good.

TRIBUNE—Pathos and humor are to be found in Allan Dwan's screen version of Rexich's story. \*\*\* There are good melodramatic situations with plenty of punch, but the story is largely narrative of the development of the two main characters.

#### Picadilly, Rochester

DEMOCRAT AND CHRONICLE—"Big Brother" will tug at your heartstrings whether you will or no; and it will, at the same time, do for you what it did for us; make you think a little bit more sympathetically about the "underdog."

JOURNAL—\*\*\* drags decidedly. In its, and is cluttered with a good many unnecessary scenes. The picture is enjoyable nevertheless. It presents an amusing picture of the human side of the underworld. \*\*\*

TIMES-UNION—\*\*\* advise everyone to like a clean, wholesome story that tugs at the heartstrings a bit and also brings many smiles, to see it before it leaves theater.

#### "Daddies"—Warners California, Frisco

(Week ending March 7)

BULLETIN—It is a good picture, unusually entertaining and is highly amusing. It gives perfect settings with clever subtitles, direction, and a splendid cast.

CALL—"Daddies"—here is a picture that clean cut comedy, human, appealing and giving instant response in the hearts of its viewers be they young or old.

CHRONICLE—Mae Marsh proves the same whimsical Mae as of old, and she receives able support along the line of light comedy by Harry Myers.

DAILY HERALD—It is a clean, sparkling comedy with a convincing touch of pathos that rounds out capital entertainment.

DAILY NEWS—The story is frankly farce. It is immensely funny to married folk, but tragic to bachelors.

EXAMINER—"Daddies" has laughs. \*\*\* a cast of "Daddies" consists of a list of able players.

#### "The Governor's Lady"—Fox Fox, Philadelphia

BULLETIN—\*\*\* like one of those old sentimental melodies that touch the heartstrings. Although it is dull and drab in spots, it is intensely interesting and entertaining.

PUBLIC LEDGER (MORNING)—\*\*\* finds itself readily to the screen and results in a well presented and dramatic albeit a newish slowly-moving story.

PUBLIC LEDGER (EVENING)—With its plot to work on there is, of course, nothing surprising in the picture, although the story is well handled and well acted, with adequate settings throughout.

RECORD—If Jane Grey, as Governor's wife, felt it necessary to appear stupid in a role requiring quiet understanding—well, it's a fault. If Robert T. Haines, as Governor, believed it necessary to be ever cold and hard—that also can be overlooked. It is an old story of folly revived.

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#### "Judgment of the Storm"—F. B. O. Gifts, Cincinnati

COMMERCIAL TRIBUNE—\*\*\* Then hats off to Mrs. Middleton, who has given us something really original in the way of photoplay material. \*\*\* The great snow scene is magnificently staged and compares in every respect with the famous scene in "Way Down East." The entire picture is well acted and furnishes the best sort of screen entertainment.

ENQUIRER—\*\*\* though not a brilliant picture, it admirably illustrates some of the advantages to be derived from writing directly for the screen. \*\*\* Then too, a strict economy both of scenes and characters has been observed, all of which conduces to increasing the dramatic intensity. \*\*\* A terrific storm scene adds force to the climax.

TIMES—Most of the action took place in a blinding blizzard, and the spectator becomes saturated with snow and ice before the final fade-out.

#### Gifts, Cleveland

POST—\*\*\* rather original theme. \*\*\* If there would be no other reason to like the picture, the snow storm scenes make it well worth seeing.

#### Sun, Omaha

WORLD-HERALD—Notwithstanding the good cast, the production is just a fair picture and nothing to rave about. \*\*\*

#### Central, Washington

POST—\*\*\* a picture which utilizes fundamental emotions as a means of building up to the climax.

STAR—The characters seem true to type and move rationally throughout.

#### "Ladies To Board"—Fox Moon, Omaha

WORLD-HERALD—\*\*\* a first rate comedy drama which carries a note of pathos, considerable heart appeal and plenty of action.

#### "Let Not Man Put Asunder"—Vita. Keith's 105th St., Cleveland

PLAIN DEALER—\*\*\* could have been vastly improved by more judicious editing. The scenes are short and jerky, and there are far too many sub-titles in stilted, artificial language. \*\*\*

#### Auditorium, Minneapolis

TRIBUNE—\*\*\* J. Stuart Blackton, who directed the filming, has made a picture which is well above the average and the acting is everything that one has become accustomed to expect from Miss Frederick and Mr. Telleen.

#### "The Love Master"—1st Nat'l Capitol, Detroit

FREE PRESS—While the story may be a little lame in spots, Strongheart and his mate Lady Julie, \*\*\* supplies heart interest in abundance and "The Love Master" will doubtless be numbered among the successful films of the year.

NEWS—Strongheart's latest picture, \*\*\* is reinforced by the prettier and dainter police dog, Julie and the amazingly human little passages between the two help to smooth over some rough spots in the scenario.

#### "The Marriage Circle"—Warners Imperial, San Francisco

(Week ending March 7)

BULLETIN—Notwithstanding the promises made for the photoplay, it lives up to all claims. There are also a few pleasant surprises. It is not so much the story as the master hand shown in the creation.

CALL—But it isn't sordid. It isn't sensational nor sexual. Nor is it foolishly farcical. It's just human, a slice out of everyday life. It has its heart throbs and its laughs, to be sure, but so has life.

CHRONICLE—The story told in the picture is not "meat for babies," but is delightful entertainment for the adult mind, fast, naughty, finely presented.

DAILY NEWS—Ernst Lubitsch departs from the costume drama to make a brilliant success in high comedy with "The Marriage Circle." It is one of those rare pictures that the theatergoer of taste makes an effort to see at least twice.

EXAMINER—At any corner you look there's a triangle in "The Marriage Circle." But it's all the fault of the vampire. The continuity has been expertly handled for so much triangular mixup, and even though everything's a trifle illogical Lubitsch's master strokes makes one forget the utter improbability of some of the episodes.

#### "The Man From Wyoming"— Universal Cameo, San Francisco

(Week ending March 7)

CHRONICLE—Every "Western" thriller has to have a certain amount of improbability, but this one has more than its share. Were it not for the fact that Jack Hoxie is at once a personable and sincere he-man \*\*\* and that some of the outdoor scenes are genuinely beautiful, "The Man From Wyoming" \*\*\* would be a sorry mess indeed.

DAILY NEWS—Hoxie does capable work in the role of sheepman, and there is plenty of fast action to suit the audience.

DAILY HERALD—There are many loose ends and inconsistencies in this production, which is western melodramatic type of the orthodox variety.

#### "Maytime"—Preferred Granada, San Francisco

(Week ending March 7)

BULLETIN—Yet the picture version of "Maytime" is an entertaining film with the story well worked out.

CHRONICLE—We say that "Maytime" just misses greatness because, after all, there is a slight sense of disappointment about it.

DAILY HERALD—It is a particularly interesting production.

DAILY NEWS—Tasteful settings, corrected to period, simple and natural acting, a plot and theme of considerable charm, make the picture an agreeable one.

EXAMINER—"Maytime" on the Granada screen retains the pretty story of the stage play although it is jazzed up a good deal in the reels dealing with the latest generations of the Waynes. \*\*\*

#### "Painted People"—1st Nat'l Warfield, San Francisco

(Week ending March 7)

BULLETIN—"Painted People" has some really enjoyable comedy situations in the early part of the picture, but is weak in the latter part of the play. There was a splendid opportunity to make a thoroughly good picture.

CHRONICLE—A fine picture, "Painted People," \*\*\* a picture that gives a new light on the art of Colleen Moore.

DAILY HERALD—Colleen Moore gives a vital and delightful performance. \*\*\* She simply steals the picture, story and the whole works. \*\*\* The story is somewhat hard to take. \*\*\* The latter part of the picture is rather too romantic for plausibility.

DAILY NEWS—As a drama it isn't much, but Colleen works in lots of pep and the

the small-town comedy stuff draws endless laughter. EXAMINER—\*\*\* A sparkling comedy-drama. \*\*\* It is well seasoned with thrills and heart throbs as well as laughter. "Painted People" is one of those rare, sure-fire pictures that no one can afford to miss.

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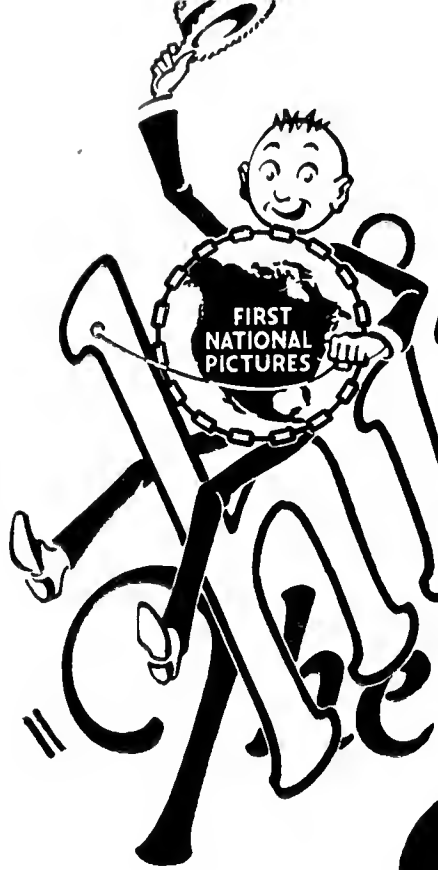
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another

# “Coke” Marriage Cheat”

and what a fast stepping winner this is! And why shouldn't it be~ Look at the expert hands that built it! *Thos. H. Ince* personally supervised it! Frank Adams wrote the story. C. Gardner Sullivan adapted it. John Griffith Wray, who made "Anna Christie" directed it~and the cast composed of LEATRICE JOY, PERCY MARMONT and ADOLPHE MENJOU is worth big ticket sales at any box office.

presented by *Thos. H. Ince*

Here's a real tip! When were riding~soak your money on the **FIRST NATIONAL** entry! ~ ~ ~

# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVII No. 64

Tuesday, March 18, 1924

Price 5 Cents

## BOO!

By DANNY

Let's all shiver. Let's all get cold. Because—as Whitcomb they put it—"th' goblins 'll get if you don't watch out." All which refers to what one F. Adams has been writing in "Cinema" of London,, about American banks, interested in pictures, intend doing in England. According to Adams the banks want to protect their investments in American picture concerns, so American picture interests are gobbling English picture houses.

We wouldn't bother much with brilliant idea excepting that Adams will be here soon. And we expect a lot of this sort of talk on his arrival. So this goes while Adams is heated. Perhaps it isn't heated as he would have it. Once in a time Adams was managing director—that's the British term for "boss"—of the Provincial Cine. Theatre, one of the biggest chains in England. Since he was retired he has been very bitter against Sir Wm. Fox and Lord Beaverbrook; who, incidentally are well known to the trade.

Says Adams, in one of his articles:

"This brief statistical survey of the American film position at the beginning of 1924 shows that she (America) has money enough and to spare for any campaigns designed to strengthen her position in the British and Dominion markets.

She has the money; first, because she can get unlimited capital from the banks. \* \* \*

"Unlimited capital from the banks" for pictures! Would that it were true, Adams; would that it were half true. If all the producers and distributors who cannot get money from the banks were laid head to toe they would stretch almost all the way from Hollywood to New York, or further.

There may be some dark and secret move on the part of American film to gobble all the theaters worth anything in England. It may be true. It is a business of huge possibilities. One never can tell. But at the present it might be safe to say:

Boo!

## Italy Faces Crisis

Many Studios There Closed—New Company Formed to Revive Production Morale

(Special to THE FILM DAILY)

Rome—A production crisis exists in Italy. There are about twenty studios that have closed down completely, these including Pasquali, Itala, Gloria, Photo-Drama, Leonardo, Tiziano and Ambrosio.

Various reasons are assigned for the slump. The technical equipment is not as modern as it might be. It is interesting to learn that of the pictures shown in Italy, 40 per cent is American, 10 per cent French and the rest of local origin. At one time the Italian industry made enough pictures to take care of its own market but this percentage has steadily deteriorated. There are about 2,200 picture theaters in the country and about 4,000 privately owned halls in which pictures are sometimes shown.

A new company designed to promote Italian relations with other nations through the medium of the screen has been formed. It is known as the Propaganda Industriale Artistica Cinematografica Europea; it will have its headquarters in Turin and have the moral support of the Government.

The offer made to D. W. Griffith by an Italian syndicate has for its purpose a general bolstering of film production which has reached a low ebb in Italy. Griffith has not accepted and will not until he makes an investigation of Italian studio facilities. He leaves for Rome on April 2.

## Clem's Ocean Stuff

Off the bottom of the sea  
Somewhere.

Dear Danny:

Just thought you might like to know something about the ship, the passengers, etc.

It reminds me of a convention of butchers at Sioux City, with a side convention of the guys who raise the cattle.

There's an old dame on board very religious and she's sore because the boat runs on Sunday. She wanted to anchor from Saturday night to Monday.

I never saw so many captians on any one boat either; and they all want to give orders all day long.

About the food. The coffee is so

(Continued on Page 2)

Only 1,000 T. N. T. Tickets. Get Yours Now.

## More Prints Needed

So E. A. Eschmann Observed On Extensive Tour of the Country—Long Runs Responsible

E. A. Eschmann, sales manager of First National stated yesterday that the necessity of supplying exchanges with a greater number of prints was a vital one and a move that his organization would inaugurate at once.

Eschmann returned on Saturday from an extensive tour of First National exchanges. He said long runs were chiefly responsible for additional prints, in view of the fact that the strain to which prints were subjected because of extended engagements in key cities was something hitherto unknown in distribution. He found that, as a result prints reaching the smaller exhibitor were in poor condition in a number of cases.

## Shauer Returns March 24

E. E. Shauer is en route to New York from Valparaiso, Chile and is due March 24. While in South America, he discussed future distribution with Max Glucksmann and arranged for the premiere of "The Covered Wagon" at the Capitol theater, Buenos Aires.

## Jess Smith to Produce

Jess Smith has formed a producing unit to be known as the Eminent Pictures Corp. Associated with him in the enterprise are Philip M. Plant, Leland Hayward and T. A. Persons as producing manager. The first vehicle will be Rex Beach's "Birds of Prey," now running in the Cosmopolitan Magazine. Releasing arrangements are now being made.

## "Bagdad Premiere Tonight

"The Thief of Bagdad" will have its premiere at the Liberty tonight. Guests at the opening received their tickets yesterday in the form of souvenirs which represented to be a near-bronze figure of a camel, resting on its knees and haunches, bedecked with the gay colors of Bagdad, bearing in its hump a small inkwell in which the tickets are folded.

## Barthelmess Serves Notice

Dennis F. O'Brien, attorney for Richard Barthelmess stated yesterday that the latter had served cancellation of contract notice on Inspiration Pictures, alleging breaches in his contract. No one at Inspiration could be reached for a statement.

## Finkelstein Here

M. L. Finkelstein of Ruben and Finkelstein is in town from Minneapolis.

## Buy "T" Assets

Pass Into Hands of P. A. Powers and Oscar Price—Former Undecided Over Plans

E. V. Durling in Sunday's Herald, said, in part:

"A new chapter in the history of the famous old Triangle Films Corp., was written last week when it was purchased in its entirety from the receivers in bankruptcy by Hunter P. Lovelace. It is believed that the real purchasers are Pat Powers and Oscar A. Price, who for reasons of their own seem to wish to play the shrinking violets for the present.

"This purchase is interesting to the public because the Triangle at one time had on its pay roll about 90 per cent of the real talent of the screen.

"Pat Powers and Oscar Price, while not given to wandering in the wide open spaces, are known to the cinema trade as strong, silent men. They have not purchased the Triangle Film Corp.—if it is in reality they who

(Continued on Page 2)

## Williams En Route East

(Special to THE FILM DAILY)

Los Angeles—J. D. Williams left yesterday for New York.

## Blumenthal Due Today

Ben Blumenthal is aboard the Olympic, scheduled to dock today.

## Here on Theater Project

Charles G. Branham is conferring with James A. Tuck, a Boston architect relative to several theater projects for New England.

## Christie Renews With Educ'1

(Special to THE FILM DAILY)

Los Angeles—Charles H. Christie has signed with Educational for the distribution of all Christie two-reel product for the fifth consecutive year.

## Cole Here from Texas

Col. H. A. Cole of Marshall, Tex. and president of the M. P. T. O. of that state is at the Astor. Cole was here some months ago relative to the campaign for the repeal of the admission tax.

## Maurice Schlesinger Dead

Maurice Schlesinger of the International Variety and Theatrical Agency, Ltd., important operators in South Africa died yesterday from spinal meningitis. The funeral will be held at 2 o'clock today. Schlesinger was one of the best known figures in the export field.

T. N. T. Sat. Night Party. Astor. March 29.





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**Quotations**

	High	Low	Close	Sales
East. Kod.	.110	109 $\frac{1}{4}$	109 $\frac{1}{8}$	300
F. P.-L.	66 $\frac{1}{2}$	65 $\frac{1}{4}$	65 $\frac{1}{4}$	3,200
do pfd.				Not quoted
Goldwyn	13 $\frac{3}{8}$	12 $\frac{3}{4}$	12 $\frac{3}{4}$	1,000
Loew's	16 $\frac{3}{8}$	15 $\frac{5}{8}$	15 $\frac{5}{8}$	1,200
Warner's				Not quoted

**24 Studios in France**  
(Special to THE FILM DAILY)

Paris—"La Cinematographie Francaise" has prepared figures showing the extent of the industry in France. The survey shows there are 24 studios, 2,772 exhibitors, 157 producing and distributing companies and 54 directors.



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**Clem's Ocean Stuff**

(Continued from Page 1)

thick one sucker broke his spoon stirring it. My stomach is full of fights from eating scraps. You get your choice of steak or potatoes at dinner. We got decks walkers with hob nail shoes on who get up every morning to see what the ocean does at daylight. As soon as they see—they begin pacing the deck. Kipling must of got his idea for his poem "Boots" on this trip.

Tomorrow we reach tropic seas.

I had one day when I didn't feel so good. Something went wrong with my stomach and before I had a chance to get to my cabin, I was in terrible condition.

I'm standing at the rail, during the above named spell when a guy approaches me and says, "Don't give up to it old chap, it's all in your mind."

Well, I comes back at him, if your mind is in your stomach maybe you can control it—but I got mine up in my head and that ain't where I'm feeling bad. And I've already give up.

There's a funny collection of people on board.

Mrs. Deneker met a society woman from Peoria today whose husband is leaning up against the saloon door—so that when they open it he'll fall right in. She says he misses his hooch so much she's spent her last four years on the ocean and that he's booking up for next summer and the one after.

There's two priests on board and a rabbi. From the way I felt yesterday I could have used them all.

Will write you from Madeira tomorrow. I understand it's a closed territory.

A friend of Mrs. Deneker's from Exzema joined us at our table today. Our table is closer to the kitchen so some of our food arrives warm.

Best ever from your tourist friend.  
**CLEM.**

Sign Deneker yourself.

**Sail Saturday**

Alice Joyce and her brother, Frank sail for England Saturday. Miss Joyce will be starred in "The Passionate Adventurer," which will be made by Graham Cutts for Selznick distribution.

Charles Walton is back from a vacation in Bermuda.

**Buy "T" Assets**

(Continued from Page 1)

are behind the Lovelace deal—for a plaything. It is very probable that they propose to reorganize the company, using as a basis the some two thousand negatives of all the famous stars and directors they have on hand, along with the immensely valuable story rights the Triangle is known to have possessed. With this as a start they will undoubtedly enter the production field for the purpose of once more giving battle to some of the old line cinema firms."

P. A. Powers stated yesterday it was true he and Price had purchased the Triangle assets, but declared he didn't know just what would be done with the story rights. The original purchase was made by Frank W. Severn of 1476 Broadway, but Powers stated that Severn had acted on behalf of the Kessels and that his deal was made subsequently.

**Carl Kettler Ill**

(Special to THE FILM DAILY)

West Palm Beach, Fla.—Carl Kettler is critically ill. His newest theater, the Kettler opened recently.

**Meighan Goes On Vacation**

Following the completion of "The Confidence Man," Thomas Meighan has gone to White Sulphur Springs, for a vacation of three weeks.

**Schnitzer Back from Coast**

Joseph I. Schnitzer of F. B. O., is back from the coast.

**Graham Wilcox Buys Two**

(Special to THE FILM DAILY)

London—Graham Wilcox Co., has purchased "Thelma" and "Lights Out" produced by F. B. O. for England. The company will next produce "Decameron Nights."

**Stebbins Supply Co. Moves**  
(Special to THE FILM DAILY)

Kansas City—The Stebbins Picture Co. is now on the second floor of the Keystone Press Bldg.

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Fairbanks Party Sails The 12 Douglas Fairbanks and Mary I ford sail on the Olympic April 12 Cherbourg.

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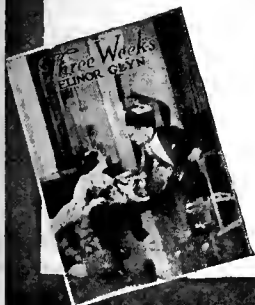
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McConville & J.G. Hawks  
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Scenario by A.P. Younger*

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are saying "Ride on the  
crest of prosperity  
with Barker's best!"

**A Metro**  
Picture 

**Newspaper Opinions**

**"Darling of New York"—Univ. Washington, Detroit**

THE PRESS—\* \* \* has much to commend it, an exciting story, a well chosen and a star with a universal appeal. \* \* \* Peggy is without doubt at her best in this picture. \* \* \* There is no doubt that this picture will have a wide appeal. \* \* \*  
 NEWS—The personality and magnetism of Montgomery rise above everything. \* \* \* A half-length comedy, the first of its kind to exploit this little maid, and those who her two-reel efforts a treat should describe the enjoyment from this one. \* \* \*  
 NEWS—Many an adult actress would fail, could say, where little Peggy has perched with what appears to be a consummation. \* \* \* Baby Peggy is an excellent little being.

**"Daytime Wives"—F. B. O. World, Omaha**

WORLD-HERALD—\* \* \* Emile Chautauque the director, has built fine climaxes that time become theatrical.

**"Defying Destiny"—Selznick Lyric, Cincinnati**

QUAKER—Some portions of this production defy not only destiny but common sense as well. \* \* \* The most genuine merit is its acting, particularly that of Irene and Monte Blue, who play the leading

**Lyric, Cleveland**

POST—\* \* \* Some of the factors in the strain one's credulity, as most "falsely" stories do, but the direction and photography, as well as the acting are A-No.

**"Don't Call It Love"—F. P. L. Park and Mall, Cleveland**

RAIN DEALER—Rita Coventry, the donna, as played by Nita Naldi is a different personality than the Rita Coventry of the Street story. \* \* \* The story is a new one, either. Dressed up in fine and elaborate settings, it is the same old tale of the simple, dotting girl who her man to a vampire—and then takes back after the vamp has given him the left shoulder.

NEWS—\* \* \* The tale is filmed with some and humorous discernment. It is poignant and bright. But there isn't much emotional kick in it. There was kick in the old, but some of that was lost when it was filmed. Still, it's a good movie. It is the real characters who have real lives. \* \* \* Nita Naldi wears some sensational clothes.

**"The Drivin' Fool"—Hodkinson Capital, Philadelphia**

PUBLIC LEDGER (MORNING)—"The Drivin' Fool," is one of the speediest pictures here in some time. It is not only breezy it has abundance of clean-cut comedy and a sweet little love story.

PUBLIC LEDGER (EVENING)—This picture is one of the finest films ever made. It is thrills galore.

**"The Fool's Awakening"—Metro Palace, Montreal**

GAZETTE—"The Fool's Awakening" suffers from the same quality of ineffectiveness as the material. \* \* \*

PAR—\* \* \* does not always convince, one rich in highly interesting situations, so means devoid of excitement and even thrills, with plenty of emotional atmosphere and no little romantic flavoring.

**Delmonte, St. Louis**

GLOBE-DEMOCRAT—Why a thoroughly entertaining and true-to-life novel makes a picture material can be easily understood by audiences who see "The Fool's Awakening." \* \* \*

POST-DISPATCH—A fine cast \* \* \* NEWS—\* \* \* is illogical and far fetched, resting while you are looking at it, but often as soon as it is over. There is a good cast and good direction.

**"The Heart Bandit"—Metro Garden, Milwaukee**

JOURNAL—\* \* \* Nothing extraordinary about it, except Viola. \* \* \* Little Viola Dana is—whatever "it" is. She personality

SENTINEL—Some day the millenium in pictures will arrive—and then Metro will give Viola Dana a role that is worthy of her talents. \* \* \* In "The Heart Bandit," her latest comedy drama, her part is the usual one of the good-bad girl who reforms and she is adept at it because she's had that same role in every one of her recent pictures.

**"Jacqueline"—Arrow-S. R. New Lyric, Minneapolis**

DAILY STAR—\* \* \* told in a highly interesting manner.

TRIBUNE—Plenty of thrills are displayed. \* \* \* The Canadian timber country forms a picturesque background for the melodrama.

**"Just Off Broadway"—Fox Empress, Omaha**

WORLD-HERALD—\* \* \* John Gilbert, who has the role of the hero, handles it most satisfactorily. \* \* \* Edward Mortimer, the director, keeps the story moving with action and incident. It is staged with first rate atmosphere.

**"Loving Lies"—Allied Prod. Regent, Philadelphia**

BULLETIN—For any one who is willing to overlook the fact that the plot (outside of a few novel twists) is stereotyped, and the sub-titles are too abundant, there is certainly enough action to provide plenty of ordinary enjoyment.

PUBLIC LEDGER (MORNING)—There are plenty of thrills in this narrative—a storm at sea, a wreck and a thrilling rescue through the pounding surf.

PUBLIC LEDGER (EVENING)—The most exciting sequences in the picture are the storm at sea, the wreck and the rescue through the pounding surf.

**"The Man From Brodney's"—Vita Strand, Montreal**

STAR—\* \* \* A cast of unusual note, \* \* \* has made this film one of the best of the year at this theater.

**Ambassador, Washington**

POST—Here is a photoplay subject that embodies all the suspense of Belasco's "The Drums of Oude," with an insular revolt running at full blast with the lives of a small group of British and American subjects its principal object.

**"Mothers-in-Law"—Preferred Apollo, Indianapolis**

NEWS—"Mothers-in-Law" is another chapter in the film series glorifying the home. \* \* \* Edith Yorke gives a satisfying if, at times, overambitious portrayal of Mom Wingate. Ruth Clifford and Gaston Glass are good as the son and daughter-in-law. The remainder of the cast is adequate.

**"Our Hospitality"—Metro McVicker's, Chicago**

TRIBUNE—It may be said that the picture was received with manifestations of great joy. \* \* \* Mr. Keaton "pulls" a lot of new stuff that no doubt most people will find highly entertaining. As per usual, he is smileless. Also—thank him for the surprise he hands you as the final reel ends.

**"Pied Piper Malone"—F. P. L. Strand, Milwaukee**

SENTINEL—Booth Tarkington wrote the story as an original screen vehicle for Thomas Meighan but it is Tom's own magnetic personality and the flock of children who are seen that make it mildly entertaining, rather than any brilliance on the part of Mr. Tarkington.

**"Pleasure Mad"—Metro Garrick, Minneapolis**

SENTINEL—\* \* \* a hectic expose of the so-called modern jazz life, is distinguished particularly by the fine work of Mary Alden.

TRIBUNE—Aside from the main theme, the elaborate settings are of exceptional interest. \* \* \* Mary Alden heads a brilliant cast. \* \* \*

**Regent, Rochester**

DEMOCRAT AND CHRONICLE—The play is convincingly moral, one of the few in which the lessons of virtue are stressed more emphatically than the scenes portraying the transgressions of propriety.

JOURNAL—Just another preaching against the evils of the riches, the madness of jazz and the dangers of idleness, beautifully screened and admirably acted.

TIMES-UNION—But, as presented by (the cast) it becomes quite well worth seeing even though one realizes that there are a number of points where it fails to remain true to life.

**"A Ride For Life"—Universal Isis, Indianapolis**

NEWS—"A Ride for Life," is a bit uncertain at times, for the continuity is wobbly, but the action is rapid, the anecdotes sufficiently disturbing to the nerves and all the rest of it, so why worry?

**Rivoli, St. Louis**

GLOBE-DEMOCRAT—An interesting little picture this, and Gibson at his best. Laura La Plante is charming as the girl. Edward Sedgwick's direction is very good. The picture moves with swiftness and smoothness.

STAR—A typical Hoot Gibson western

TIMES—Hoot Gibson ought to have more of a following than he has. His speciality is "westerns" and he does them well, \* \* \*

**"The Song of Love"—1st Nat'l New Astor, Minneapolis**

TRIBUNE—\* \* \* Norma Talmadge appears in an entirely different type of role from any she has thus far attempted. As an Arabian dancing girl, Miss Talmadge is afforded ample opportunity for effective emotional scenes. \* \* \* The production has been artistically mounted and finely photographed.

Louise Lagrang has arrived from the Coast to appear in "The Mounted Bank," being directed by Herbert Brenon.

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C. J. Morton, formerly with Continental Service, is now sales manager for the Publicity Clock Co., Inc.

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 in  
**"MIAMI"**  
 An Alan Crosland Production  
 Produced by Tilford Cinema Corp.  
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 Season 1924-1925 Thirty-First Run Pictures



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of the

## JOHN M. STAHL production "WHY MEN LEAVE HOME"

Adapted by A. P. Younger from Avery Hopwood's great stage success.  
Directed by John M. Stahl — Chief Photographer Sol Polito.

Master at all times of the art of depicting entertain-  
ingly and intensely interesting the ups and downs of  
married life, John Stahl has far surpassed all his pre-  
vious efforts in this, his first under a new First National  
contract. "Why Men Leave Home" is a great pic-  
ture to advertise, a wonderful picture for the public  
— a peach of a business getter for the box-office.

Lights! Cameras! Cut! There — that's  
another perfect hit shot for

### FIRST NATIONAL

with Lewis Stone — Helene Chadwick — Mary Carr — William V. Mong  
Hedda Hopper





# THE **Film** DAILY

the **BRADSTREET** FILMDOM The **RECOGNIZED** AUTHORITY

XXVII No. 65

Wednesday, March 19, 1924

Price 5 Cents

## BAGDAD

By **DANNY**

g's" latest. Pictorially, won't! Too many adjectives of a iminary nature cannot be to describe it's pictorial con- and value. It is just as though one was turning over a book of usand pages of Maxfield Parrish ngs illustrating The Arabian s. Gorgeous in its innumerable, tic sets; delighting the eye a ed times in as many shots "The of Bagdad" will stand as a to shoot at by producers for time to come for this particular

to its general entertainment that is another story. Quite. ll delight millions of children. all men and women are but en grown up. But somehow, e its beauty, its illusive charm, andeur, at times it kept slipping and away; and even the willing- of a fervid first night Doug and audience never arose to an ex- cent pitch. It was beautiful, ous, delighting the eye, but—

l its a but with a big B.

s is being written at midnight, moments after the closing of ow; and there is neither time ace to go into detail in many about this magnificent produc- easily the finest thing pictorially made. But one expects more ust a series of magnificent pic- from Doug. True showman he is he has missed little op- ity to use these instincts to fullest extent. And in many these register definitely. But rst part is entirely too long, hile the second part lifts the ction materially still it ends a feeling that the producer of n Hood" while making a great utstanding picture has not made hich, in general public expres- will displace his former effort.

a box office attraction much may d for "The Thief of Bagdad," pinions of some of the most im- it showmen in the business ven- after the final curtain last night far from optimistic. They d doubtful of it; afraid of it; egardless of its many fine points.

btless much will be gained the picture is cut for general nption. It must have been 13 re reels in length when shown ight.

in tomorrow's issue.

## Get Alaskan Picture

Associated Exhibitors Close for Nine Reeler Made in the Far North

Associated Exhibitors have purchased from the Alaskan Pictures Corp., through Captain Lathrop, the nine reel feature, "The Chechachos," made entirely in Alaska and, which, according to reports, is one of the most novel productions ever brought to the market.

Officials at Associated beyond admitting that the deal has been closed will say nothing, but it is reported that they think so highly of the production that it will be given a special showing at one of the hotels.

### English Tax Yield Heavy (Special to THE FILM DAILY)

London—A discussion in the House of Commons over the revenue yielded by the entertainments tax developed the following figures:

1917	£ 3,001,268
1918	4,987,558
1919	7,520,080
1920	10,479,516
1921	11,735,840
1922	10,279,543
1923	9,603,047
Total	£ 57,606,852

### C. B. C. Plans Eight

C. B. C. plans to produce eight features for next season. These will be known as Columbia Pictures, the new brand name for the company. "Yesterday's Wife," "Forgive and Forget," "Innocence," "The Marriage Market," "Discontented Husbands," and "The Barefoot Boy" have been sold to Apollo Trading Corp. for all of Europe with the exception of Holland and Scandinavian countries.

## Clem's Ocean Stuff

Leaving Madeira Permanently. Dear Daily:

I been on this boat a week now and was wondering what was wrong with it. Now I found out. It's a Scotch boat. I didn't know this until I saw two emaciated sea gulls that has been following us all the way over. They are near starved.

This is a funny boat. A shark started to follow us out of the harbor at Madeira, but when it saw the Scotch flag—it turned around and went back.

Well, as far as I am concerned these cruises is the bunk. I wanted to cancel my ticket at Monte Carlo and get an adjustment, but the captain said he wouldn't do it, that it was too hard to get people onto the Tus-  
(Continued on Page 4)

Only 1,000 T. N. T. Tickets. Get Yours Now.

## Ince May Renew

Contract with First National Likely to Carry On—"Last Frontier" On New List

A statement from First National concerning production activities from Thomas H. Ince yesterday concluded with the following paragraph:

"Following completion of the current schedule, Ince has announced plans for a new schedule of six big specials for First National release, one of which will be 'The Last Frontier', a stupendous 'western' based on the book by Courtney Riley Cooper."

At the Ince offices, no information was available concerning the intimation that a new contract had been signed but in view of the fact that Ince has been a unit on the First National releasing program since 1921, it would not prove surprising were he to continue his present relations. With the release of "The Galloping Fish," First National declares there remain two more to be delivered under the present program. These are "The Marriage Cheat" and "Those Who Dance." An important feature on the new Ince program is "The Last Frontier."

### Discuss Children's Bill

Part of the discussion at the regular T. O. C. C. meeting yesterday concerned the children's bill in Albany. The matter is considered an important one and a subject in which exhibitors generally are very much interested. The impression is that children should be admitted to theaters in charge of a matron, in view of the fact that the calibre of theaters has advanced so considerably in the past decade.

### "Passionate Italians"

The \$100 prize winning sketch to be presented at the Naked Truth Dinner at the Astor on March 29, is to be enacted by a trio of stars. The sketch is entitled "Passionate Italians" and it is an adaptation of that well known Broadway success, "Romeo and Juliet, by Will Shakespeare. Bebe Daniels will appear as Juliet, and Richard Dix will stand below the balcony as Romeo and Ernest Torrence has been cast as Friar Laurence. The author will be announced at the dinner.

Arthur Loew Sails on 27th  
(Special to THE FILM DAILY)

London—Arthur Loew leaves here for New York on the 27th.

## Get Together

Plans Being Discussed by Which Harmony Can Be Restored to National Organization

Plans are being discussed by several groups of exhibitors for the purpose of developing a harmonious state of affairs within the national exhibitor organization, to the end that in Boston, or immediately thereafter, the M. P. T. O. will again present a solid front.

Members of the organization insist that the rebuilding should come from within and that the insurgents should make a proposition to the national body; but others on the outside say that regardless of how the matter can be rearranged that the old organization as well as the dissatisfied groups should come together, settle their differences, and start afresh.

### Dickering for Auto Club Bldg.

It is understood that the T. O. C. C. is dickering for the Automobile Club of America building, 247 West 54th St., in which to house its proposed clubhouse. The plan provides for the T. O. C. C. to use two stories and rent out the other five to exchanges. In view of the recent up-town tendency in business, the T. O. C. C. does not consider this an unworkable scheme.

### Inspiration Denies Claims

It is understood that Inspiration has served notice on Richard Barthelmess that the company does not recognize the breaches which Barthelmess claims. The latter is now in Bermuda.

## New Warner Deal

1924-1925 Product Sold For England to Gaumont Co., Ltd.—Effective in September

The Warners' have made a new distributing deal for England with the Gaumont Co., Ltd., one of the most important of the British releasing organizations of which A. C. and R. C. Bromhead are the active heads.

The new arrangement becomes effective in September and covers the 1924-1925 product. The present Warner output is being handled through F. B. O. Ltd. The company expects to have twenty features on its next schedule, with the possibility that this will be augmented by three from Ernst Lubitsch.

T. N. T. Sat. Night Party. Astor. March 29.



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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	109 <sup>3</sup> / <sub>4</sub>	109	109 <sup>3</sup> / <sub>4</sub>	700
F. P.-L. . . . .	65 <sup>3</sup> / <sub>4</sub>	65	65 <sup>5</sup> / <sub>8</sub>	2,100
do pfd. . . . .				Not Quoted
Goldwyn . . . . .				Not Quoted
Loew's . . . . .	16 <sup>3</sup> / <sub>8</sub>	15 <sup>5</sup> / <sub>8</sub>	16	1,500
Warner's . . . . .				Not Quoted

**Independents Meet On Coast**  
(Special to THE FILM DAILY)

Los Angeles—A meeting of independent producers was held last night at the Montmarte Cafe. Joe Brandt explained plans for the formation of a Coast unit of the I. M. P. P. D. A.

**Hamilton With Famous**

Neil Hamilton has been "farmed" out by D. W. Griffith to Famous Players to appear in "The Mountebank."

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**



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**Loew Co. Wipes Out Deficit**  
(Special to THE FILM DAILY)

Toronto—Loew's Toronto Theaters, Ltd., wiped out a deficit from the previous year, liquidated a fairly large bank obligation and showed a substantial net profit during the fiscal year ending Jan. 5. The company has two houses, Loew's Yonge Street and Loew's Uptown.

Revenue in 1923 totalled \$289,094 and of this amount the Yonge Street contributed \$237,111. The net balance or profit is \$80,587, as compared with a deficit of \$6,192 the previous year. Bank loans of \$73,785, were liquidated and cash on hand stands at \$36,483. Total assets are \$2,284,191 and include \$750,000, for good will and booking rights; real estate leaseholds and equipment, \$1,431,569; organization expenses, \$30,000; current assets, \$46,401, and discount on bonds, \$22,474, current liabilities \$83,893.

**Decision for United Artists**  
(Special to THE FILM DAILY)

Toronto—United Artists has been awarded the decision by Judge Morson in a suit by that company against S. Garr, representing Dominion Films. Judgment was given for \$100 and costs, representing the damages for alleged breach of contract in connection with rental of "Robin Hood."

**Henderson Coming East**  
(Special to THE FILM DAILY)

Los Angeles—Dell Henderson expects to leave for the East today where he will make a picture, probably for the state right market.

**Finishes "Meddling Women"**

Lionel Barrymore has completed work in "Meddling Women," for Chadwick Pictures. Dagmar Godowsky is the female lead.

**Lefcourt Won't Build For Year**

The theater at Broadway and 47th St., adjoining the Strand which is planned by A. E. Lefcourt will not be built for about a year.

**Visitors**

Visitors from out-of-town yesterday included Guy Wonders of Baltimore and Julian Brylawski of Washington.

**Woods Leaves For Coast**

Walter Woods, scenario editor with the James Cruze unit has left for the coast, following a stay of a few days here.

**Akron Exhibitors Meet**

(Special to THE FILM DAILY)

Akron, O.—The Akron Theater Owners Ass'n, at the recent annual meeting, re-elected its entire list of officers, namely: Ike Friedman, Akron Theater Co., president; Charles Menches, Liberty, vice-president; F. C. Bubben, Palace, treasurer; Albert Ploenes, Orpheum, secretary, and L. J. Callinan, assistant secretary. Trustees also re-elected are: James P. Dunlevy, Strand; C. W. Belden, Thornton, and Allen Simmons, Allen.

**Discuss Albany Bill**

(By Long Distance Phone)

Albany—A hearing was held yesterday on the measure which would make it compulsory for every person handling inflammable stock to secure a license from the State Labor Department. An amendment has been made which would provide that the New York City license would emanate from the Fire Department.

**Four "Wilderness Tales" Ready**

Before leaving for his tour of Educational exchanges, Robert C. Bruce completed cutting the last four of his "Wilderness Tales" of the 1924 series. They are "The Trader Keeps Moving," "Just Waiting," "The Ex-Bartender Retires" and "The Farewell."

**"Manhandled" in Work**

"Manhandled," starring Gloria Swanson, is directed by Allan Dwan, with Dick Rosson assisting. Hal Rosson is the cameraman. Tom Moore is featured, with Paul McAllister, Frank Morgan, Carrie Scott and Ivan Keith in the cast.

**Acquired "Beloved Vagabond"**

F. B. O. has acquired American distribution of "The Beloved Vagabond," starring Carlyle Blackwell. It was made abroad.

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N. Y. C.

**Cuts and Flashes**

Charles K. Harris has completed the second in a series of one reel cartoons which he is making of old American songs.

Bebe Daniels will appear opposite Richard Dix in "Unguarded Women" which Alan Crosland will direct. Famous.

"The First Notch" is the title of the first of the new Ben Wilson series of westerns for Arrow.

Kerman Films have taken additional floor space in the Godfrey Building.

Arthur Edmund Carew has arrived from the Coast.

**HAL ROACH'S**  
**STAN LAUREL**  
**COMEDIES**  
"The Pinnacle of Pantomim"  
2 reels  
**Pathécomedy**

**Everyone**  
**is talking about**  
**CYTHERA**  
**Goddess of Love**

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**LILA LEE**

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**HODKINSON RELEASE**  
Season 1924-1925 Thirty First-Run Pictures

# Cruze has Another Knockout!



Adolph Zukor and Jesse L. Lasky  
present A

**James CRUZE**  
PRODUCTION

WITH  
**ERNEST TORRENCE**  
**MARY ASTOR**  
**NOAH BEERY**  
**PHYLLIS HAVER**  
**CULLEN LANDIS**  
*A Paramount Picture*

## "The Fighting Coward"

The greatest combination of roaring comedy and appealing romance ever screened! Cruze's fifth big hit and, except "The Covered Wagon," the biggest of the five. Adapted by Walter Woods from Booth Tarkington's "Magnolia." Doing stand-out business at the Rivoli, New York, this week. Reviews? Read 'em:

"One of the best features of the season. If the play had held the entertainment values the picture includes, it would have been running yet. A splendid cast."—Times Square Daily.

"An entertaining and constantly amusing photoplay."—World.

"James Cruze is the possessor of the keenest sense of humor in the cinema directorial field, and he is at his best in 'The Fighting Coward.'"—Herald.

"Most delightful and gratifying. Never has James Cruze done a more delightful piece of directing. We want everybody to see it."—Tribune.

"A hilariously funny entertainment."—Times.

"A thorough-going delight. Cruze is making one hit after another, because he is an organization director. He can, without losing a bit of his own virile originality, take advantage of the resources, facilities and brains around him."—Motion Picture News. (William A. Johnston)

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FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, President  
NEW YORK CITY



4-col. Press Sheet Ad. Mats and Electros.

## At Broadway Theaters

### Rivoli

Selections from "Eileen" are played as the overture, immediately followed by the usual "Riesensfeld's Classical Jazz" number: "Dear Old Southland." The Rivoli Pictorial News Weekly, De Forest Phonofilm and "Along The Mississippi," sung by Miriam Lax, soprano, assisted by the Rivoli Ensemble, come next, in order. "The Fighting Coward," the feature, is sixth on the bill. "Cake-walk," with Paul Osgard and La Torrecilla, and "The Tough Tenderfoot," one of the Leather Pushers' series, are the two last units on the program.

### Liberty

Douglas Fairbanks, "The Thief of Bagdad," is the feature.

### Strand

The program as follows: Joseph Plunkett presents: Famous Composers Series, No. 3; Massenet with (a) "Le Roi de Lahore," by the orchestra; (b) "Meditation," played on the violin by Madeleine MacGuigan; (c) Duet from "Herodiade," sung by Ruth Arden, soprano, and Louis Dornay, tenor, and (d) Ballet Music, an elaborate ballet offering; next is the Strand Topical Review; "Lilies of the Field," the feature, and "Two Little Love Birds," a Pathe comedy. An organ solo closes.

### At Other Houses

"The Great White Way," at the Capitol last week, has been held over. "A Society Scandal" is playing a second week on Broadway, having been moved down from the Rivoli to the Rialto. "The Ten Commandments" continues on at the Cohan, as does "Yolanda," at the Cosmopolitan. "America" remains at the 44th Street, while the Lyric still houses "Thy Name Is Woman."

## RECEIVER'S SALE-PRIZMA, Inc.

The Receivers of PRIZMA, INC., will receive sealed bids for the assets of Prizma, Inc., hereafter generally described, at the Chambers of the United States District Court, Chamber of Commerce Building, 20 Branford Place, Newark, N. J., on

APRIL 7, 1924, AT 10 A. M.

The property includes:

**REAL ESTATE**—Manufacturing plant and equipment, with separate office building, known as Nos. 3191-3197 Boulevard, Jersey City, N. J., 100 feet front on Boulevard; factory building brick and stone fireproof construction; office building brick construction.

**EQUIPMENT**—All building equipment, machinery, appliances, including cameras, projection machines, printing machines and all office furniture.

**SUPPLIES, &c.**—Miscellaneous lot of materials and supplies incident to the business, including all negatives and prints.

**PATENTS, &c.**—All patents, patent rights, patent applications, improvements, devices and processes owned or controlled by Prizma, Inc. These relate generally to color photography.

**TERMS**—All bids must be accompanied by certified check to Receivers' order for 10% of the amount of the bid. In no event shall such check be less than \$5000.

All bids will be immediately reported to a Judge of the United States District Court then sitting at above place, for such action thereon as may be deemed proper.

The right is reserved to reject any and all bids.

The bids will be subject to mortgage and tax liens against the above real estate amounting to approximately \$44,000.

On approval of any bid, 50% thereof will be payable in cash, balance in thirty days, unless other terms specifically agreed to.

Further particulars on request.

CHARLES K. D. WALSH,

ALBERT I. DRAYTON,

15 Exchange Pl., Jersey City, N. J.,

Receivers.

## Clem's Ocean Stuff

(Continued from Page 1)

cania to let anyone leave before their time was up.

There ain't much doing in the way of moving picture theaters at Madeira. It's a small place that seems to get smaller every time it rains. Sort of shrinks. They get their service (which is a nice word to call what they get) from England. A boat gets to Madeira every time a captain loses his way at sea and if they happen to have a picture on board, the manager of the theater at Madeira gives a show. Admission prices are as follows:

People with pants on 1000 reis.

People without pants on 500 reis

Reserved seats with pants on 2000 reis.

Reserved seats without pants on 1500 reis.

Well I sees the price list in the lobby through the cob webs and gets to thinking that here's one exhibitor who knows how to charge high admission prices, but when I finds out that it takes a couple hats full of reis to make a dime, I ain't so stuck on him.

The kids are all naked here and the principal business is selling monkeys and parrots and making suckers out of tourists.

Cook's tourist company handles the excursions off this boat and most of the saps on board is signed up. Not yours truly. From the looks of things the folks is going to see most of Europe in about twenty minutes. I'm hitting out independently and Mrs. Deneker and me sees about everything there is. I speak a little Mexican I picked up during my spell at Hollywood, and this is carrying me through plenty OK.

We gets to Gibraltar Tuesday. This is the place that insurance company built so as to have an ad for how strong they are. I don't guess I'll go ashore there. Knowing its a tie-up with the Prudential, there's probably nothing to see but cemeteries.

I understand there's two movie houses at Gibraltar. One open for business, the other making money.

Well, will send you another analysis from Algiers if there's anything to analyze.

CLEM.

Sign Deneker yourself.

### Pickford Film for Criterion

"Dorothy Vernon of Haddon Hall," the new Pickford picture opens at the Criterion either May 4 or May 11. The contracts have not been signed but it is taken for granted that the deal will be consummated. The picture will replace "The Humming Bird," at Grauman's Million Dollar theater, Los Angeles as soon as the latter completes its run.

### No Title For Johnson Film

Harry Berman stated yesterday that the new Emory Johnson film will not be known as "Spirit of America," because he felt this title would encroach on the Griffith picture, "America."

# IT'S A PARTY!

## Frolic and fun

## Skit and Pun

## Razz and Jazz

## Beauty and Brains

## Ra! Ra! Bingo

## It's a Party

## Press Agents Revel

## and Dinner Dance

# T. N. T.

## Astor, March 29



**Newspaper Opinions**  
**New York**

**"Lilies of the Field"—1st Nat'l Strand**

AMERICAN—\* \* \* amusing and enter-  
g. If we were to dissect the story we  
not find anything that requires gray  
r. I might even say it is trashy, but  
is so well done in the matter of acting  
production we have to overlook the  
a M. Clay tendencies of plot. \* \* \*  
the play belongs to Corinne Griffith  
must share it with Conway Tearle \* \* \*  
DAILY NEWS—\* \* \* Miss Griffith has  
bly never been in a prettier picture, so  
"s" will please those who found her, in  
"k Oxen," a worthy successor to Helen  
roy et al. \* \* \* This picture is bound  
it popular taste, if only because of the  
show element \* \* \* Mr. Tearle's ad-  
s will find him as noble and serious as  
re.

VENING JOURNAL—Myrtle Stedman,  
is Haver, Alma Bennett and Cissy Fitz-  
d, in sumptuously furnished apartments,  
out the sophisticated leit-motif of the  
with entertaining situations, and advice  
just gets by the censors. \* \* \*  
ere is a moral, of course; the sets are  
iful; the furs and gowns gorgeous, and  
ctors, wordily-wise and weary. \* \* \*

VENING WORLD—Corinne Griffith  
Conway Tearle, one of the surest of  
fire screen combinations, scored another  
ry \* \* \*  
d we have never seen them work better  
in this, \* \* \* and \* \* \* they are ably  
ted.

It's diverting to say the least.  
ERALD—\* \* \* skates warily over the  
ice beneath which lurk the black waters  
ensorial damnation. It is one of those  
quite" dramas which evade the clutches  
se professional prude by sliding up to a  
ous situation and then dodging at the  
fractional instant.

Corinne Griffith, beautiful to the point of  
dibility, \* \* \* and Conway Tearle of  
se impersonates the catch of the sea-  
\* \* \*

MORNING TELEGRAPH—\* \* \* it will  
ably be as good a box office attraction  
the picture theatres as it was on Broad-

TELEGRAM—\* \* \* Whether cloaked in  
edy or drama—"Lilies of the Field" has  
in its claim to entertainment \* \* \*

MES—\* \* \* Aside from two rather  
ward sequences, this is a remarkably  
ble effort. Beauty, true beauty, grace-  
arrayed, is always an important asset  
photoplay, and therefore the presence  
of Corinne Griffith, \* \* \* adds con-  
ably to this film.

Miss Griffith is ably assisted by Conway  
le, \* \* \* Dillon directed this picture,  
most of his work is efficient, \* \* \*  
his is nevertheless, a good entertainment,  
his will please most persons who see it

MES SQUARE DAILY—\* \* \* "Lilies  
of the Field" was a second rate play and  
it improved any as a picture.  
his film is of the regular program type  
gh it cost a lot of money, which is its  
outstanding asset except the lovely and  
ted Miss Griffith.

TRIBUNE—"Lilies of the Field," is about  
much like William Hurlburt's play as  
is like cheese.

\* \* \* the picture is so badly done, so  
ess and so improbable that one acutely  
rs from fatigue before it is finished.

ORLD—In creating beautiful pictures  
he expert employment of light and lens,  
artist who photographed "Lilies of the  
" has done a really remarkable thing.  
picture is extremely fine in another  
rtment. \* \* \*

he story, which came to the stage to  
out the life and habits of the kept woman,  
interesting a great deal of the time, daring  
sionally, and soggy a little. \* \* \*  
is a picture play worthy of success

**"The Fighting Coward"—F. P.-L. Rivoli**

AMERICAN—There is grave danger that  
me who attempts to read the titles in  
e "Fighting Coward" may die of lock-  
\* \* \*  
Magnolia" as a play teemed with color-  
screen possibilities. As a picture very  
of these potentialities materialize. The  
seems to be a failure to supply sufficient  
onality.

DAILY NEWS—"The Fighting Coward"  
seemed to me to be awfully funny, but not  
because the director meant it to be. How-  
ever, on second thought, maybe he did. \* \* \*

EVENING WORLD—\* \* \* fine film en-  
ertainment. \* \* \*

James Cruze, \* \* \* has scored again, only  
not in such a massive way. \* \* \*  
Take it all and all \* \* \* a delightful  
afternoon's entertainment.

HERALD—James Cruze is the possessor  
of the keenest sense of humor in the cinema  
directorial field and he is at his best in  
"The Fighting Coward." \* \* \* The picture  
gets under way very slowly but later de-  
velopments prove this somewhat necessary  
in order to more accentuate the speed it  
eventually attains. \* \* \*

MORNING TELEGRAPH—\* \* \* it is  
entertaining from the outset. \* \* \* However,  
somehow or other, the picture lacks vitality.  
\* \* \* Also, in the screen version, all per-  
sonality is lost. Ernest Torrence \* \* \* Cul-  
len Landis \* \* \* Mary Astor, Noah Beery  
and Phyllis Haver, though adequate, are  
indefinite. It is not James Cruze at his  
best by any means, but it is amusing.

POST—One of the finest directors in the  
country, James Cruze, and a carefully  
thought-out and beautifully staged produc-  
tion give two important constituents in a  
good photoplay. But add an interesting story  
and an excellent cast and you have "The  
Fighting Coward", \* \* \* The picture is  
a joy and so is Ernest Torrence. \* \* \*  
It is one of the few photodramas that are  
worthy of practically unqualified approval.

SUN—\* \* \* "The Fighting Coward" will  
provide a wholly diverting evening—even  
for professional Southerners and professional  
anti-Southerners.

TELEGRAM—\* \* \* It is an exciting  
story \* \* \*

TIMES—\* \* \* Provided one is in the  
mood this is a hilariously funny entertainment  
without an ounce of probability.

TIMES SQUARE DAILY—\* \* \* Cruze,  
directing, has turned in one of the best  
program features of the season.

A splendid cast, in which Ernest Tor-  
rence and Cullen Landis stand out in bold  
relief.

TRIBUNE—\* \* \* Never has James Cruze  
done a more delightful bit of directing, and  
Walter Woods is to be congratulated on his  
perfect adaptation. Ernest Torrence is an  
absolute joy. So is Noah Beery. \* \* \*

WORLD—The day-dreams of youth, shy  
and meek, but raging inwardly with an in-  
terse passion some day to burst into swag-  
gering heroics, are made into an entertain-  
ing and almost constantly amusing photo-  
play in "The Fighting Coward," \* \* \*

**"The Hoosier Schoolmaster"—Hod. Cameo**

AMERICAN—Whitman Bennett should be  
commended for the sincere motive that, I  
am sure, inspired him to make "The Hoosier  
Schoolmaster." I have not a doubt that  
his picture will be recommended on the high  
school list of worthy films. \* \* \*

\* \* \* it is not one of our best "fillums"  
not yet one of our worst.

EVENING JOURNAL—Edward Eggle-  
ston's commentary on the Indiana of 1853  
shows a great deal of scenery, various types  
of the period, and the thankless job of edu-  
cating future novelists. There are several  
fights in the picture by Nat Pendleton, who  
has a good screen appearance; \* \* \*

EVENING WORLD—For the first time  
in our history as a reel reviewer we couldn't  
fight our way through a crowd.

This happened three times \* \* \* but, try  
as hard as we did, we simply couldn't get  
in.

And, as far as we're concerned, this is  
about as good a recommendation as we could  
write of a picture.

HERALD—"The Hoosier Schoolmaster"  
is an undistinguished, badly directed and  
cheaply produced picture. It moves along  
in the routine fashion affected by producers  
and directors who believe themselves to be  
the last word in knowing what is "sure fire  
stuff." \* \* \*

Henry Hull, playing the title role, is an  
unusually attractive young fellow and a first  
rate actor.

MORNING TELEGRAPH—\* \* \* It  
deals with the days when orphans were  
bound out to serve as servants \* \* \* and  
is a fairly interesting record of those times.

\* \* \* the director has permitted a great  
deal of his drama to be explained in the  
titles, with the result that the big scenes  
lose some of their punch when they appear

after the titles. This, in combination with  
a slow tempo, has resulted in a story that  
wanders aimlessly along to the perfectly  
apparent ending.

POST—Thrills abound in "The Hoosier  
Schoolmaster", in which Henry Hull, a good  
actor, did his very best with poor material.

TELEGRAM—\* \* \* the finest piece of  
characterization of people and a period that  
has been done into pictures.

The true beauty of the tale is the clean-  
cut, unburnished picturization of the men  
and women that went to make up the isolated  
community; the community as a whole, their  
joys, their sorrows; the wholesome and the  
bad under conditions that made for bad-  
ness. \* \* \*

TIMES—\* \* \* it is not particularly in-  
spiring or entertaining. However, the photo-  
play does give some conception of the usual  
monotonous existence of a small community  
years ago in old Indiana, and the consequent  
importance attached to trivial incidents.

**Out-of-Town**

**"Through The Dark"—Gold-Cosmop. Parkway, Baltimore**

AMERICAN—The suspense of the narra-  
tive is maintained until the very end, and,  
at the same time, the characterization remains  
remarkably consistent. This, in itself, is no  
mean achievement where an out and out thriller  
is concerned.

**"This Freedom"—Fox Hipp, Cleveland**

PLAIN DEALER—The picture moves  
steadily and consistently from one situation to  
another. You get the message—that a woman  
cannot divide her time between business and  
a home without the home suffering—without  
having that message thrust at you distaste-  
fully in long-winded sub-titles. \* \* \* "This  
Freedom" has no "thrills" and no wild melo-  
drama. But it is a sensible, well constructed  
picturization of the author's story, and it  
presents his idea fairly and intelligently.

**"Twenty-One"—1st Nat'l State, Minneapolis**

TRIBUNE—Richard Barthelmess discards  
his costumes and appears as a youth just  
reaching his majority. \* \* \* Dorothy Mack-  
aill plays opposite Mr. Barthelmess to ad-  
vantage, \* \* \*

STAR—\* \* \* "Twenty-One" is a picture  
that all can enjoy, a bit of high-class en-  
ertainment.

**"The Virginian"—Preferred Capitol & West End Lyric, St. Louis**

GLOBE-DEMOCRAT—\* \* \* a notable  
success. Thrills, action, romance and clean  
entertainment are the ingredients that go to  
make it a real treat.

STAR—A splendid new production \* \* \*

TIMES—Has good cast. What makes  
"The Virginian" an enjoyable photoplay is  
that it is an out and out Western story,  
simple logically developed, with good atmo-  
sphere, its quota of shooting and riding and  
romance.

**Crandall's Washington**

POST—While a drama of the West, this  
subject partakes of none of the chief crudities  
of the ordinary cowboy thriller.

STAR—It is a play well known and the  
present screen version is by far the best yet  
offered of it. A story of the western plains  
with a romance interwoven, it offers strong  
characterizations and thrilling as well as amus-  
ing situations.

**"When A Man's A Man"—1st Nat'l Madison, Detroit**

FREE PRESS—Admirers of Harold Bell  
Wright and his he-man heroes will be pleased  
with the picture presentation of one of the  
novelist's greatest books. \* \* \* Beautiful back-  
grounds of mountain and plain form an ap-  
propriate setting for the piece.

NEWS—Quite a chummy little western with  
a very serious treatment of the usual story  
about the eastern waster who goes West to  
become a man. \* \* \*

TIMES—Detroiters wishing to see a fine  
example of story writing, cast and types, act-  
ing, photography and production don't want  
to miss "When a Man's a Man."

Regina Crewe is handling publicity  
for Rebecca-Silton, Inc.

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# THE *Film* DAILY

the BRADSTREET OF FILMDOM The RECOGNIZED AUTHORITY

XXVII No. 66

Thursday, March 20, 1924

Price 5 Cents

## PRAISE

By DANNY

...eaps of it. Praise galore. "The Thief of Bagdad." In newspaper criticisms. As to be expected. Because g has a marvelous picture many ways. Practically every c raves over its pictorial ap- Practically all of them re- to its fairy tale atmosphere. turally this tremendous produc- will be road shown first. It will a long time before it reaches Mr. Exhibitor, so you need not y about it for a time. But when omes along you will probably it because there are mighty few oitors who dare not run a Fair- s picture, regardless of the price. there are few, indeed, who will ock to see "Doug's" latest. In y ways this one is "in" from the office viewpoint. Whether it will e money for you depends to what t it is cut, what you have to for it, and how often you can your show. It will have oodles ublicity and advertising. Any uction of this type would neces- y attract much publicity. It is oidable. And the start it will with Gest publicity will carry

In every sense "The Thief of Bagdad" is a pictorial achievement rather than a dramatic one; an achievement of the camera and the technical artists rather than of the actors. It is essentially a one man show. And it finds Doug, like Griffith, yielding to dramatic repression as if each were thinking in slow motion, and forgetting that their public expects faster pulse beats. The speed of the story does not keep up with the speed of alluring imaginations of the public of today.

...e tricks are delightful. The c carpet thrills. But there was gic carpet sequence in a German e picture shown here two years . A fine one, too. (No; this pro- ion is not going to be named nor its release.) And that same re had another sequence in which army developed from a small e, like the Trojan horse of an-

(Continued on Page 2)

## Ray Rejoins Ince

Back With His First Affiliation—  
To Make Type of Picture That  
Made Him Popular

Charles Ray and Thomas H. Ince have again joined forces. As a result of a deal closed yesterday, the Ray studio in Los Angeles has permanently closed and Ray has returned to the auspices under which he first made his mark before the public.

The announcement came as a complete surprise to the trade. It was (Continued on Page 2)

## Merger Forces Sherwood Out

The consolidation of the Herald and the Tribune has resulted in the elimination of Robert E. Sherwood as picture critic for the combined paper. Harriette Underhill continues with the Herald-Tribune.

## Universal's 36

Universal has selected the majority of its vehicles for the series of 36 Jewels planned for 1924-1925. This will mean a threefold increase in its line-up of specials over 1923. There still remain about a dozen vehicles to be selected, but the list as it now stands includes the following:

Mary Philbin in "The Inheritors," "Mitsi," and "The Best in Life"; Hoot (Continued on Page 4)

## Censorship in N. Y. to be Abolished And the Penal Code Strengthened

If Bill Planned is Passed by Legislature—Confidence Expressed  
by Those Familiar with the Situation—Would Result in  
Huge Saving if Effected

(Special to THE FILM DAILY)

Albany—If present plans are carried out the existing Censorship Act will be repealed during the present session of the Legislature. This will result in a saving to the industry of approximately a half million a year.

The purpose of the action planned is to assure the citizenship of clean, decent pictures by amending the Penal Code so that the showing of a picture considered immoral will lead to the arrest of the exhibitor showing it as well as the producer and distributor involved, with a resultant trial by jury. It is expected that this will not be necessary as production standards are such today that no producer of importance, nor an exhibitor respecting his patronage will show pictures that are below the existing high standard.

The Penal Code contains a section which makes it a criminal offence to dispose of obscene postals and such matters. This section will be changed to read "motion pictures" and is expected to be made sufficiently strong to insure the proper action through the police department.

The bill has not been presented to the Legislature as yet. Those interested expect, however, that it will be presented in a short time. No serious difficulty is anticipated in its passage.

The leaders in the Assembly will hold a meeting next Wednesday, at which they will decide the course they will take in the repeal of the Assembly censorship measure.

## May "Farm Out" Robertson

It is not improbable that Inspiration will "farm out" John S. Robertson to another producing company, in view of the fact that difficulties between the company and Richard Barthelmess preclude possibilities of launching a new picture for some weeks at least.

## Suggests A Probe

W. A. True Charges Mysterious Influences Blocked Exhibitor Distributor Plan

William A. True, in a statement issued yesterday, made charges that "mysterious influences were blocking every constructive move made by the theater owners in their attempt to

(Continued on Page 2)



"Western Grit," featuring Lester Cuneo, supported by Alma Deer, is replete with everything that makes a Western good entertainment." The second of eight, produced and distributed by Ward Lascelle Productions—Advt.





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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	109 <sup>7</sup> / <sub>8</sub>	109 <sup>3</sup> / <sub>4</sub>	109 <sup>3</sup> / <sub>4</sub>	200
F. P.-L. . . . .	66 <sup>1</sup> / <sub>4</sub>	65 <sup>5</sup> / <sub>8</sub>	66 <sup>3</sup> / <sub>4</sub>	800
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	Not Quoted			
Loew's . . . . .	16 <sup>3</sup> / <sub>8</sub>	16	16	300
Warner's . . . . .	Not Quoted			

**PRAISE**

(Continued from Page 1)  
cient Greece. Both of these tricks were mighty well done.  
One of the regrets of the production was that the tremendous set showing Bagdad was not flashed. It appears towards the finish, but the flying carpet intrigues the eye, and the stupendous set is all but lost.

Schenck Here

Joseph M. Schenck is in town from the coast.



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**Suggests A Probe**

(Continued from Page 1)

promote a co-operative picture distribution." He suggested that it might be necessary to stage a Teapot Dome investigation of politics in the exhibitor ranks in order to clarify the atmosphere.

True is now president of the Theater Owners Dist. Corp. (New York) which declares it is entirely divorced from exhibitor politics and intends carrying out the plan for which the other existing company, the T. O. D. C. (Delaware) was originally formed.

True says that the mysterious influences "suddenly became bold and daring when the first picture put out by the Theater Owners Dist. Corp. was ready for release and that further mysteries enshrouded and handicapped progress immediately preceding and following the annual meeting of the stockholders." He declares that "the wielders of mystery were content to mark-time and prevent results for what purpose and to what end the theater owner public has not yet learned."

In a letter which was sent to Sydney S. Cohen, under date of March 15, True said in part:

"While I was president of the corporation, as you very well know, I repeatedly attempted to clear the way toward obtaining pictures for distribution. That was the purpose for which we organized, but invariably I was blocked by my fellow members on the Board, and that no time did any one of them offer any substitute plan that could in any wise effectuate the purpose of the corporation."

"Apparently you and my other associates on the Board were going to let the ship sink; that is why I got out. I want no part in that sort of thing."

"As I have told you before and as I told them, I intend to take care of the exhibitor stockholders of the Delaware corporation who were not on the Board and I have no fear that my conduct in this matter will be misunderstood by any fairminded man."

The M. P. T. O. issued a joint statement emanating from Harry Davis, Pittsburgh; R. F. Woodhull, New Jersey; Glenn Harper, Los Angeles; and Sydney S. Cohen, all of them described as stockholders of the T. O. D. C. in which amazement was expressed that True and Carl Anderson had formed a T. O. D. C. under laws of New York State. The statement said, in part:

"It is our purpose to use every means to protect the interests of the stockholders of the T. O. D. C. (Delaware) and to see that the moneys due this company from the Anderson Pictures Corp. on account of distribution of the T. O. D. C. picture 'After the Ball' will be paid to the T. O. D. C. (Delaware) which has a contract with the Anderson Pictures Corp. regarding same.

"Irreconcilable differences arose in the management of the T. O. D. C., one of which was the desire of Mr. True and Mr. Anderson to amalgamate and consolidate the Anderson Pictures Corp., with the T. O. D. C. (Delaware) on a basis that we felt was unfair to the stockholders of the T. O. D. C. and one that would give the virtual control of the company to Mr. Anderson."

The M. P. T. O. A. also issued a copy of a telegram sent to True by Martin G. Smith, president of the M. P. T. O. of Ohio in which Smith said that the circumstances surrounding the formation of the T. O. D. C. (New York) made it impossible for him to join.

Carl Anderson said:

"It was Mr. Cohen who suggested that Anderson Pictures amalgamate with the T. O. D. C. and it was Anderson Pictures that turned down the offer because the T. O. D. C. had nothing it desired."

**M. P. T. O. Convention May 27-29**

Official dates of the M. P. T. O. A. convention in Boston, have been set for May 27-29. The national officers, board of directors and executive committee will meet on the 26th.

**Ray Rejoins Ince**

(Continued from Page 1)

stated exclusively in THE DAILY several weeks ago that was about to resume production pictures depicting the bashful can youth which he does so well agreement with Ince calls for of that type. No mention has made of the distribution. Work first will start almost immediately.

Ray entered pictures eleven ago as an extra at Inceville, In outdoor set in Santa Monica and remained with him for years. He then became a producer his own and made "A Tailor Man" and "The Girl I Love United Artists and then "The ship of Myles Standish" for ated Exhibitors.

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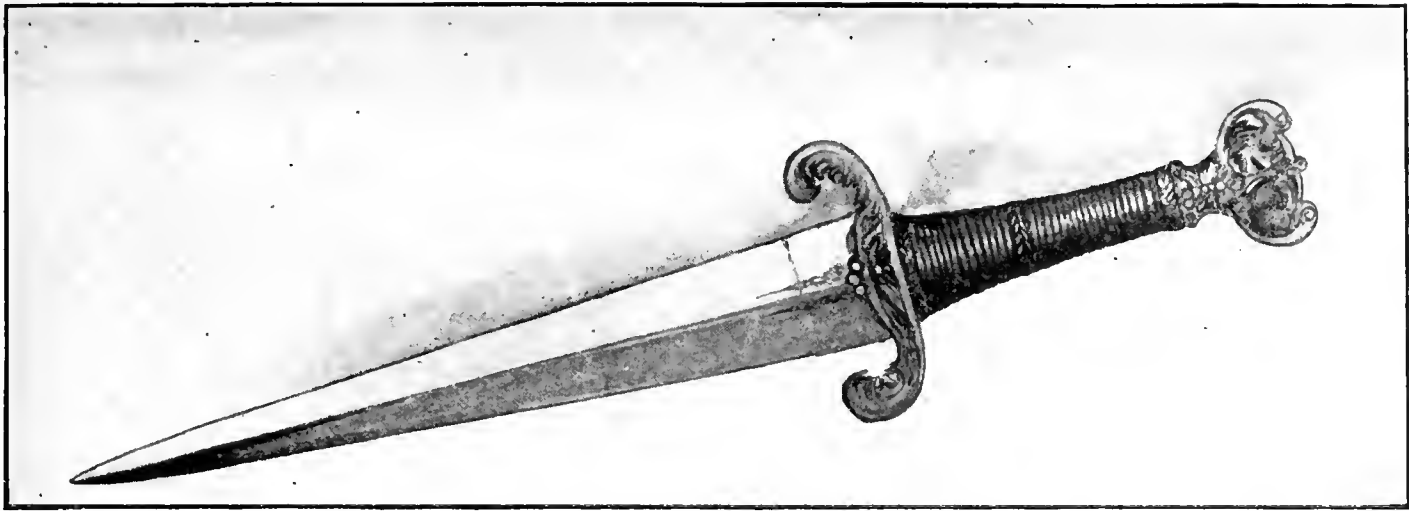
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## THE CAST

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STUART HOLMES  
MITCHELL LEWIS  
ROBERT CAIN  
NIGEL DE BRULIER  
DALE FULLER  
CLAIRE DE LOREZ  
WILLIAM HAINES

Directed by  
ALAN CROSLAND

Scenario by  
ELINOR GLYN

Continuity by  
CAREY WILSON

Editorial Director  
JUNE MATHIS

A Goldwyn Picture

Universal's 36

(Continued from Page 1)

Gibson in "Courtin' Calamity," "Broadway or Bust," and two originals written by Edward Sedgwick, one of them "The Pony Express"; Reginald Denny in "The Reckless Age," and "The Missourian"; Virginia Valli in "The Signal Tower" and "K"; Baby Peggy in "The Burglar"; "The Bugler of Algiers," which Rupert Julian will direct; "The Turmoil," by Booth Tarkington; "Wine," originally held by Selznick and later sold to Universal; "Butterfly" with Laura La Plante and Norman Kerry; "The Tornado," a Lincoln J. Carter melodrama; "The Husbands of Edith"; "You Can't Live on Love"; "Miracle," a new Clarence Budington Kelland novel; "Dammed," for which plaus are not yet definite; "Up the Ladder"; "The Phantom of the Opera," a Gaston Leroux mystery story; an automobile story by Byron Morgan and "Headlights", one of the prize-winning scenarios of the company's recent contest.

De Mille Engages Millhauser  
(Special to THE FILM DAILY)

Los Angeles—Bertram Millhauser has been engaged by Cecil B. De Mille to work in collaboration with Beulah Marie Dix on his next production. Millhauser has begun work on the adaptation of "Feet of Clay," the forthcoming De Mille picture.

A Correction

The Warners' denied yesterday that their 1924-1925 product had been sold to Gaumont Co., Ltd. for England, as noted yesterday. Gaumont has purchased two pictures on this year's schedule: "The Marriage Circle" and "Broadway After Dark."

Visitors

Visitors yesterday included "Eph" Rosen, former Universal manager in Minneapolis and George Rotsky, manager of the Palace, Montreal.

Mintz Plans Foreign Offices

M. J. Mintz, originator of the thematic cue sheet sails for Europe shortly to open offices in London, Paris and Berlin.

Novarro Off for Coast

Ramon Novarro left for the coast yesterday to start work on his first starring picture for Metro.

Johnnie Walker will play the role of William in "Mary the Third."

Newspaper Opinions

"The Thief of Bagdad"—Douglas Fairbanks  
Liberty

AMERICAN—\* \* \* a fantasy built on a foundation of every fairy tale ever written. Douglas Fairbanks, without any thought of imitating the immortal Shakespeare, \* \* \* has helped himself to whatever fairy story took his fancy. By this you must guess that Elton Thomas, author of "The Thief of Bagdad," and Douglas Fairbanks are one and the same.

Elton Thomas, author, is ably assisted by Raoul Walsh, director, who is touched by a spirit of inspirational daring that motivates every bit of action. \* \* \* is by far the best thing that he has ever directed.

Perhaps Douglas Fairbanks reckoned there would be some matter of fact folk who needed a plot. At any rate, he is too good a showman to depend entirely upon his magic tricks. He has built a love story with a sustained interest that carries along the tale to an exciting conclusion.

\* \* \* Fairbanks has given us his finest picture and his finest work in "The Thief of Bagdad."

DAILY NEWS—\* \* \* Senor Fairbanks has outdone himself in this. It is, \* \* \* a fairy tale for adults. Or perhaps it is a small boy's dream of greatness. \* \* \* worked out against a fantastically lovely background, making it easy to believe that the Fairbanks price list is true: that millions were spent and countless energies expended. \* \* \*

In the first half of the film Douglas is himself—\* \* \* Spectacle and scenery enshroud him in the latter part \* \* \* This stretches out the story to enormous length. As always, in these super-films, there is too much of everything. Beautiful but surfeiting, the million-dollar movie!

"The Thief of Bagdad" is a film which will exhaust fans' superlatives for some time to come. \* \* \*

EVENING JOURNAL—\* \* \* a fantastic screen symphony—fifteen reels of rhapsodic rhythm. Fairbanks is superb in his characterization, and the color, the moods, the imagination of the theme and setting, give one the sensation of day-dreaming a page of adventure in the time of the Caliph Haroun Al-Raschid, the just one, the holy one. \* \* \* the scenes and illusions are gorgeously executed. \* \* \* Pictorially and fantastically, the picture is perfect. \* \* \*

EVENING WORLD—\* \* \* a splendidly gorgeous affair with funny characters, glorious scenic effects and many opportunities for the star to caper about to his heart's content.

\* \* \* we feel bound to say it was forced to divide honors with its presentation and its audience. In fact, in many instances, the picture was secondary in brilliance compared with the many screen stars and celebrities on hand. \* \* \*

\* \* \* a weird sort of an affair. \* \* \* He smirks and smiles far too much. \* \* \* But is upon the scenic beauty of the whole affair that most eyes will be focused. \* \* \*

If they had stopped the picture just at the intermission we would be willing to go on record that it was an artistic achievement, but following the intermission it took on the semblance of a Mack Sennett comedy.

HERALD TRIBUNE—\* \* \* after it was all over we found that we were terribly tired. That was undoubtedly due to the fact that one never for a moment relaxes while that one never for a moment relaxes while the story is on the screen. \* \* \* Raoul Walsh \* \* \*

been put on the screen! \* \* \* we enjoyed Douglas's antics more before he renounced thievery and became a knight.

The story becomes more and more fantastic as it proceeds until you arrive at a state of mind where nothing surprises you. \* \* \* Fairbanks has done things that never have been done on the screen before. \* \* \* his tricks are absolutely new and baffling even to those who know their way about behind the scenes.

Fairbanks himself is gorgeous. \* \* \*

MORNING TELEGRAPH—\* \* \* Undoubtedly Mr. Fairbanks has created a new style of motion picture, at least for American audiences, and perhaps has originated a new type of films. It is fair to assume there will be imitations and imitators, but it is difficult to conjure up a picture which would outclass it in wealth of settings, in costuming, in its Oriental exteriors and interiors and in those scenes which display an extraordinary range of fancy. \* \* \*

POST—A fantasy with a moral! It's something new for the screen; and this story, "The Thief of Bagdad," is even more fantastic than the tales of the Arabian Nights, around which it is woven. In addition to all the good things that a good motion picture should boast, it has a piquant flavor, a joyousness, a scintillating cleverness, and a "tongue-in-the-check" attitude which has made something new. Once again Douglas Fairbanks \* \* \* has taken a decided step forward in showing what can be done with intelligence and a camera. \* \* \*

No picture has ever been more colorful than this; the grays of the screen suggest a riot of colors. And vivid compositions are effectively balanced by cool soft pictures, pastel in quality. \* \* \* The story, of course, is delightful.

SUN—\* \* \* Of the beauty and amazement of "The Thief of Bagdad" there is no possible doubt whatever. Gloriously built and peopled scenes \* \* \* as incitive of thrill and imagination as they are deferential to artistic sense. \* \* \*

It is something to file away in a bronze reel case in the hollow of a keystone that will show some prying generation of the future how far Americans came in ingenuity and sensitiveness from the bulky, meaningless parades and gladiatorial masses that were the wonder of the first European super films. \* \* \*

TELEGRAM—\* \* \* the most marvelous film of the year. \* \* \* Pictures of surpassing beauty came one after the other, each seeming more beautiful than those that went before. \* \* \* All the glamour of the "Arabian Nights"—every one of the thousand and one of them—seemed to be reproduced.

Dominating it all was Doug himself \* \* \* Fairbanks has never been seen to better advantage. \* \* \* he does incredible things \* \* \*

TIMES—\* \* \* It is a picture which reminds one of Barrie, of Kipling, of Hans Andersen, \* \* \* miraculous feats of the photographer. \* \* \* remarkable sets and costumes. \* \* \*

Douglas Fairbanks is his happy-go-lucky self \* \* \* he shows his dexterity and agility, but not to an extent to destroy any illusion the photoplay sheds on the audience. \* \* \*

It is an entrancing picture, wholesome and beautiful, deliberate but compelling, a feat of motion picture art which has never been equaled and one which itself will enthrall persons time and again. \* \* \*

WORLD—\* \* \* Fairbanks's new picture play need fear no man. \* \* \* sets itself apart

from anything in the films which we have seen. It is from its opening scene that a final second finely woven fantasy of a so far superior to anything of its general character ever done before that comparison rendered impossible.

It is a fine, vital glamorous performance which Mr. Fairbanks gives. His leading woman is stunningly handsome and completely capable. \* \* \*

We are quite certain that if we had our way "The Thief of Bagdad" would be what shown immediately after intermission. While the picture is happily free from abundance of sub-titles, there are a few which should go by the board. \* \* \*

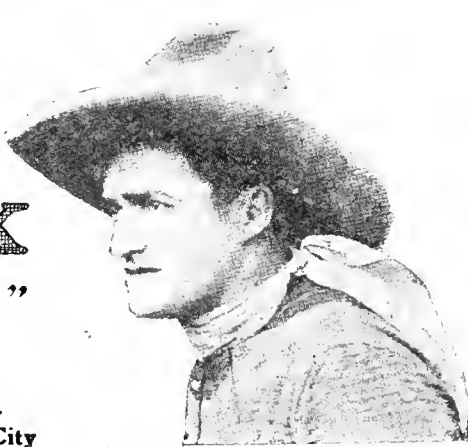
We do not wish to register anything but admiration for this fine film play, a perfectly gorgeous adventure into a new world in the cinema. \* \* \*

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in  
"MIAMI"  
An Alan Crosland Production  
Produced by Jilford Cinema Corp.  
for HODKINSON RELEASE  
Season 1924-1925 Thirty-First Run Pictures

*Universal*  
has the pictures

**"Sporting Youth"**

starring  
REGINALD DENNY  
directed by HARRY POLLARD

*Universal*  
has the pictures

**"Fools Highway"**

starring  
MARY PHILBIN  
directed by IRVING CUMMINGS

*Universal*  
has the pictures

**"The Law Forbids"**

with  
BABY PEGGY  
and an all star cast  
directed by JESSE ROBBINS

*Universal*  
has the pictures

**"Ride For Your Life"**

starring  
HOOT GIBSON  
story by JOHNSTON McCULLY  
directed by EDWARD SEDGWICK

*Universal*  
has the pictures

**"Excitement"**

starring  
LAURA LA PLANTE  
directed by ROBERT HILL

*Universal*  
has the pictures

**"Storm Daughter"**

starring  
PRISCILLA DEAN  
directed by GEO. ARCHAINBAUD

*Universal*  
has the pictures

**"Fast Steppers"**

starring  
BILLY SULLIVAN  
directed by EDWARD LAEMMLE

---

Presented by **CARL LAEMMLE**

---

~it's a pippin!  
man alive what a step-  
ping he-man is

# "A SON OF THE SAHARA"

Presented and  
directed by  
**EDWIN  
CAREWE**



Eats 'em alive! Treats  
'em rough and they  
love it! And imagine  
Bert Lytell is this SON-  
and Claire Windsor the  
girl who gets treated  
rough.

Here's where the Flappers~the aged~and  
feeble get the greatest thrill of a lifetime!  
Again General Superiority pins another  
*hit* medal on

Foreign Rights Controlled by  
Associated First National Pictures, Inc.  
125 Madison Avenue, New York

# FIRST NATIONAL!



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

No. 67

Friday, March 21, 1924

Price 5 Cents

## "Esther" Script Ready

W. R. Hearst Has Not Decided Whether Or Not He Will Ever Make It

William Randolph Hearst has had prepared a complete script covering story of "Esther." Whether or not Cosmopolitan will ever make it undecided at the moment. Hearst usually instructs his scenario department to prepare detailed synopses on subjects that offer screen possibilities and then he makes final decisions from the reports. "Esther" is ready so far as scenario is concerned.

## Week Longer Protection in Troy

(Special to THE FILM DAILY)  
Troy, N. Y.—There is a move here to the part of first-runs to obtain day-days protection. There is an especially sharp competition in Troy at the present time, and the second-run houses have been cutting into the business of the first-runs by advertising the same pictures for one-half admission at the second-run theaters within a few days after first-runs.

## Film Crossing of Delaware

(Special to THE FILM DAILY)  
Hattisburg—The Cosmopolitan Company under direction of E. M. Hopper has finally shot scenes of a ship crossing the Delaware Valley Forge for "Janice Meredith."

## Foreign Conditions

From Satisfactory, According to Ben Blumenthal—Believes German Affairs Unsettled

Just back from a trip through the continent, Ben Blumenthal yesterday expressed himself as rather dissatisfied with film conditions throughout Europe.

"Germany, in particular," said Blumenthal, "is now undergoing a period of expansion which is hardly warranted, and I am convinced there will be a smash later which will prove disastrous. In the Balkan countries conditions are as a rule improved, but generally conditions are far from satisfactory."

It is Blumenthal's belief that should the "kontingen" be lifted in Germany that a wholesale dumping of foreign films, including American, would occur immediately thereafter, thus ruining whatever market there is under the existing conditions.



Lester Cuneo featured in "Western Grit"—Is a finished actor—a great rider and a great fighter.—"Western Grit" is the second of eight-produced and distributed by Ward Lascelle Productions.—Adv't.

## Hold Theaters Not Liable

(Special to THE FILM DAILY)  
New Orleans—The Supreme Court has decided that patrons take their own chances when they stumble and meet with an accident in dimly lighted theaters. The decision was handed down in the case of Mrs. Joseph Givens against Saenger Amusement Co., for \$7,500 as a result of injuries sustained when she fell in the Strand.

## Auerbach Sails Saturday

Louis Auerbach, of Export and Import Film leaves on the Roosevelt for Bremen Saturday. This will be his first trip to Europe in a number of years. He will be gone several months.

## Cromelin Recovering

Paul H. Cromelin, president of Inter-Ocean is expected back in his office in about a month. In late February he was stricken with what was believed to be a form of sleeping sickness.

## The Warners' and Brill Leave

(Special to THE FILM DAILY)  
Los Angeles—Abe Warner and Sol Brill left for the East Tuesday. Harry M. Warner left Wednesday.

## Connecticut Endorses Cohen

(Special to THE FILM DAILY)  
New Haven—At the banquet of the Connecticut M. P. T. O. on Wednesday night, an unanimous resolution was passed endorsing Sydney S. Cohen for his work as president of the national organization. Reports relative to the legislative situation in Washington were made.

## Fox Sells Liberty, St. Louis

(Special to THE FILM DAILY)  
St. Louis—William Fox has sold his lease on the Liberty to Oscar Dane, a burlesque man, and beginning April 1, the Liberty will enter upon a policy of a combination girl show with pictures.

## Brandt Leaves Saturday

(Special to THE FILM DAILY)  
Los Angeles—Joe Brandt will probably leave for the East Saturday. Before going, he will appoint a West Coast representative for the I. M. P. P. D. A.

## Sills, Wallace Beery Here

Milton Sills and Wallace Beery are in town from the coast on a visit. They finished work in "The Sea Hawk" before coming East.

## Three Sales Meets

Planned by Paramount in May—New York, Chicago and Finally San Francisco

The Paramount sales organization will meet in annual convention in New York on May 17 and 18. Home office executives will attend and the sales managers for nearby exchanges called in for the sessions.

A second conference will be held in Chicago on May 21 and a third in San Francisco on the 28th. It is likely that a group of home office officials will attend each meeting in the same manner as last year. The plan for an international meeting in Kansas City at which domestic and foreign representatives alike were to be present has been abandoned.

Complete plans for the 1924-1925 season will be gone into and the lineup announced. Following the three major meetings, special sales representatives will make individual tours of the exchanges in order to stimulate and keep stimulated the sales campaign.

## Milwaukee Seeking "Cleaner" Films

(Special to THE FILM DAILY)  
Milwaukee—Certain pictures recently shown here were characterized as "deplorable and most objectionable," by the Milwaukee County Federation of Women's Clubs at a meeting Monday. The film particularly mentioned was "Flaming Youth." Mrs. J. C. Buckland, a member of the Milwaukee Motion Picture Commission will head a committee of 10 from the federation to work out a scheme for the promotion of clean films.

## May Build on Mission Site

(Special to THE FILM DAILY)  
Los Angeles—It is reported here that the Mission theater may be dismantled and a big time Orpheum vaudeville house erected on the site. The Mission was formerly owned by Mack Sennett.

## Carewe at A. M. P. A.

Edwin Carewe recited some of his experiences in making "A Son of the Sahara" yesterday at the A. M. P. A. Montagu Love who is a member of the cast was also present. Karl Kitchen likewise spoke.

## Buys Foreign Rights

Paul Davidson, of Berlin, has purchased "The Marriage Circle" for Germany, Norway and Sweden from the Warners' for what is claimed a record price.

1,000 T. N. T. Tickets. Get Yours Now.

T. N. T. Sat. Night Party. Astor. March 29



Vol. XXVII No. 67 Friday, Mar. 21, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.				Not quoted
F. P.-L.				Not quoted
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	16	16	16	200
Warner's	9 1/2	9	9	400

**Incorporations**

Albany—Producers Management Corp., New York. Capital \$20,000. Incorporators, V. E. Gatton, M. B. Wilson and R. H. Taylor. Attorney, D. B. O'Connor, New York.

Albany—J. H. Taylor Film Corp., New York. Capital \$20,000. Incorporators, J. H. Taylor and M. Gerst. Attorney, H. G. Kosch, New York.

Springfield, Ill.—Orchid Theater Co., Inc., Chicago. Capital \$10,000. Incorporators, I. Siskin, Benjamin Nathan and Leo Bernstein.

Springfield, Ill.—Hazel Theater Co., Chicago. Capital \$10,000. Incorporators, Benjamin Nathan, Leo Bernstein and I. Siskin.

Springfield, Ill.—Unity Amusement Co., Chicago. Capital \$10,000. Incorporators, J. A. Siegler, S. L. Cohen and T. M. Whitson.

Springfield, Ill.—Janet Theater Co., Chicago. Capital \$10,000. Incorporators, I. Siskin, Leo Bernstein and Benjamin Nathan.

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**Lonesome**  
HAMILTON  
COMEDY  
Educational Pictures

**"Beau Brummel" at Strand March 30**  
"Beau Brummel" opens at the Strand March 30. It was originally planned to give the picture an extended run, but because of the contract with the Strand this was impossible. A number of companies will be sent out, the first opening at the Lyceum, Baltimore, Monday, at \$1.65 top. A second opens simultaneously at the Lyric, Allentown, Pa.

**"Name The Man" In London**  
(Special to THE FILM DAILY)

London—"Name the Man" is playing at the Oxford which Goldwyn controls until May. "Yolanda" will follow. It has not been decided whether the Davies picture will remain there for three weeks or five. If the shorter period is determined upon, "The Great White Way," will go in for two weeks.

**Pauline Lord in Films?**

(Special to THE FILM DAILY)

Los Angeles—Screen tests of Pauline Lord were made at the Goldwyn studio last week. It is possible that she may appear in a picture for that company.

**F. and R. Buy Snapshots**

F. and R. Film Co. of Minneapolis will handle the distribution of "Screen Snapshots" in Minnesota. The deal has just been closed by C. B. C.

**Schuchert Returns**

(Special to THE FILM DAILY)

Buffalo—Joseph A. Schuchert, who owns the Columbia and the Colonial, has returned from Havana.

**Mabel Bardine with Small**

Mabel Bardine has joined the Edward Small organization where she will probably take over the duties formerly handled by Rebecca.

**Sunday Music at Criterion**

Beginning Sunday, March 23rd at 12.30 Josiah Zuro with an orchestra of 60 will present free religious concerts at the Criterion.

**"After Six Days" in Pittsburgh**

(Special to THE FILM DAILY)

Pittsburgh—"After Six Days" will open at the Nixon on March 31.

**Schlieff Passing on Product**

J. W. Schlieff has been put in charge of the acquisition of new product by Selznick.

**Cuts and Flashes**

Frank Losee has been engaged by Famous to appear in "The Man Who Sold Himself." This is his first screen work in about two years.

Vivian Surtees, English child actress is on location at Plattsburgh with the "Janice Meredith" company.

Before coming East to shoot scenes for "Water Babies," William B. Brush completed "Defiance."

The definite title of Frank E. Woods' picture for Hodkinson will be "What Shall I Do?"

The title of the first Christie feature for Hodkinson release will be "Hold Your Breath."

Holmes Herbert will play the male lead in "Another Scandal" for Hodkinson release.

Jack Cohen is in Boston relative to the opening there of "Discontented Husbands."

The new casting offices of J. Francis O'Reilly are located at 151 West 46 St.

"Woman to Woman," will go into the Rivoli March 30.

**Debate On Censorship**

(Special to THE FILM DAILY)

Rochester—The City Club listened to a debate on the question of repealing the censorship laws. George H. Cobb, chairman of the Commission argued for retaining the censorship, while Cortland Smith, secretary for Will H. Hays upheld the negative.

**Application For Permit Again Denied**

(Special to THE FILM DAILY)

Minneapolis—The City Council has again deferred the application of H. Jeub for a permit to erect a theater at Oliver and West Broadway.

**Lee-Bradford Sales**

Lee-Bradford Corp. reports the sale of "The Stranger of the North," "Determination," and "The Broad Road" to Fontenelle Feature Film Co., of Omaha.

**Standard Release Weekly**

(Special to THE FILM DAILY)

Kansas City—Standard Films announce a release weekly during 1924.

"Blue Fox" For Brazil  
Universal has bought the "Fox" from Arrow for Brazil.

**HAL ROACH'S**  
**CHARLEY CHASE**  
**COMEDIES**  
"Consistently Good"  
1 reel  
**Pathécomedy**

One of the  
"First National Twent"  
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**LILA LEE**

starring in a great series of feature productions

for **HODKINSON RELEASE**

Season 1924-1925 Thirty First-Run Pictures



day, March 21, 1924

**Western Penn. Meets Today**  
(Special to THE FILM DAILY)  
Pittsburgh—The M. P. T. O., of western Penn., will hold a special meeting this afternoon at the organization's headquarters in the State Capitol building. The music tax will come up for discussion.

**Casper Resigns?**  
(Special to THE FILM DAILY)  
Pittsburgh, Pa.—Reports have it that Jerome Casper, general manager of the Pennsylvania Film Exchange, and Edward J. Clark, has resigned the presidency of the M. P. T. O. of western Penn. Casper's ever-increasing heavy duties has something to do with the reported resignation.

**Canadians Going to Boston**  
(Special to THE FILM DAILY)  
Toronto—Canadians who will represent the Canadian M. P. T. O. at the Boston convention include A. J. G. G. G., Montreal; Maurice West, Montreal; A. Sperdakes, Montreal; J. C. G. G., Toronto, and others.

**Texas Meets May 6-8**  
(Special to THE FILM DAILY)  
Dallas—The Texas M. P. T. O. will hold a meeting here May 6, 7 and 8, at which time new officers will be elected.

**RECEIVERS' SALE-PRIZMA, Inc.**

Recipients of PRIZMA, INC., will re-sold sealed bids for the assets of Prizma, Inc., hereafter generally described, at the offices of the United States District Court, Federal Building, 20 Broadway, New York, N. Y., on

APRIL 7, 1924, AT 10 A. M.

property includes:

**REAL ESTATE**—Manufacturing plant equipment, with separate office building, at Nos. 3191-3197 Boulevard, Jersey City, N. J., 100 feet front on Boulevard, facing building brick and stone fireproof construction; office building brick construction.

**EQUIPMENT**—All building equipment, machinery, appliances, including cameras, motion machines, printing machines and office furniture.

**SUPPLIES, &c.**—Miscellaneous lot of raw materials and supplies incident to the business, including all negatives and prints.

**PATENTS, &c.**—All patents, patent rights, applications, improvements, devices, processes owned or controlled by Prizma, Inc. These relate generally to color photography.

**TERMS**—All bids must be accompanied by cash check to Receivers' order for 10% amount of the bid. In no event shall check be less than \$5000.

Bids will be immediately reported to a committee of the United States District Court sitting at above place, for such action as may be deemed proper.

Right is reserved to reject any and all bids.

Bids will be subject to mortgage and tax against the above real estate amounting approximately \$44,000.

Approval of any bid, 50% thereof will be payable in cash, balance in thirty days, other terms specifically agreed to.

Further particulars on request.

CHARLES K. D. WALSH,  
ALBERT I. DRAYTON,  
15 Exchange Pl., Jersey City, N. J.,  
Receivers.

**In The Courts**

A default judgment for \$1,341 has been filed in the City Court by Bauermann & Co., against the Mastodon Films, Inc., on drafts. Because the plaintiff was unable to serve the papers on Charles C. Burr, president of the defendant personally in the Glendale studio, the plaintiff got an order permitting the papers to be left at the office of the defendant at 135 W. 44th St.

The Neptune Film Corp., has filed suit in the Supreme Court against Herbert Miles for \$5,000 damages for breach of warranty in the sale of nine films. Miles is suing the film company in the Municipal Court for \$106 for the films. The Neptune company has applied to have the two cases consolidated and tried together in the Supreme Court.

The Hudson Trust Co., has filed suit against the Berson Amusement Corp., M. William Berman and Joseph Wolison for \$2,000 on notes. The papers were served on Berman, who applied to Justice Erlanger to vacate the service on the ground that he resigned as president two months ago, but the court refused.

Los Angeles—A suit for \$250,000 damages for infringement of copyright on a book entitled "The Sea Lion," filed against Goldwyn has been dismissed in Federal Judge Bledsoe's court. The action was brought in October, 1922, by Emilie Johnson, who charged Goldwyn with pirating the story of "The Sea Lion" and showing it in motion pictures under the title of "Godless Men."

**Celebrities to Attend T. N. T.**

Among those who are going to hear the unvarnished facts about the industry in the series of Bedtime Stories at the T. N. T. dinner will be: Adolph Zukor, J. D. Williams, H. O. Schwabbe, Louis B. Mayer, Rodolph Valentino, Bebe Daniels, Rex Ingram, William Fox, William A. Brady, Gloria Swanson, Bert Lytell, Edwin Carewe, John Emerson and Irving Lesser.

The illustrious guests who shall tell the Bedtime Stories, the same to be broadcast by radio via station WEAF, are Mary Pickford, Douglas Fairbanks, Will Hays, D. W. Griffith, Samuel Rothafel, Rupert Hughes, A. M. Botsford and the Big National Personality, whose identity is being withheld as a surprise.

**Controls Foreign Rights**

Mildred Rosenfield has secured from Sunset Prod. foreign rights on a series of Kenneth McDonald stunt pictures and a group of J. B. Warner westerns.

**Caplan To Europe July 1**

(Special to THE FILM DAILY)  
Detroit—Maurice J. Caplan sails for Europe on July 1, to attend the London convention of the Advertisers of the World.

**Clifton's Next, "Crossed Wires"**

Elmer Clifton's next picture for Fox will be "Crossed Wires." Orville Caldwell will play the male lead.

**In From The Coast**

Ruby Miller, last in "Alimony" is here from the Coast and will do stage and screen work in the East.

**Perfects New Camera**

(Special to THE FILM DAILY)  
Carmel, Cal.—Prof. James Worthington, states he has perfected a new camera which takes perfect pictures by starlight. Worthington says he was perfecting a camera capable of making 16,000 exposures a second, utilizing the ideas incorporated in his latest discovery. Although admitting it possibly has possibilities in motion picture photography; Worthington asserts his greatest value will be in astronomical photography.

**Next Week on Broadway**

William S. Hart in "Singer Jim McKee" will be the picture at the Rialto next week. "The Dawn of a Tomorrow" will be the feature on the Rivoli program.

The Strand will hold "Lilies of the Field" for a second week.

**Southern Musical Heads Switched**

(Special to THE FILM DAILY)  
Atlanta—On March 24, Enrico Leide, director of the Howard orchestra, will succeed Buel B. Risenger at the Metropolitan, while Risenger assumes the duties of Leide at the Howard.

**Connelly Injured Severely**

(Special to THE FILM DAILY)  
Dallas—Purvin Connelly is suffering from severe injuries sustained in an auto wreck when his car turned over near Sweetwater. Connelly manages the R. & R. exchange.

**Lawlor Busy Titling**

Hoey Lawlor has just completed titling "Lure of the Yukon," produced by Norman Dawn in Alaska; and "That Old Gang of Mine," which May Tully completed shortly before her death.

**New Vitagraph Stories**

Vitagraph has purchased rights to "The Road That Led Home," by Will E. Ingersoll; "In The Garden Of Charity," by Basil King; and "The Range Boss," by Charles Alden Seltzer.

**New Corinne Griffith Story**

(Special to THE FILM DAILY)  
Los Angeles—It is understood that "If I Ever Marry Again," a magazine story, has been purchased for use of Corinne Griffith.

**Fuld Back With First Nat'l**

Jack Fuld is back with First National handling exploitation on "A Son of the Sahara."

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THE VISUAL

**NEWS**

OF ALL THE WORLD

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**Dorothy Devore**

in

**AL CHRISTIE**

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First Run Pictures



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presents  
"The Marriage  
Cheat"

Punch!

It's seen in every foot. That soul stirring punch—as only these two punch experts Thos. H. Ince and John Griffith Wray can picture it. ~ ~ Drama we all like. There isn't a man or woman in the world who is not swayed by drama. "The Marriage Cheat" ~ with such stars as Percy Marmont, Leatrice Joy and Adolphe Menjou to carry the burden of the punch moments, sweeps across the line ~ a runaway winner among powerful pictures.

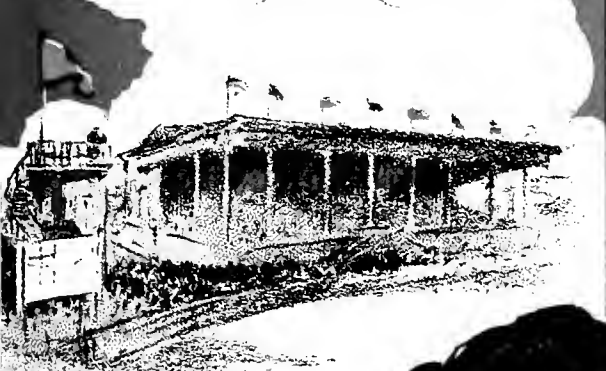


FIRST NATIONAL is winning everywhere





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as "The INFORMATION KID"



*The CLASS of the FIELD!*  
**Carl Laemmle**  
*presents*  
**"FAST STEPPERS"**  
*featuring*  
**BILLY SULLIVAN**  
as "The INFORMATION KID" with Shannon Day and a snappy cast



**48,000,000 PEOPLE**  
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these picturizations of  
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famous racing stories in the  
Red Book Magazine  
**UNIVERSAL JEWEL SERIES**  
Directed by Edward Laemmle

# Announcing



*Produced by  
Tilford Cinema Corp*

**H**ERE are all the elements of a sensational box-office success—a great star—a great author—a great story—a great director—and a great cast, including Holmes Herbert, Flora La Breton, Hedda Hopper, Alan Simpson.

*Lois Wilson*  
in  
**"ANOTHER  
SCANDAL"**

*Cosmo Hamilton's latest and greatest novel*

*An E.H. Griffith  
Production*

*Distributed by*  
**HODKINSON**

Season 1924~1925 ~ Thirty First-Run Pictures

# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XVII No. 68 Sunday, March 23, 1924 Price 25 Cents

### Suggests Innovation

Rosenbluh Would Have Exhibitors a Fixed Rental and Also Pay for Use of Prints

Rosenbluh of the Fox New exchange, has advanced an idea in his opinion, might help some of the existing difficulties to the cost of distribution. He believes that a simple remedy would be to make a charge to the exhibitor for the right to show a picture in addition have a rental made for the use of the print. This rental, would, of course, be in the total rental charge, but it is his belief that it would materially simplify conditions, allowing exhibitors to get a rental for his picture, and at the same time the exhibitor would be paid for the running of the picture by the exhibitor keeping the accounts separate. "This would materially help," he says, especially for the small exhibitor who pays so little that distributors figured out that it cost from 50 per cent to supply this man a film. Now if a price was fixed for the right to show a picture and a price for the use of the print, exhibitors would be better off. A equitable price for the exhibitor would result, incidentally. The first exhibitor would, of course, pay more for the use of his print, and, in proportion, the price would decline as the picture was put into further use. The average length of a print from 60 runs up. "Something along this line was in execution it would be a big step toward the problem of distribution."

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### Dispute with C. E. A. Ends

First National was advised Friday from London that the dispute between the C. E. A., the English exhibitor organization and the various distributors there over a suitable form of contract, had been settled with the adoption of a new contract. This form provides that the renter or exchange can cut off service from the exhibitor even though a contract exists, when the exhibitor fails to live up to his payments as per agreement.

### Gleichman to Build

(Special to THE FILM DAILY)

Detroit—Phil Gleichman intends building a new downtown theater and hotel building, to cost \$6,000,000. The site is not known, but the house will seat 3,590. Arrangements have been made with the Federal Bond & Mortgage Co. to handle the financing.

### New Tax Proposed For Miss.

(Special to THE FILM DAILY)

Jackson, Miss.—A bill has been introduced to the state legislature proposing a tax of five cents on each admission. It is believed that if the measure should pass many theaters would be forced to close.

### Lasky Leaves

Jesse L. Lasky leaves today for the Coast.

### "Funshop," New Educ'l Release

Maxson Foxsal Judell, author of "Black Must Be Read" which appears in many theater programs in New York is the producer of a new reel called "Funshop" to be released every week by Educational. Tie-ups with newspapers in many cities have been made. The reel will contain sayings by well-known authors and a 200 ft. cartoon strip on "Mother Goose" by Max Fleischer.

### Warners' Buy Two Stories

The Warners' have purchased the picture rights to "So Big," Edna Ferber's new novel. Another purchase is "The Vanishing Point" by Coningsby Dawson.

### Due In Sunday

Harry M. and Abe Warner are due in town from the coast on Sunday. They will discuss fall distribution upon their arrival.

### Burnside to Direct

R. H. Burnside, who has been studying production at the Paramount Long Island studio, will probably direct his picture for Famous shortly.

### Conlon to the Coast

"Scoop" Conlon leaves for the Coast on Sunday, but will stop off at Detroit to visit his mother.

### Hays Not Called

Counsel for Sinclair Questions Legality of Testimony—Committee Will Decide as to Action

(Special to THE FILM DAILY)

Washington—Will H. Hays was to have testified before the Senate Committee investigating the oil situation Friday, but whether or not he will be allowed to testify depends upon the decision of the Committee following an objection raised to further inquiry of the investigation by Martin Littleton, of counsel for Harry F. Sinclair. Littleton declared that in view of legal action pending in which Sinclair was involved, that Sinclair should not be compelled to testify. This led to a long argument and all other matters rested pending the decision of the Committee.

With reference to Hays' appearance before the Committee, The New York Times yesterday pointed out that Hays was to testify relative to Sinclair presenting the Republican National Committee with 25,000 shares of stock of Sinclair Oil which wiped out the deficit of the Committee of \$1,600,000. The Times also said: "Mr. Hays is expected also to confirm the report that his law firm in Sullivan, Ind., was retained by the Sinclair interests, adding that he is still a member of the firm, but not active. One of the conditions of the contract Mr. Hays made with motion picture interests was that he should be allowed to retain his connection with the law firm. "The firm represents railroad interests in Indiana and also several oil companies. Hinkle Hays, Will Hays's brother, is the active head of the concern. The two brothers consult on cases occasionally and Will Hays retains all the rights of partnership, though he devotes very nearly all of his time to the motion picture industry."

### Clem's Ocean Stuff

Approaching Gibraltar.

Dear Film Daily:

Maybe some of my good readers which ain't ever been on a little boat with a big name, would like to know just what is what on the high seas. High seas is the right word for what we had two days last week. Well it ain't all honey. There's a fat guy on board who probably ain't ever been closer to the ocean than a view in the Pictorial weekly and who come aboard with the swellest bunch of summer clothes the world has ever saw. Two days out of New York it's so cold, even the Captain's complaining. What does this fat guy do but show up on deck with white duck pants on. There he stood in the middle of the deck with ice bergs, bearing down on us direct from the North Pole, his

(Continued on Page 2)

## "Doug's" Latest

Immense, of course; fine pictorially. A great effort, and sets a new standard of technique in production. Oh; that the story was stronger. And how much better entertainment it would have been had Doug clowned more; had he remained the thief longer, and not become penitent and ceased his clowning to become a lover, imbued with the spirit of right living and right thinking.

"The Mark of Zorro" brought Doug further back to pre-eminence than any effort in years. How the crowds loved him in that? And as "Robin Hood" what a delight? Of course there is but one Doug. There is no other anywhere near him. He stands alone. But that doesn't prevent his thousands of admirers from desiring to see him as they love him; as the devilish sprite; the mischievous elf, jumping and tossing about in his devil-may-care-manner.

"These big pictures are fine for Doug' 'said an important New York exhibitor, "but how I wish he would give us three a year like 'Manhattan Madness'! Then all of us would make more money—even Doug."

Something to think about, this.

(Continued on Page 8)





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**Cuts and Flashes**

Will Rogers in "Big Moments from Little Rogers" is scheduled for release by Pathe, March 30. "The King of Wild Horses" will be released April 13.

Arthur Cozine is assisting Herbert Brenon, in the direction of "The Mountebank." Maurice Cannon has arrived from the Coast to appear in it.

Arthur Housman has joined the cast of "Manhandled," starring Gloria Swanson.

**Red Seal Closes Deals**

Edwin Miles Fadman of Red Seal Pictures is back from a sales trip during which he closed the following deals:

"The Einstein Theory of Relativity," "Bill" and 26 "Inkwell" cartoons to Greiver Prod., Chicago for Northern Illinois and Indiana; "The Einstein Theory" to Standard Film Service Co., Cleveland for Ohio, Kentucky, Michigan, West Pennsylvania and West Virginia; "Bill" to Skirboll Gold Seal Prod., for Ohio and Kentucky.

**Roamax Starts on Third**  
(Special to THE FILM DAILY)

Hollywood — Roamax Film has started production on a third picture starring Dorothy Chappel. Lee-Bradford will release the series on the state rights market.

**Reorganized Venard Films**  
(Special to THE FILM DAILY)

Peoria—Ross H. Strain president of the Venard Film Corp. is reorganizing the company to handle an increased production of industrial films.

Let George do it!  
**George E. Kann**  
Corporation  
220 West 42nd St.  
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Cables—Geokann, N. Y. Distribution

**Arcraft Pictures Chartered**  
(Special to THE FILM DAILY)

Albany—Arcraft Pictures, of New York, has been chartered with a capital of \$100,000. The incorporators are: E. J. Van Zantht, J. J. Hickey and E. M. Von Thad.

Arcraft will make two reel comedies, starring Ed Scanlon. Work starts May 1 in the Adirondacks.

**McKinley Theater Sold**

Through Lee Ochs who acted as broker, Clarence Cohen has sold the McKinley theater, Boston Road to Haring and Blumenthal. The house has been running stock for the past year.

**Ralph Meyers Dead**  
(Special to THE FILM DAILY)

Pittsburgh—Ralph Meyers, well known as a salesman and theater manager, is dead as a result of injuries sustained in an automobile accident last August.

**Williams Joins Inspiration**

Inspiration announces the acquisition of Wythe Williams, former Paris correspondent of the Philadelphia Public Ledger as general director of publicity.

**Tolhurst Process in Feature**  
(Special to THE FILM DAILY)

Los Angeles—Principal may produce a feature educational subject, using the Tolhurst microscopic system.

**Newcombe Joins Griffith**

Warren A. Newcombe has joined D. W. Griffith as art director. If the director should make a picture in Italy, Newcombe will build the sets.

**Trade To View "Girl Shy"**

The first special pre-view of Harold Lloyd's "Girl Shy" will be presented by Pathe at 2 o'clock Friday, at Loew's New York Roof.

**Club To Honor Olcott**

The Green Room Club will honor Sidney Olcott Saturday by another of its famous midnight parties.

**Nat'l Screen Adds Hodkinson**

National Screen Service Co., Inc., has secured exclusive distribution of trailers on all Hodkinson releases.

**Blyth on Sales Trip**

David R. Blyth of Selznick, has gone to Chicago as first stop on a tour of exchanges.

**Clem's Ocean Stuff**

(Continued from Page 1)

knees knocking together with cold, but someone told him that white pants freezing.

was the thing for boat wear and no one could make him believe he was

The next day it's nice and warm and I says to myself, I'm glad for the fat guy's sake that his clothes is going to fit the weather, when up he comes with a heavy woolen sweater, evidently hand lithographed, with tokens of Egypt and ancient Babylon painted all over it. To top this off he had on a lavender overcoat with great pearl buttons on. Mrs. Deneker who is very witty when she ain't sleeping, said all he needed was a whip to make him the perfect coachman.

Everyone on the boat got to wondering who he was. But I figured him as a small town clothing guy who made enough dough to retire and failing to sell his stock has decided to wear it all on this trip. He's a sight, so fat that when he stoops over with those duck pants on it looks like a four master coming at you head on with all sails set.

The portions of food on the Tuscania are getting smaller every day. I don't know whether they are running out of food or true to Scotch form. Mrs. Deneker had chicken casserole for dinner last night and when she asked the waiter where the chicken was, he said, right under that carrot there.

And say, Danny, talk about hard beds. The pillows on this scow are so hard, if you move them at night you scratch all the paint off the side of the cabin. I tried to find out what steel mill they were made in but they won't give you any information on this skiff. In fact they are so tight they even whisper the day's run in your ear so that not more than one passenger will hear it at a time.

I just heard there are three moving picture houses at Gibraltar and you can expect an analytical communication from me from there.

Mrs. Deneker is all het up on getting to Paris. She's been talking to some author's wife from Chilocothe, Ohio, who tells her not to buy any ready mades there—but to have everything built.

So long till tomorrow.

CLEM.

Spell Deneker yourself.

**Suggests German Retail**  
(Special to THE FILM DAILY)

Berlin—The American picture severely criticised in the light of the "Lichtbildbuhne" for to appreciate the excellence man pictures and stealing the theaters for American picture "typical" American film market as a mixture of "ingratiating hypocrisy" who English market from the took the French market off of the French and is now driving man films to destruction.

If Americans, the "Lichtbild" suggests, cannot find German good enough for Broadway, men will protect their own against the "American restrictive legislation.

**Coming Soon**  
**JUST**  
**MARY**

**KINOGRAM**  
THE VISUAL  
**NEWS**  
of ALL THE WORLD  
THE NEWSREEL  
BUILT LIKE A NEWS PAPER

**COSTUMES**  
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New York's Newest and Foremost  
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Announcing  
**HELENE CHADWICK**  
in a series of  
special productions  
for  
**HODKINSON RELEASE**  
Season 1924-1925 Thirty First Run Pictures





Jack Pickford in "The Hill Billy"

Producers and Distributors... PROBABLY THE WORK JACK PICK-FORD HAS EVER DONE. A BOLD AND DRAMATIC ACTING AND FINE PICTORIAL QUALITY.

Gives a truly excellent performance as the Kentucky mountain boy. His characterization is carried all the way through and is convincing.

Several very worth while performances by players especially suited to individual roles. Yearsley very good as the no-account son of the villain, very well portrayed by Frank Lucille Rickson an appealing heroine, and quite pretty. Those who contribute good bits are Keckly and Snitz Edwards.

Story... Drama. "The Hill Billy" is an excellent dramatic entertainment. The story is full of interesting situations and director George Hill has certainly gotten the best out of them. The dramatic presentation is well timed and never flagging. It is sure fire. The development is smooth, logical and convincing. Besides a really interesting story, well told, "The Hill Billy" not only presents Jack Pickford in what is undoubtedly the best performance he has ever given, but also contains other thoroughly interesting character sketches each well developed. Plus these good things you have remarkably fine scenic appeal. The locations are beautiful and the photography excellent. The plot revolves about a young man, McCoy, son of the Widow McCoy whose husband was mysteriously killed. "Groundhog" Spence seduces the widow, knowing that she contains coal. At the same time his degenerate son Aaron seduces Emmy Lou, his father's little niece, to marry him. Aaron is accused of murdering Aaron's father. Later, with the "Groundhog" out of the way, Jed is happy and Emmy Lou.

Box Office Angle... Should please the folks. If your patrons like good dramatic story, they will be well satisfied with this. You can safely make promises for it.

Exploitation... Talk up Jack Pickford. Get them interested in him and promise them the best work he has ever done. Show them a scene of the fight on the raft as it rages down the rapids. Use a series of stills to give an idea of the feature's splendid pictorial appeal. The title may not get them interested so use it with catchwords and exploitation that will let them know that the story is about a Kentucky mountain lad who goes to save his people from the "groundhog."

Direction... George Hill; especially good. Author... Elton Thomas (Douglas Fairbanks). Scenario... Lotta Woods (Fairbanks' staff). Cameraman... Arthur Edeson, assisted by Richard Holahan, P. H. Whitman and Kenneth MacLean. Photography... Magnificent. Locale... The ancient city of Bagdad. Length... Premiere showing about 14 reels, which is expected to be cut materially for general distribution.

"The Fighting Coward"

Paramount

As a Whole... A CHARM AND DELIGHT. AGAIN ERNEST TORRENCE SCORES. CRUZE DOES WONDERS WITH THIS BOLD TARKINGTON STORY. WHAT BETWEEN CRUZE AND TORRENCE THIS SHOULD MAKE A FINE BOX OFFICE ATTRACTION.

Cast... Ernest Torrence heads a mighty good cast which includes Cullen Landis, Mary Astor, Noah Beery, and Phyllis Haver, although the latter has little to do. Beery has only one good sequence but he is immense in this. Landis does very well. The part fits him admirably. But Torrence—well your people will be delighted with him again. A fine actor.

Type of Story... The regeneration of a coward; a boy really not afraid of fighting, prefers to read poetry and chase butterflies, but is driven from home by an angry father when humiliated by a bully. The boy later develops, chiefly through the aid of a river gambler, into a notorious "killer" when, in fact, he never kills, but only has the reputation. How he is redeemed in the sight of his parents and gets his sweetheart fills up the story. But this synopsis cannot give an idea of the charm and delight of all of it, although it starts slowly. Once it gets moving Cruze never misses. It is fine stuff and will delight your regulars as well as a higher than usual grade. It was adapted from Tarkington's stage play, and is really better entertainment than was the play. The locations are laid in the South during slavery days.

Box Office Angle... Should be a hit. There is so much good humor in this; all clean; and so much good story material that your folks are sure to like it. Has many points of appeal.

Exploitation... A cinch. You have James Cruze's name to begin with. While perhaps "The Covered Wagon" has not yet reached your town your folks pretty well know of it and they know Cruze directed this big success. You can promise a lot for the picture delivers. Tell them Cruze handles this in the same big way, although don't let them think it is spectacular. Then you have the name of Ernest Torrence and you can promise a lot for him. A big Sunday audience roared at the final shot which gives Torrence a great chance. The scene between Torrence and Noah Beery is worth talking about. Use a trailer of the gambling scene where Landis wins all the clothing of his opponent. It's sure fire for a laugh. Tarkington's name will mean something with a lot of your people.

Direction... James Cruze; admirable. Scenario... Walter Woods. Photography... Excellent. Author... Booth Tarkington. Cameraman... Karl Brown. Locale... The South in slavery days. Length... 6,501 feet.

Priscilla Dean in "The Storm Daughter"

Universal-Jewel

As a Whole... THRILLING SEA STORY WITH PRISCILLA DEAN AND SUPPORTING CAST DOING GOOD WORK; PRODUCTION FIRST RATE AND ATMOSPHERE AUTHENTIC.

Star... Always at her best in role which permits her to play the game of a woman's wits against a man's. Sacrifices all personal attractiveness to give force to her portrayal but even at that is very pleasing and good to look at at all times.

Cast... Tom Santschi suitably cast for the role of brute sea captain. William Davidson also right for the part of the first mate. Pat Hartigan, one of the crew, contributes some effective comedy touches. Cyril Chadwick and Bert Roch good, too, in minor bits.

Type of Story... Sea melodrama. There have been numerous screen plots patterned after the fashion of Jack London's "The Sea Wolf" and others that have employed practically the same formula as that used in Priscilla Dean's "The Storm Daughter," but through capable direction, fine realistic atmosphere and good acting, the familiarity is overcome to a considerable degree and the picture offers a live, interesting entertainment that should especially please the lovers of sea stories. It has action, thrills, romance and the rest that makes for audience appeal. Santschi, tyrannical skipper of a sailing vessel, picks up Priscilla Dean and her companion fishermen. Her unfearing attitude toward him soon breaks his spirit and he begins to lose control of his men. They decide to mutiny and Santschi is put in irons. Meanwhile Priscilla learns that Santschi's hatred of women was caused by an unfaithful wife. After a spectacular wreck, the two are cast on an island where they decide to start life over together.

Box Office Angle... Good action picture that should satisfy big majority. First rate audience number.

Exploitation... You'll best interest your patrons by using a trailer of the storm sequence or any one of the fight scenes. Be sure to let them know that this is an action picture and promise them several very fine performances. Talk about the star and get her admirers interested by telling them this is the best of her recent pictures. A man going about togged out in rain clothes with the title of the picture painted on the back of his rubber coat should attract attention. Teaser stunts and catchlines, plus whatever additional exploitation you can give it, should bring you good results.

Direction... George Archainbaud; production and story development good. A few bits of minor detail could be improved upon. Author... Leet Rennick Brown. Scenario... Edward J. Montagne. Cameraman... Jules Cronjager. Photography... Good. Locale... Aboard ship. Length... 6,304 feet.

Douglas Fairbanks presents "The Thief of Bagdad"

As a Whole... PROBABLY THE MOST MAGNIFICENT PRODUCTION OF THIS KIND EVER MADE. A FAIRY TALE ATMOSPHERE WITH DOUG CONSTANTLY IN THE FOREGROUND OF A VERY THIN STORY.

Star... His usual delightful self during the early reels when he is a common thief, but later after he decides to earn his happiness he becomes a lover but loses much of his delightful charm.

Cast... Doug practically the whole show. Little for others to do. Snitz Edwards pleasing as his evil associate. Julianne Johnston pretty as unimportant heroine. Anna May Wong good. Others don't count.

Type of Story... If you opened the Arabian Nights at any page you would probably read some such a story as Doug has used for this extravagant, colossal production. Such story as it is, however, deals with the happenings which occur to a thief after he has decided to live right and after he falls in love with a princess. What occurs to and with him during this period includes many spectacular developments such as riding a flying horse, delving on the floor of the sea, the appearance of a flying carpet, and the use of a magical powder which develops an army of countless thousands as he flings it about him. In the end, of course, he ceases to be a thief, is a true hero and gets the usual reward of such—a beautiful sweetheart.

Box Office Angle... You know what a Fairbanks picture can do for you. That's all that need be said.

Exploitation... Stick to Doug and forget all the rest except the splendor and magnitude of this superior production which easily outclasses anything of its kind ever attempted. Never in the history of production have there been so many sets used to such advantage in any one production and in addition there is the trick stuff such as the flying carpet, the winged horse and the magic army. It will be a long time before you get this and you will have ample opportunity meanwhile to figure out what is the best way to handle this unusual and bizarre production.

Direction... Raoul A. Walsh; very good. Author... Elton Thomas (Douglas Fairbanks). Scenario... Lotta Woods (Fairbanks' staff). Cameraman... Arthur Edeson, assisted by Richard Holahan, P. H. Whitman and Kenneth MacLean. Photography... Magnificent. Locale... The ancient city of Bagdad. Length... Premiere showing about 14 reels, which is expected to be cut materially for general distribution.

# 43 Pictures Reviewed In 16 Cities

## "After The Ball"—Anderson Butterfly, Milwaukee

SENTINEL—\* \* \* an adaptation of that grand old sentimental ballad, which the generation that sung before the jazz days will vividly remember. \* \* \* lavishly mounted \* \* \*

## "Bill"—Red Seal-S. R. Strand, Cincinnati

COMMERCIAL TRIBUNE—The artistic feature on the program is \* \* \* Anatole France's \* \* \* "Cranquille," which is presented under the title of "Bill." \* \* \* It is a quaint bit of life in the Paris markets and is delightfully presented by the French star.

POST—"Bill," a three-reel French picture, is a slice of life, artistically portrayed and presented, and delightfully different from the run-of-mine picture.

## "Broken Hearts of B'way"—S. R. Kings, St. Louis

GLOBE-DEMOCRAT—Here is a photodrama that goes to the very heart of artistic life in New York. While its theme is love, there are other strains of adventure running all through its thrilling scenes.

POST-DISPATCH—\* \* \* a melodramatic but interesting photoplay \* \* \* It is as if all of the truth and fiction written about the metropolis and its white lights had been crowded into a single story.

STAR—\* \* \* skillful presentation makes it entertaining, if not absorbing. It is not a great picture, but it will prove a popular one.

TIMES—If one will let several inconsistencies pass without notice, this screen offering proves a sweet story, with adequate love interest, \* \* \*

## "By Divine Right"—F. B. O. Keith's 105th St., Cleveland

NEWS—They really couldn't pack much more agony into one picture. \* \* \* if you like agony in every shape and form on the screen, by all means look at "By Divine Right."

PLAIN DEALER—\* \* \* a combination of half a dozen old time melodramas of "The Faith Healer" and the "Servant in the House" type. \* \* \* The picture might have been made plausible and convincing by better acting. No one in this film acts like a sane-minded human being or talks like one in the titles.

## "Conductor 1492"—Warners' Regent, Rochester

DEMOCRAT AND CHRONICLE—Rarely have we seen a more amusing comedy. The most unexpected comic touches in the production, most of them due to the irresponsible star, kept yesterday's capacity in gales of laughter.

JOURNAL—The picture is sheer, delicious foolery. Plot and the other characters wait while Johnny stages his stunts. \* \* \* The action is swift and there is not a dull moment. \* \* \*

TIMES-UNION—It was very evident that yesterday's audience found no lack in the play and thoroughly enjoyed its comedy, for laughs were frequent and prolonged.

## "Courtship of Miles Standish" Merrill, Milwaukee

JOURNAL—On the whole, we wouldn't say that "The Courtship of Miles Standish" should be done in bronze \* \* \* But it is an ambitious portrayal of life among the Pilgrims. \* \* \*

NEWS—Longfellow's beautiful poem, "The Courtship of Miles Standish," has been artistically reproduced and folks recognizing its worth are packing the Merrill.

## "A Dangerous Maid"—1st Nat'l Metropolitan, Washington

POST—Constance Talmadge has actually taken this romance of old England and injected comedy into it—a difficult feat, and one that perhaps nobody but Constance could have achieved. \* \* \*

STAR—\* \* \* Miss Talmadge adds to the individuality of her characterization of the rebellious "Mistress Barbara Winslow" by deft touches of that delightful humor for which she is noted.

TIMES—\* \* \* another costume picture—of which there has been an abundant redundancy this season. But to give the little "devil" her due, it can be classed at least as a different sort of costume picture. \* \* \* "The Dangerous Maid" is that rara avis, a comedy-drama.

## "The Drivin' Fool"—Hodkinson Fenway, Boston

GLOBE—A thrilling automobile race with time across the continent from Los Angeles to New York is the feature. \* \* \* The picture is particularly amusing. \* \* \*

HERALD—The story makes no pretence at being more than thoughtless stuff, lightly characterizing, direct in its telling. Each player fills the weathered niche \* \* \* The pace is never tedious, nor is the story dull, and the spectator finds himself unwilling victim to the demon of speed.

TELEGRAM—A comedy which makes you laugh outright is surely a comedy which is all right, and by all right, we mean that it leaves nothing to be desired. Just such a comedy is "The Drivin' Fool." \* \* \*

## "The Eternal City"—1st Nat'l Garrick, Minneapolis

TRIBUNE—"The Eternal City" is an exceptionally massive screen opus and contains many dramatic scenes and melodramatic incidents. There is excitement and thrills \* \* \*

## "The Eternal Three"—Gold-Cosmo. Walnut, Cincinnati

COMMERCIAL TRIBUNE—\* \* \* it is filled with suspense. \* \* \* Marshall Neilan produced the picture, which shows the skill of his directorial hands.

POST—Of Marshall Neilan we expected more than we received in "The Eternal Three," which, as the name implies, is an "eternal triangle" story.

## "The Extra Girl"—Asso. Exhibitors Piccadilly, Rochester

DEMOCRAT AND CHRONICLE—\* \* \* picture that comes close to rivaling the stage success of "Merton of the Movies" and the screen success of "Hollywood."

JOURNAL—If the acting of one character can save an otherwise mediocre picture and make it a success, then "The Extra Girl," at the Piccadilly this week may be classed as such.

HERALD—Miss Normand has neither the face nor the personality to be tragic and she has not depth of stage character enough to be among the suitable comedians. \* \* \* The picture will suffice for an hour's pastime if one is hard put for entertainment.

TIMES-UNION—An excellent supporting cast and a number of interesting and more or less amusing scenes are the chief attractions of "The Extra Girl."

## "Flowing Gold"—1st Nat'l The Chicago, Chicago

HERALD AND EXAMINER—There is character as well as adventure in "Flowing Gold;" the people are more than puppets for a plot.

## Warfield, San Francisco

(Week ending March 15)

BULLETIN—With all of the excitement of the Texas oil fever in the early days, "Flowing Gold" \* \* \* has a tendency to stir the blood at many points in the unfolding of the tale. \* \* \*

CALL—As a novel, "Flowing Gold" will prove one of the most popular of the Rex Beach best sellers, and as a movie it should prove the most acceptable of the Richard Walton Tully productions to date.

There is a thrill, which keeps the viewer keyed up to a high point of excitement, in every hundred feet. \* \* \*

CHRONICLE—Richard Walton Tully just missed making a great picture. \* \* \* It has all the ingredients of a big story but it has a slow start and a cheaply melodramatic finish with flaming oil wells, a cloudburst and flood, so dragged in they are almost laughable.

DAILY NEWS—A most entertaining film this, well cast and as well directed.

EXAMINER—"Flowing Gold" has everything that made "The Spoilers" a great cinema success—heart interest, melodrama, a fight which is a real he-man affair; a pretty love story and an abundance of comedy, and, in addition, it has a cast of "type actors" that is almost flawless.

## State, Los Angeles

(Week ending March 15)

EXAMINER—There are suspense, surprise, comedy, thrills—and they are well handled and subtly evoked—and there is a love story which is true to life, even though it doesn't dominate the entire action of the drama.

EXPRESS—\* \* \* Abounds in what the industry calls "sure-fire stuff." \* \* \* It is these characterizations, for the most part excellently done, and the two great thrills of the picture that remain in the mind after one passes through the exit.

RECORD—The picture has a wonderful punch at the finish. Everyone has seen fire scenes, and everyone has seen flood pictures, but it remained for Richard Walton Tully to put them both in the same scene.

TIMES—\* \* \* A really fine old-fashioned movie; indeed a sort of supermovie. \* \* \* "Flowing Gold" is wild and rambling and occasionally terrible. But it will register a good entertainment.

## "Fools' Highway"—Universal Hippodrome, Cleveland

NEWS—There is something about the picture that holds you and instinctively you like it.

PLAIN DEALER—\* \* \* the most interesting picture shown at the Hippodrome this season. \* \* \* We recommend this picture without any qualifications as an unusually entertaining and accurate picturization of the life and atmosphere of the old time Bowery. \* \* \* Mary Philbin gives an excellent, realistic performance as Mamie Rose.

PRESS—New York's Bowery of a generation ago, \* \* \* is admirably pictured in "Fools' Highway," filmed from Owen Kildare's sentimental biography, "My Mamie Rose." \* \* \* It's a good picture.

## "The Galloping Fish"—1st Nat'l Strand, Cincinnati

COMMERCIAL TRIBUNE—If you like the most obvious sort of comedy with no apparent point, then you will get a lot of laughs out of this feature.

POST—"The Galloping Fish," \* \* \* is our idea of what a fun film should be.

## "Happiness"—Metro Aldine, Pittsburgh

PRESS—\* \* \* Miss Taylor saves this film through her presence, though not always her acting, from a most dismal failure. \* \* \* The story, \* \* \* is entirely dependent upon the actress. Without her it would mean nothing, with her it is an amusing feature, well worth the seeing.

## "Hoodman Blind"—F. Modern, Boston

TRANSCRIPT—All the oldest of the land is trotted out before the camera and bewildered gaze \* \* \* and, oddly, the picture, \* \* \* is moderately good entertainment.

## "Icebound"—F. P. L. Metropolitan, Los Angeles

(Week ending March 15)

EXAMINER—It suggests not what we are pleased to call a "motion picture" as a play in celluloid form. \* \* \* T tion makes the entire pace of the film slow; but it gives to a marked degree of quality that Mr. Davis desired in his

EXPRESS—Its tempo therefore edly slow on the screen, even under the expert hand of William de Mille. Per lagging pace may be charged partial work of the camera. \* \* \* Miss W the most part has done excellent work

HERALD—But from introductory final fadeout the story will warm and cockles of your heart. Of "bokum," ment of excitement and suspense, it little

RECORD—"Icebound" is so simple and has been pictured so simply and that your movie fan is going to have suspicion he has been seeing something new. It is nothing of the sort, of course.

TIMES—"Icebound" is really very good. The psychology, the smoothness, the acting is in the finest. Mr. De nothing if not meticulous in the camera work which he seeks out just the right truth and sincerity at just the opportu

## Rialto, Omaha

BEE—William de Mille \* \* \* bound," \* \* \* has a really way do east atmosphere drama along the the famous "Way Down East," ex worked out. \* \* \*

## Missouri, St. Louis

GLOBE-DEMOCRAT—"Icebound" worth-while photoplay and William J has given it a touch of humanness that it convincing.

POST-DISPATCH—This film rel interest neither on elaborate setting, gowns, nor scenes of violence; but skillful depiction of the common humanity \* \* \*

STAR—\* \* \* more a character of the persons involved than a plot development. It is unusually telling

TIMES—It is not lavish, or tri outstanding in performance—yet it esting, absorbing and genuine entert

## "The Love Master"—1st Nat'l Randolph, Chicago

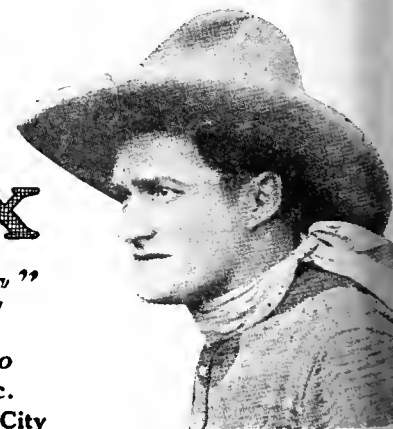
AMERICAN—\* \* \* you like w like so much more intensely than you like what you dislike that you, or many of you, may have a good time ing "The Love Master."

HERALD AND EXAMINER—I kind of a film, manufactured in the lovely mountains and snowy woods. the scenery, the dogs and the pleasant unbrilliant players soften the harsh

POST—Lovers of dogs and animals simply revel in this picture—and I believe there is anyone who will not

(Continued on Page 10)

A LIFE SAVER  
FOR THE  
INDEPENDENT MARKET  
A BOX-OFFICE CLEANUP  
**TOM MIX**  
in  
**"PALS IN BLUE"**  
A SUPER FEATURE REVIVAL  
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130 W. 46th St., N. Y. City



# Harold Lloyd

i n

## Girl Shy

will be released

### April 20

More thrills than "Safety Last"; more human interest than "Grandma's Boy"; more laughs than "Why Worry?"; more of everything than any feature comedy ever made.

Hold the date open!

## A Pathe Picture





?

## what is it

If a man called you  
a chechahco would  
you be insulted?

Don't know what a chechahco is?

Then you'd better learn because soon  
it's going to be a word on everyone's  
tongue. Lounge lizards will be sput-  
tering it, flappers will be clucking it,  
taxi drivers registering it and even the  
maid will be serving it with dinner.

**chechahcos**

(pronounced chee-chaw-koze)

is the fascinating title of a motion pic-  
ture classic which will make box office  
history.

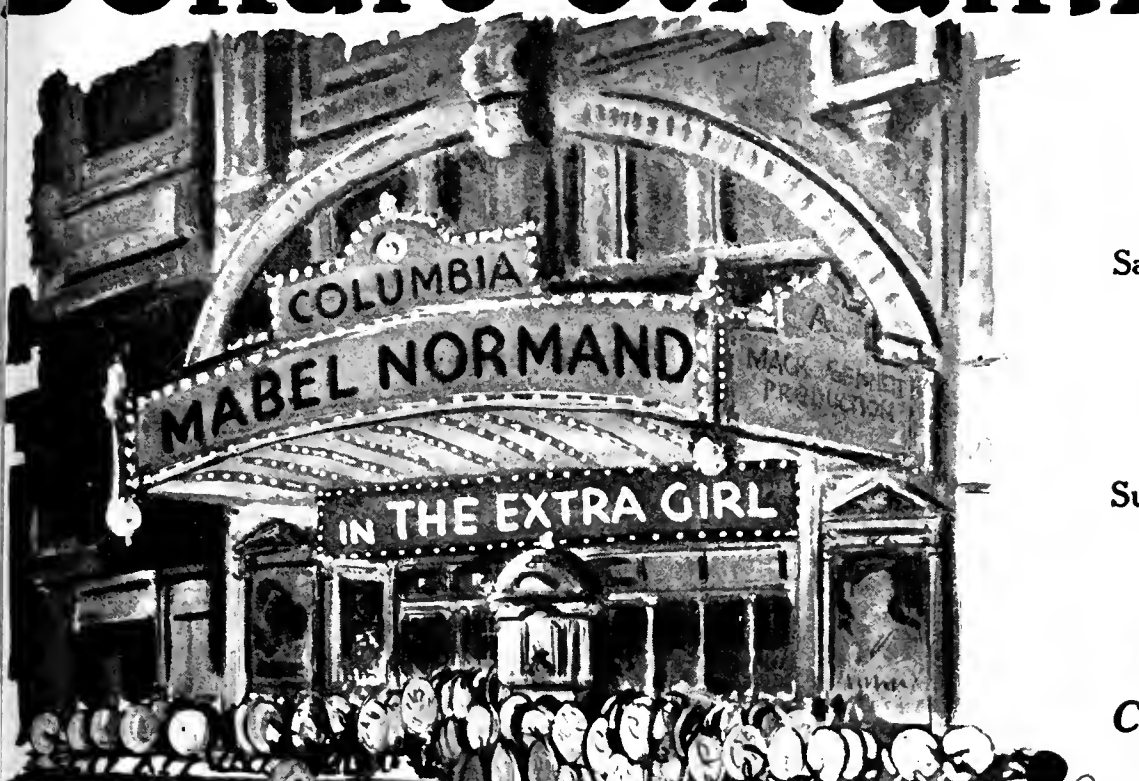
**A**ssociated Exhibitors

ARTHUR S. KANE, *President*

PATHE, *Physical Distributor*



# Dollars Streaming In!



**Columbia Theatre, Seattle**

**Saturday, March 15, 8 P.M.**

Line extended half block from theatre, up and down Second Avenue.

**Sunday, March 16, 7 P.M.**

Two lines, each a block long, with people moving three abreast.

*Capacity at Every Showing*

## MABEL NORMAND in The Extra Girl

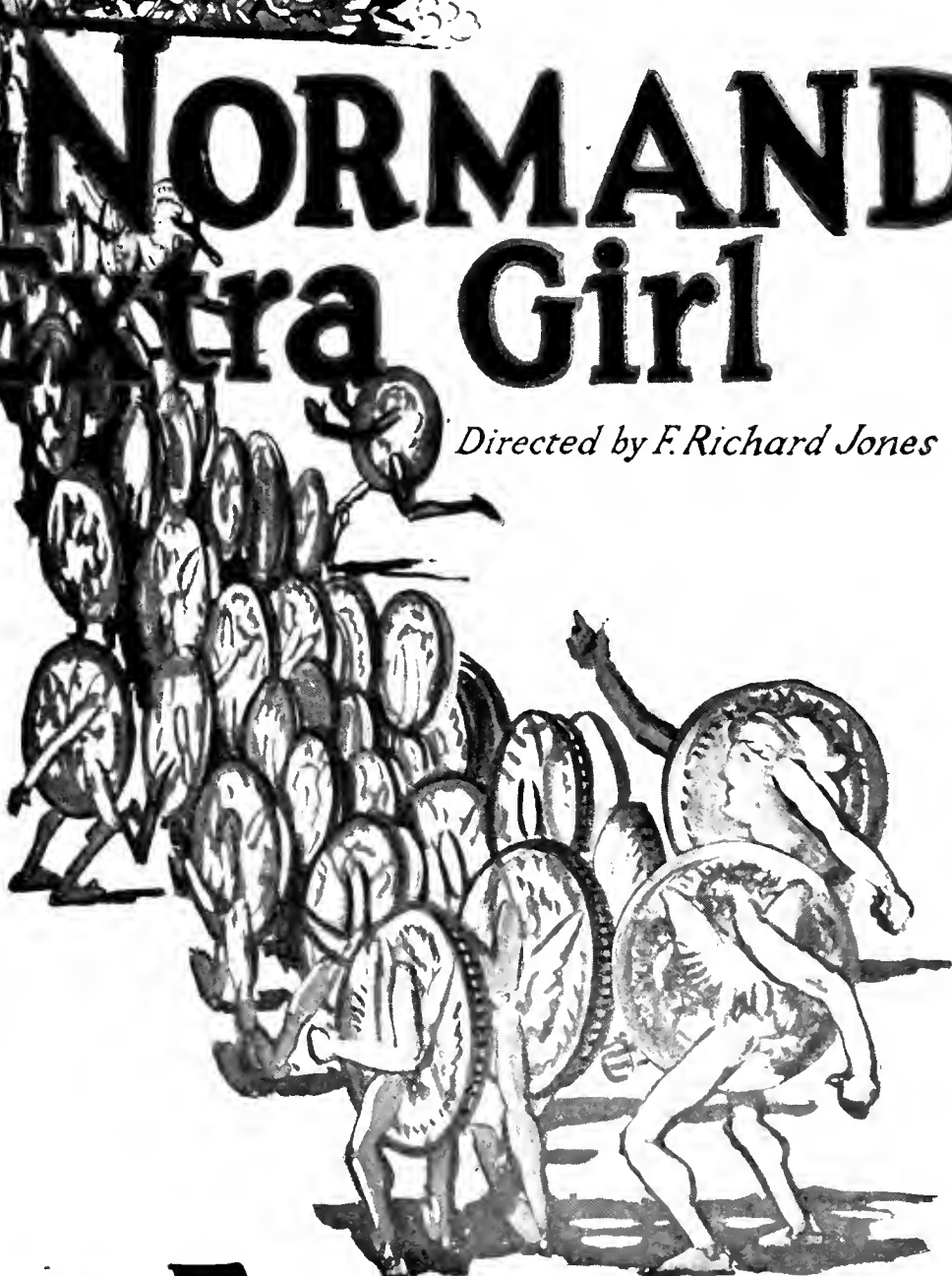
*A Mack Sennett Production*

*Directed by F. Richard Jones*

### A Long, Happy Line!

Portland, Oregon.  
Saturday and Sunday.  
March 15 and 16.  
Rivoli: "The Eternal City."  
Liberty: "Lilies of the Field."  
People's: Pola Negri.  
Columbia: "The Extra Girl."  
Lined 'em up Saturday.  
Repeated Sunday.  
Only house in town.  
That held 'em in line.  
Sunday night.

*That's Meeting Competition!*



# ASSOCIATED EXHIBITORS

*Physical Distributors Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garrett*

# "Doug's Latest

(Continued from Page 1)

## HICK STUFF

Wally Beery is one of the bold, bad men of fillums. Wally had not been in New York for over four years so he decided to come back and take a looksee at things. So he did. And left his realty deals, his playing contracts and other worldly affairs in Hollywood and journeyed to the Big Town. So now you can find him almost any day wandering around Broadway and looking at the big buildings. Just like a hick.

## ONLY TOO SELDOM

Once in a while—in a very great while—a picture slides in, without fuss and noise and proves worth while. This happened during the week. When John Flinn landed the crew to look at "Which Shall it Be?" A little picture, but with a theme as big as the great open spaces. Hodkinson will try it out here and upon how the public views it will decide on possible distribution.

It is full of homely sentiment; with a flock of kiddies that tear at your heart strings and get you. Not exactly big enough for important first runs unless cut to a semi-feature. But a delight and joy otherwise.

And while we're talking about pictures. Saw "Floodgates," the Russell production a day or so ago. Story might have been shaped better and cut to much better advantage, but there is a pretty good kick in it towards the close which will please audiences of a certain type. Pretty good stuff for the state rights market.

## BROADWAY PRICES

Not the intake. But otherwise. They do say along Broadway that Moe Mark is breathing hard. That the Pathe crowd want so much for Harold Lloyd's latest—"Girl Shy"—that Moe is perspiring hard. And also want a guarantee for three weeks—if the business justifies, of course.

## THE BRILLIANT PRESS AGENT

This comes from the Goldwyn publicity office:

"It". The indefinable something. What is it? You must have it to be a successful lover. It is the force which attracts women to men and men to women. It is the inexplicable quality which makes Valentinos, Lew Codys, Gloria Swansons, and Peggy Hopkins Joyces.

Ah! Wonderful. But what is "it" all about?

## DEADLY SHAME

Incidentally talking of press agents. The worst of all things has happened. A press agent has become an actor. Who? Lou Marangella. Formerly with Warner's.

## ANOTHER OPEN LETTER

From Arthur Smallwood. This time he cracks at combinations which seek to establish monopolies, in which he points out that "any producer-distributor who handles his selling under a block booking plan is guilty of unfair competition" and suggests that those who agree with him write to the Federal Trade Com-

mission. Then he supplies a blank which the exhibitor is to fill out and which reads:

Federal Trade Commission,  
Washington, D. C.

Attention Mr. W. H. Fuller, Chief Counsel.

Gentlemen:—

I believe that the following practices of producer-distributor in the motion picture industry constitute unfair competition and conspiracy in restraint of trade.

- 1st. Producer-distributor ownership of theaters.
- 2nd. Block booking.
- 3rd. The system of advance deposits.
- 4th. The sale of unmade or "paper pictures".

I wish to register my protest against these practices in the motion picture industry and ask that your commission render the relief that is necessary in the general prosperity of the industry.

Yours truly,

## FAME

Kine of London, commenting on a report that Sam Gold is to write for the London Sunday Express says: "That was Goldwyn's ambition, literary fame."

## BEING BROADMINDED

Nathan Burkan attended the banquet of The Friendly of St. Patrick last Monday night. Yep. True.

## RATTLING THE SKELETON

The old New York Herald developed a lot of men for business. About seven years ago at one row of desks were Tom Geraghty, now producing on his own at the Fairbanks Picture Studio; John Flinn, Vice-President of Hodkinson; William Gill, Eastern Sales Manager for the Rothacker Laboratory; Leonard Mitchell, in charge of film renting for the U. S. Ship Board; Luther Reed, scenario writer for Cosmopolitan; Harry Thew, scenario writer; C. Gardner Sullivan, scenario editor; F. Mordaunt Hall, motion picture critic for the New York Times; Bill Murphy, Fox Film publicity department; Charles U. Famous Players; George Bonte, Warner Brothers. In the office, but as a cartoonist of no mean ability, was Larry Semor screen comedian.

It was seven years ago that all the above gang worked together at the Herald, and the first to leave was Flinn who went into the publicity department of Famous.

## SOCIAL NOTES

Bill Hart tried to crash in the Palais Royale a few nights with Scoop Conlon. But they wore no evening duds and looked as if they were in for tough sailing until a Californian rived and got them in. Then Bill had a royal time; even dined with Florence Walton.

## A LITTLE LATE

Still, better than never. So Bob Kane is swelling up because he has been awarded the Belgian Croix de Guerre. It really came to him in January 1919, but he only heard of it from the Department last week.

DAN

### Fremont To Have Four (Special to THE FILM DAILY)

Fremont, Neb.—Following announcement of combination of the Empress and Wall, under one management, Jolly Jones, who has been managing the Wall, announces he will open a new theater. This will give Fremont four houses.

### Robbers Get \$3,716 In Omaha (Special to THE FILM DAILY)

Omaha—The cashier of the Orpheum was held up and robbed of \$3,716 while returning from the bank.

### Capitol, Dallas Cuts Admissions (Special to THE FILM DAILY)

Dallas—Admission prices at the Capitol have been cut from 55 cents, top, to 40 cents top.

### Colonial Out of Receivership (Special to THE FILM DAILY)

Cleveland—The Colonial at Elyria, has just been lifted from a receivership, under which it has been operating for the past year. John Pekras, of the Dreamland and his associates are now backing the Colonial. The house is closed for two weeks for repairs and redecorating.

### Lynch Secures "49"

(Special to THE FILM DAILY)

Philadelphia—Bob Lynch has bought "49" from Arrow for the American Feature Film Exchange.

### Harry Charnas In Deal

(Special to THE FILM DAILY)

Cleveland—Harry Charnas, of Standard Film, has bought "Marriage Morals," for Mich, Ohio, West. Penn., W. Va. and Ky., and also Michigan, Ohio and Ky. rights to "Don't Marry For Money."

### "Mickey" at Capitol

(Special to THE FILM DAILY)

Philadelphia—"Mickey" will be lived at the Capitol next week.

### Asks Vote on Sunday Ban

(Special to THE FILM DAILY)

Corono, Cal.—Voters of Corono have signed a petition to the Council asking the Sunday closure measure be repealed and a vote taken at the April election to finally determine whether or not theaters should be closed on the Sabbath.

# WILLIAM STEINER

Takes Pleasure in Introducing  
His No. 4 Producing Unit

# CHARLES HUTCHINSON

## “HURRICANE HUTCH”

“THE DARE-DEVIL THRILL CREATOR”

In a Series of Six Five-Reel  
SENSATIONAL FEATURE ATTRACTIONS

Supported by Large and Appropriate  
BOX OFFICE CASTS OF SCREEN NOTABLES

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STAGING     ❖     SETTINGS     ❖     LOCATIONS

EMOTION AROUSING STORIES OF ACTION, REAL LIFE AND HEART INTEREST

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## The First “HURRICANE HUTCH” Presentation

(To be Released at an Early Date)

## “SURGING SEAS”

*Included in the Cast Are*

CHARLES HUTCHINSON  
EDITH THORNTON  
EARL METCALF

GEORGE HACKATHORNE  
DAVID TORRENCE  
CHARLES FORCE

*To Be Followed By*

“HUTCH OF THE U.S.A.”

❖  
❖  
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“THE CRASH”

*For Franchises For Territorial Rights Apply*

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220 West 42nd Street, New York City

*Distributors for William Steiner Productions*

**Newspaper Opinions**

**"The Man From Brodney's"—Vita. Broadway, Los Angeles**

(Week ending March 15)

EXPRESS—As a film it has been given careful direction, an exceptionally good cast and colorful backgrounds, all of which give a certain degree of authenticity to a highly improbable romance.

RECORD—Vitagraph has made the familiar novel into an exciting romance punctuated with realistic duels and climaxes. \* \* \*

**"The Marriage Circle"—Warners' B'way Strand, Detroit**

FREE PRESS—\* \* \* skates on thin ice, but in so doing it kindles real sparks of subtle humor, humor which in places becomes broad and highly mirthful. It is a real contribution to the screen and should serve as a pattern for others to follow.

**Stanley, Philadelphia**

NORTH AMERICAN—The most polished and finished comedy of the entire year is the main screen feature at the Stanley. \* \* \*

PUBLIC LEDGER (Morning)—The recipe is really very simple. \* \* \* It's Simon-pure farce. Miss Florence Vidor is good.

PUBLIC LEDGER (Evening)—Ditto.

SENTINEL—The picture is not the simple thing one would imagine from the poem. On the contrary, it is filled with fighting, excitement, thrills, elaborate sets—everything that the moving picture fan of today requires.

**Grand Central-West End Lyric-Capitol, St. Louis**

GLOBE-DEMOCRAT—\* \* \* has created a picture that surpasses any he made on the other side, in point of mechanical perfection. Artistically, the picture is different from his others.

POST-DISPATCH—Ernest Lubitsch has done a remarkable piece of work in the construction and direction of "The Marriage Circle." \* \* \*

STAR—This German director has some sound ideas \* \* \* the result is fully as engrossing as a study of movie technique as it is interesting as a drama of marital relations.

TIMES—Go see "The Marriage Circle." It is one of the best comedies in years, a comedy of situations, clever, sophisticated, directed by a master and played by an excellent cast.

**"North of Hudson Bay"—Fox Rialto, Milwaukee**

SENTINEL—\* \* \* a brisk melodrama, well directed and beautifully photographed.

**"Not A Drum Was Heard"—Metro Monroe, Chicago**

JOURNAL—Is a good title and a good picture, though they seem to belong to each other like a right-hand glove and a left foot. Mr. Williams no doubt knew what he was aiming at, but 5,000 feet of celluloid has lost the target somewhere.

**"Painted People"—1st Nat'l State, Minneapolis**

TRIBUNE—"Painted People" gives Colleen Moore a chance to exhibit her piquantly subtle mannerisms. \* \* \* A brilliant cast is in support of Miss Moore.

**"The Phantom Horseman"—Univ. Isis, Indianapolis**

NEWS—The story is cut and dried, and would be dull were it not for Hoxie's scenes and his riding. What thrills there are come during those moments.

**"Pied Piper Malone"—F. P.-L. Granada, San Francisco**

(Week ending March 15)

BULLETIN—Aside from the story there are some remarkable scenes at sea in this picture. One shows a storm on the ocean in which the great waves seem every moment to almost engulf the camera.

CALL—"Pied Piper Malone" is a comedy drama possessing a wealth of human interest.

CHRONICLE—The Meighan picture fits Tommy splendidly, for there is little or no acting to do. He has to look handsome and manly, and Tom can always be depended on in these particulars. \* \* \*

DAILY NEWS—It is weak drama, indifferently told. The love element, with Lois Wilson, acting under careless direction, is not well dovetailed.

EXAMINER—"Pied Piper Malone," though lacking the customary thrills of former Thomas Meighan pictures, is as genial a photoplay as this popular star has ever done.

**"Poisoned Paradise"—Preferred Garden, Milwaukee**

DAILY WISCONSIN NEWS—Although "Poisoned Paradise" isn't to be shouted from roof-tops, it's a rather interesting picture dealing with the tragedies underlying the artificial gayety in the kingdom of chance, Monte Carlo.

JOURNAL—\* \* \* such an utter jumble of ideas that the spectator never quite catches up to learn what it's all about. It is, \* \* \* a "forbidden story." It should be.

SENTINEL—\* \* \* it is more comedy drama than melodrama. The picture's chief fault is its length, minor incidents having been dragged out far too long. There is a good cast, however, of seasoned players, most interesting among them being Clara Bow. \* \* \*

**"Reno"—Gold.-Cosmop. Smith's Indianapolis**

NEWS—\* \* \* it is senseless, in a good deal of time, and now and then right silly.

**"Scaramouche"—Metro Eastman, Rochester**

DEMOCRAT AND CHRONICLE—like a series of exquisite photographs fittingly logical in arrangement \* \* \* artistic stimulation in viewing "Scaramouche" such as you will rarely enjoy.

JOURNAL—All in all, it is a picture worth seeing, and one which holds attention from start to finish.

HERALD—\* \* \* it is most enjoyable entertainment and carries with it a very romance as well as a goodly round of that are not introduced in the usual manner.

TIMES-UNION—"Scaramouche" primarily a play of the French Revolution but a play of human emotions and against the background of the period as such it is eminently successful.

(Continued on Page 12)

GILBERT FRANKAU'S

## GERALD CRANSTON'S LADY

The Love Story of Aliette Brunton. The Woman of the Horizon. Seeds of Enchantment. Peter Jameson. Etc.

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# LABORATORY COMBINATION

TO THE MOTION PICTURE INDUSTRY:

It is my pleasure to announce an important combination, which has existed for some time, viz., the combination of a finely equipped plant and exceptional service to our customers, with greatest technical knowledge which has been effected by CLAREMONT LABORATORIES, Inc.

It is this combination which has enabled us to produce UNEXCELLED QUALITY, as demonstrated in the releases we have printed, including Mary Pickford in "Lord Fauntleroy," "Tess of the Storm Country" and "Rosita," and Douglas Fairbanks in "Robin Hood," Elliot Dexter in "By Divine Right," the Whitman Bennett production, "The Leavenworth Case," as well as scores of other big productions.

We have not sacrificed quality for cheapness; we do not evade tinting and toning, and we do not use developing machines. The price of raw stock is now so low, and the standard price for printing so cheap that producers should not encourage a cheaper product at the sacrifice of quality.

While it costs more to handle every foot of film individually and not by machine, we only charge the standard price for printing. Our profits may be less, but our satisfaction is the fact that we are recognized as AMERICA'S PREMIER LABORATORY.

We are now making prints on Douglas Fairbanks' latest achievement, acclaimed as the world's greatest motion picture in cost and magnificence, and requiring the utmost in photographic science to do justice to it, namely,

"THE THIEF OF BAGDAD"

Yours truly,

WALTER E. GREENE.

## CLAREMONT LABORATORIES, INC.

430 Claremont Parkway

New York City



**Johnny Hines in "Conductor 1492"**

Warner Bros.

Whole.....GOOD COMEDY ENTERTAINMENT WITH FINE SHARE OF LAUGHS THAT SHOULD MAKE IT A FIRST RATE DRAWING CARD. A LOT A BIT FEEBLE BUT CONTINUOUS COMEDY BUSINESS COVERS IT.

As both author and star of latest picture, Johnny Hines is busy young man but his efforts are not in vain.

Dan Mason, remembered as conductor in the "Toonerville Colley" series, plays the Irish father of Hines in a truly characteristic fashion. Doris May is the girl in the case and Robert Cain the villain.

Type of Story.....Comedy-drama. "Conductor 1492" is chiefly comedy with incidental dramatic bits such as the sequence in which the heroine's young brother is saved from death by hero and the meller max consisting of a fire and spectacular rescue. Otherwise the picture is composed of comedy incident with the actual plot, rather a peak of itself, nicely camouflaged. The picture is a laugh from start to finish—from the time Johnny leaves his home in Ireland until he wins a fortune and the girl he loves. It doesn't matter that some of the comedy is derived through de-stepping the main story. It's all good and usually quite original. One bit in which Hines looks for his collar button by taking off his shoes and walking around until he trips on it, is a particularly good laugh. The titles bring many laughs also. The plot has to do with the efforts of certain directors in the transit corporation to secure 50 shares of stock that will give them control and oust the heroine's father from the company. How hero Johnny produces the missing shares, owned by his Dad who had them since he was a conductor, brings the story to a happy conclusion.

Box Office Angle....Should be good box office number. If your folks enjoy laughing you can count on "Conductor 1492" pleasing them. You can make plenty of promises for the comedy it contains.

Exploitation.....It shouldn't be too extravagant to even hire a trolley for exploiting this one. If you can't do this, try and rig up an old horse-car and have it going about the streets prominently displaying a sign reading: "This car is in charge of 'Conductor 1492.' Let me give you a transfer to the blank theater." If you care to play up the Irish wit contained in it, it would be easy to decorate your lobby and get over the atmosphere. Use a trailer of any one of the comedy stunts.

Direction...Charles Hines and Frank Griffin; good.

Author..... Johnny Hines  
 Scenario..... Johnny Hines  
 Cameraman..... Charles Gilson  
 Photography..... All right  
 Sale..... Ireland-Ohio  
 Length..... 6,500 feet.

**"The Arizona Express"**

Fox

As a Whole.....WILD, WILD MELLER THAT OFFERS GREAT EXCITEMENT FOR THRILL LOVERS BUT SO RIDICULOUSLY IMPROBABLE THAT IT MAY PROVE AMUSING.

Cast... David Butler, Pauline Starke, Harold Goodwin, Evelyn Brent, Francis MacDonald the principals in a hard working and wonderfully enduring cast. All suitable and capable.

Type of Story.....Billed as "honest melodrama." It's melodrama all right but far from honest in the sense of being truthful. Many of its situations never could be true. Lincoln Carter is at his "wildest" in "The Arizona Express," even surpasses his "The Fast Mail," a 1922 Fox production. No one can complain of lack of action or suspense. They do take a little too long to get their plot planted, but once they do, oh boy, they go to it with a vengeance. Hero's due for the gallows. The girl he loves claims he was the one who killed his uncle. The audience knows all the time that her crook friend did it. Hero's sister gets a tip that the girl has the evidence necessary to free her brother. Then things begin to happen. First of all there's a spectacular jail break followed by a long, thrilling episode in which the sister, after securing the evidence, tries to reach the Governor before the execution. There are some fine stunts in this for the thrill chasers even though they be the height of improbability. The chase includes many spectacular jumps from the moving train to a speeding auto, a runaway train rolling down an embankment, an automobile going over a cliff, and all the action typical of a Lincoln J. Carter meller.

Box Office Angle....Depends entirely on whether or not your patrons still favor this old fashioned melodrama. Where they do you should clean up with "The Arizona Express."

Exploitation....Trailers on this one can be used to great advantage. Just a few glimpses of the thrills contained in it will be sufficient to bring your patrons back if they are at all interested in a picture of this kind. Talk about the spectacular jail break, the runaway train, the auto wreck. Tell them about the mad race of the heroine to reach the Governor with evidence that will save her brother's life. Use the title in connection with stunts. Post your local station with the title and catchlines and have a youngster going about in a small express wagon bearing the sign: "This is not 'The Arizona Express.' You can see that at the blank theater."

Direction... Thomas Buckingham; a bit slow starting but makes up for lost time.

Author..... Lincoln J. Carter  
 Scenario..... Not credited  
 Cameraman..... Not credited  
 Photography..... All right  
 Locale..... The West  
 Length..... 6,316 feet

**Short Subjects**

**"Big Moments From Little Pictures"**  
 Roach-Pathe

Another Rogers' Winner

Type of production... 2 reel comedy  
 Your folks know by this time that Will Rogers generally affords them plenty of fun as well as a novel form of comedy. This one starts with Will coming out presumably before a Follies audience and telling them that he has brought back from Hollywood some "big moments" from well known films for their enjoyment. Accordingly, a screen is dropped and scenes from "Blood and Sand," "Robin Hood" and finally the old "Keystone Cops" are shown with Rogers, of course, in the leading roles. Of course, the action is all burlesqued and many laughs afforded. Get this one. They'll surely enjoy it.

**"Barnum Junior"—Juvenile—Educational**

Enjoyable Kid Comedy

Type of production... 2 reel comedy  
 With a cast headed by Johnnie Fox, Jr., and including several amusing and natural acting youngsters, this Juvenile comedy should have no difficulty in pleasing almost any audience, particularly where there are kiddies. The boys are all Scouts and Johnnie's father objects strongly to his son's taking part in their activities. The boys hold a charity circus—which incidentally is very amusing and everything is going fine until all the dog-owners in town arrive after searching the town for their pets. Johnnie does very good work all the way through. Arvid Gillstrom is responsible for the direction.

**"Hayseed"—Chadwick-Selznick**

Typical Slapstick

Type of production... 2 reel comedy  
 Jimmy Aubrey is the star of this two reel comedy, which has its locale on a farm. It is typical slambang stuff with the laughs being derived from the series of accidents happening to Aubrey who is a farm hand, and the owner of the farm, who suffers continually because of Aubrey's mishaps. One stunt that is used time after time, with variations, is that of having the two men at opposite ends of a rope held taut, and having one or the other of them suddenly let go with the result that the other is thrown violently down. Of course, he always falls in a wet, muddy or otherwise sloppy place. Good enough of its type.

**The Week's Headlines**

Monday

First National to increase number of release prints in order to improve service to small exhibitors.

Sawyer and Lubin to produce two pictures in New York. Abe Carlos to make one.

Tuesday

P. A. Powers and Oscar A. Price purchase Triangle assets, including about 2,000 stories.

Italy faces production crisis. Many studios there closed.

E. A. Eschmann declares long runs are responsible for greater print need.

Wednesday

Plans discussed by which harmony may be restored in exhibitor politics.

Associated Exhibitors to distribute "The Cheechachos," produced in Alaska.

Thomas H. Ince may renew contract with First National. Plans six for next year.

Thursday

Censorship in New York to be abolished and the penal code strengthened.

Charles Ray again to produce under Ince banner.

Universal selects 25 of its 36 specials for 1924-1925.

W. A. True charges mysterious influences blocked T. O. C. C. and suggests a probe. Cohen, Harper, Davis and Woodhull make counter-charges against True and Carl Anderson.

Friday

Three sales conventions planned by Famous Players, beginning May 21.

W. R. Hearst prepares script for "Esther." Undecided about its production.

Foreign conditions far from satisfactory, Ben Blumenthal reports.

Saturday

Whether or not Will Hays will testify before Senate Committee investigating Sinclair oil mixup is up to committee, following objections raised by Martin Littleton, counsel for Sinclair.

Louis Rosenbluh would have exhibitors pay a fixed rental and also pay for prints.

**Incorporations**

Springfield, Ill.—Lester, Ltd., Chicago. Capital, \$100,000. Incorporators, Margaret Lester and C. Essig.

Sacramento, Cal.—Lone Star Distributing Co., Los Angeles. Capital \$10,000.

Dover, Del.—Kentucky Reel Show Corp., Wilmington. Capital \$150,000.

Dover, Del.—Western Enterprise Corp., Capital \$200,000.

Dover, Del.—Trio Prod., Inc. Capital, \$30,000.

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### Newspaper Opinions

"Singer Jim McKee"—F. P.-L. Park-Mall, Cleveland

NEWS—It's a Bill Hart picture, but it doesn't measure up to the standard of those he made before he went on a two year's leave of absence from the screen. Hart isn't the six-gun man of old in "Singer Jim McKee."

PLAIN DEALER—"Singer Jim" is a long way from being wholly bad, but there is a strain of too long suffering in it, \* \* \* considerably better than "Wild Bill Hickok," but only because I feel Bill isn't giving the best he has, I am lighting this fire under the frying pan—in the hopes he will not jump into the fire in his next effort.

PRESS—\* \* \* except for such exciting moments of old-fashioned movie melodrama as when Hart holds up a stage coach, dives from the top of a cliff into a river, dives head-first thru a glass door and chokes the villain, the movie, to our way of thinking, is rather dull stuff.

"A Society Scandal" State, Boston

ADVERTISER—Somewhat transformed to suit the fancied tastes of the photoplay public, and the well known tastes of the silly censors, the story in its movie clothes still moves the normal spectator to laughter.

TRANSCRIPT—\* \* \* the slipshod manner which Mr. Dawn for the moment affects, can only result in a tasteless and pointless movie—just such a movie as "A Society Scandal" proves to be.

"The Song of Love"—1st Nat'l Strand, Omaha

BEE—And those love scenes with Joseph Schildkraut! \* \* \* the action starts and events happen with the speed of a wild, wild melodrama.

"The Stranger"—F. P.-L. McVickers, Chicago

AMERICAN—Here you find a story which is quite as likely to "grip" you as the accepted box office melange, but which has a verity, dignity and spiritual depth which entitle it to a better than average rating.

DAILY NEWS—\* \* \* this is the first piece of Galsworthy fiction which has been permitted to enter the movies. A respectable picture bordering on the wicked and fateful.

JOURNAL—\* \* \* the cinematic result of decanting the rich wine of one of John Galsworthy's stories, "The First and the Last."

Karnton, Philadelphia

NORTH AMERICAN—\* \* \* is far out of the beaten track, and contains a great deal of real spiritual beauty.

PUBLIC LEDGER (MORNING)—The acting is comparable to the story. Tully Marshall does a fine bit of acting as the scrub man who gives his life so that others may live on in happiness

California, 'Frisco

(Week ending March 15)

BULLETIN—\* \* \* For a long time, the star has been surrounded with an excellent cast, which goes far to make the picture a finished product.

CALL—The Galsworthy tale has made excellent screen material and under the unusually skillful treatment of Director Joseph Henabery has been turned into a picture play, which for sheer gripping intensity and interest holding dramatic suspense it would be difficult to improve upon.

CHRONICLE—There is a fascinating picture in "The Stranger." \* \* \* Miss Compson looks uncommonly pretty as the girl and Richard Dix plays the bad boy convincingly.

DAILY NEWS—A highly dramatic photoplay is "The Stranger." \* \* \* Her (Betty Compson's) performance is miles ahead of her last appearance in a picture we saw, and she does some fine things in this one.

EXAMINER—It is one of those plays, altogether too numerous, that encourage the rather popular notion that circumstantial evidence is in the habit of hanging innocent men and that therefore it is something that ought to be abolished. It should be abolished from the screen. \* \* \*

"Thundergate"—1st Nat'l Victoria, Philadelphia

NORTH AMERICAN—American engineers, harems, confused identities, disguises, oriental royalty and American democracy are all a part of the intricate and thrilling plot of this mystery story, which carries many a thrill \* \* \*

PUBLIC LEDGER (MORNING)—"Thundergate" \* \* \* affords a treat for those patrons who like action, the red-blooded kind, and a plot in which there is something doing every minute.

PUBLIC LEDGER (EVENING)—Ditto.

"Thy Name is Woman"—Metro Colonial, Indianapolis

NEWS—\* \* \* the story is a complicated mixture of desperate deeds and impassioned love-making, a series of incidents following one another quickly. The general impression left is good entertainment, considerable excitement and some artistry. \* \* \*

Columbia, Washington

STAR—\* \* \* Barbara La Marr and Ramon Novarro, a rare combination. \* \* \* The acting is excellent, but some of the situations are fraught with the element of melodrama that does not come up to the "better art" that the movies are striving for.

TIMES—\* \* \* another Fred Niblo triumph which almost begs description. \* \* \* Everybody enjoyed it, the men, too, for all their blase front \* \* \*

"Under The Red Robe"—Gold.-Cos. Arcadia, Philadelphia

NORTH AMERICAN—There is already a large list of these costume plays of the middle ages, \* \* \* "Under the Red Robe" while done on a more elaborate scale than some of the others and acted by a cast of very well-known names, is little different from the rest.

PUBLIC LEDGER (MORNING)—Robert B. Mantell in his incomparable role of Richelieu takes the part of His Eminence in "Under the Red Robe" and has an opportunity to show what a fine screen actor he is.

PUBLIC LEDGER (EVENING)—Ditto.

"The Uninvited Guest"—Metro Delmonte, St. Louis

GLOBE-DEMOCRAT—\* \* \* the spectators held their breath at the thrilling rescues and realistic undersea scenes that make this production decidedly unusual. A gripping love story. \* \* \*

POST-DISPATCH—\* \* \* natural color sections of the picture will be its most interesting features. \* \* \* the undersea views have a charm all their own.

STAR—Color photography and several gripping episodes, one of which is the overworked fight with a cuttle fish, make "The Uninvited Guest," at the Delmonte, a good entertainment \* \* \*

TIMES—A romantic drama of the sea, with scenes in natural colors, is "The Uninvited Guest," \* \* \* featuring Jean Tolly, a new "find" in the film world.

"When A Man's A Man"—1st Nat'l Strand, Milwaukee

JOURNAL—Harold Bell Wright's most recent best seller has been brought to the screen with a fidelity that is rather a credit to Director Eddie Cline.

SENTINEL—\* \* \* it is a good picture of the red blooded type of story laid in the "great open spaces." \* \* \*

"Women Who Give"—Metro Palace, Washington,

STAR—\* \* \* The picture is thrilling, romantic and clean entertainment.

TIMES—\* \* \* a tale of the men who go "down to the sea in ships" and of the women who wait on shore. \* \* \* The author has taken the big events in the lives of the men of the sea and by merely placing them in sequence has brought forth a stirring story.

"The Scarlet Lily"—1st Nat'l Regent, Philadelphia

PUBLIC LEDGER (MORNING)—The power of the press \* \* \* is vividly portrayed in "The Scarlet Lily." \* \* \* A well-balanced cast supports Miss MacDonald.

PUBLIC LEDGER (EVENING)—Ditto.

"Secrets of Paris"—Burr-S. R. Moon, Omaha

BEE—As a study of action of life among the people who make up the world of apaches, "Secrets of Paris" is more probable and certainly more interesting than many a previous underworld story.

NEWS—Longfellow's beautiful poem, "The Brenon gave Pola free reign to portray the Black Bird as she saw fit, and we'll say Brenon showed much wisdom.

"Shadows of Paris"—F. P.-L. Alhambra, Milwaukee

JOURNAL—Pola is a wildcat and—you've got to hand it to her;—quite the wildest little tigress we have seen in American films, returning again to the type of acting that first made her famous in Passion.

SENTINEL—\* \* \* the high spirited star is more like the Pola Negri of "Passion" than she has been since joining the Paramount forces.

"The Shadow of the East"—Fox Apollo, Indianapolis

NEWS—The plot is not so good as that of "The Sheik," \* \* \* but it will do if one is not too captious. \* \* \* the scenery is plentiful and lovely and the acting is good. \* \* \* it is pretty conventional, and not too stirring.

### Coast Brevities

(Special to THE FILM DAILY)

Hollywood—The balance of cast has been selected for "P. Mine." It will include Jean Del Willard Lewis and Al Roscoe.

"The Guilty One," featuring A Ayres, has gone into production a Lasky studio with Joseph Henabery directing.

Malcolm MacGregor will appear opposite May McAvoy in "The Side Story," William de Mille's picture.

Buddy Messinger has been loaned to Universal to appear in "Relative" in which Laura La Plante stars.

Kathlyn Williams, Huntly Gordon and De Witt Jennings have been added to the cast of "The Enemy Sex."

Raymond McKee has been added to the cast of "Along Came Ruth" the new Dana picture.

Paulin Garon and Eleanor Bosman have been cast for parts "Mary the Third."

Lloyd Bacon, will direct Lila Hamilton in a new Educational-Hamilton comedy.

John Goodrich has become a member of Jack White's scenario department.

Ashley Weed Dickinson has joined the press department at the F. B. studio.

Raymond Griffith has been added to the cast of "Tess of the d'Urbervilles."

Ethel Wales has been signed for character role in "The Inside Story"

Al Alt has been placed under contract by Stern Brothers.

Robert Edeson has been added to the cast of "The Inside Story."

WALTER R. GREENE



Coming Soon **Lois Wilson** in

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for **Hodkinson Release**  
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**ASTOR - MARCH 29th**

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# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

L. XXVII No. 69

Monday, March 24, 1924

Price 5 Cents

## COMING

By DANNY

Moving right along. Gradually getting close to the top. Important drawing cards. Corinne Griffith. It has taken just four pictures in a row. To be established dangerously close to the top. As one of the top attractions in pictures. Now she's moving like a house on wheels. Mighty smart of First National to have her on the list. Funny things happen in this business. Very funny. Several years ago talking with the then management of First National, the suggestion was made to take Corinne Griffith over. Those in control couldn't see her without glasses. Yelped about a lot of things. Time moved along. It has a new way of doing that. And today Corinne is paying her about ten times what she could have been for then.

Corinne Griffith presents a personality that is rich to the screen. Given the right material she promises to go far. She has a tremendous physical appeal, wears clothes splendidly—direct appeal to women and what lure she possesses for men? What more do you want?

### An Author's Woe

Some months ago Sid Kent was tugging with Lasky and the production staff of Famous as to how a play should be written around a title. They murred. (That's a nice word for you.) If they hadn't liked him so much they would have told him he was cock-eyed. But he is a director of the corporation. So they didn't. It they angered him enough that he went home and started to build a story around a title he believed in. The current issue of The Saturday Evening Post carries his story, "Muddled." And Arthur Stringer appears as the author. The play is to work with Gloria Swanson in the lead. Studio gossip says it looks immense. But this is aside from the point. Kent proved his contention. He'd may back it up with another which he has in mind for Meighan. When the Post arrived Kent laid out all work and read his own story print. And got a kick out of it.

Oh, yes; Famous paid him for the screen rights. And what do you think he did with the check? Divided it up among his boys—managers, salesmen, etc.

## The Deluge

By ALEXANDER S ARONSON  
Sales Manager, Triuart Film Corp.

*What of the Picture Season of 1923-24 Now On Its Last Lap—What Lesson Will the Industry Learn—Who Has Profited Most—And Has It An Aftermath?*

In spite of the claims made by exhibitors generally that they have had to pay unusual prices for product, with rare exception, this has been an "exhibitors year." The Gods have been good to the exhibitor. His prayer for good pictures has been answered, and his cry for audiences to come and see has been answered—and well. He is satisfied and reckless in his prosperity—he has bought and will continue to buy—his business is good—new pictures look good—no speck on the horizon—everything is rosy—film salesmen are good fellows—he is giving everybody a chance—it is not a business, it is a pleasure.

—Everything is great, and it is for the moment. History will likely record the season of 1923-24 for the exhibitor as a big outstanding prosperous year. It does not follow that with the general prosperity enjoyed by exhibitors it will reflect itself with the distributor, but it does follow that when depression generally comes the exhibitors way it reflects itself very materially with the distributor.

Seven months of this season have gone by. The distributor has written volumes of business on paper. "It has been a pleasure for the exhibitor to give it to him," and he has given him plenty; and before the season wanes, he will get plenty more. But of what good is it? Who is going to play it? Where are the play dates coming from before the season ends?

Generally, distributors have written a great volume of business. Add to this their expectations before the season ends, and it will reach a record breaking figure. But in the seven months gone by,

**a research shows that less than thirty-three percent of this record breaking business has been played and paid for, leaving sixty-seven percent or more yet to be played largely in the next five months, with the summer coming to help along this impossible situation.**

The reservoir of unplayed business in this industry on August 15th next should be sufficient to engulf or make the going hard for many. Numbers of distributors will realize in the com-

(Continued on Page 2)

Only 1,000 T. N. T. Tickets. Get Yours Now.

## Annual Meeting Set

First National to Gather at New Orleans Next Month—Executive Committee Meets This Week

The annual meeting of Asso. First National Pictures will take place in New Orleans on April 27 and will continue for about four days. Those attending will be guests of E. V. Richards and the Saenger Amusement Co. during their stay.

During the week the executive committee will meet and pass upon a number of problems some of which will be presented to the annual meeting for final adoption. Among the matters under discussion by the executive committee will be the question of production plans for the coming season, especially as to the extent of productions to be made by their own organization. It is understood that some of the executive committee are in favor of extending this production for the coming year.

### Taylor Forms American Unit

(Special to THE FILM DAILY)

Albany—The John H. Taylor Film Corp. has been formed here.

Taylor is head of Screen-Art, Ltd., of London. The new company will import English pictures and sell American films in England.

### Matron Supervision For Kiddies

(Special to THE FILM DAILY)

Albany—Senator Reiburn's bill to permit the admission of children under 16 years of age to picture theaters has been amended providing for a matron to be in charge of the children.

## Censor Bills Dead

Oklahoma and Louisville Adjourn Without Taking Action—Bills Up in N. Y. and Mississippi

Two censorship victories were recorded last week when the legislatures in Oklahoma and Kentucky adjourned without taking action on adverse bills under consideration in committee.

There are two other states in which the censorship problem is a live issue. A bill has been introduced in Mississippi and is now under consideration. The legislature has three more weeks to meet. In New York it is expected that definite action of some sort will take place shortly. As noted, a move is under way to abolish the censorship commission and strengthen the penal code.

### Hays Denies Receiving Stock

(Special to THE FILM DAILY)

Washington—Will H. Hays testified on Saturday before the Senate committee investigating the oil situation that it was not true that Harry F. Sinclair had given any stock to wipe out a \$1,600,000 deficit of the Republican National Committee after the 1920 campaign.

### Bernard's Death Changes Plans

The death of Barney Bernard will cause a change in production plans of "Potash and Perlmutter in Hollywood" since Bernard was scheduled to appear as Abe Potash. The local offices of Samuel Goldwyn did not know on Saturday what the new plans were.

### Earle, Phila. Opens Today

A group of film executives will attend the opening tonight of the Earle theater, the new Stanley house at 11th and Market Sts., Philadelphia. The theater will house Keith vaudeville.

### New Million Dollar Coast House

(Special to THE FILM DAILY)

Santa Barbara, Cal.—The opening of the new Granada, costing \$1,000,000 will occur shortly.

### Lila Lee Starring Alone

Lila Lee will make a new series of starring pictures for Hodkinson. James Kirkwood co-starred in several of the first group.

### Cabanne Back With Burr

William Christy Cabanne has been re-engaged to direct a new picture for Chas. C. Burr. Shooting will start April 1.

T. N. T. Sat. Night Party. Astor. March 29.



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**Incorporations**

Albany—Hortein Realty Corp., New York. Capital \$50,000. Incorporators, W. Kessler and H. Lewis. Attorney, H. Herzbaum, New York.

Albany—Brooklyn United Theaters, Brooklyn. Capital \$10,000. Incorporators, A. and G. and J. Zappa. Attorney, F. J. Molloy, Brooklyn.

Albany—Active Finance Corp. Incorporators, J. L. Lindner, A. Rosenbaum and M. Marmor.

Milwaukee, Wis.—Capitol Theater Co., Manitowoc. Incorporators, George Brothers, et al.

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**Apollo Closes Deals**

Apollo Trading Corp., which controls foreign rights to the Grand-Asher product, has closed a number of deals which include:

Asso. First Nat'l, has purchased the 13 Monty Banks comedies for Australia, Tasmania, New Zealand, Fiji Islands and Switzerland. Pearl Films, Ltd., will handle 10 Joe Rock comedies in United Kingdom. Famous has purchased the Joe Rock series for Australia, Dutch East Indies, Straits Settlements, Tasmania, Malay States; also the 13 Banks and the 13 Sid Smiths for Japan. Max Glucksmann, the Banks and the Rock groups for Argentine, Chile, Paraguay, Uruguay, Peru, Ecuador, Bolivia. Quality Features, Ltd. will handle "Mine To Keep" in Australia and New Zealand, while the Havana Film Co., Ltd., has bought Cuban rights.

**Exhibitors Beat Themselves**  
(Special to THE FILM DAILY)

Charlestown, S. C.—The recent rejection by the House of the measure which would eliminate the State admission tax of ten per cent is blamed on the exhibitors themselves because at the time they were fighting for the repeal of the tax, theaters at Columbia and other cities voluntarily raised their admission prices, thereby "contradicting their own arguments," as W. G. Query, head of the State Tax Commission put it.

**Health Violations in Chicago**  
(Special to THE FILM DAILY)

Chicago—Eighteen theaters warned by the Health Department that they were violating health ordinances, have been closed and several more are expected to be dark. These houses will remain closed according to orders until another inspection shows that they can be operated according to regulations.

**New Members Elected To Board**  
(Special to THE FILM DAILY)

Kansas City—At the last meeting of the M. P. T. O. of Kansas City Mo., A. M. Ejsner, of the Broadmoure; Julius Blender, New Centre, and Jay Means, of the Murray, were appointed new members of the Joint Arbitration Board, representing exhibitors.

**Henley's First, "Free Love"**  
(Special to THE FILM DAILY)

Los Angeles—Hobart Henley's first picture under his contract with Louis B. Mayer will be "Free Love."

Bradley With Bennett Unit  
William B. Bradley has designed the sets for the new Whitman Bennett picture now in production.

**The Deluge**

(Continued from Page 1)

ing May to August the "fool's gold" value of many of their contracts, when in their frantic endeavor they try to play them up.

When the next season's selling rolls around, the distributor will find that the exhibitor has plenty of this season's product still unplayed, and the exhibitor's zest for new product will not be as nearly exciting as the distributor will imagine. He will be in no hurry to contract for next season, yet the distributor will be very anxious to get himself set with his new product; and more than ever before, he will find himself competing with his own unplayed pictures of the season just waning.

Most assuredly all this will have a tendency to lower rentals without regard for cost or values, and if this reflects true conditions, cheaper negatives must be the rule, and with cheaper negatives comes mediocre pictures. The aftermath is a slide backward and not a step forward.

This is a survey—it offers no solution, but does prove that the overproduction in the industry not heretofore affecting good pictures has this season affected the bulk of the product created because in the light of modern picture making, a greater number of pictures were good; that this overproduction will continue is an obvious thing, so long as Eastman

sells raw stock, Kleig sells la Bell and Howell sells came Spaulding sells megaphones, Manhattan sells sport shirts. In meanwhile, "the exhibitor must served—after me the deluge."

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Season 1924-1925 Thirty First-Run Pictures



**Stiff Competition in Kansas**  
(Special to THE FILM DAILY)

Kansas City, Kan.—Non-theatrical competition is causing considerable concern here. Schools and churches long have been a thorn in the side of exhibitors in several sections.

Supreme Court Judge Richard Hopkins, of Kansas, when he was Attorney General, gave it as his opinion that schools and churches using pictures commercially ought to be taxed and that it was unfair for non-taxable institutions to commercialize in an industry in which others were taxed.

**New Rules For Arbitration Board**  
(Special to THE FILM DAILY)

Chicago—Ben Berve, Adam Dernbach, Jack Miller, Ludwig Siegel and Aaron Saperstein comprise an exhibitor committee which is working with a committee from the Film Board of Trade in drawing new rules under which the Arbitration Board will work.

**Bell Becomes Film Classics Manager**  
(Special to THE FILM DAILY)

Omaha—Earl Bell has been appointed sales manager for Film Classics, Inc., handling the Warner product. Bell was formerly with Fox.

**On Broadway**

Astor—"Secrets"  
Broadway—"Daughters of Today"  
Brooklyn Strand—"Lilies of the Field"  
Cameo—"His Darker Self"  
Capitol—"The Unknown Purple"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"Yolanda"  
Criterion—"The Covered Wagon"  
Loew's New York—Today—"Under the Red Robe"  
Tuesday—"Week End Husbands" and "The Galloping Ace"  
Wednesday—"The Stranger"  
Thursday—"Painted People"  
Friday—"The Average Woman" and "Fools Highway"  
Saturday—"The Extra Girl"  
Liberty—"The Thief of Bagdad"  
Lyric—"Thy Name Is Woman"  
Rialto—"Singer Jim McKee"  
Rivoli—"A Dawn of Tomorrow"  
Strand—"Lilies of the Field"

**Next Week**

Astor—"Secrets"  
Broadway—Not yet determined  
Brooklyn Strand—"Sporting Youth"  
Cameo—Not yet determined  
Capitol—"Three Weeks"  
Cohan—"The Ten Commandments"  
Cosmopolitan—"Yolanda"  
Criterion—"The Covered Wagon"  
44th Street—"America"  
Liberty—"The Thief of Bagdad"  
Rialto—Not yet determined  
Rivoli—Not yet determined  
Strand—"Beau Brummel"

**To Take Vote On Sunday Question**  
(Special to THE FILM DAILY)

Kokoma, Ind.—The Kokoma Theater Ass'n plans to take a public vote regarding the Sunday closing question. Two questions will be asked: Are you in favor of Sunday movies? and: Shall the proposed ordinance be passed by the City Council? If the measure is passed by the City Council, the managers intend fighting to a finish in the courts.

**E. J. Crabb Succeeds Al. Fair**  
(Special to THE FILM DAILY)

Dallas—E. J. Crabb is successor to Al. E. Fair as district manager of theaters for Southern Enterprises in this territory.

**Standard Has Beery Film**  
(Special to THE FILM DAILY)

Kansas City—Standard Film Service is distributing in Kansas and Western Missouri, "When Law Came to Hades."

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Coming Soon  
**BETTY COMPSON**  
in  
**MIAMI**

An Alan Crosland Production  
Produced by Tilford Cinema Corp.

for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures



# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

LXXVII No. 70

Tuesday, March 25, 1924

Price 5 Cents

## SECRETS

By DANNY

Norma's latest. Shown last night. But not a secret so far. This goes: the best picture Norma has made in years. Gone the memory of the last, "The Song of Love." Forgotten the splendor of sets and "Ashes of Vengeance." Here is a story; a magnificent story which gives her back her place in the sun.

"Secrets" is a woman's picture; the story of a great love, based on the play of the same name. But the stage play was seen by comparative thousands the picture will be seen by millions. And how can we will adore it, and rave over it and gush about Norma? And go back home and ask their wives, or Bill's, or whatever his name is, to unfold the story of his life; it's a whale of a picture for women; but how tough it may be for some men!

A great picture at the box office. Fine sets, fine acting, fine story; but greater than all; a story that holds throughout. And Norma is a positive delight; even as the old woman because she is a charming, radiant actress, who sacrifices her appearance for the sake of the story.

### WILLIAMS IDEA

Williams thinks a thing or two about distribution costs. Doesn't he think the big star should pay the ratio for his release as the average producer. Dead right. Just every principle of business. Has been discussed on many occasions. And it will be until something is done to get away from this archaic idea. Williams declared a druggist only sells 11 cents a dozen on Palmolive which retails at 10 cents a cake, makes 33 cents a dozen on non-tinted soap selling at the same price. And rightly thinks that where a producer spends a lot advertising a star or picture he should get a deal that a star or picture is not advertised.

Williams is going to take a lot more talk and change this ancient idea. A lot. Let's have it. And let's change

## Some Opinions

On the Aronson Article—Rowland Speaks For Is' Nat'l and Shallenberger for Arrow

While admitting that a danger to the industry exists to a certain extent because of the large amount of unplayed business, as pointed out by Alexander S. Aronson in yesterday's issue, Richard A. Rowland declared yesterday that such a condition did not affect First National.

"While this may be Aronson's experience," said Rowland, "I am happy to say that our bookings are very well played up, and we do not anticipate any great amount of unplayed bookings at the conclusion of the season."

"I have no doubt that Mr. Aronson may be correct in his statement to some extent. I think one of the difficulties in getting play dates from the exhibitors is for two reasons, namely: either because in some cases where pictures have been oversold to them, or where in their opinion the picture is undesirable, probably due to lack of quality. Another reason that may allow for unplayed pictures is that the exhibitor has contracts for more pictures than he can use in anticipation

(Continued on Page 7)

### Braden Back from Italy

Col. Wm. Braden, vice-president of Goldwyn, returned yesterday from Europe, during which time he spent some time in Rome, relative to "Ben Hur," which is now in production.

### Shauer, Glucksmann Due Today

Emil E. Shauer of Famous Players and Jacobo Glucksmann are due in New York today from Buenos Aires. Their boat has been held up a day.

## Clem's Ocean Stuff

At Sea yet—March 1st, This year. Dear Danny:

You remember how I told you how cold it was at Pneumonia.

Last year two Esquimaux froze to death from exposure in one of our steam heated rooms. Well, boy, it's nice and sunny there compared to this summer cruise.

We are now in the middle of the Mediterranean Sea and never in all my life have I been so cold.

If I could get hold of the guy who sold me this tour there ain't nothing I wouldn't do to him.

Every minute I expect to hear us crash into an iceberg.

(Continued on Page 7)

## Offer To Dempsey

Universal Wires Pugilist's Manager—Kearns Leaving for Coast to Discuss It

Universal has made an offer to Jack Dempsey, which, according to a statement, would net the champion \$1,000,000. Carl Laemmle has been in telegraphic communication with Jack Kearns, Dempsey's manager.

Laemmle has wired his home office that Kearns said he would leave for the Coast yesterday, to discuss the proposition. No mention has been made of the manner in which Universal would use Dempsey, but several stories are under consideration.

It has been reported for some weeks past that Dempsey was re-considering a return to pictures.

### Lichtman Denies Shakeup

Al Lichtman denied yesterday that a shakeup was about to occur in the Universal sales force, as reported in a theatrical publication. His statement also dealt with his recent visit to the Coast, and, in connection with production at Universal City, he said three-quarters of the 36 Jewels planned for next season would be ready by August.

### Hicks Coming from Australia

John W. Hicks, Jr., managing director of Famous-Lasky Film Service, Ltd., of Australia, arrived in San Francisco on March 21, en route to New York for his annual conference with E. E. Shauer. He will reach New York about April 1.

### Madge Kennedy Plans Film

It is understood that the Kenma Corp., has started casting for a new Madge Kennedy picture to be made in the East.

## Making Fall Plans

Harry M. and Abe Warner arrived in New York from the coast late Sunday, accompanied by Sol Brill and Motley H. Flint. A series of meetings concerning fall distribution will be entered upon at once by the Warners'.

Production is already under way on the first of the 1924-1925 series. Ernst Lubitsch is directing. "The Dark Swan" will be the second picture of the proposed twenty to go into work.

As soon as fall distributing plans are completed, Harry and Abe Warner will again go to the coast studio to devote all of their time to production.

## Distribution Costs

Analyzed by J. D. Williams—Wants More Equitable Basis for Important Stars and Productions

Just back from the Coast, J. D. Williams yesterday declared that the greatest impediment to the progress of the industry today is the faulty method of distribution. Distribution is the one branch of the business, he said, which had not developed. The same idea was in vogue years ago, only upon another basis.

Declaring that producers are at present making fewer suitable subjects for important first-run theaters than will be necessary for the coming season, Williams blames inequitable distribution costs for the shortage of high grade subjects which he believes will make itself felt next October.

"When I predicted a shortage next fall to a prominent star the other day," said J. D., he replied: "This shortage will make it much better for my pictures." "This is entirely erroneous in principle, because if the average exhibitor does not get enough worth while pictures to assure good average business, he cannot pay for and sustain himself upon the occasional big picture when it does come along. The industry as a whole is so inter-dependent upon its component parts, that to maintain a healthy condition, all must function properly.

"Distribution is the greatest problem that we have to contend with today," continued Williams. "Unless the method of selling pictures is improved, it will result in more harm than any other single impediment the business has yet had to endure.

"The average distributor will tell

(Continued on Page 2)

### New Stanley House Opens

(Special to THE FILM DAILY)

Philadelphia—The Earle theater, the latest in the Stanley chain formally opened last night. The program was essentially Keith vaudeville but there were several film numbers including Pathe News, an Aesop's Fable and Topics of the Day.

Among those present were Adolph Zukor, Sydney S. Cohen, Samuel Katz, E. V. Richards, Julian Saenger, Robert Lieber, Abe A. Blank, Richard Rowland, Harry Crandall, and Jules Brylaski, Jack McKeon, John Clark, Harry Schwalbe, Moe Mark, John Zanft, Hugo Riesenfeld, Gabe Hess, B. S. Moss.

### Weeks on Sales Trip

George W. Weeks left Saturday on a tour of Paramount exchanges in the Middle West. He will be away about two weeks.



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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	109	108 3/4	109	300
F. P.-L. . . . .	67	65 3/4	66	1,800
do pfd. . . . .	89 1/2	89 1/2	89 1/2	100
Goldwyn . . . . .	15 1/2	12	14 3/8	5,200
Loew's . . . . .	16 3/8	16	16 3/8	800
Warner's . . . . .	Not Quoted			

**Incorporations**

Raleigh, N. C.—Carolina Consolidated Theater Co., Inc., Raleigh, 1,000 shares preferred stock, par value, \$100 each and 2,000 shares common stock, no par value. Incorporators, W. T. Van Plancke, F. D. Kudenal and B. Mitchell.

Trenton, N. J.—Engelwood Stadium Corp., Engelwood. Capital \$100,000.

Dover, Del.—C. P. Lens Sales Co., Inc. Capital \$100,000.



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**Distribution Costs**

(Continued from Page 1)

you that pictures cost 30% to distribute, yet I know from personal experience that some subjects cost 15 and some 90 per cent between studio and theater. The gulf between what we know as 'independent' producers and distributors will continue to widen until the distributor can, with fairness, correctly assess the varying cost where it belongs in order that the producer may be charged with the costs on his own production.

"Distributors today are averse to handling a production which has cost \$500,000 if they estimate it will not gross over \$700,000. At the same time they welcome negatives costing \$150,000 which will gross \$300,000. It is my contention that there should be more money in properly made pictures of the first class than the latter, because both will play approximately the same number of theaters, both require the same number of calls by salesmen with consequent equality in selling costs. The physical distribution cost of six to eight reels of film is the same, whether they earn the larger or smaller gross. This comparison applies, of course, to productions which have been made without waste by competent producers.

"To realize that distribution has always been a vexing problem, we need only recall the time when all pictures sold for 10c per foot. Then a few farsighted men got out of the rut by making big features, which earned large profits, and we moved along until we bogged into the present 30% rut. It is economic that 4000 contracts on one picture grossing \$300,000 should not entail approximately the same distribution costs as 4000 contracts on another grossing \$600,000. The only difference is the interest on the money involved during the time it is invested. The percentage of selling cost on the \$600,000 negative should be less, if there be a difference in rate at all.

"Right now we should be producing more \$400,000 or \$500,000 pictures, but experienced independent producers are disinclined to do so because of the fear that they will not earn sufficient to cover distribution costs, provided the gross fails to approximate a million. This is where distribution costs affect the exhibitor, because he needs high grade product.

"Until distributors can make money by selling a \$400,000 picture for \$500,000, we will not get enough big pictures. Prominent stars, well known books and plays lower the distributor's advertising costs, reduce sales resistance, and make money for the exhibitor, but there is no incentive for the independent producer to put them in pictures so long as he has to pay an unfair percentage of the overhead for distribution as does the cheaper negative with none of these expensive elements."

**Coast Receiver for Prizma**  
 (Special to THE FILM DAILY)

Los Angeles—Judge Bledsoe in the Federal Court has appointed Howard S. Clewett receiver for Prizma, Inc., of Hollywood and Jersey City. This is in conformity with a similar order issued in the Federal Court of the District of New Jersey.

**First-Runs Congested**

All Have Overbought, Paul Mooney Found on Sales Trip—To Coast Later On

Paul C. Mooney, vice-president of Hodkinson, is back from a six weeks' sales trip through the country, with the interesting assertion that first-runs are congested with bookings that will fill their time until July.

Mooney said the condition is one brought about by over-buying of product and has resulted in making it difficult for new pictures to break in. He found business generally very good with the exception of the Dakotas and several of the Northwestern States; unemployment at a low ebb and an active theater building program under way.

Mooney expects to remain here for some weeks and will later make a trip to the Coast with John C. Flinn.

**May Go Through Vitagraph**

(Special to THE FILM DAILY)

Los Angeles—It is reported here that "The Tumbleweed," which Will Nigh will produce in the East will be distributed through Vitagraph. Cullen Landis will appear in it.

E. L. Smith of Nighsmith Pictures, declared yesterday no arrangements had been made for the release of the Nigh film.

**Detroit Exhibitor Robbed**

(Special to THE FILM DAILY)

Detroit—Harry Brown, owner of the Astor, Acme and Buchanan, was recently hold up and robbed of nearly \$800, on his way home.

"Try and Get It" will be the feature at the Cameo next week.

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Pickford Film Opens May 4  
 The definite date for the premiere of "Dorothy Vernon of Haddon Hall," at the Criterion is May 4.

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"Three Weeks" has sold more than fifteen million copies.

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There is never a year that "Three Weeks" isn't a contemporary best seller in America. Last year it sold 100,000 copies.

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CONRAD NAGEL  
JOHN SAINPOLIS  
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MITCHELL LEWIS  
ROBERT CAIN  
NIGEL DE BRULIER  
DALE FULLER  
CLAIRE DE LOREZ  
WILLIAM HAINES

Directed by  
ALAN CROSLAND

Scenario by  
ELINOR GLYN

Continuity by  
CAREY WILSON

Editorial Director  
JUNE MATHIS

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Ladies Too!

# ANNOUNCING

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## Some Opinions

(Continued from Page 1)

of the companies falling down series and to guarantee him product, with the result that companies do deliver the picture that may be oversold to him or unable, he eliminates and re-give playdates.

to not believe, however, that can argue that the exhibitor play the better pictures, and always that in this business will be more or less pictures each season having been ted for previously, for the reat forth above, namely, in an-on of their being good pictures, er contracting for more than urements, on the theory that not get 100% delivery. Also, ersold production will suffer. el that every year there will of 'culls' left over unplayed."

E. Shallenberger of Arrow det-that it was not his observation is state of affairs existed in the ight field but he saw a great if this were true. He said:

may be possible that the con-as stated by Mr. Aronson ex-day. We do not find it to be far as independent pictures are ned and if this condition is Aronson must be thinking of

s released by national distrib-nd possibly the reason that the ndent exchanges are playing ctures right up to date is due fact that the exhibitor has been buy them at more reasonable and, therefore, has postponed dates on the higher priced pic-

If this is true, then during the hree or four months, the in-ents are going to suffer, be-the exhibitor is going to rush on the higher priced pictures et them played before the real er season begins because he afford to hold the higher pictures over to the next year

either will the distributor per-to be done.

cannot see any indication of the e business backsliding as Mr. on sets forth. Every producer make an effort to make better etter pictures as it is the real on of the industry. The only that might be accomplished

be that producers would cut ot of unnecessary overhead and e which is now being charged t producing, giving us excellent s at lower costs, but they will ve us a mediocre class of pic-

### Acquires Comedy Series

Mildred Rosenfeld has closed with Imperial Prod. of Hollywood for state rights and foreign release of a series of one reel Sid Smith comedies. Miss Rosenfeld is also handling foreign sales on the Kenneth McDonald stunt pictures and the J. B. Warner westerns. Four McDonalds are finished and five Warners.

### Fontenelle In Deal With Arrow

(Special to THE FILM DAILY)

Omaha—The Fontenelle organization has closed with Arrow for "The Santa Fe Trail," and a series of nine Jack Hoxie's.

Curley Calvert has joined Fontenelle as sales manager.

### Deny Theater Deal

(Special to THE FILM DAILY)

Detroit—Lipp & Cross deny the reported deal that the organization and Claude Cady had purchased an interest in the Jefferson theater.

### Fire In Passaic Theater

(Special to THE FILM DAILY)

Passaic, N. J.—Fire that started in the projection room of the City theater, 108 Second St., caused much damage.

### Elliot Film Board Treasurer

(Special to THE FILM DAILY)

Detroit—Art Elliot, F. B. O. manager, is now treasurer of the Film Board of Trade.

## In The Courts

The estate of Maxwell Karger, who died May 5, 1922, has been appraised at \$128,292. His estate included \$63,849 received from the sale of Metro stock, \$21,000 due from Richard A. Rowland, and \$11,021 due from Joseph Engel. A half interest in "Some Baby" was appraised at \$1,500. He owned 1500 shares of Loew's, Inc., worth \$25,681. He had \$1464 deposited in a bank in Hollywood. He gave \$25,000 to three sisters, and left the rest of the estate to his widow, Anna Karger, of the Hollywood Hotel, and a son and daughter.

A default judgment for \$926 has been filed in the Supreme Court by the Film Developing Corp., against Ben Strasser of North Carolina for services in printing and developing the films "Shot in the Night" and "Devil's Match." The suit was not defended.

## Clem's Ocean Stuff

(Continued from Page 1)

Yesterday we put the day in at Gibraltar and as I said in my letter from Madeira, I didn't think I would go ashore there as I knew it was just an advertisement for the Prudential Insurance Co. But when I heard there was a motion picture house there, I knew it was my duty to American exhibitors to let them know what's what. So at nine in the morning Mrs. Dencker and I left our concrete couches and stumbled over trunks, etc., to the tender. By the way this tender was the first thing of that kind we've noted on board. Surely there's nothing tender about bed or board.

We landed OK at Gib, and I looked up the movie house which turned out to be the Venus Palace. It is located on a side street and how the people locate it I don't imagine to know. They had a special all star bill consisting of Chaplin's "The Tramp," a Harold Lloyd two reeler and as a fill in Eileen Percy in something which they didn't take the public into their confidence in. They charged from six pence to one shilling for seats. Later I found out they called the house the Venus Palace because the chairs didn't have any arms.

After visiting the theater someone suggested that we go for a tour of the big English Fort on top of Gibraltar and in doing so I came mighty near losing my life long companion, Mrs. Clem Dencker.

As you know, since I been successful Mrs. Dencker suddenly developed ankle trouble and I bought a horse and carriage so that she hasn't walked twenty feet in forty weeks. Well, they give us a guide at the Fort and we started off, up hill. Everything went well until Mrs. Dencker found there was nothing to ride in and after making a couple of tunnels and a few hills, the old gal sat down on a rock and begins to cry. Well, Danny, there's nothing I could do but let her go on crying until she's done which is what I did. So that all I saw of the Fort was one tunnel, two hills and my good wife sitting on a rock with tears streaming down her face. I guess the English captured Gibraltar because the people who had it got so tired walking up to the fort they couldn't fight when the time came. Anyhow I'm off the walking stuff as long as Mrs. Dencker is with me and it looks like she's on for the whole tour.

The fat guy I told you about before showed up on deck yesterday with a hand lithographed sweater on. If he gets off the boat at Cairo with it on, they're liable to begin digging holes in him—he looked just like an Egyptian Tomb.

My next letter will be from Algiers. I wish I'd gotten some letters of introduction from Valentino, I understand the place is just dirty with Sheiks.

Best Ever from Mrs. D. and Yours.

(CLEM.)

Sign Dencker yourself.

### Try-out for "Extra Girl"

(Special to THE FILM DAILY)

Troy, N. Y.—"The Extra Girl" will be given a try-out in this section of the state next week at the American.

Exhibitors are awaiting with interest the public's verdict. An attempt to show the picture recently at the State, Schenectady, brought forth such disapproval from the Federation of Women's Clubs and ministers that it was decided not to show the picture there.

## Among Exchangemen

Seattle—W. C. Pugh has arrived from Spokane to take over the Associated Exhibitors' exchange, succeeding J. A. Hughes.

Atlanta—Bill Harwell, former Paramount exploiteer, has joined the Consolidated sales force and will travel Alabama.

Cleveland—O. G. Yeislev, former owner of the Lyric, Toledo, is now handling Progress sales in the western territory.

Dallas—B. H. Robinson, formerly with Enterprise, has joined Progress Pictures, succeeding Tommy Thornton.

Montreal—Mrs. B. Drucker has joined the Hodgkinson sales force. She will cover Quebec.

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The Love Story of Aliette Brunton. The Woman of the Horizon.  
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Los Angeles acclaimed you  
New York concurred! **FIRST  
NATIONAL** is proud of you  
and extends its congratula-  
tions to you for your triumph  
and to Joseph M. Schenck for  
the showmanship manner in  
which he has presented you  
on the screen in the great  
New York stage success

## "SECRETS"



NORMA TALMADGE  
IS A  
FIRST NATIONAL  
ATTRACTION

**FIRST TIME TONIGHT**  
at 8:20

JOSEPH M. SCHENCK  
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**NORMA  
TALMADGE**  
IN  
**"SECRETS"**

Directed by **FRANK BORZAGE.**  
Mail Orders now for first 4 weeks.

**ASTOR THEATRE** BROADWAY at  
45th STREET  
TWICE DAILY - MATINEES 2:30 - NIGHTS 8:30

A Picture  
the years  
will not  
let you  
Forget.

# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

LXXVII No. 71

Wednesday, March 26, 1924

Price 5 Cents

## ALBEE

By DANNY

g the head of the Keith cir- And a power in vaudeville. a lot of ideas which, from time e, have excited interest among e folk of importance. Once Albee gave them something to about. At the Stanley dinner, ing the opening of the Earle, Philadelphia Monday night.

told of the development of their ization and the working ar- ment they have with 10,000 illians; of the Vaudeville Man- Asso., and the clubhouse for orkers; of the sick benefit funds, e human touch in their relation- each to the other. And argued t could be done in any business. he was right.

"When I take a manager for new house," he said, "I don't y to get someone from another house. We develop them om the newspaper field; from her sources. I don't believe ou can teach an old dog new icks." And again he is right.

cture folk attended the affair in numbers. Zukor, Kent, Frank- nd others from Famous; Robert er, Joe Schenck, Katz, Schwalbe, elstein, Blank, Richards, Saeng- randall and others from First nal; Eddie Saunders from Met- rome office; Jack Woody of As- sed Exhibitors; Doc Shallenber- nd Ray Johnson of Arrow; Ar- Friend, Elljay Selznick, and oth- o numerous to mention. None em got into the speech making. ll were interested immensely in e's talk. Especially Zukor. upped his ear to make sure of ng none.

For some years Zukor has lieved in many of the Albee eas. He would like to see a ore harmonious arrangement this industry between its rious branches. The Kent hool of salesmanship, devel- ing a new type of film sales- an, also follows the Albee ea, in a broad way.

was a big affair; the opening of e house; and as usual Senator outdid himself in hospitality and Mastbaum made one of his nat- graceful addresses; one of the worth listening to.

## New Distributor

Arthur Smallwood Forms Producers Dist. Guild to Handle Quality Business—30 Offices

Arthur N. Smallwood yesterday announced the formation of the Producers Dist. Guild to release a limited number of quality pictures per year. Temporary offices have been established with Pyramid Pictures, Inc., at 150 W. 34th St.

The new organization is the outgrowth of the deluge of correspondence Smallwood says he has received as a result of his series of open letters dispatched at various times to independent producers, the American Railway Express Co., relative to physical distribution, national distributors, newspaper publishers and trade paper editors. Smallwood is out with another open letter in which he explains his plan. The highlights follow:

"Producers Distributing Guild shall function as a highly specialized motion picture merchandising agency, its operation to be

(Continued on Page 4)

## Color Film Demonstration

(Special to THE FILM DAILY)

London—The premier demonstration of the color process perfected by Claude Friese-Greene and offered by Spectrum Films Ltd., was held at the Holborn Empire yesterday. Felix Orman, formerly with J. Stuart Blackton, was in charge of the presentation.

## Shauer Back

E. E. Shauer returned to New York yesterday from Buenos Aires and other South American cities where he found conditions unusually good. It is understood a new contract for Paramount distribution in the Argentine has been signed but no mention of this was made yesterday.

## Educ'l To Handle Vernon Series

(Special to THE FILM DAILY)

Los Angeles—Educational will release a series of Bobby Vernon comedies beginning in the fall. Vernon will produce at the Christie studio. Gil Pratt will direct.

## Grainger Starts East

(Special to THE FILM DAILY)

Los Angeles—J. R. Grainger starts for New York today via the Southern exchanges.

## Olcott Plans Trip Abroad

Sidney Olcott plans a six weeks' vacation in Italy as soon as he completes "Monsieur Beaucaire."

## Harris-Woods Unit

To Make 10 Productions for Hodkinson Release—Each to Contribute Five

Elmer Harris, who, in association with Frank Woods, has been releasing through Allied Artists, is to continue his association with Woods in a new producing company backed by a group of well known western capitalists and contracts have been signed for ten features, five from each, to be released through Hodkinson.

This announcement was made public yesterday at a luncheon tendered to Harris at which Harris outlined his plans. Associated with Harris and Woods in the new company are A. B. C. Dohrman of San Francisco and W. J. Connery of Los Angeles. Present plans call for the pictures to be made in San Francisco.

Harris is the author of many Broadway musical comedies including "So Long Letty" and "Canary Cottage" and his latest creation "The Wise

(Continued on Page 2)

## Exhibitor Conference Friday

The executive committee of the M. P. T. O. of New York and of the T. O. C. C. will hold a special conference at the Astor on Friday, to discuss the legislative situation in Albany where 12 bills affecting the industry have been introduced. The Davison measure and the children's bill will come up for discussion.

## Dempsey Dealing with "U"

(Special to THE FILM DAILY)

Los Angeles—It is understood that Jack Dempsey and Carl Laemmle have entered upon a tentative agreement for the former's services and that the final contract will be signed shortly. Dempsey will probably be starred in a serial.

## Loew in Middle West

Marcus Loew is making an inspection tour of his Middle Western theaters and will visit St. Louis, where his newest house, now in the course of construction, will be opened early this Fall.

## "U" Sending Weil to Paris

Universal is sending Joe Weil to Paris to handle exploitation for the French premiere of "The Hunchback." He sails a week from today.

## Baggott Renews with "U"

(Special to THE FILM DAILY)

Los Angeles—King Baggott has renewed his contract with Universal.

## February Slumps

Taxes Total \$6,738,627 As Compared With \$7,576,991 In January—Increase Over 1923

(Special to THE FILM DAILY)

Washington—Figures just made public by the Internal Revenue Bureau show admission tax collections for February to have totaled \$6,738,627, as compared with \$5,877,392 in February of last year. Collections from the seating tax amounted to \$21,771, against \$19,835.

As compared with January collections, February shows a falling off of more than \$800,000, the January total having been \$7,576,991. This falling off, however, is attributed to the fact that January included the Christmas holiday attendance at the theaters.

## Hearing on Children's Bill

(By Long Distance Phone)

Albany—The Jenks bill which would permit children between the ages of eight and sixteen to attend picture shows without the care of a matron, was given a hearing yesterday. No one spoke in favor of the measure but a representative of the Society for the Prevention of Cruelty to Children appeared against it.

## Crandall's Tivoli Nearly Ready

(Special to THE FILM DAILY)

Washington—Harry Crandall expects to open his Tivoli theater the early part of April. While the house will not have a large seating capacity, Crandall believes it will be one of the most beautiful theaters in America.

## New Roach Series

Hal Roach will feature Earl Mohan in a new group of comedies for Pathe. The series is titled, "One At A Time." The first will be released April 20.

## Less Overbuying

According to Al Lichtman Who Finds Exhibitors Overcoming That Tendency

In commenting on the danger of unplayed business as pointed out by A. S. Aronson, Al Lichtman declared yesterday that exhibitors were gradually overcoming the tendency to buy more pictures than they could use. Lichtman said:

"There has always been a tendency on the part of the exhibitor to contract for more pictures than he can really play within a specified period, particularly actuated by his desire to protect himself against distributors, who have in many seasons past, failed to deliver the number of pictures provided by the contract, and particu-

(Continued on Page 2)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108½	107½	107½	1,300
F. P.-L.	66½	65¼	65¼	2,300
do pfd.				Not Quoted
Goldwyn	15½	14	15	3,300
Loew's	16¼	16	16¼	700
Warner's				Not Quoted

**Less Overbuying**

(Continued from Page 1)  
larly caused by the desire on the part of the distributor's representatives to secure contracts without proper thought as to the actual exhibition dates.

"However, the tendency for overbuying on the part of the exhibitor and that of taking contracts by the distributor without play dates is consistently decreasing and from my knowledge, no conscientious exhibitor buys product without the intention to play and no efficient distributor accepts contracts without play dates. To my mind, distributors who do are just foolish."

W. E. Atkinson of Metro stated that his company's business was practically normal and added:

"I have no data in reference to the percentage of played and unplayed business of the industry at large.

"As far as Metro is concerned we are within five per cent of our expectations, and the loss of this five per cent can easily be accounted for by the fact that we got quite a late start last Fall.

"Inasmuch as expectations are based on experience of what we have done in previous seasons it means that our business is practically normal."



**Claim Withdrawal of Names**

The M. P. T. O. A. charged yesterday that certain exhibitors named by W. A. True as members of the T. O. D. C. of New York advisory board had withdrawn when they learned that the organization referred to was not the original Delaware company. It was alleged that True had worded his telegram peculiarly and that the men in the field were misled. Those named by the M. P. T. O. were Fred C. Seegert, W. W. Watts, John A. Schwalm, E. W. Collins, C. A. Lick and Martin G. Smith.

True declared yesterday that the new organization had made more progress in two weeks than the old had in 14 months and that, he said, was sufficient in itself. He called Cohen's statement "bunk."

**Changes In Pathe Force**

New branch managers have taken charge of Pathe's Albany, Minneapolis and New Orleans offices. P. A. Schmuck, a Philadelphia salesman, will manage New Orleans, succeeding H. J. Bayley, who is shifted to Minneapolis, taking the place of Charles W. Stombaugh, transferred to Albany.

**T. O. C. C. Holds Election**

The T. O. C. C. held its annual election yesterday. The following officers were elected:

Charles L. O'Reilly, president; Charles Steiner, 1st vice-president; Joseph Jame, 2nd vice-president; Sam Moross, secretary and Sam Schwartz, treasurer. The directors: Sol Brill, Hy Gainsboro, Arthur Hirsch, John Manheimer, Joseph Stern, Sol Raives, William Landau, Lee Ochs and Hyman Rach.

**New Move in Albany**

(Special to THE FILM DAILY)

Albany—Assemblyman F. T. Davison, Republican, introduced a bill late Monday night seeking the abolition of the Motion Picture Commission and an addition to the general penal code under which violators would be punished.

**3rd Ave. Regent Sold**

The Regent on 3rd Ave. between 27th and 28th St. has been sold by the Consolidated circuit to William Yoost. Lee Ochs was the agent.

**Next Week On Broadway**

"Virtuous Liars," will be the feature at the Rialto next Sunday.

Betty Compson in "Woman to Woman" is coming to the Rivoli.

**Harris-Woods Unit**

(Continued from Page 1)

Virgin" will be the first subject to be placed under production. Contracts have been signed with Patsy Ruth Miller and Matt Moore to be jointly featured in the first production and there is a possibility that Patsy Miller will be seen in several of the subsequent subjects.

The formation of the company and the distributing arrangements are the culmination of conferences held recently in San Francisco and Los Angeles by the Western financiers and F. C. Munroe, president of Hodkinson and in speaking of these discussions Munroe said that while his company had set out to distribute about 36 pictures during the coming year, that in the aggregate Hodkinson would possibly handle 40 or 41 productions beginning in September.

Dorothy Mackaill will be featured in three of the Woods productions.

Wallace Fox is en route to the Coast. He is Edwin Carewe's assistant.

**Available!**

Nationally accredited theatre director. A recognized leader in exploitation, presentation public contact, musical settings, novelties, projection, and the innumerable touches that make for success.

\* \* \*

I keep the standard (it's important!)

'WAY UP

but the cost (it's vital!)

'way down.

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**LILA LEE**

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**HODKINSON RELEASE**

Season 1924-1925 Thirty First-Run Pictures

**Pathé News**

Sees All Know All

No. 24

WITH THE WORLD FLIGHT  
The U. S. Army world flight p...  
Sacramento and arrive at Sea

WILBUR BECOMES SECRETARY  
NAVY—Denby's successor as...  
new duties in Washington.

MEXICO'S DAREDEVIL ST...  
THE CITY OF MEXICO—He...  
fly and he climbs smooth marble

Other news from San Francis...  
bridge, Mass., Honolulu, Jugo-Slavi...  
etc. etc.

today

**HAL ROACH'S**

STAN LAUREL

COMEDIES

"The Pinnacle of Pantomime"

2 reels

Pathécomedy

You'll soon

see

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"WE NEVER DISAPPOINT"

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ALLAN A. LOWNES, GEN. MGR.



Reviews  
that mean Business

AT THE RIVOLI.  
"THE DAWN OF A TO-MORROW."  
Adolph Zukor and Jesse L. Lasky present  
a George Melford production. "The Dawn of  
a Tomorrow," from the novel and play by  
Frances Hodgson Burnett. The screen play  
is by Harvey Thew.

"The Dawn of a Tomorrow" is a  
truly fine motion picture. Frances  
Hodgson Burnett's book and play,  
which might so easily have been  
brought to the screen dripping with  
sentimental gush, has with rare dis-  
cretion and infectious acting been  
made into one of the finest pictures  
of the year. It is at the Rivoli this  
week and ought to be seen by all who  
think there's not much sense in going  
to the pictures any more.

This is a picture of the  
slums, of a girl  
bles of whom

New York World

# George Melford's "DAWN OF A TOMORROW"

Boys, here's a real clean-up!

Read the review the hard-boiled New York World critic wrote about "The Dawn of a Tomorrow" above. See the great reviews in the other papers. Look over the crowds that are filling the Rivoli every performance this week.

Then you'll KNOW Melford has made one of the biggest pictures of the year out of the world-famous novel and play by Frances Hodgson Burnett (Adapted by Harvey Thew).

Book it while it's hot!

*A Paramount Picture*

PRODUCED BY



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President



## New Distributor

(Continued from Page 1)

divided into three departments, to-wit: advertising and exploitation, selling, and cooperation with physical distributor.

"The changes in method of distribution, in merchandising of motion pictures, the economies offered by Producers Distributing Guild are revolutionary, but perfectly practical, commonsense and businesslike. Let us review the functions of its three departments:

"Only a limited number of productions of the better quality will be accepted for distribution each year. There will be no mad scramble for 'volume.' Each picture accepted for distribution will have to meet our thought as to potential box-office value. And its producer must agree to a certain and exploitation appropriation, the same to cover newspaper and trade paper advertising. Not a penny of this appropriation will be spent for 'institutional' or distributor advertising. Each picture will have its individual appropriation and that appropriation will be used for advertising and exploitation of that individual picture only.

With Producers Distributing Guild showmanship will be a major factor, because exhibition values will be arrived at not by production costs or mere names but by careful study of the production's box-office elements and carefully prepared plans for exploiting them to the limit—not merely as suggestions in press books, but direct to the public through newspapers in the form of real advertising by the producer. This exhibition value will be built up by creating public demand by intensive and judicious advertising. Public demand will influence exhibitor demand. The advertising, exploitation and publicity department shall really be an advertising agency with agency recognition.

"This service will be handled for the producer at net cost to Producers Distributing Guild, plus a service charge of 15%, providing that the service charge totals not less than \$5,000 on the entire campaign for the individual production; for a minimum service fee of \$5,000 will be exacted of each and every production accepted \* \* \*

"The rates of commission are graduated so that the lowest rate is paid on the largest bookings, as witness the following scale:

Bookings	Commission:
\$1,000. or over	10%
900. to \$1,000	11
800. 900.	12
700. 800.	13
600. 700.	14
500. 600.	15
400. 500.	16
300. 400.	17
200. 300.	18
150. 200.	19
100. 150.	20
85. 100.	22
75. 85.	24
60. 75.	26
45. 60.	28
30. 45.	30
15. 30.	32
Less than 15	35

## KINOGRAMS

THE VISUAL

NEWS

of ALL THE WORLD

THE NEWSREEL

BUILT LIKE A NEWSPAPER

THE HAND COLORING  
in

"LITTLE OLD NEW YORK"

was done by  
**BROCK**

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Riverside Drive, N. Y.

Negative Developing—Printing



Titles in All Languages

723 7th Ave., N. Y. C. Bryant 5450-1

These percentages will apply on all pictures sold by Producers Distributing Guild. A production whose national exhibition value calls for a \$2,000.00 first run booking in a Class A city will be sold on a 10% commission, whereas a first run booking of the same production in a Class C city would sell, under the national exhibition value, at \$750,000 and the commission on this sale would be 13%, and so on."

"We will accept only a limited number of productions for distribution each year, these to be of high type, and producer must agree with our plan for campaigning these pictures in the newspapers as well as in the trade papers. We pledge ourselves not to sell in block, but to give thorough individual advertising, exploitation and selling effort to each production accepted for distribution.

"We will operate not less than 30 branch offices—and maybe more."

### Mrs. Glyn's First, "His Hour"

(Special to THE FILM DAILY)

Los Angeles—Elinor Glyn's first picture under contract with Louis B. Mayer will be "His Hour."

### New Mayer Unit

(Special to THE FILM DAILY)

Dover—The Louis B. Mayer Corp. was formed here yesterday with a capital of \$500,000 for taxation purposes only.

### Won't Direct Novarro

Contrary to reports, John S. Robertson will not direct Ramon Novarro in his next picture. Robertson is still under contract to Inspiration and is awaiting settlement of the difficulties with Barthelmess before beginning a new picture.

### Hughes Leaving Soon

Rupert Hughes will return to the Goldwyn studios about April 1, to begin work on a new picture. While in New York, Hughes signed contracts for 22 short stories and arranged to write a play for David Belasco.

### Sullivan To Write Ray Story

(Special to THE FILM DAILY)

Hollywood—C. Gardner Sullivan will write the first story for Charles Ray under the latter's new arrangement with Ince.

Ince has signed Warner Baxter.

### Incorporations

Albany—Anso Photo Products, New York. 40,000 shares preferred stock, \$100 each; 150,000 shares common, no par value. Incorporators, H. E. Coy, C. J. Craugh and E. T. Eustis. Attorneys, Breed, Abbott & Morgan, New York.

Albany—Selco Pictures, New York. 100 shares common stock, no par value. Incorporators, L. G. Bernstein, H. Wisan and H. P. Booth. Attorneys, Rabenold & Scribner, New York.

Albany—Cayuga Amusement Co., Auburn. Capital \$50,000. Incorporators, C. A. Parker, G. L. King and L. E. Lippitt. Attorney, G. E. Treat, Auburn.

Sacramento, Cal.—Dunsmuir Amusement Co., Dunsmuir. Capital \$50,000.

## At Broadway Theaters

### Astor

Norma Talmadge in "Secrets" is the feature.

### Cameo

The feature is "His Darker Self."

### Capitol

Carl Goldmark's, "Spring," is the overture, followed by Ballet Divertissement: Waltz, "Artist's Life;" a Post Scenic, "Children of Other Lands (Germany);" "Deep River," a musical unit, and the Capitol Magazine. "The Unknown Purple," the feature is next presented. An organ selection closes.

### Rialto

"Zampa" is the overture, Riesenfeld's Classical Jazz, the Rialto News Weekly, and Charles Hart, tenor, singing "Marcheta," follow in order. The feature is "Singer Jim McKee," "Spring Fever," a comedy, is last.

### Rivoli

The program includes: "Light Cavalry," the overture; Rivoli Pictorial; Roger Wolfe's Symphony Jazz Orchestra, with Arthur Lange; "The Dawn of Tomorrow;" Spanish Dances, by Paul Osgard and La Torrecilla, and the last unit, "No Loafing," an Educational comedy.

### At Other Houses

The hold-over list includes: At the Cohan, "The Ten Commandments;" the Cosmopolitan, "Yolanda;" Criterion, "The Covered Wagon;" Liberty, "The Thief of Bagdad;" Lyric, "Thy Name Is Woman," and "Lilies of the Field," for a second week at the Strand.

New York Chicago Hollywood  
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WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**BLYTHE SHERWOOD**  
Personal Press Representative

**POWER'S FILM**  
"Survives the Long Run"

Comparative wear and tear tests, both in research laboratories and in actual use, prove conclusively that **POWER'S FILM** gives 25% to 40% longer projection life than any other film.

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## RECEIVER'S SALE-PRIZMA

The Receivers of PRIZMA, INC. receive sealed bids for the assets of Inc., hereafter generally described (Chambers of the United States District Chamber of Commerce Building, Ford Place, Newark, N. J., on

APRIL 7, 1924, AT 10 A. M.

The property includes:

**REAL ESTATE**—Manufacturing and equipment, with separate office known as Nos. 3191-3197 Boulevard City, N. J., 100 feet front on Boulevard; office building brick and stone fireproof construction; office building brick construction.

**EQUIPMENT**—All building machinery, appliances, including projection machines, printing machines, all office furniture.

**SUPPLIES, &c.**—Miscellaneous materials and supplies incident to the including all negatives and prints.

**PATENTS, &c.**—All patents, patent applications, improvements, and processes owned or controlled by Inc. These relate generally to cinematography.

**TERMS**—All bids must be accompanied by certified check to Receivers' order for the amount of the bid. In no event such check be less than \$5000.

All bids will be immediately reported to Judge of the United States District then sitting at above place, for such thereon as may be deemed proper.

The right is reserved to reject any bids.

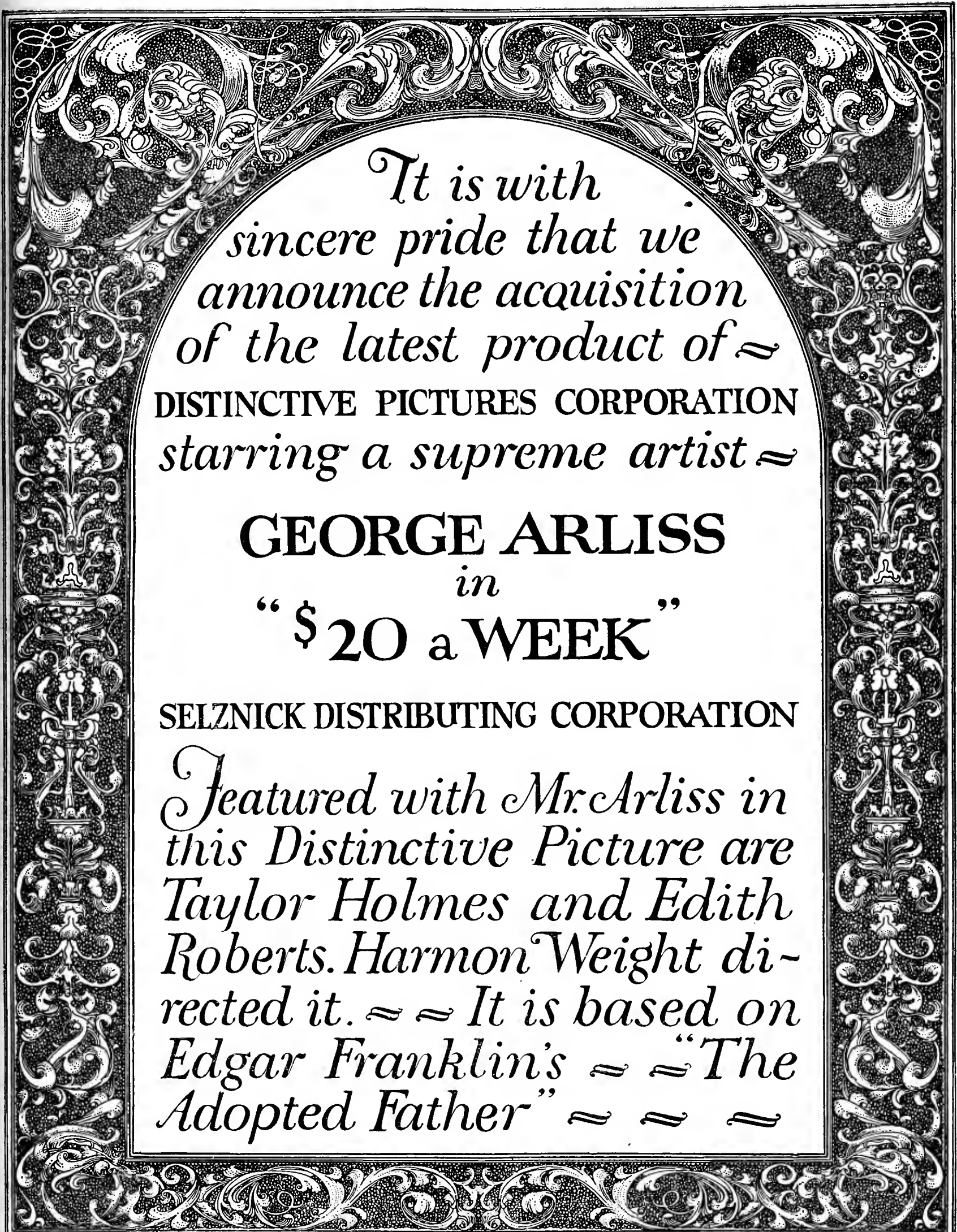
The bids will be subject to mortgage liens against the above real estate amounting to approximately \$44,000.

On approval of any bid, 50% thereof be payable in cash, balance in thirty days unless other terms specifically agreed to.

Further particulars on request.

CHARLES K. D. WALS  
ALBERT I. DRAYTON

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*starring a supreme artist ≈*

**GEORGE ARLISS**

*in*

**“\$20 a WEEK”**

SELZNICK DISTRIBUTING CORPORATION

*Featured with Mr. Arliss in  
this Distinctive Picture are  
Taylor Holmes and Edith  
Roberts. Harmon Weight di-  
rected it. ≈ ≈ It is based on  
Edgar Franklin's ≈ ≈ “The  
Adopted Father” ≈ ≈ ≈*



**Newspaper Opinions**  
*New York*

**"His Darker Self"—Hodkinson**  
Cameo

AMERICAN—To judge by the chuckles of laughter that greeted Lloyd Hamilton who substituted for the missing Mr. Jolson, the motion picture patrons have no grievance against the famous comedian for his desertion. \* \* \* rattling good fun, something different and something really amusing.

EVENING WORLD—If you enjoy an evening of good fun, and most of us do, don't fail to take a dash up to the Camco. You won't regret it.

MORNING TELEGRAPH—"His Darker Self," is a thin comedy thread that should have been limited to two reels of film. \* \* \* The timeworn slapstick gags are used endlessly to bolster up the story but without much success, until the end when a good series of fights between the bootleggers and the revenue officers take place.

TIMES SQUARE DAILY—Lloyd Hamilton, in "His Darker Self," his first full feature length comedy, gives a lot of laughs, due as much to the titles as to the action.

POST—The story is about negroes, bootlegging, and an amateur detective, all of which supply material for a few hearty laughs and an accompanying staff of chuckles. Several long stretches of the film, which would have been otherwise tremendously dreary were enlivened by some of the funniest and cleverest titles seen in many a day.

**Out-of-Town**

**"The Great White Way"—Gold.-Cos-Roosevelt, Chicago**

DAILY JOURNAL—"The Great White Way" does what a movin'pitcher can to move Broadway to the screen of the Roosevelt theater. \* \* \* It is \* \* \* an accurate, or at least a cinemaccurate picture of what the Manhattan dwellers accept and regard as life.

DAILY NEWS—\* \* \* depicts New York sporting and theatrical and newspaper life as it really exists.

**Allen, Cleveland**

NEWS—Some may say it is only a Drury Lane melodrama transplanted to Manhattan, but no one will deny it has high interest and a curious breeziness. \* \* \* In my opinion it is a distinct and interesting screen novelty.

PLAIN DEALER—William Randolph Hearst, \* \* \* is the invisible megaphone wielder on the sighseeing bus \* \* \* he seems to give a more nearly accurate sight of New York than most of the other pilots did of Hollywood. \* \* \* There is a reasonable excuse for its existence. It is entertaining.

PRESS—The movie is on the level of old time stage melodramas. But while the story is childish, though artificial, the backgrounds are realistic. It all is made more convincing and given a certain news interest by ringing in such notables as Ziegfeld and Irvin Cobb.

TIMES—\* \* \* A good picture, as such pictures go, and chief among its features is a realistic championship fight. \* \* \* Without contributing anything to the story, the producers ring in a number of leading lights in the newspaper, boxing and theatrical world.

**"Ladies To Board"—Fox**  
Washington, Detroit

FREE PRESS—\* \* \* we can truthfully say this six-reeler is genuine entertainment, for it possesses just enough comedy, suspense, thrills and pathos to please people of all natures.

**Family, Cincinnati**

COMMERCIAL TRIBUNE—Tom Mix uses the old story of a young man who falls heir to an old ladies' home \* \* \* While the story is far from being new, so far as the stage and screen are concerned, it is somewhat novel \* \* \*

POST—Tom Mix is versatile \* \* \* In "Ladies To Board," at the Family, he gives \* \* \* fans a refreshing change from the great open spaces.

**Fox, Philadelphia**

NORTH AMERICAN—Tom Mix in his latest picture, "Ladies To Board," \* \* \* trying to break into the realm of comedians, which is indeed unfortunate, since he is decidedly out of his element.

**"Lilies of the Field"—1st Nat'l**  
Olympia, Boston

TRANSCRIPT—"Lilies of the Field," in short, is another one of the long list of society films, which have become familiar to patrons of the screen. It is honestly enough done, \* \* \* too bad that such apparent sincerity of effort should be wasted on a commonplace story.

**Capitol, Cincinnati**

COMMERCIAL TRIBUNE—It is still a stirring story of women who seek happiness in the gilded rooms of cafes or in the luxurious apartments of the Metropolis.

POST—"Lilies of the Field" is high class photoplay entertainment. Its settings are lavish, its continuity good and its acting nearly flawless.

**Capitol, Detroit**

FREE PRESS—\* \* \* a picture that will please all of the people some of the time and a majority of patrons most of the time. It is lavishly produced and richly embellished, with dramatic high lights, some comedy, suspense, just a little hokum and several scenes that will bring handkerchiefs into use by even the most blase picture fan.

**Circle, Indianapolis**

NEWS—\* \* \* The movies, in other words, have toned down William Hurlburt's play, and have made the picture more than a wee bit sentimental. \* \* \* Even so, however, the film is more than average good.

**"Ride for Your Life"—Universal**  
Cameo, San Francisco

(Week ending March 15)

BULLETIN—It is the type of role in which Gibson excels, that of a whimsical cowboy, humorous and human. It entails hard riding, fast shooting and some dramatic acting, but the broad thread of humor that is interwoven in the story furnishes the big entertainment punch to the picture.

CALL—"Ride for Your Life" is the conventional western melodrama, full of thrills and stirring incidents, but without much of a story to hold the interest.

CHRONICLE—In fact it deserves to be rated as above the average "western," and certainly it is drawing the biggest crowds the Cameo has had for quite a while.

**"The Shepherd King"—Fox**  
Ohio, Indianapolis

NEWS—The eye of the spectator, \* \* \* is frequently thrilled by some glimpse of the pyramids, or the sphinx, or the vast expanse of sand mountains. Against these exotic backgrounds the flowing robes and colorful vestments of biblical people take on an added naturalness. \* \* \* The cast is entirely foreign, with the exception of Violet Mercereau, \* \* \*

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**Beauty, Mystery**  
**Fire and Ice**

**CY THEREA**  
**Goddess of Love**

**In one photoplay—**  
**Glowing, colorful,**  
**she lives anew in a**  
**revelation of high**  
**society today.**

**Say! See! Play!**  
**CY THEREA**  
**Goddess of Love**



**Coming Soon**  
**BETTY COMPSON**  
*in*  
**MIAMI**

*An Alan Crosland Production*  
*Produced by Telford Cinema Corp.*

*for HODKINSON RELEASE*  
*Season 1924-1925 Thirty First-Run Pictures*



# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XVII No. 72

Thursday, March 27, 1924

Price 5 Cents

## Coercion Denied

es for Famous Testify No  
ure Was Brought to Bear  
in Atlanta Territory

(Special to THE FILM DAILY)  
ata—The def Famous  
against char monopoly  
by the Federal Trade Com-  
was launched yesterday with  
roduction of testimony refuting  
ms of Government witnesses  
e respondent had used con-  
n the booking of pictures or  
eration of theaters in the At-  
rritory.

arket in Atlanta, and the ter-  
t serves, is free and open to  
panies, it was testified by W.  
er, manager of the Hodkinson  
defense witness in the Feder-  
de Commission's hearing on  
of unfair competition against  
s Players and Southern En-  
s, Inc.

r declared that the fact that  
rn Enterprises owned a chain  
(Continued on Page 6)

## ate Hearing on Music Tax

(Special to THE FILM DAILY)  
ashington—The Senate Patents  
ttee will hold a hearing on  
n, on the bill of Senator Dill  
d to define the rights of com-  
as related to the broadcasting  
ic over the radio. The use of  
hted music by exhibitors will  
tedly be injected into the dis-  
s.

## ew Theaters Seat 74,502

one at the Loew offices has  
out that the 38 Loew theaters  
ter New York will seat exactly  
t a single performance. Strik-  
average of four performances  
with the straight picture houses  
even shows and the vaudeville  
doing three shows. 316,412  
seated in a single day and 2,-  
in a full week.

## offman Back from Coast

. Hoffman returned from the  
esterday. When asked about  
urray and her future affiliation,  
ely said she had still another  
to make for Metro. Abe  
left Los Angeles for the East  
y. A. S. Aronson leaves on  
o points east of the Mississippi  
ek.

## America" in Philadelphia

(Special to THE FILM DAILY)  
delphia—D. W. Griffith's  
ca" will have its premiere at  
estnut St. O. H. March 31.

## That Deal

By DANNY

A deal is under way between Metro and Goldwyn. The details of this amalgamation have not been definitely shaped, but premature publication yesterday of the matter allows for some discussion of the existing situation.

Metro will take over Goldwyn Pictures. The deal involves no cash consideration, but Metro stock will be passed to the Goldwyn people. It may be possible that an issue of preferred stock of Metro will provide for this deal.

While official statements from the companies indicate that the purpose of the deal is for physical handling only of Goldwyn product it need not prove surprising if all production was centered in the Goldwyn lot in Culver City, and the Metro studio disposed of for its realty value. One or the other of these studios will either be dismantled or sold intact.

Another move is under way providing Metro with a production head which, if culminated, will bring in charge of Metro production a well known figure in the producing ranks.

Whether or not Wm. Randolph Hearst will carry Cosmopolitan Productions into the new alignment remains to be seen. It is fully expected by those who have engineered the deal that Hearst will continue with Metro. This, however, is not at all definite. Hearst was in Washington yesterday, and could not be reached for a statement. Hearst left Famous about a year ago to distribute through Goldwyn and had an option to take a 50 per cent interest in the distributing company on April 15. At varying times he has been reported as both very much pleased, and again dissatisfied over sales conditions. Recently he wrote a letter to a publication declaring he was very happy in his Goldwyn alignment.

This is certain: Hearst has no production plans definitely in sight after completing "Janice Meredith." "Yolanda," which was to have been run as a super until Fall and then put into regular distribution goes into the Goldwyn machine immediately.

## METRO GETTING IN SHAPE

Metro, through the Goldwyn deal, acquires product which will materially help out the Metro distribution. Goldwyn has a number of pictures ready, including "Three Weeks," Von Stroheim's "Greed," being cut; "Nellie the Beautiful Cloak Model," "Second Youth," "Recoil" by Rex Beach; "True as Steel" and "The Great White Way." Neilan is making "Tess"; Seastrom, "The Tree"; Vidor, "Mary the Third"; and Brabin, "Ben Hur." There are several others being made for Goldwyn release. This will materially aid in filling the Metro schedule. Metro has not yet announced production plans for next season, but Vignola has been lined up for a group, as has Frank Borzage. Jackie Coogan, of course, and the Ingram specials, although of late there have been rumblings of dissatisfaction from Ingram. Navarro

(Continued on Page 7)

## Goldwyn-Metro Deal

Reported On—Statements Indicate  
the Purpose to Be for Physical  
Handling of Pictures

Officials of both Goldwyn Pictures and Metro admitted yesterday that a deal was under discussion. Reports have been in circulation for nearly a week that the deal was under way, and as usual, these reports more or less varied.

The following statement was issued by Metro yesterday:

"Metro and Goldwyn are discussing the possibility of combining the physical distribution of films. The respective sales organizations are to be kept intact and very material economies are to be effected by the elimination of duplicate exchanges."

Inquiry at Metro developed the fact that were a deal to go through, only physical distribution would be involved. Product is no way to be included, nor is the actual sales handling of the project to be charged  
(Continued on Page 2)

## Valentino in the Strand

It is reported that when Valentino finishes "Monsieur Beaucaire," it will be shown in the Strand. This is the first time in years that a Famous picture will be shown at that house. Reports which cannot be confirmed are to the effect that it will have a two weeks run, and perhaps hold for a third week if business justifies.

"Beaucaire" was to have been shown in the Criterion, but this was changed by virtue of Mary Pickford taking that house for the summer for "Dorothy Vernon."

## Atlanta Real Estate Deal

(Special to THE FILM DAILY)

Atlanta—The Enterprise Realty and Investment Corp., which includes several associates of S. A. Lynch has purchased the land on which the Howard theater stands. The house is operated by Famous Players under a twenty-five year lease.

## Keith House for Fordham

A large sign on a plot of ground on Fordham Road near Morris Ave., announces the erection of a picture house by the Keith interests. The proposed theater is about two blocks away from Keith's Fordham, which runs vaudeville and pictures.

## "Yolanda" Closes Saturday

"Yolanda" closes at the Cosmopolitan Saturday night. The house will probably remain dark for a time. A ballet may go in there later on or perhaps a picture.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108½	107¾	108½	500
F. P.-L. ...	66	65	66	1,600
do pfd. ...	89	89	89	100
Goldwyn ..	15¾	15	15¼	1,600
Loew's ....	16	16	16	100
Warner's .....	Not Quoted			

**Incorporations**

Albany—Mindlin, Goldreyer & Manheim, New York. Capital \$10,000. Incorporators, I. H. Herk, C. Franklyn and A. J. Eder. Attorneys, House, Grossman & Vorhaus, New York.

Albany—Link Amusement Corp., Bronx. Capital \$36,000. Incorporators, H. Suchman, J. Rosenthal and F. Berger. Attorneys, Suchman & Samuels, New York.

North Canaan, Conn.—The Canaan Amusement Co. has been incorporated with a capital of \$50,000. Herbert E. Blanchard and others are the incorporators.

Albany—United Theatrical Engineering Corp., Chicago. Capital \$10,000. Incorporators, H. J. Samuel, R. Pritiken and M. Kompel.



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 Cables—Geokann, N. Y. Distribution

**Thwart Piracy**

The I. M. P. P. D. A. states that the leasing of pictures without lawful rights has received a jolt through legal actions recently instituted by it on behalf of several members, with the result the defendants have requested the court actions be withdrawn, and have returned prints unlawfully held. This has occurred in three specific instances.

**Porter and Holman Promoted**  
*(Special to THE FILM DAILY)*

Hollywood—At the annual stockholder's meeting of Christie Film, the board of directors elected Fred Porter, formerly secretary, to vice-president and treasurer, and William S. Holman, secretary. Al Christie remains president and Charles H., vice-president and general manager.

**Exclusive Closes Deals**

Exclusive Features, Inc., announce sales on "Pals in Blue":

Maryland, Delaware, District, Virginia to Progress Pictures Inc., Washington; Michigan to Exclusive Film Co., Detroit; Texas, Arkansas, and Oklahoma to Specialty Film, Dallas; Eastern Pennsylvania and Southern New Jersey to Rialto Prod., Phil., and Western Pennsylvania and West Virginia to S. & S. Film Supply Co., Pittsburgh.

**Howell Reopening Dover House**  
*(Special to THE FILM DAILY)*

Dover, N. J.—John Howell will reopen the New Playhouse on Monday, following extensive alterations. He is inviting the New York salesmen covering Jersey to attend.

**Elsmere Opening Postponed**

The official opening of Loew's Elsmere, scheduled for tonight has been postponed to April 3, to permit Marcus Loew, now in the Middle West, to be present.

**Mulhauser, Berger Join Famous**

Jim Mulhauser and Sam Berger, formerly associated with Joe Unger at First National, have joined the latter at Famous. Mulhauser will supervise New York and Berger, Brooklyn.

**Stapleton In New York**

B. F. Stapleton, of Ottawa, is here to serve on the First National Rotating Committee. He will remain two weeks.

**Road Shows for "Chechahcos"**

"The Chechahcos" is scheduled to be road-showed by Associated Exhibitors, according to J. S. Woody.

**Goldwyn-Metro Deal**

*(Continued from Page 1)*

in any way. Metro would handle the Goldwyn-Cosmopolitan releases out of the Metro exchanges and Goldwyn would discontinue its branches it was stated.

Edward Bowes at Goldwyn stated that there were no negotiations under way that would involve a disposal of interest on the part of F. J. Godsol or Col. William Braden.

"No deal has been closed," said Bowes. "We are discussing it and hope that something definite will develop. Goldwyn maintains exchanges in practically every city where Metro does. The plan merely concerns physical distribution. Goldwyn salesmen are not and would not be concerned with prices for Metro pictures and vice versa. We would maintain our own sales identity but the overhead would be cut."

**Film Conference for Washington**  
*(Special to THE FILM DAILY)*

Washington—Talks by prominent writers and prominent figures in the industry, a voting contest on "The Ten Best Films I Have Seen and Why I List Them," will be features of the National Conference on Motion Pictures to be held during the biennial convention of the League of American Pen Women, April 23-26, at the Shoreham.

**Cayuga Amusement Co., Chartered**  
*(Special to THE FILM DAILY)*

Albany—The Cayuga Amusement Co., Inc., has been formed here with a capital of \$50,000, by Charles A. Parker, George L. King and Laurence E. Lippitt.

Auburn, N. Y.—The newly formed Cayuga Amusement Co., Inc., with headquarters here, will operate theaters.

George Marion, Jr., is handling the title department at F. B. O.

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**Changes in Buffalo**

*(Special to THE FILM DAILY)*

Buffalo—Mickey Rose has left the Paramount forces. R. Murphy has left the sales force of Warner Bros. Charlie Goodmerly a member of F. B. C. with Pathe. Eddie Hayes is to be "cleaning up" on a part of "block features" for Asso. Harry Thompson former manager for Asso. Exhibited Universal in Albany.

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**SPAT FAMILY COMEDIES**

"Laughing Purposes Or"

2 reels

**Pathécomedy**

EST. 1913  
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**JUST**  
**MARY**



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# Mellie

THE BEAUTIFUL CLOAK MODEL

By Owen Davis

Scenario by Carey Wilson

Directed by

EMMETT FLYNN

Featuring Claire Windsor,  
Edmund Lowe, Raymond  
Griffith, Mae Busch, Lew  
Cody, Hobart Bosworth.

Adapted by H. H. Van Loan.

JUNE MATHIS,

Editorial Director.

A Goldwyn Picture

THE  
MELODRAMA  
of  
1000  
THRILLS

Goldwyn & Cosmopolitan





**Newspaper Opinions**

**"The Dawn of A Tomorrow"—  
Famous Players  
Rivoli**

AMERICAN—I do not think that I would have minded the plot so much, because the picture, while sentimental and banal, is by no means bad entertainment, if Jacqueline Logan had not had the leading role. \*\*\* she is not even pretty.

EVENING WORLD—\*\*\* was wonderfully touching stage play when it made such a hit several seasons back. It is just appealing, or was to us, as celluloid strip.

HERALD-TRIBUNE—\*\*\* We honestly believe that the credit should go to George Melford, who directed \*\*\* although \*\*\* the results are not always what we could wish. \*\*\* He made a picture written around a risky theme \*\*\* and made it so human and so quaintly humorous that the most hardened skeptic could not call it "glad." \*\*\*

MORNING TELEGRAPH—\*\*\* a good entertainment \*\*\* George Melford has done an excellent piece of work as the director \*\*\*

POST—When an intelligent director, such as George Melford films, a well adapted play like "The Dawn of a Tomorrow," with such capable actors as Jacqueline Logan, Raymond Griffith, and David Torrence, the result is pretty certain to be real entertainment for picture patrons.

TELEGRAM—It is even more effective as presented in a motion picture drama at the Rivoli Theater.

TIMES—\*\*\* This picture might make a moderate entertainment for small towns. But to those who have read the story, those who know London's squalid districts and realize the rich possibilities the director, George Melford, had, it is something at which to shake one's head. \*\*\* this film might be mildly entertaining \*\*\*

TIMES SQUARE DAILY—Jacqueline Logan, in the role of "Glad," showed she is capable of acting. She made a decided impression. \*\*\* The sets, especially the London street stuff, was well done, and Melford's direction moved the story along logically.

WORLD—\*\*\* is a truly fine motion picture. Frances Hodgson Burnett's book and play, which might so easily have been brought to the screen dripping with sentimental gush, has with rare discretion and infectious acting been made into one of the finest pictures of the year.

**"Secrets"—First National  
Astor**

AMERICAN—\*\*\* an inspired choice for an actress of Norma Talmadge's experience and understanding. It gives her a chance to run the gamut of emotions \*\*\* has not deviated from the original text a quarter of an inch. \*\*\* The emotional demands on her are many, but Norma Talmadge meets them all in a way that left me filled with renewed admiration. \*\*\* "Secrets" is a good picture for husbands. \*\*\* Seriously they've done a lovely, delicate thing \*\*\* Norma Talmadge, in the billowing crinolines and negligible bodices of the 1865 period is rather a dream of enchantment. Her performance has finish, a nice sense of values and is marked by restraint. \*\*\*

EVENING JOURNAL—\*\*\* Norma Talmadge, more beautiful than ever, has in the production, a charming setting for her personality. \*\*\* Eugene O'Brien \*\*\* handles his role sympathetically. Miss Talmadge does some excellent acting, and has good support from the rest of the cast. \*\*\*

EVENING WORLD—\*\*\* It is one of the most beautiful photoplays we have yet seen and gives the star her best opportunity so far to do some real acting. \*\*\* Take it all in all, it's the best we have seen Norma do. It gives her better chance than she has ever had before; and she grasped at the chance.

HERALD-TRIBUNE—\*\*\* Taken all in all, it is a pretty fine picture, \*\*\* Frank Borzage directed the picture and he has done it so beautifully that there seems to be more momentous secrets on the screen than in the stage version. It has been handled with rare understanding and humor. \*\*\*

MORNING TELEGRAPH—\*\*\* one of the most appealing love stories flashed across the New York screen in many a day. \*\*\*

POST—"Secrets" \*\*\* is everybody's

story, for the sympathetic hand of Norma Talmadge leads us back over the long, long trail to the days of bygone sunshine and shadow which have come to all of us.

\*\*\* Her ability as an actress is second to none, and in "Secrets" she does some of the best work of her career.

SUN—\*\*\* This new picture \*\*\* however, would be alone worth while for giving Miss Talmadge a chance to prove that she can run the well known gamut with the best of our screen actresses. Her performance here \*\*\* is one of the most beautiful examples of acting that the screen can boast of.

TELEGRAM—\*\*\* Norma Talmadge has found the best material she has ever had. \*\*\* Miss Talmadge's skill as an actress is revealed here in all its versatility. \*\*\*

TIMES—\*\*\* As a picture it is a charming romance told with rare dignity and restraint. The story itself is admirably suited to the talent of Miss Talmadge, \*\*\*

TIMES SQUARE DAILY—"Secrets" is 100 per cent better and greater than it was as a play. \*\*\* it is going to be 100 per cent greater as a box office attraction. In addition to the tremendous artistry of Miss Talmadge, a story that is 100 per cent there is also the added sales angle to the public with Eugene O'Brien. \*\*\*

WORLD—\*\*\* Here, in a background of lovely settings, supplied with gowns which are a delight even to the heathen masculine, Miss Talmadge is charming. "Secrets" is her finest two hours and it is also one of the things which are sure to keep the cinema critic's nose in the air these days.

**"Singer Jim McKee"—F. P.-L.  
Rialto**

AMERICAN—Mr. Hart reckoned with his public when he made "Singer Jim McKee." Those who worship at the Hart shrine are not going to be disappointed. It is a typical W. S. Hart drama of the romantic Wild West.

DAILY NEWS—"Singer Jim McKee" is one of those why pictures. Why did Bill Hart write it? Why did he act in it? Why was it produced, anyhow?

EVENING WORLD—It is a typical Hart picture, \*\*\* If one likes Hart, and legions seem to, one will like "Singer Jim McKee." \*\*\*

HERALD-TRIBUNE—The new picture is just a shade bigger and better than those "Westerns" of the early Bill Hart days, but otherwise nothing is changed. \*\*\* It is the best of the kind that Mr. Hart has done.

MORNING TELEGRAPH—The picture as may be expected, was greeted by a large audience of Bill Hart fans, but it must be stated that they did not speak of it with enthusiasm after the final fadeout. The consensus seemed to be that it was by no means the best work of the producer-star.

POST—\*\*\* as he fulfills as usual all the demands of his fans the actions of his associates are relatively unimportant. The photography is unusually good, and the exterior scenes are beautiful.

SUN—\*\*\* it is pretty terrible stuff if one takes it seriously. Otherwise it will furnish an evening of hearty laughter at its own expense. \*\*\*

TELEGRAM—The scenes were taken at Sonora, in the actual locale where the story is supposed to take place. They have great beauty and charm.

TIMES—This is not a vehicle to be taken seriously, and it is hardly necessary to dwell upon the pantomimics of the players. Suffice it to say that Mr. Hart almost leans backward to be erect, and that he even keeps to such a pose when embracing his ward. We are afraid that this picture does not even come up to the old-fashioned standard of Mr. Hart's previous film, "Wild Bill Hickok."

TIMES SQUARE DAILY—The latest Hart film \*\*\* carries along nicely until midway through the footage when both the story and the action seem to falter. \*\*\*

The picture holds the usual picturesque exteriors always associated with Hart's westerns and will unquestionably appeal to his followers.

WORLD—\*\*\* Hart seems determined to roll down hill of his own accord. His picture, "Singer Jim McKee," at the Rialto this week, is sentimental slush of the worst kind, rising at times to heights of silliness which are beyond the grasp of your correspondent.

**"The Unknown Purple"—Truart  
Capitol**

AMERICAN—Summing up the situation, I might say "The Unknown Purple" is fair entertainment. It is not much from the standpoint of lighting, production or direction, but anyone who likes spook stories is going to get his money's worth.

EVENING JOURNAL—The story is delightfully illogical, and, therefore, good entertainment. The element of mystery is smoothly sustained, and action, which means everything to a theme of this type, moves rapidly.

EVENING WORLD—"The Unknown Purple" is weird, but entertaining.

DAILY NEWS—\*\*\* The element of unexpectedness prevails. \*\*\* well edited. It will please the people who adore spooky plays but hate to hear the guns go off \*\*\*

HERALD-TRIBUNE—Not a single tremor did we get \*\*\* the story seems rather disjointed \*\*\* It may be, however, that those who did not see the play will be well pleased with the picture.

MORNING TELEGRAPH—It moves along smoothly and coherently unlike many mystery plays, and while the fear element isn't any too strong, it was evident that the audience at the Capitol Theater yesterday afternoon had a few mild curdles up their spines.

POST—\*\*\* is a curious mixture of excellence and imperfection which ends in being unconvincing and generally disappointing. The excellence consists of several settings which are as near to artistic perfection as any which have been shown on our screen to date. The imperfection is made up of thrills so apparently dragged in \*\*\*

SUN—\*\*\* a fantastic melodrama \*\*\* Although it is a first cousin to the trashy old "Fantomus" series—one of those continued-next-week things \*\*\* manages to be fairly thrilling.

TELEGRAM—\*\*\* keeps the onlooker at a high pitch of excitement.

TIMES—As a melodrama with a fair element of mystery, \*\*\* "The Unknown Purple," \*\*\* is in many respects a vehicle well suited to the screen. It seems, however, that with more adroit handling and less attention to some sequences the actual denouement could have been better concealed.

TIMES SQUARE DAILY—It has been excellently handled, and so far as that goes is definitely favorable to the author-director.

\*\*\* Henry B. Walthall is the c and has turned in a performance responsibility. \*\*\* The picture the best of its type \*\*\*

WORLD—"The Unknown Purple" a mystery play on the stage and mystery play on the screen. It to present first rate trick came certainly the interior settings which employed in its making are amoliest.

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Coming Soon  
**BETTY COMPSON**  
in  
**MIAMI**

An Alan Crosland Production  
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for HODKINSON RELEASE  
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**MARCH 29, 1924**



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utors throught Great Britain Sir William  
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## Doubt Over 'Siegfried'

High Praise For Production Values of German Epic But Sales Angles Are Questioned

(Special to THE FILM DAILY)

London—Considerable space is devoted by English trade papers to "Siegfried," produced by Fritz Lang for the Ufa of Berlin and claimed by many as the outstanding picture of German studios. English trade paper editors were guests of the company in Berlin for the premiere.

The production values are highly praised but there seems to be doubt over its box-office appeal, particularly outside of Germany.

The Bioscope said:

"For 'Siegfried'—a studio production from beginning to end—they built a dark and gloomy forest, spacious dream-like palaces, and even a lofty mountain peak which, reared against a flaming artificial sunset, creates an effect of windswept wildness more awe-inspiring on the screen than any natural alp.

"Two years have elapsed since Fritz Lang, producer of 'Dr. Mabuse,' commenced his work on the 'Nibelungen.' For two years an army of actors, architects, engineers and stage hands have been laboring day by day under Herr Lang's consummate generalship.

"Exhibited for the first time to an audience of 3,000 in the U. F. A. Palast, Berlin, last Thursday evening, 'Siegfried' is, in every sense of the phrase, a great artistic triumph for its producer and his associates. It is the work of a true master of creative cinematography—a worthy rendering of the ancient saga, full of epic dignity and infused throughout with the loftiest poetical feeling.

"Six months were occupied, I was told, in constructing the dragon, which was 70 ft. long and weighed 3,500 lbs. \* \* \* It is undoubtedly the finest piece of stagecraft that it has been my privilege to witness.

"Artistically, the film compares favorably with any production yet seen from any country. Its appeal, however, like that of Germany's best pictures, is directed to a type of mind which is not at present extensively represented among the picture-going public!"

The Film Renter said:

"The whole photoplay is an amazing construction from start to finish, and is a perfect representation of the Nibelungen. Complete faithfulness to the atmosphere and the period have been demanded, and in no single instance can one find any scene to which one could point and say that it had no connection with the picture. Fritz Lang has given us a photoplay in this film that is literally an epic of screen art, for its settings are astonishing, and, better still, he has succeeded in making a great opera into a wonderful photoplay.

"There are no big stars in the picture, but each and every performer gives a portrayal that is well worth perfect."

Kine Weekly said:

"What will be the immediate material success of 'Siegfried' outside Germany depends upon many external considerations; but this at least must be said, that Lang and those

who support him have never given less than the best that is in them,

"'Siegfried' is, of course, not to be regarded as an ordinary super-film. If that much overworked word had never hitherto been used, it could now have been at last accurately employed. For there is in the scope, the imagination, the subject, and the treatment of the work all those qualities which place it upon a higher plane than has yet been attained in the art of screen production.

"\* \* \* We see a real drama, a story of love and hatred, of jealousy and treachery. And it is handled by an artist in whose make-up are vision, phantasy and originality, linked in an amazing manner with the power of command, the control of the minutest details, and endless patience.

"Probably British opinion will agree that the seventh canto, which closed the story as shown in Berlin, is in the nature of an anticlimax. For the death of the hero at the end of the sixth is one of the most gripping tragedies ever screened, and the grim words of the murderer, 'The hunt is over,' bring down the curtain with a finality like the clanging-to of a steel door.

Paris—"La Cinematographie Francaise" says of "Siegfried":

"I believe that this production of Fritz Lang will mark an epoch in the history of the screen. It is not only a film which contains many marvellous effects. It is an ensemble, a unity, a complete harmony, in which the poetic beauty of inspiration, the plastic magnificence of each vision merges into perfect reality. \* \* \* I am convinced that 'Die Nibelungen', \* \* \* is a masterpiece."

## Big Building Plans for Winnipeg

(Special to THE FILM DAILY)

Winnipeg—Many new theaters are planned for this year and a number of exhibitors intend remodeling their houses before the next season starts. The Parkview on Portage Ave. will be completely rebuilt. The house was destroyed by fire last January. H. Gernberg, owner of the Palace, is dickering for property on which he will put a new \$30,000 structure. M. Blanstein is already to start on a new house on Stafford St., Fort Rouge. It will cost \$60,000.

## Sloane in Indiana

(Special to THE FILM DAILY)

Indianapolis—Paul H. Sloane is conferring with Booth Tarkington relative to the scenario for "Whispering Men" a new Tarkington story for Thomas Meighan.

## F. & M. Co. Decreases Capital

(Special to THE FILM DAILY)

Springfield, Ill.—The Fitzpatrick & McElroy Sales Co., Chicago, has decreased its capital from \$100,000 to \$1,000.

## Coercion Denied

(Continued from Page 1)

of theaters and sold pictures in blocks, did not interfere with the business of other companies, as previous witnesses had testified for the Government.

M. Remond, of Birmingham, formerly an employee of Famous Players, testified that he had never threatened Frank Smith, an exhibitor, who declared on the stand last July that Remond had tried to force him (Smith) to sell his theater.

Frank Miller testified that a witness, named Hackworth, from Huntsville, Ala., who complained that Southern Enterprises had arbitrarily withdrawn service from him, was an active member of a booking association of 30 or 40 exhibitors, the purpose of which was to threaten, boycott and compel Southern Enterprises to sell Paramount pictures exclusively to members of the group. The association of exhibitors maintained an "all or none" policy, the witness said.

Further contradictory testimony was given by Charles McElravy, district superintendent for Southern Enterprises at Memphis. An exhibitor named Jackson, of Columbus, Tenn., had declared in July that, after making threats against him, Southern Enterprises had purchased a rival house and then transferred the Paramount account from his theater to the competition. McElravy denied this, stating that the house had been purchased by his own brother, who had no connection, he said, with Famous Players, or its subsidiary. The rival theater exhibited the Paramount pictures with much more satisfaction than had Jackson, McElravy said.

The first witness for the defense was Martin May, a wealthy Atlantan, who gave testimony regarded as damaging to the Government's case. He flatly denied the statement of L. H. Joel, manager of theaters at Jacksonville and Lakeland, Fla., and Greenville, S. C., who declared last Summer he had been forced to sell his houses to Southern Enterprises, because of alleged unfair practices. According to May, he financed Joel in the purchase of the theaters, and was Joel's sole financial backer. Contrary to Joel's statement, which was to the effect that he, (Joel), had made the transaction with Southern Enterprises, May said that he, made the trade and Joel did not figure in the deal. May stated that he was not forced into the trade by anyone, and that he considered the price he received for the theaters, outrageously high, and one which netted him considerable

profit. He said the deal was a straight business transaction in which coercion no part. He asked \$35,000 for the theater at Greenville, and had received \$34,000 for it, he said.

W. H. Fuller, counsel for the Court is cross-examining for the Government. Famous Players is represented by Bruley, Robert Swain and E. J. Robb. 30 witnesses have been summoned and hearing is expected to continue the rest of the week.

## Theater Stockholders Elected

(Special to THE FILM DAILY)

Belleville, Ill.—Stockholders of Mullen Building Corp., operating Playhouse, at their annual meeting re-elected P. K. Johnson, Dr. Miller, Dr. B. E. Twitchell, Wangelin, Walter Rhein, Knobloch and Richard Hilgert as directors. Oscar Beck will continue as manager.

## Bucyrus No Longer "Blacked Out"

(Special to THE FILM DAILY)

Bucyrus, O.—Picture houses in Bucyrus are open again on Saturday. They have been closed for a year, through the action of mayor Charles Picking, after suits had been tried in court. T. Shuler, present mayor, declared that his attitude will be to keep them opening.

Tom Miranda, having completed editing and titling "The Tower," has been engaged to edit "Love's Insurance."

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**More Prints?**

**A. Powers Points Out the Value of Larger Life Prints Due to Research Work**

Simultaneously with the recent reduction of positive by Eastman allowing the cut made by the new Film Products, a 'drive' is to be in progress for 'More Prints.' The exhibitor suddenly came in for a large share of the blame for print deteriorations and exhibitors are asked to offset this deduction with additional prints, though the price advantage, due to the new cut, is to be absorbed in greater consumption of raw material," says A. Powers.

E. V. Richards, in a recent issue of the M. P. News, scores exhibitors for abusive handling of prints and decides that the remedy lies in 'More Prints.' The News question-develops a very mixed opinion that is doubtful if a truly reliable solution to the problem can be obtained in a question involving so many factors.

THE FILM DAILY of March 15 suggests that the saving of the expense in cost of raw stock be directed into an added number of prints. A. Eschmann of First National in the March 18 issue of the FILM DAILY, that long runs are chiefly responsible for the demand for additional prints.

A. Jones of the Eastman Company sums up the situation with the statement that whatever solution gives greatest satisfaction to the ultimate consumer, even if it costs more money at the start, works to the general progress and prosperity of the business.

One will deny that more prints tend to give better exhibition results. In all the agitation so far, the idea seems to prevail that the remedy all lies in 'More Prints.' The thought is expressed as to the possibility of greater projection life in motion picture film and how this can be accomplished to the financial advantage of the industry in general.

The 'longer wear' idea as an idea has economic advantage—the 'more prints' position only serves to increase the old extravagance in the motion picture field from which we should attempt to recover.

The technical details relative to longer life investigation is obviously out of place at such investigation has actually been in progress for more than two years in the Research Laboratory of the Powers organization.

Exhaustive tests have clearly demonstrated the possibility of improving the use-

ful life of the present motion picture film from 25 to 50 per cent. Motion picture film embodying this feature has actually been, and is being circulated and independently reported from separated territories as showing greatly increased projection life.

"It has been found that increasing the useful projection life of the sprocket holes eliminates many of the other objections to long runs such as rain marks, unsteady pictures, and of course enormously reduces breaks in projection."

**Kansas Has Large Program**  
*(Special to THE FILM DAILY)*

Kansas City, Kan.—Topics lined up for discussion at the M. P. T. O. convention to be held April 1 and 2 at Emporia include: Road-shows, music tax, carnival and tent show situation, church and school opposition, prints, rentals, legislation and national organization.

**At Work on "Hamilton"**

Through George L. Clarke, George Nash, Mabel Taliaferro, Alex Connors and Albert Barrett have been signed for "Alexander Hamilton," now in production at Vitagraph with Kenneth Webb directing. It will be made for Chronicles of America.

**Sales Tour on "Triumph"**  
*(Special to THE FILM DAILY)*

Los Angeles—Barrett C. Kiesling, personal representative of Cecil B. DeMille, plans a trip to Paramount exchanges in the interests of "Triumph," which DeMille has just finished.

**Start "North of 36" in Summer**

Famous will place "North of 36" in production this summer. Much of the action will be shot in Texas. The cast will include Ernest Torrence and Tully Marshall, Jack Holt, Jacqueline Logan and Noah Beery.

**New Chicago Exhibitors**  
*(Special to THE FILM DAILY)*

Chicago—Samuel Cohen, Thomas Whitson and A. L. Siegler have formed the Unity Amusement Co., with a capital stock of \$10,000 to operate theaters.

**Mid-West Adds to Chain**  
*(Special to THE FILM DAILY)*

Elgin, Ill.—The Midwest Theaters Inc., have leased the Rialto from Frank E. Bodenshatz for ten years at a total rental of \$75,000.

**Hagerdorn Managing Detroit House**  
*(Special to THE FILM DAILY)*

Detroit—Charles Hagerdorn has taken over the new Liberty. He formerly managed the Lyric, Mt. Clemens.

**That Deal**

*(Continued from Page 1)*

will be starred, Niblo, through Mayer, will have a series, as will Reggie Barker, and Hobart Henley has just been given a unit with Mayer. There is a possibility of "Romola" and other Duell pictures going through Metro. There will be others, of course, but these are the top liners.

**Exchange Conditions**

There will necessarily be many changes in the operation of the exchanges of these concerns, which will bring about economies. Just what will occur, remains to be seen.

**The Theater Situation**

The terms of the deal will involve the passing of the Goldwyn interest in the Capitol, New York, the California, Los Angeles, the Bishop-Cass circuit in Colorado and the Ascher circuit in Chicago to Metro. It is understood that the Goldwyn interest in the Capitol, New York amounts normally to about \$200,000 a year.

**When Effective**

Unless something unforeseen develops the deal will become effective about April 15. Goldwyn can do nothing in the nature of a distribution deal until then because of the Hearst option.

William Sstrom, general manager of the Hollywood Studios, has returned from an extended business trip to Los Angeles.

**Seven Leads in "Mary The Third"**  
*(Special to THE FILM DAILY)*

Los Angeles—King Vidor has started work on "Mary the Third," in which there will be seven leading men opposite Eleanor Boardman; Ben Lyon, Johnnie Walker, William Haines, Creighton Hale, Buster Collier, Jr., James Morrison and Niles Welch. Pauline Garon is in the cast.

Percy Marmont has been engaged for the leading masculine role in Universal's production of "K."

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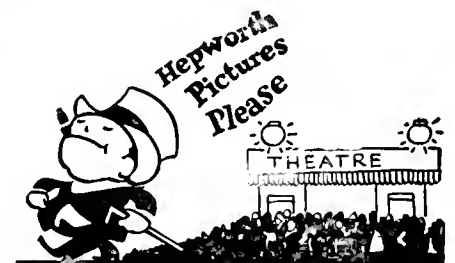
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# DAUGHTERS OF TODAY

## BREAKS MORE RECORDS

---

NEWARK THEATRE, NEWARK  
SUNDAY NIGHT

*Had a line until 10:40*

*Standees until 11:30*

GAVE SPECIAL MIDNIGHT SHOW  
YET TURNED AWAY HUNDREDS

---

Adam Adams, Managing Director of Newark Theatre and one of the real showmen of the film industry gave Daughters of Today special presentation and exploitation and the picture did the rest.

---

**SELZNICK DISTRIBUTING CORP.**



# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XVII No. 73

Friday, March 28, 1924

Price 5 Cents

## Market Open

**Oldknow Testifies He had No Trouble in Selling in Atlanta Territory**

(Special to THE FILM DAILY)

Oscar Oldknow, president and general manager of Southern Film Co., the local distributors of Warner product was the chief speaker for Famous Players at the day's hearing on Government charges of monopoly. Oldknow testified he had found the market in the Southeastern States an open one always and that the kind of competition existed between Southern Enterprises and other organizations.

Under other testimony, designed to place the Government's charge of monopoly, through its subsidiary, Southern Enterprises, Inc., had tried to monopolize the industry in the Atlanta territory during the second session. Mr. Crute, an exhibitor of Huntsville, was on the stand yesterday.

According to Oldknow, he sold his product and other pictures on a check booking system, used by the Atlanta territory.

## Censorship Dead in Mississippi

(Special to THE FILM DAILY)

Winfield R. Sheehan, Mississippi, Miss.—The Committee on Censorship has unanimously reported that the proposed censorship bill in Mississippi is dead. This makes it impossible for the bill to pass. The fight here is one of the most hotly contested in the history of the industry.

## Goldwyn Due Tomorrow

Charles Goldwyn is due in New York tomorrow on the coast tomorrow with his picture of "Cytherea—Goddess of Love." While here, he will select a picture to replace the role originally played by Barney Bernard in "Poisoned Perlmutter in Hollywood."

## Conference Today

W. H. Hays and Hays Office to Discuss Many Legislative Situations at Astor

An important conference will be held at three o'clock this afternoon at the executive committee of the P. T. O. of New York State at the T. O. C. C. Court-martinez, secretary of the Hays Office will also be present.

The legislative situation in Albany will be discussed. There are about a dozen bills now in various stages of preparation before the Senate and Assembly.

## Exchange Center

**L. R. Bernier Would Build Structure at 7th and 51st St. to House All Distributors**

A plan is afoot to construct a building on the site of the car barns at 51st and 7th Ave., in which all of the exchanges in New York City would be housed. The T. O. C. C. has been approached by the promoter, L. R. Bernier who is understood to be willing to have the structure known as the T. O. C. C. building and set aside the top floor as club rooms for the exhibitor organization.

The plan is still tentative and there remain a number of firms to see about the matter. The building, if it should definitely develop, would be 200 by 250 ft. and would probably be ten to twelve stories high.

(Continued on Page 2)

## Quimby Again Subpoenaed

(Special to THE FILM DAILY)

Washington—Fred C. Quimby will appear today before the Senatorial committee investigating Attorney General Daugherty in connection with the Dempsey-Firpo fight pictures.

## Sheehan Returns Today

Winfield R. Sheehan is due in New York today after a two months' European trip. During his tour abroad Sheehan visited all the Fox branch offices, including those opened this Spring.

## Dana Contract Ends in May

Viola Dana's contract with Metro ends in May. It was denied yesterday that a deal was under way on her behalf with Hodkinson.

## Clem's Ocean Stuff

Off the African coast (forever)

Dear Film Daily:

As I write this I'm sitting in front of an Algerian restaurant watching the Turks and Greeks go by, and boy, from now on I'm off the travel stuff.

No wonder they can't make clean Oriental pictures. I ain't seen a clean one since I landed.

It's against the laws to bathe here and I understand the law ain't been broken in more than two hundred years.

Algiers is in two parts. The upper and the lower towns. The farther up the hill you go the dirtier the place gets and where we had lunch today was the last house on top of the hill.

Funny looking guys with red Klu Klux Klan outfits on shuffle by, look

(Continued on Page 4)

## Joint Distribution Plan

### Discussed by Leading Stars

**Would Also Erect 15 Long Run Houses in as many Pivotal Points Throughout the Country—Existing Distributing Contracts May Delay Action Temporarily**

(Special to THE FILM DAILY)

Hollywood—It is reported here that a number of conferences have been held between the most important stars in the business for the purpose of getting together for distribution.

The stars mentioned in this connection are Doug and Mary, Norma Talmadge, Charley Chaplin, Griffith, and Harold Lloyd.

As part of their plan it is understood they will erect theaters for long runs in 15 of the most important cities in the country including New York, Philadelphia, Chicago, Los Angeles, and other cities of the same comparative size.

Existing contracts relative to distribution may temporarily delay the actual development of this plan, but within the next

## "T. N. T." Tomorrow

**"Ampas'" Party Looks Like Big Event of the Year—Many Special Numbers**

"T. N. T."—The Naked Truth dinner, annual revel of the Associated M. P. Advertisers occurs at the Hotel Astor tomorrow tonight. Dinner will be served at seven o'clock to exactly 1,000 persons. The seating capacity has been limited in order to make everyone comfortable.

Later in the evening, two Paul Whiteman orchestras will supply dancing. The committee has decided to permit late arrivals partake in the dancing at \$5 per couple. Men attending "stag" will have to pay the five.

One of the highlights of the entertainment will be the \$100 prize winning sketch, "Passionate Italians," based on "Romeo and Juliet" with Bebe Daniels, Richard Dix and Ernest Torrence in the leads.

(Continued on Page 2)

## German Film Men Due Today

(Special Cable to THE FILM DAILY)

Aboard the Berengaria—There is a group of German film men aboard the Berengaria which is due in New York Friday afternoon. They are Wolfsohn, editor of the "Lichtbildbühne;" Fritsche of Transocean Film; Moravsky and Glass of Terra Film and Zelnik of Zelnik Film.

## Nate Ascher Here

Nate Ascher of Chicago is in town.

18 months those stars not releasing through United Artists will have completed their present contracts and the plan discussed calls for the perfection of the idea by this time, if not previously.

The purpose of the theaters in the 15 pivotal points is to offset the necessity of road showing productions made by these stars. These houses are planned along the line of the Egyptian, the Grauman Hollywood house, and are expected to house the big pictures of this group for runs of from eight weeks up where the production justifies it through business at the box office.

All pictures under the proposed arrangement, are to be sold on a basis of percentage, and each will be sold independently.

## Sued For Interfering With Showing

(Special to THE FILM DAILY)

Chicago—United Artists has filed suit for \$50,000 against seven city and police officials who took part in stopping "The Birth of a Nation." Charles J. and James J. Trainor, attorneys for the plaintiff, declare they have evidence showing a conspiracy between Chief of Police Collins, several aldermen and other officials to stop the showing for purely political purposes.

## One More Under Contract

Mae Murray is here from the Coast. She said yesterday that she had one more picture to make for Metro, after which her agreement with Tiffany Prod., would also terminate.



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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	109	108½	109	200
F. P.-L. . . . .	66	64½	65½	4,200
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	15½	13¾	13¾	1,500
Loew's . . . . .	16	16	16	100
Warner's . . . . .	Not Quoted			

**Incorporations**

Albany—Matchwig Corp., New York. Capital \$5,000. Incorporators, N. Machat and M. and E. Wigderson. Attorneys, Dreichster, Ornstein & Leff, New York.

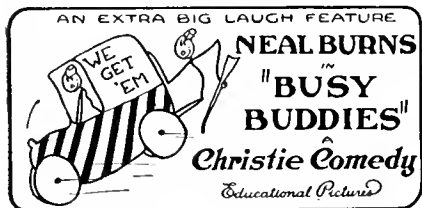
Dover, Del.—Atlas Film Prod. Corp. Capital \$50,000. Incorporators, Joseph Bentwoglio, Angela Ventura and Pietro Santaro, all of New York.

Albany—Pennant Film Producing Corp., Wilmington. Capital \$10,000.

**Edwards Going To Italy**

J. Gordon Edwards sails for Italy on April 2 to make a series of pictures for a company there.

**ADVERTISE YOUR SHORT SUBJECTS ON MATS** for this "ad" FREE at your Educational Exchange



**WAGL**

**Market Open**

(Continued from Page 1)

Famous Players with the exception of a short time during 1923 when he undertook to sell on the selective system which he later abandoned when it met with failure. His testimony indicated that keen competition existed between Southern Enterprises and other companies. On cross-examination by Chief Counsel W. H. Fuller, he reiterated his testimony.

E. R. Matthews, city treasurer of Huntsville, Ala., J. V. Matthews, his brother, and H. C. Laughlin, also of Huntsville, testified that C. L. Hackworth, an exhibitor at Huntsville, never owned an interest in the Lyric, at Anniston, Ala. Hackworth had previously testified that Southern Enterprises had forced him out of business. C. T. McClellan, manager of a Southern Enterprise theater in Gadsden, Ala., from 1919 to 1920, denied that he had threatened to run out of business, Will B. Woods, an exhibitor of that town. Woods has claimed that McClellan had been responsible for his failure. McClellan denied any responsibility for Woods' going out of business. McClellan also denied that Southern Enterprises had started a price war in Gadsden.

C. B. Thompson, an exhibitor of Cedartown, Ga., testified that he owned the only theater in Cedartown and a number in surrounding towns. He said he had been exhibitor for many years and preferred to buy his pictures on the block system such as was employed by Southern Enterprises. He declared he had never been compelled by Famous to buy pictures he did not want.

**Ohio Bans Fight Pictures**

(Special to THE FILM DAILY)

Columbus, O.—Vernon M. Riegel, head of the Ohio censor board, has banned the showing of the Dempsey-Firpo fight pictures. This, after Edward Sullivan, owner of the Ohio rights had been given the right by local Federal authorities to show the pictures, and after the Ohio censor board had passed them.

**Cleveland Aiding Veterans**

(Special to THE FILM DAILY)

Cleveland—The Cleveland M. P. Exhibitors' Ass'n is working out a plan for a Disabled War Veterans' Day in this section. A percentage of profits will be turned over to them. The idea originated with Sam Schachtel, of the "Y" theater.

**"T. N. T." Tomorrow**

(Continued from Page 1)

Bedtime stories will be delivered by the following: Bill Hart and Dr. A. Gianinni, Charles M. Schwab, Arthur Brisbane, Rodolph Valentino, Will Hays, Rupert Hughes, A. M. Botsford and Samuel Rothafel. The special film "The Naked Truth," is in the last stages of cutting. Tickets have been practically all sold out, and all indications are that the party will be the biggest event in film circles up to the present time.

**Remaking "Man Without Country"**

(Special to THE FILM DAILY)

Los Angeles—Fox is making "The Man Without a Country," as a 1924-1925 special. This story was made originally by Frohman Amusement Corp., with Arnold Daly playing the lead.

**Associated Starts East April 6**

(Special to THE FILM DAILY)

Hollywood—The production staff of Sawyer-Lubin and Associated Pictures leaves April 6 for New York to produce the next two pictures starring Barbara La Marr.

**Blyth Back**

David R. Blyth, of Selznick has just returned to New York after a trip around exchanges in the East and South.

**Glucksmann Due Monday**

Through error, it was stated the other day that Jacobo Glucksmann had arrived in New York. His boat is not due in until Monday.

**Beery Leaves**

Wallace Beery left for the coast yesterday.



**KINOGRAMS**

THE VISUAL

**NEWS**

of ALL THE WORLD

THE NEWSREEL

BUILT LIKE A NEWSPAPER



Coming Soon

**BETTY COMPSON**

in

**MIAMI**

An Alan Crosland Production

Produced by Tilford Cinema Corp.

for HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

**Exchange C**

(Continued from Page 1)

fourteen stories in height. The Department has as yet no decision concerning the store in the Mecca Bldg. The second floor is held resolutely the fact that no more than five reels can now be held on the floor.

Bernier's building would be every way with the various conditions governing film storage.

**HAL ROACH'S**

**CHARLEY CHESHAM**

**COMEDIES**

"Consistently Good"

1 reel

Pathécomed

There Never

Will Be

Another

Like

JUST

**MARY**

Let George do it

ARE you getting the most out of your foreign distribution.

TEN years of constant selling in the foreign market have given us the best connections everywhere to place your pictures.

George E. K... Corporation

220 West New York, Ch... Cables—Geokan

# TOM MOORE

of Washington

*Just Telephoned:—*

# “DAUGHTERS OF TODAY

Now Playing at Rialto Theatre

is doing

# RECORD BUSINESS

*Equalled Only By*

**THE SHEIK**

*and*

**THREE WEEKS”**

“Daughters of Today” is one of those real attractions  
that come only once in a blue moon

*Available at all Exchanges of*

**SELZNICK DISTRIBUTING CORPORATION**

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—The Screen Actors' Club Agency, 921 West Sixth St., has been closed, its license having been revoked by Walter C. Wathewson, state labor commissioner. The concern is said to have violated law provisions by accepting indirectly a registration fee.

Ralph Lewis will play an important role in "The Man Who Came Back," under direction of Emmett Flynn. He will make "The Country Doctor" later.

Work has been started at Universal on "The Fighting Ranger," a serial featuring Eileen Sedgwick and Jack Daugherty under direction of Jay Marchant.

Robert Cain has been engaged by Universal to play the masculine lead opposite Mary Philbin in "Mitzi."

Neal Hart has leased space at the Hollywood Studios and is making a five reel historical Indian feature.

Three stories are now under consideration as possible starring vehicles for William Farnum.

"Blazing Love," is the new title of the current Truart production starring Elaine Hammerstein.

Bess Meredyth has completed the script on "Judgment" the next Fred Niblo production.

Marion Nixon, is no longer under contract to Fox, their agreement having terminated.

Turpin has resumed work on his Pathe comedies. His next will be "North of 57."

Edward Burns has been signed by Lasky to play the male lead in "The Guilty One."

Edward J. Montague will adapt "The Last of the Duane's," a future Fox special.

Mal St. Clair is filming Episode 7 of the "Telephone Girl" series for F. B. O.

Hoot Gibson has just started work on "Broadway or Bust."

WALTER R. GREENE.

### Dunas Now A "U" Manager

(Special to THE FILM DAILY)

Minneapolis—The management of Universal has passed into the hands of Phil Dunas, who succeeds Eph Rosen, resigned.

Cortland Prod. Buy "The Nest" Edgar Selden, acting for Wm. A. Brady, has sold rights to "The Nest," to Cortland Prod., of Los Angeles. Production will be at the Ince studios.

### The Wisconsin Opens Tonight

(Special to THE FILM DAILY)

Milwaukee—The new Wisconsin, built by J. E. and Thomas Saxe will open tonight.

## Out-of-Town Criticism

Newspaper criticisms on "Beau Brummel" from Baltimore, Los Angeles and San Francisco; and on "Dorothy Vernon of Haddon Hall," from Los Angeles will appear in Sunday's issue.

## New DeVry Projector

The DeVry Corp. has put on the market a new model called the Super De Vry which is a combination of projector and stereopticon. This equipment has a 1000 watt monoplane lamp and when desired, the stereopticon may be instantly detached and either the projector or stereopticon used separately. This projector was made to supply the non-theatrical field with a semi-portable projector that would give brilliant projection at long throws and could be used in the large school or church auditoriums.

## Lunch To Fairbanks

The editors of "Boys' Life," published by the Boy Scouts of America, gave Douglas Fairbanks a luncheon yesterday at the Aldine Club in recognition of his series of articles that have been appearing in the magazine relative to the scout movement.

## Fred Meyer Honored

(Special to THE FILM DAILY)

Hamilton, O.—Every year the Advertising Club of Hamilton awards a trophy for truth in advertising. Fred Meyer, of the Palace, is given honorable mention in the list just announced.

## Children Barred During Church

(Special to THE FILM DAILY)

Portland, Ore.—Following several requests from ministers that children not be admitted to theaters during Sunday School hours, theater managers have barred all children until after 12.30.

## Spencer Plans New House

(Special to THE FILM DAILY)

St. John, N. S.—Fred G. Spencer has decided to build his new theater on Charlotte St., opposite the new "Admiral Beatty" Hotel. He controls other theaters in the Dominion.

## Ky. Exhibitors Ask Removal Of Tax

(Special to THE FILM DAILY)

Louisville—A petition signed by over 300 members of the M. P. T. O. of Kentucky asking for the removal of the seating tax has been presented to Senator Richard P. Ernst.

## Wilkinson, Pettijohn's Assistant

W. E. Wilkinson is now assistant to Charles C. Pettijohn in the conduct of the various Film Boards of Trade. He was secretary of the Detroit board for two years.

## Winnipeg Rialto In Deal

(Special to THE FILM DAILY)

Winnipeg—John A. Schulberg has assumed control of the Rialto and has placed Helmer Jernberg in charge.

## Clem's Ocean Stuff

(Continued from Page 1)

at you out of the corner of their eyes and seem to say, 'Oh boy, if only I could get you alone in a dark alley.'

As far as I'm concerned I wouldn't walk ten feet from an electric light at night and never into the shadow daytimes.

The weather ain't so nice either. Its colder than an exchange managers heart and windier than a salesman and from the looks of the sky and the peddlers, its storming up for tomorrow.

There's two movie houses here. There ain't no titles in the films because the people don't read—which is tough—for there's no suckers to read the titles out loud and someone's liable to enjoy it.

Two guys sit near the screen and tell the people about the story. One of them speaks in Arabic and one in French and each one struggles to beat the other. But they are smart guys at that to find something in pictures to talk about.

The town's French from a selling point of view and Algerian from a buying point.

They were playing a Fox picture

here. It had no main title had stills out in front show of people on a raft etc. V inside the picture was a de I found out later he had th over from last year and d to waste them. The people isfied though.

It costs one franc for seats and two francs if you thing good in the picture. take your word for it, but face throughout the show register pleasure—you pay.

We leave Algiers tonight night for Monte Carlo but you a complete analysis boat tomorrow. Mrs. De straightened up again.

Regards from the African

Best from the tou

Sign Deneker yourself.

WHAT DO  
WE LIVE FOR?  
WAGL

A doll and a woman—

Both  
disturbed  
a man's  
love-life,



haunting, taunting  
mocking and shocking

Both doll and woman take leading parts in

CY THERE A  
Goddess of Love

A Sensational Revelation of Society Today

See it! Say it! Play it!

Watch for!

LOVE

WEEK



Wait for

LOVE

WEEK



**Again!**

**Metro does it!**  
**"SCARAMOUCHE"**  
**"The WHITE SISTER"**  
*and NOW -*

**FRED NIBLO'S**  
**THY NAME**  
**IS WOMAN**

Packing 'em in  
at the famous  
**LYRIC THEATRE,**  
New York at  
\$1.50 top -

**RAMON NOVARRO** and  
**BARBARA LA MARR** in  
one of the greatest  
money making pict-  
ures ever made by  
any company

**LOUIS B. MAYER**  
*presents a*

**Fred Niblo**

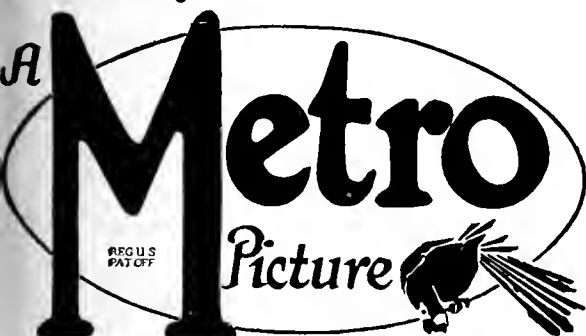
*Production With*

**RAMON NOVARRO**

*and*

**BARBARA LA MARR**

*Based on* **BENJAMIN F. GLAZER'S** *American Version*  
*of* **KARL SCHOENHERR'S** *play*  
*Adaptation and Continuity*  
*by* **BESS MEREDYTH**



*Jury Imperial Pictures Ltd Exclusive Distrib-  
utors throuout Great Britain Sir William  
Jury, Managing Director*

# MONEY

## does our talking!

In One Day Over

# \$13,000.00

— the gross on the opening day at the Capitol, New York — never equalled in that theatre — and in the face of the stiffest opposition, means that

# Rex Ingram's SCARAMOUCHE

is the world-beater you've waited for, a competition-killing, record-smashing **HIT!**

*From the famous novel by*  
**RAFAEL SABATINI**  
*Adaptation and Continuity by*  
**WILLIS GOLDBECK**  
*Photographed by*  
**JOHN F. SEITZ**

*with*

**Ramon Novarro**  
**Alice Terry** *and*  
**Lewis Stone**



*Jury Imperial Pictures  
Ltd. Exclusive Distributors  
throughout Great Britain Sir  
Wm. Jury, Managing Dir.*

## Putting it Over

Here is how a brother exhibitor puts his show over. Send along your ideas. Let the other fellow know how you cleaned up.

**More Theaters in Baltic States**  
(Special to THE FILM DAILY)  
Washington—There are 85 theaters in the Baltic Republics of Latvia, Lithuania and Lithuania, according to figures made public by the Bureau of Commerce. This represents an increase since 1922 of 35 houses. During 1923, German-made films supplied in these countries averaged 65 per cent, American 30 per cent and French 5 per cent. Indications are that films of American manufacture will supply nearly 50 per cent of the market requirements during 1924 owing to irregularities in showing German films as well as the growing demand for American films.

**Aschers Leave Capitol Go**  
(Special to THE FILM DAILY)  
Milwaukee—An organization known as the Capitol Theater Co., has taken over the lease on the Capitol Theater in Manitowoc, held for three years by the Ascher interests. The George Aschers, are behind the new company. Burt Fischer will manage.

William H. Craft, director of William Desmond has recovered from an operation for appendicitis.

### RECEIVERS' SALE-PRIZMA, Inc.

Receivers of PRIZMA, INC., will resealed bids for the assets of Prizma, hereafter generally described, at the chambers of the United States District Court, Federal Building, 20 Branch Street, Newark, N. J., on

APRIL 7, 1924, AT 10 A. M.

Property includes:  
**REAL ESTATE**—Manufacturing plant equipment, with separate office building, Nos. 3191-3197 Boulevard, Jersey City, N. J., 100 feet front on Boulevard, facing building brick and stone fireproof construction; office building brick construction.

**EQUIPMENT**—All building equipment, machinery, appliances, including cameras, projection machines, printing machines and office furniture.

**SUPPLIES, &c.**—Miscellaneous lot of materials and supplies incident to the business, including all negatives and prints.

**PATENTS, &c.**—All patents, patent rights, patent applications, improvements, devices, processes owned or controlled by Prizma, Inc. These relate generally to color photography.

**TERMS**—All bids must be accompanied by cash check to Receivers' order for 10% of the amount of the bid. In no event shall check be less than \$5000.

Bids will be immediately reported to a committee of the United States District Court sitting at above place, for such action as may be deemed proper.

The right is reserved to reject any and all bids.

Bids will be subject to mortgage and tax against the above real estate amounting approximately \$44,000.

Approval of any bid, 50% thereof will be payable in cash, balance in thirty days, on other terms specifically agreed to.

Further particulars on request.

CHARLES K. D. WALSH,  
ALBERT I. DRAYTON,

15 Exchange Pl., Jersey City, N. J.,  
Receivers.

### Appeals to Music Lovers for This

Boston—For the recent run of "Puritan Passions" at the Beacon and Modern theaters, Manager Lourie and Joe O'Sullivan, Hodkinson exploiteer, cooperated in an exploitation campaign in which they appealed to the lovers of good music to put the picture across.

In cooperation with Manager Lourie, O'Sullivan, worked out a campaign based on the extraordinary dramatic appeal of the picture and the unusual possibilities for appealing to the lovers of good music afforded by the wonderful music score specially composed for "Puritan Passions" by Frederick S. Converse, the famous operatic composer.

In the New England Conservatory of Music, cards announcing that the first original photoplay-symphony ever written would be played in conjunction with the showing. These cards were also placed in five music stores handling the music of Oliver Ditson Co., who published excerpts from the score. Announcement cards were placed in the lobby, to the same effect.

The day before the opening, Converse talked over the radio station WHAC, his subject being "Music and the Photoplay," with special reference to the score for "Puritan Passions."

### Advertised in Drug Store Windows

Chicago—The Melba drug store cooperated with the Chicago management in exploiting "Painted People." Cutouts, stills, sign cards and hand painted posters announced the showing in the company's store windows, occupying about half the window space while the other half played up cosmetics.

### Old Fire Engine as Ballyhoo

Buffalo, N. Y.—Manager C. E. Williams, of the Majestic, used a simple but effective exploitation stunt to help announce the showing of "Hook and Ladder." An old fire engine was obtained from the fire department and used as a ballyhoo, parading it up and down the main thoroughfares, with billing on each side of the truck telling of the run. Later, the apparatus was displayed in front of the house.

### No Daylight Saving For Niagara

(Special to THE FILM DAILY)

Niagara Falls, N. Y.—The City Council has adopted a resolution repealing the existing daylight saving ordinance. A referendum last fall showed that the people disapproved of the measure. Lockport has also voted against daylight saving.

Troy, N. Y.—Theater owners are determined to kill daylight saving. Similar steps are being taken by exhibitors in Albany and Schenectady.

### Artistic Displays in Lobby

Eugene, Ore.—Artistic displays, both in the lobby and on the stage helped put "Song of Love" across when it ran at the Rex.

The outside lobby was decorated with a painting of the desert, in three panels. The center one was three times as large as the outside two and showed the approach to an Arabian city. Underneath the painting the star and title was played up. The desert atmosphere was further carried out in the prologue which had a pretty night background and a tent, with a song number in the act.

### "Big" Pictures in "Small" Towns

Hart, Mich.—F. N. Harris, of the Amuse theater, put "Merry-Go-Round" and "A Lady of Quality" across in a novel way. Harris was handicapped by the fact that both pictures had played Detroit a few weeks, so he displayed in his lobby, advertisements on the two productions as they appeared in the Detroit dailies. Slides described the character of the pictures and their previous successful runs in other communities, three weeks before the opening dates.

### Cashes In on Toy Show

David Bader, of Century, through the co-operation of J. L. Amber, head of the Amberg Doll Co., manufacturers of the Baby Peggy doll, obtained some free publicity for "The Darling of New York" at the recent annual toy show, held in the Bush Bldg., New York. "Darling of New York" banners, placards, photos and other material was placed conspicuously around the show.

### Changes in St. Louis

(Special to THE FILM DAILY)

St. Louis—Joe Safferty formerly with Universal is now traveling for Hodkinson.

C. L. Hickman has resigned from F. B. O. to join Paramount.

Spickard, Mo.—Ira D. Cooley has tendered his resignation as manager of the Peoples theater.

Marcus New Branch Manager  
(Special to THE FILM DAILY)  
Albany—Nate Marcus succeeds Sam Hocstim as Associated branch manager. Hocstim has taken over the management of the Star in Hudson.

THE GIRLS GO  
CRAZY OVER IT  
WAGL

FILM DEVELOPING CORP.  
210-16 Weehawken St. West Hoboken, N.J.  
Laboratory with the lowest Insurance Rates in the East. Negative Developing, Printing, Cutting and Projection Rooms.  
Phone: UNION — 4800

Negative Developing—Printing



Titles in All Languages  
723 7th Ave., N. Y. C. Bryant 5450-1

A-1  
Publicity—Advertising  
Exploitation Man  
Now Free Lancing  
No Job Too Big  
No Job Too Small  
Part Time or All Time  
Making Press Books  
My Specialty

JESSE WEIL  
Room 603 729 7th Ave.  
Bryant 2091

COMING SOON

**HOLD YOUR BREATH**

an Al Christie Feature with  
**Dorothy Devore**  
Walter Hiers, Tully Marshall,  
Jimmie Adams Priscilla Bonner  
and Jimmie Harrison

**HODKINSON RELEASE**  
Season 1924-1925 Thirty First-Run Pictures

# Harold Lloyd

in

## Girl Shy

### A Partial List of Big First Runs Already Negotiated

New York; the Strand; beginning April 20.  
Boston; the Fenway; beginning April 19.  
Rochester, N. Y.; the Eastman; beginning May 7.  
Buffalo; Hippodrome; beginning April 27.  
Indianapolis; the Apollo; beginning April 27.  
St. Louis; the Missouri; beginning April 26.  
Cincinnati; the Walnut; beginning April 27.  
Columbus; the Colonial; beginning April 27.  
Dayton; the Strand; beginning April 20.  
Salt Lake City; the Kinema (starting date still to be  
determined).  
Spokane; the Ritz and Casino; day and date.  
Milwaukee; the Wisconsin; beginning April 26.

“More laughs than ‘Why Worry?’ more thrills than ‘Safety  
Last’; more human interest than ‘Grandma’s Boy’ ”

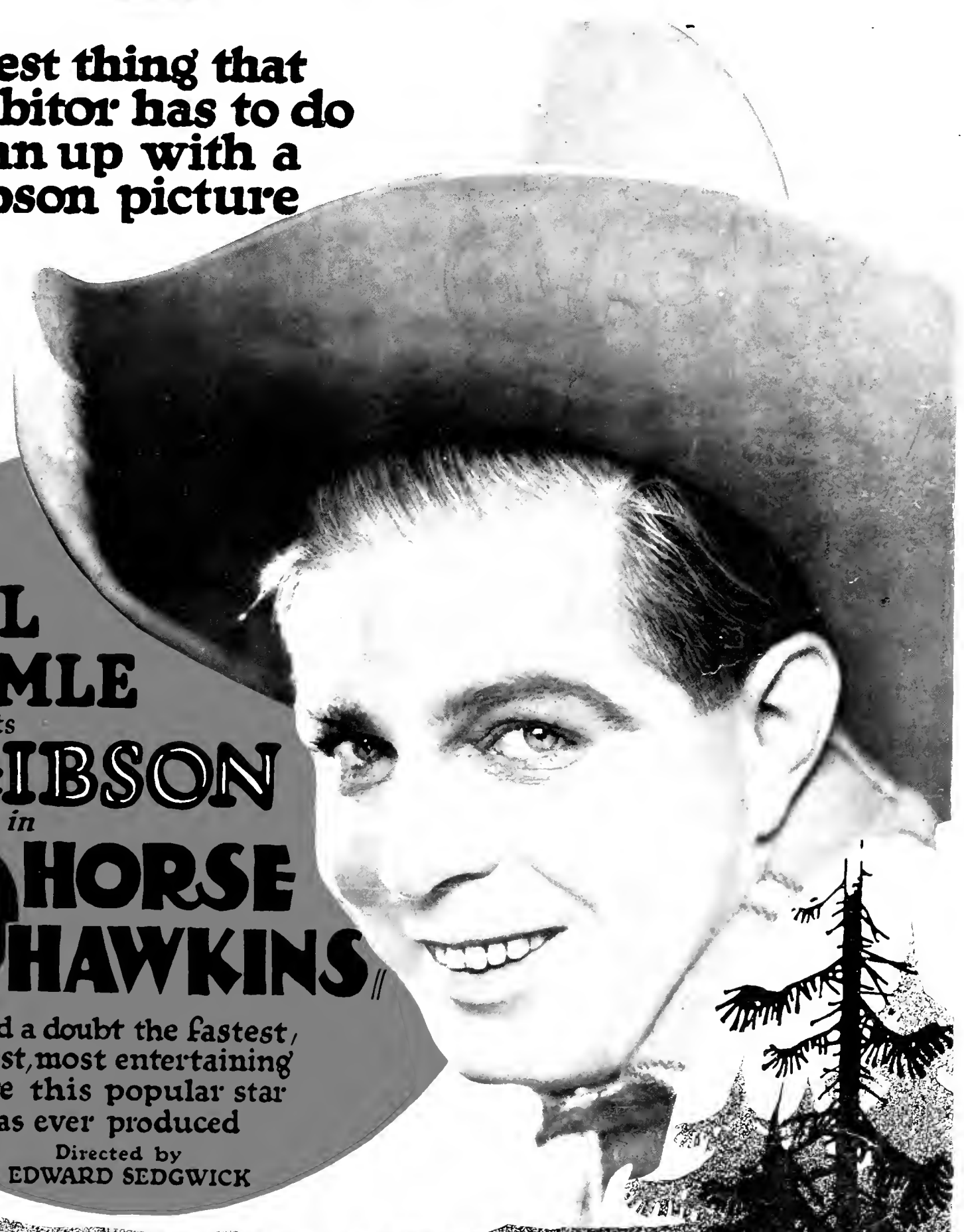
## A Pathe Picture



**The easiest thing that  
any exhibitor has to do  
is to clean up with a  
Hoot Gibson picture**

**CARL  
LAEMMLE**  
presents  
**Hoot GIBSON**  
*in*  
**40 HORSE  
HAWKINS**

Beyond a doubt the fastest,  
funniest, most entertaining  
picture this popular star  
has ever produced  
Directed by  
EDWARD SEDGWICK



**A UNIVERSAL GIBSON PRODUCTION**



DOROTHY  
DEVORE

# COMING! AN AL CHRISTIE FEATURE

# "HOLD YOUR BREATH"

With A Great Comedy Cast

Dorothy Devore

Walter Hiers

Tully Marshall

Jimmie Adams

Priscilla Bonner

Jimmie Harrison

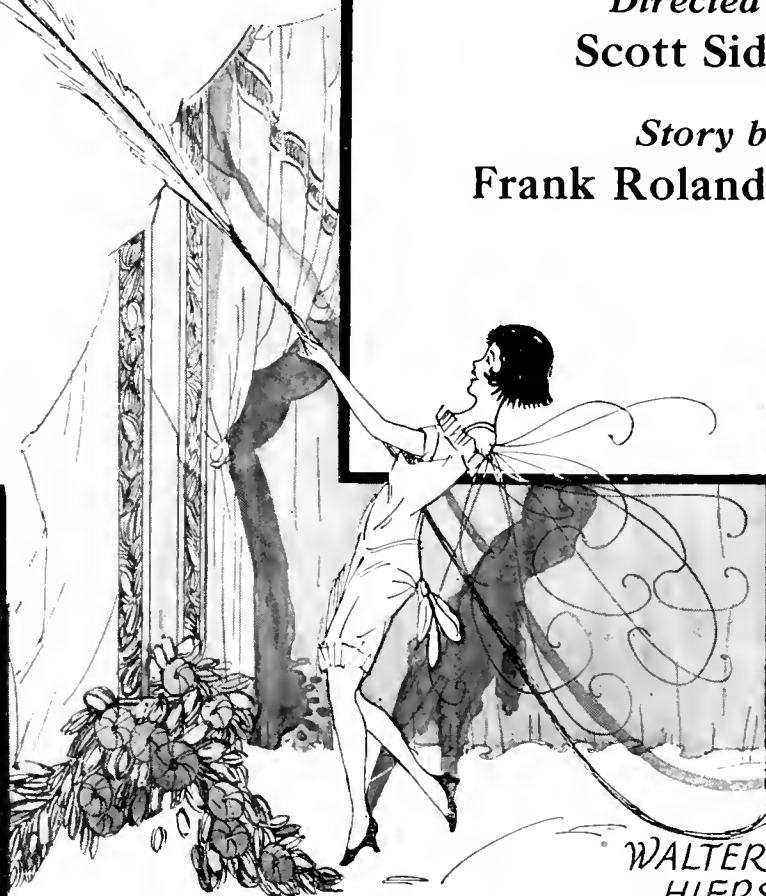
Directed by  
Scott Sidney

Story by  
Frank Roland Conklin

Distributed by  
**HODKINSON**

Foreign Distributor  
W<sup>m</sup> VOGEL, Distributing Corp.

Season 1924-1925  
Thirty First-Run Pictures



WALTER  
HIERS



# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVII No. 74

Sunday, March 30, 1924

Price 25 Cents

## opes To Cut Loans

Zukor Seeks to Wipe Out All Indebtedness by End of Year—Some Plans

In an interview in the Wall Street Journal, Adolph Zukor recites a number of matters discussed at the Famous Players annual meeting held in the week.

First, in a message to the stockholders, declared it was the ambition of the management to wipe out bank debt by the end of the present year. The meeting was uneventful so far as changes in the directorate was concerned.

The Wall Street Journal article goes on to say:

Loans payable are now about \$3,000,000, against \$3,385,000 at the end of 1923. Production in 1924 will be on a budget system with the object of clearing up floating indebtedness by the end of the year. If this is accomplished, only seasonal borrowing will be required.  
*(Continued on Page 6)*

## Selco Pictures Formed

Selco Pictures, Inc., has been formed for the acquisition of product distribution through Selznick. Officers are: W. C. J. Doolittle, president; Ralph B. Ittelson, vice-president; Walter Jerome Green, secretary, and L. J. Darmour, secretary. The directors are: Charles E. Green, Ittelson and Motley H.

son Making A "Black Tears" Ray Garsson is producing a picture called "Black Tears" at the Tecumseh studio.

## Features Reviewed

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## Tie-Up L. A. Theaters

If Universal Leases Clune's B'way, All First-Runs Will Be Distributor-Controlled  
*(Special to THE FILM DAILY)*

Los Angeles—Universal is understood to be negotiating for the lease of Clune's Broadway. If this deal goes through, it will place every first run in the downtown section of the city in control of distributing companies.

Grauman's Million Dollar, Rialto and Metropolitan are owned by Famous. Talley's Broadway was recently acquired by West Coast Theaters, Inc., which is, of course, a First National ally. West Coast also controls the Criterion and operates Loew's State. The California and Miller's are the local first-runs for Goldwyn pictures and are controlled by that organization.

## San Diego House Opens

*(Special to THE FILM DAILY)*

San Diego, Cal.—The Balboa theater, a \$1,000,000 house built by West Coast Theaters, Inc., opened Friday night with all of the officials of the circuit present as well as a group of about fifty professionals.

## Eugene Zukor Returns

Eugene J. Zukor returns today from the Paris from a two months trip abroad.

## Mayer, Studio Chief

For Goldwyn-Metro Merger, Is Coast Report—Production at One Plant

*(Special to THE FILM DAILY)*

Los Angeles—Louis B. Mayer and Irving Thalberg are en route to New York where they arrive Sunday. It is reported here that their trip concerns the deal pending between Goldwyn and Metro and that Mayer may become the active producing head of the Metro organization.

The impression here is that production of both organizations will be centered at the Goldwyn plant in Culver City and that the Metro studio will be dismantled. Before James R. Grainger left for the East, he de-

*(Continued on Page 6)*

## Seek Compromise Measure

The executive committees of the M. P. T. O. of New York and the T. O. C. C. met with representatives of producers at the Astor, Friday, to discuss the Davidson Bill, which would abolish the M. P. Commission and strengthen the Penal Code. Exhibitors are generally opposed to the measure, while producers are understood to be favorably inclined. A compromise is now being sought and to this end an exhibitor committee of seven will meet today at the Hays office for further discussion.

# "Mine, Mine—"

The handwriting on the wall. To every state right operator in the business. Blind indeed he be who will not read it. Because if it were in letters a foot high it could not be clearer.

Do you gentlemen realize that you all may be out of business, so far as important product is concerned if your present methods are continued? Something to think about. It is something to answer.

Why? Do you need ask? Don't you know? I think you do. But in the event that your memory needs refreshing just bear this in mind: The Warner output for next season may not be sold as last season. The Preferred product probably will be. But if the Warner product isn't what will you do for this type of material, assuming you cannot find sufficient from Preferred?

There are other producers presenting good marketable pictures on the state right market. Many of them. But how many have a sustained product, the quality of which you know and which you can dispose of in block? Or do you wish to go back to the basis of selling picture for picture? If so, how many of you can stand this expense?

At this moment there is a serious question in the minds of the Warner organization as to just how they will handle their pro-

*(Continued on Page 4)*

## "Big 4" Carry On

United Artists Renew Contracts for Three Years Each—Abrams Remains in Charge

The annual meeting of United Artists was held Friday. Following the meeting, the following statement was issued over the signatures of Mary Pickford, Douglas Fairbanks, D. W. Griffith, Charles Chaplin and Hiram Abrams:

"The annual meeting of the stockholders and owners of United Artists Corp., was held at the offices of United Artists Corp., 729 7th Ave., New York City, on Friday, March 28, 1924, at which were present Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, the owners and their representatives, and it was unanimously decided to not only carry out their existing contracts, but to renew and extend their contracts for a period of three years, except Charles Chaplin who has eight pictures still to deliver to the Corporation.

It was the unanimous sentiment  
*(Continued on Page 2)*

## New \$350,000 House For F. & M.

*(Special to THE FILM DAILY)*

Chicago—Work has started on Fitzpatrick & McElroy's new \$350,000 Highway theater on the east side of Western Ave. and 63rd St. The house will seat 1,200.

Dover, Del.—Fitzpatrick & McElroy, Chicago, have filed an increase in capital of from \$1,200,000 to \$1,700,000.

## Maryland Bill Dies

Sunday Measure Killed in House—Advocates Seeking a Re-hearing

*(Special to THE FILM DAILY)*

Annapolis, Md.—The House has killed the bill to permit showing of pictures on Sunday. The action came so swiftly that advocates of the measure say it wasn't given a chance. The bill was killed on a viva voce vote, despite the fact that a number of members of the House had demanded a roll call. Speaker Curtis failed to recognize them.

The bill came up on special order. Following the motion to lay the bill on the table, the vote was taken, and Floor Leader Frank S. Given then moved for adjournment. The adjournment was recorded at 12.29 P. M., and the House met again three minutes later for other business. It is probable the measure will be brought up again.





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### "Big 4" Carry On

(Continued from Page 1)

expressed by the owners and stockholders of United Artists Corporation that they were perfectly satisfied with the executive and personnel of their organization, which resulted in the re-election of all the officers of the corporation."

### Fight Added Express Charges

(Special to THE FILM DAILY)

Toronto—The M. P. T. O. of Canada, in cooperation with Famous Players and the Canadian M. P. Dist. Ass'n are co-operating in opposing the application of the Express Traffic Ass'n of Canada for an increase in express charges on pictures and other commodities.

### Burr Closes Foreign Deal

C. C. Burr reports the following foreign deals: to Sociedad General, of Buenos Ayres, the Argentine, Uruguay, Paraguay, Chile, Peru and Ecuador rights to "Three O'Clock in the Morning;" "Restless Wives" and "The New School Teacher."

The Macaulay Company, book publishers, has issued a photoplay edition of "Three Weeks."

Let George do it!  
**George E. Kann**  
Corporation  
220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

**COSTUMES FOR HIRE**  
New York's Newest and Foremost  
Costume Rental Organization  
**BROOKS**  
143 W 40th St. N. Y. C.

## The Week's Headlines

**Monday**  
Censorship killed in Oklahoma and Kentucky. First National calls annual meeting for April 27 in New Orleans.  
Alexander S. Aronson discusses danger of unplayed business and says only thirty-three per cent of a record breaking volume has been actually played.

**Tuesday**  
J. D. Williams sees need for a more equitable basis of calculation for pictures of important stars.  
Universal negotiating with Jack Dempsey, probably for serial.  
Harry M. and Abe Warner here to set fall distribution plans.  
Richard A. Rowland and W. E. Shallenberger discuss Aronson article but declare First National and Arrow do not fall in that category.

**Wednesday**  
February tax returns total \$6,738,627, as compared with \$7,576,991 in January.  
Elmer Harris and Frank E. Woods to make ten pictures for Hodkinson.  
Arthur N. Smallwood forms Producers Dist. Guild to handle limited number of quality pictures. Plans thirty exchanges.  
Al Lichtman, commenting on Aronson article says exhibitors are less inclined toward overbuying.

**Thursday**  
Deal on between Goldwyn and Metro whereby latter would handle former's physical distribution.  
Federal Trade hearing resumed in Atlanta. Famous introduces witnesses to deny Government's charges of unfair business tactics.  
Exhibitors to hold conference on legislative situation in Albany.

**Friday**  
Joint distribution planned, discussed by leading stars. Plan would call for the building of fifteen long run houses in key cities.  
Oscar Oldknow testifies in Atlanta that he has always found market there open; had no trouble in selling in Southern states.  
Plan afoot to build one large exchange center in New York. Would house all distributors.  
Naked Truth dinner scheduled for Astor Saturday. Many celebrities to attend.

**Saturday**  
United Artists renew contracts for three more years each. Hiram Abrams remains as president.  
Adolph Zukor seeks to wipe out all indebtedness of Famous Players by the end of the year.  
Louis B. Mayer may head production activities at Metro. Future activities may be centered at Goldwyn studio.  
Universal negotiating for Clune's Broadway, Los Angeles. All downtown houses there are now controlled by distributors.  
Sunday shows killed in Maryland.

### Brown Handling Former Duties

George Brown, who was assigned by Universal to handle special advertising and exploitation for "The Hunchback" has resumed his former duties as advertising manager and, in addition, will assume charge of the entire exploitation force.

### "U" Resumes 2 Reel Westerns

Universal has decided to resume production of two reel westerns which will be released weekly.

### Censors To Judge Three Weeks"

(Special to THE FILM DAILY)

Philadelphia—A reconstructed version of "Three Weeks" is before the Pennsylvania Board of Censors. The Board condemned the original production and is carefully considering the present one.

### Security In Deal With Lascelle

(Special to THE FILM DAILY)

Cleveland—Security Pictures Co., has purchased from Ward Lascelle Prod. a new series of eight Lester Cuneo Westerns for Ohio. They will be ready for release May 1.

### Chaplin's Next in September

(Special to THE FILM DAILY)

Los Angeles—The first sequence of Charlie Chaplin's new comedy of Alaska gold mining days is completed. The picture will be ready in September.

### Developments On Tax Situation

(Special to THE FILM DAILY)

Chicago—The M. P. T. O., of Illinois has voted to join the National Association for Broadcasters in fighting the music tax, pledging \$10 a house.

### Stanley Co. To Build Another

(Special to THE FILM DAILY)

Philadelphia—The Stanley Co., has purchased a plot of land at 52nd and Chestnut upon which it is planned to erect another theater.

### Apollo Now A First Run

(Special to THE FILM DAILY)

Kansas City—The policy of the Apollo, one of the leading suburban houses, has been changed to first runs.

Ask  
Victor Hugo Halperin about  
**WAGL**  
**KINOGRAMS**  
THE VISUAL  
**NEWS**  
OF ALL THE WORLD  
THE NEWSREEL  
BUILT LIKE A NEWSPAPER

## In The Courts

W. C. Hawkins has filed a \$65,000 damages against the Prod. and Dist. Ass'n and employees thereof alleging that various defendants made statement concerning him in connection with the theft of films that have since prevented him from securing a new contract.

Courtland Smith said his original defense had been entered that he was anxious and will have the case come to trial.

### Oppose Portland's Sunday Shows

(Special to THE FILM DAILY)

Portland, Ore.—Exhibitors confronted by a fight against Sunday shows sponsored by the Protestant Council of churches. The exhibitors threaten that if exhibitors do not agree to remain closed until 11 P. M., the question will be put to the voters in the November election.

Jackie Coogan's next picture will be "Little Robinson Crusoe."

## HAL ROACH

WILL ROGERS  
COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

## STELLA DAVIS

is one of the stars in

JUST

MARY

Motion Picture  
and  
Theatrical

## INSURANCE

Problems

Quickly and Satisfactorily  
Solved By

Arthur W. Stebbins & Co., Inc.  
1540 Broadway, N. Y.



Coming Soon

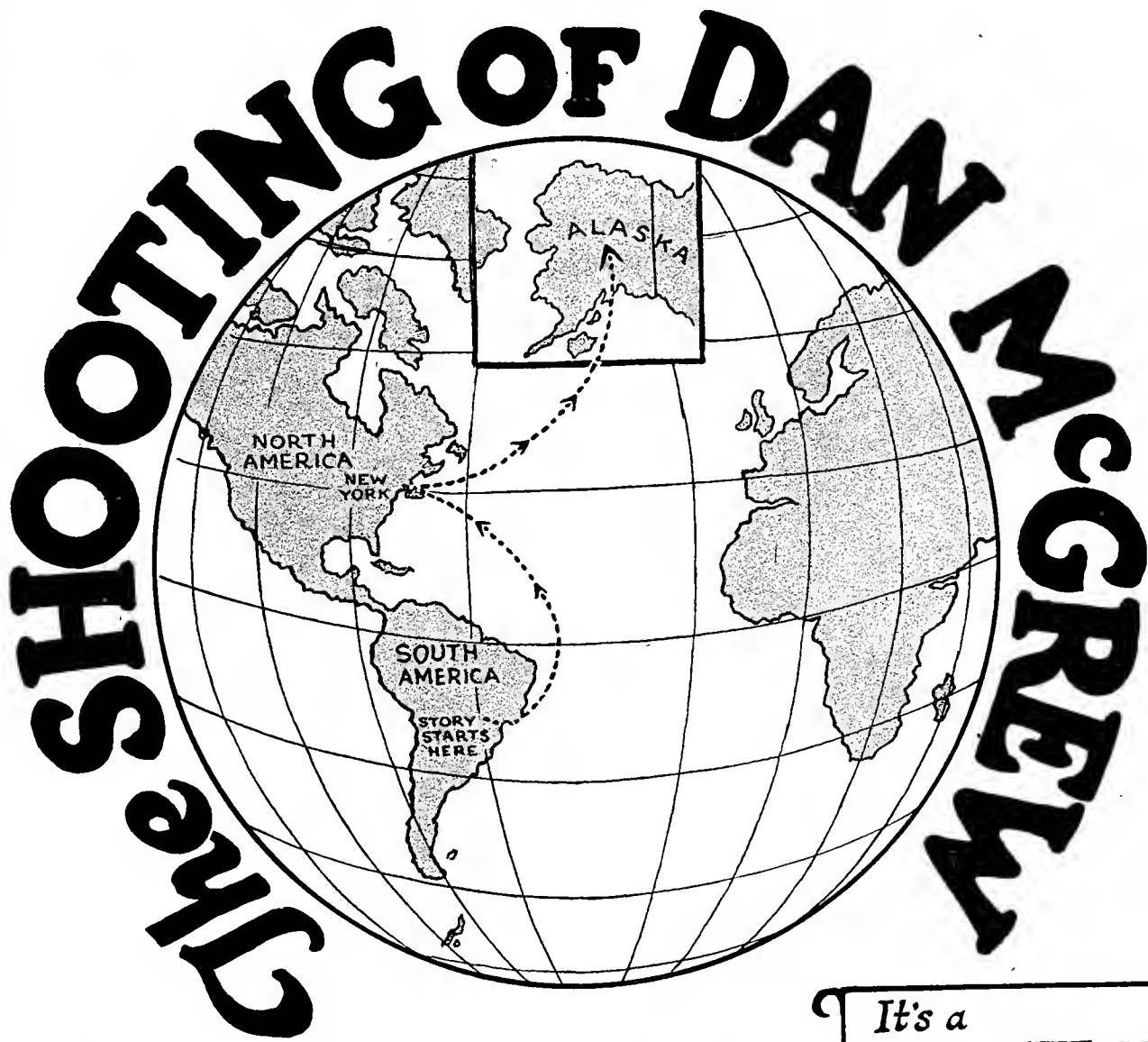
## LILA LEE

Starring in a great  
series of feature  
productions for

HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures




**"The shot that was heard  
'round the world"**



**-and you'll hear  
it echo at the  
Box-office**



It's a  
ARTHUR SAWYER  HERBERT LUBIN  
SPECIAL with

**Barbara La Marr  
Lew Cody  
Mae Busch  
Percy Marmont**

and **George Seigmann**

Picturized by **WINIFRED DUNN**

From **Robert W. Service's  
"The Spell of the Yukon"**

Directed by

**Clarence  
Badger**

Supervised by

**Arthur H.  
Sawyer**

*Jury Imperial Pictures Ltd., Exclusive  
Distributors thruout Great Britain..  
Sir William Jury, Managing Director....*

**A Metro**  
Picture

REG. U.S. PAT. OFF.

## “Mine, Mine—”

(Continued from Page 1)

duct for next season. Well there may be. They have had difficulties—tremendous at times—to finance your operations. Not their own. Had they been able to finance as planned their troubles would have been few. Their production problems are not serious. They seem to hit upon a goodly average of entertaining pictures—and some of them, notably “Beau Brummel” and “The Marriage Circle” promise to find their way among the finest pictures of the season.

### PICTURE MAKING FINANCE

There are troubles enough in producing when the capital is assured. What must it be when the question of raising money is added? Yet, withal the failure of the buyers to respond to their agreements, promises, even notes, Warner's have kept on with their schedule. And the day has passed by when the Warner's need worry as to distribution of their product. Last season they could have made a deal with one of the largest distributors in the business. Another very important company wanted the product. There is no secret as to what disposition they can make of their pictures planned for next season.

If, however, this product is to remain on the state right market the men who contract for this material must be ready to make a deal which will permit of production without those financial disturbances which caused so much trouble this season.

And gentlemen of that market you might as well understand this now: where are you going to get a sustained product of the Warner type if they stop distributing through this method?

### 4—COUNT 'EM—4

Circus stuff; remember? That's the way they refer to the ticket sellers at the Capitol for “Three Weeks” which opens Sunday. Roxy is looking for one grand jam. Goldwyn will be ill if he is wrong in the hope.

### CHAIN YOUR STENOGRAPHERS

Charley Chaplin has gone and lost his secretary. She was so good as the masseuse in “A Woman From Paris” that he had to give her a job in his new picture. And now he hasn't a secretary.

### ON THE CARPET

Just to show how humble they are the Paramount trade mark is in the new carpet at the Rialto. You can walk all over Paramount—so long as you pay the price.

### THE ST. LOUIS

The big 4,000 seater which Billy Goldman is putting up in that town. To open Labor Day. Promises to be important. Will certainly ease up the closed situation. Imagine: Neither “Rosita” nor “A Woman of Paris” had been shown in St. Louis up to a few weeks ago.

### ANTIQUES

There is a pretty good house in a Texas town. Seats 1,500. Has a 21 piece orchestra. And plays the big ones. Had “Scaramouche” on and priced the seats in various parts of the house accordingly. Something like 1,500 people scattered all over the house, regardless of what they paid for their admission. Why? Because this enterprising exhibitor still uses a National Cash Register ticket machine. Which issues the same sort of ticket, color and size, for all prices, from a dime to 55 cents.

Yet some exhibitors wonder why they don't make money.

### ANDY RECOVERS

Yep. Andy Cobe. Who moves about the Broadway houses. Picture to picture. Down at Miami. Getting OK. Writes he is all right.

### SHAUER'S TRIP

From South America. Was just as tough as selling Max Glucksmann a series. Had a nice little hurricane hit his nice little 4500 ton steamer. And tossed about the Atlantic like a cork in a mill pond. Don't remind him of it. It's a subject taboo.

### A DELIGHTFUL COMPLIMENT

In his own inimitable way Joseph Hergesheimer pays Gish the most delightful of tributes in the current issue of American Mercury—the new Mencken-Nathan review.

When a writer like Hergesheimer can fill pages with a treatise one wonders why someone hasn't placed Lillian Gish in the hall of movie fame long before. There isn't a producer, tributor, and especially a publicity man, who can afford to miss this. Just to see—if for nothing else—what the power of word can do.

### WAR CORRESPONDENT ON THE JOB

From Bill Wright, war correspondent at the front. Yorktown, Virginia, Wednesday last:

“General Washington has just succeeded in capturing a fortification under Lord Cornwallis at Yorktown, Va. The fighting raged all today, the last redoubt falling at five P. M. My engagement under Director Webster Campbell for Yale University Press has been a notable one for Yorktown and vicinity.

And Pathe doubtless hopes it will be notable also.

### TRUTH IN ADVERTISING

Just what constitutes this may prove interesting. And difficult. But the AMPA can render no greater service than to bring about conditions about which will either nullify the need for such laws for this industry, or prevail upon its membership to see that no violations occur.

In a business such as this, fraught with the many tendencies to exaggerate, a sharp eye will be needed to prevent difficulties in Rhode Island, where such a bill is pending, as well as those in other communities where such statutes are in force.

### SAYING A TONGUEFUL

Elmer Harris, the producer. Doing the talking. Doing the producer was too far away from the exhibitor. What a tongueful! But what is the producer doing to keep in better touch? Usually leaves it to the distributor. And so must accept what he pays 100 per cent. But why?

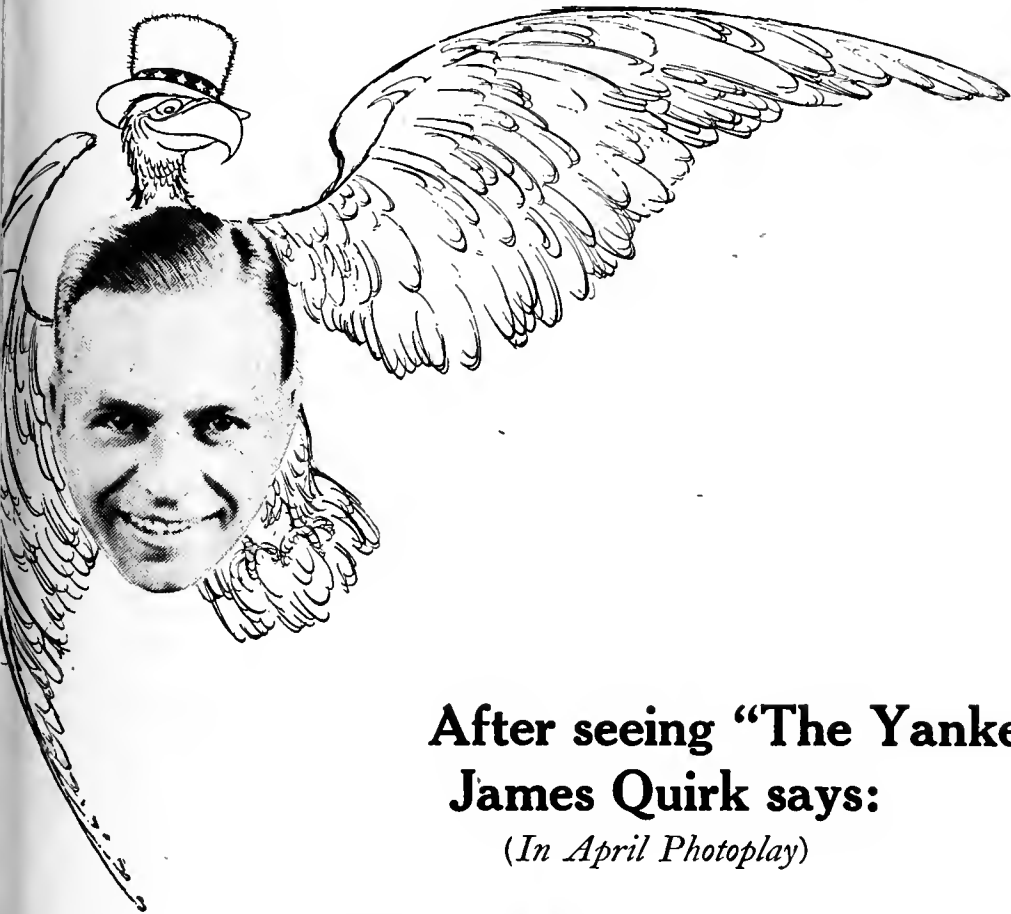
Talking to a group of directors, some of whom were producers on their own—at Hollywood last Fall, offered the suggestion that any of these men could keep in close touch with exhibitors at a trifling cost. All they need is a brainy girl to write letters. No bunk stuff telling what they were doing, but sensible stuff and information from the exhibitor, as well as questions for him as to what suggestions he had in mind for them. Fred Blum thought the idea so good he said he was going to do it right away. Wonder if he has?

This is perhaps a broad statement: there isn't a director in the business who couldn't well afford to do this. And then, if instead of keeping in touch this way he would keep his own advertising campaign going direct to the exhibitor, he would be himself far more certain of continuous work than leaving the whole thing up to his distributor. This sounds like an appeal for advertising from the director. Bunk.

Who knows better than the director that the distributor don't know how to properly advertise their product. The advertising campaign is a flock of pages when the picture is first released then the picture is forgotten. It is almost impossible to find an advertisement of a picture—no matter how good it is—two months after release date. And this applies to every company in the business. Some day some distributor may wake up to this.

### THE GALLOPINGS

First National has a “Gallop Fish,” Universal a “Gallop Ace” and FBO “Gallop Gallagher.” Don't get these Gallopings mixed up.



# You Know

*Geo. M. Cohan*

is

*A Million Dollar  
Box-Office Bet!*

After seeing "The Yankee Consul"

James Quirk says:

*(In April Photoplay)*

*"Douglas MacLean is beginning to be, to the screen, what Geo. M. Cohan is to the stage— He might be called an all American Comedian"*

Kenneth Taylor says:

*(In Los Angeles Times)*

*"Douglas MacLean is now rated as one of the sure-fire hits of the screen"*



**NOW BOOKING**

**"Going Up" and "The Yankee Cousul"  
In preparation— "Never Say Die"**

Sidney Garrett  
Foreign Representative

Released by Associated Exhibitors

*Arthur S. Kane, President*

Pathe  
Physical Distributors

## Hopes To Cut Loans

(Continued from Page 1)

rowing during the height of the production period will be necessary.

"Famous plans for 1924 the biggest line of pictures both in quality and number they have ever made, Mr. Zukor said. So far, the moving picture companies have not found that radio interfered with business, and do not expect any serious competition from this source.

"In commenting on inventories, he said that present stocks valued at \$15,383,482 are composed of about 110 pictures, none of which is more than two years old. Those over a year old are written down to 12% of cost or less in accordance with established depreciation policy.

"It is hoped to write off good will item totaling \$8,181,624 in a year or two by deducting it from surplus which is now \$9,480,112.

"In commenting on the government suit against Famous Players, Mr. Zukor said that it might be a year before it was finally settled, but that the company had no apprehension whatever on that score. Famous cannot be proved a monopoly he said, because they only own a small number of the thousands of theaters in the country. Every other large moving picture producer has important theatrical holdings, which are used as the "show windows" of the business to advertise new films.

"Famous produced about 60 of the 863 pictures made last year in the United States. There is an actual need for 700 pictures a year in this country.

"Foreign business last year increased 9% over 1922. American pictures predominate in European countries where there are no restrictions in imports."

### Four New Paramount Directors

Paul Bern, Paul Sloane, R. H. Burnside and Frank Tuttle were announced Friday as new directors for Famous Players. Coincident with this, Paramount declared that 18 companies would be at work within the next two months. 13 of these will work at the Lasky plant in Hollywood and five at the Long Island studio.

### Deals On Independent Product

Independent has sold the eight Franklyn Farnum's, and "The Wildcat," "The Offenders," "In The Spider's Web," "Shattered Faith" and "What Three Men Wanted," to Columbia Pictures, of St. Louis, for So. Ill. and Eastern Mo.

"What Three Men Wanted" has been purchased by Apollo Exchange for Greater New York and No. New Jersey. J. K. Adams closed for "The Wildcat," "In The Spider's Web," "The Offenders" and the eight Farnum's for Arkansas. All Star Feature Dist., the California, Arizona, Nevada and Hawaii rights to the Farnum's which have also been bought by Big Feature Rights for Kentucky and for the First Graphic Exchange for Northern New York. Evan Anderson has secured "What Three Men Wanted" for Calif., Ariz., and Nevada. The Farnum's are also involved in a deal with Max Glucksmann, for Argentine, and Mountain States Film Attractions for the Mountain States.

The Penn Theater Co., Brooklyn, has been dissolved.

### Plan Two Montreal Houses

(Special to THE FILM DAILY)

Montreal — United Amusements, Ltd., have arranged for the construction of two additional houses. One of the new theaters will cost \$200,000 and will have a seating capacity of 1800. The other house will seat 2000. Both will open next fall.

### National Theaters Corp. Expanding

(Special to THE FILM DAILY)

Topeka, Kan.—The National Theaters Corp., will erect a new theater on Jackson St., which, when completed, will probably be named the National. The site was formerly occupied by the old Grand.

### Will Produce Comedies

(Special to THE FILM DAILY)

Indianapolis—A syndicate of local business men have taken over the studio of the National Screen Players and will produce 24 two reel comedies. Betty Blythe will be leading woman and Joseph Levering, director.

### Crystal, Milwaukee In Trouble

(Special to THE FILM DAILY)

Milwaukee—For the second time in three months, stench bombs have been exploded in the Crystal, each time during the Saturday night show.

### Consolidated Theaters In Deal

(Special to THE FILM DAILY)

Grand Rapids, Mich.—Consolidated Theaters, Inc., have taken over the Isis. No change in policy is contemplated.

### Saxe Resigns As Fair Head

(Special to THE FILM DAILY)

Milwaukee—Tom Saxe has resigned as superintendent of the Wisconsin State Fair, operating the largest shows in the state.

### Vote on Sunday Closing

(Special to THE FILM DAILY)

Dixon, Ill.—The question of closing theaters on Sunday is to be submitted to a vote on April 1.

### C. B. C. Closes Cuban Deal

C. B. C. has negotiated a deal for the distribution of its productions in Cuba with Liberty Film Co.

## Incorporations

Albany—Pre-eminent Pictures Corp., New York. 200 shares preferred stock, \$100 each; 200 shares common, no par value. Incorporators, W. G. Lovatt, S. Schwartzman. Attorney, H. S. Hechheimer, New York.

Indianapolis, Ind.—Michigan City Beach Co., Michigan City. Capital \$100,000. Incorporators, G. J. Breinig, John A. Sweeney and G. R. Hill.

Springfield, Ill.—United Theatrical Engineering Corp., Chicago. Capital \$10,000. Incorporators, H. J. Samuel, R. Pritiken and M. Kempel.

Sacramento, Cal.—Commonwealth Enterprises, Inc., San Diego. Capital \$500.

Dover, Del.—Romance Pictures, Inc., Wilmington. Capital, \$250,000.

### To Arbitrate For Members Only

(Special to THE FILM DAILY)

Minneapolis—At a joint two-day session of the local arbitration board, it was decided that the board would arbitrate for members only and that the body will not act for those exchanges supplying non-theatrical exhibitors.

### Columbia Gets Charter

(Special to THE FILM DAILY)

St. Louis—The Columbia Picture Corp. of St. Louis has been issued a certificate of incorporation with a capital of \$10,000. The incorporators are Barney Rosenthal, Nathan Steinberg and Robert G. Taylor.

### Magner In Deal With Arrow

Arrow has disposed of "The Blue Fox," "Nan of the North," "The Fighting Skipper" and "The Santa Fe Trail," to Nat A. Magner, of American Film and Equipment Co., at San Francisco, for Calif., Arizona and the Hawaiian Islands.

### Lorain Theater Robbed

(Special to THE FILM DAILY)

Lorain, O.—Bandits cracked the safe in the State, and escaped with \$2500. The State theater belongs to Mark Greenbaum of Cleveland.

### Sunday Shows Win in Ada

(Special to THE FILM DAILY)

Ada, Minn.—Culminating a fight which has been waging for five years, Sunday films were victorious in a referendum held recently.

### New House For Detroit

(Special to THE FILM DAILY)

Detroit—A new theater, to seat 1,200, will be put up at John R. and the Six-Mile Road. Work will start at once.

## Mayer, Studio C

(Continued from Page 1)

nied that any deal was under certain quarters, however, it has been passed around that tire matter is all set.

At Metro it was stated on that Mayer's name had not been mentioned in any way in connection with the possible deal between the company and Goldwyn. It was in view of the fact that Mayer was making a number of pictures for Metro, that it was reasonable to assume that he would arrange his pictures on whatever the company used.

There was likewise no definition regarding the disposition of the studio. However, it was pointed out that there would be no need of maintaining two expensive studios when both companies could make their pictures at one studio.

### Cosman Eastbound

(Special to THE FILM DAILY)

Los Angeles—Jack Cosman for New York.

## INTERESTED

In Films With Rights Greater New York And Northern New Jersey.  
Address S 300 care THE FILM DAILY.

## Maybe Jack Woody knows

something about

# WAGL



COMING SOON

# HOLD YOUR BREATH

an Al Christie Feature ~with

## Dorothy Devore

Walter Hiers, Tully Marshall,  
Jimmie Adams Priscilla Bonner  
and Jimmie Harrison

### HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

## T. N. T. Consolation DANCE TICKETS

A limited number of tickets for the dancing starting at 11 o'clock (after the dinner and entertainment) will be sold at the door at 11 o'clock.

The Quota of 1000 tickets for Dinner, Show, etc. sold out yesterday.

## Astor Grand Ballroom Tonight



# 3 Pictures Reviewed In 14 Cities

## "Beau Brummel"—Warners' New Lyceum, Baltimore

AMERICAN—Any motion picture in which Barrymore appears is bound to be your while. \* \* \* without saying that Mr. Barrymore plays his part with sympathy and \* \* \* As acted by Mr. Barrymore and \* \* \* in its presentation, of excellent studies of the famous dandy and \* \* \* and enemy, the Prince of Wales, a costume and scenic picture of \* \* \* Nineteenth Century in England. (Morning)—"Beau Brummel" is not \* \* \* with appeal for the film fan who \* \* \* high-spirited action. Rather it is a \* \* \* moving biographical sketch, depending \* \* \* interest upon the sustained portrayal \* \* \* Barrymore. \* \* \* (Evening)—"Beau Brummel" must \* \* \* be put down as representing the \* \* \* er mark of Jack Barrymore's career, \* \* \* as it has been connected with the

## California, Los Angeles

(Run beginning March 16)  
MINER—Few actors have offered \* \* \* brilliant character delineation on the \* \* \* The cast is large, the film ex- \* \* \* so far as sequences, titles and pro- \* \* \* goes, but the timing is a little slow, \* \* \* ny of the closeups are held far too \* \* \* make for the best dramatic effects. \* \* \* PRESS—For the role is exactly suited \* \* \* Barrymore personality and gifts. \* \* \* s. something more than the classical \* \* \* or the aristocratic intellectual flash \* \* \* interest to this characterization. There \* \* \* dash and warm fascination. \* \* \* out were unusually lovely settings, \* \* \* a series of exquisite pictures; \* \* \* Brothers are to be congratulated \* \* \* er achievement.

ALD—It is one of the pictures that \* \* \* listed among the film classics of the \* \* \* His acting is superb; it holds \* \* \* most spellbound at times. \* \* \* If \* \* \* a photoplay of the ordinary type, \* \* \* ses and "live happily ever after" at \* \* \* don't see "Beau Brummel."

RD—The picture gives John Barry- \* \* \* opportunity to give one of the most \* \* \* ble characterizations ever seen on \* \* \* screen. With wonderful poise \* \* \* ES—Don't miss "Beau Brummel" be- \* \* \* cause dislike the masquerade of the fancy \* \* \* This is a picture in which the frills \* \* \* unt. There's a lot of lace and ruffles, \* \* \* re is a lot of humanness too. \* \* \* s a courteous gesture to the entire \* \* \* and its ironically light and amiable \* \* \* ment \* \* \* There is gingerbread in \* \* \* of the settings, to be sure, and a cer- \* \* \* winess about the royal progressions, \* \* \* a whole the picture discloses far more \* \* \* than nine-tenths of the other orna- \* \* \* potpourris.

## Imperial, San Francisco

(Week Ending Mar. 21)  
LETIN—Barrymore's interpretation \* \* \* famous character is destined to live \* \* \* ma art, and he brings to the silver \* \* \* ne \* \* \* finished performance, that \* \* \* of individuality \* \* \* L AND POST—In casting about for \* \* \* word with which to best describe \* \* \* oduction one's exploring mind seems \* \* \* y to select "magnificent" from the \* \* \* superlatives which suggest them- \* \* \*

ONICLE—"Beau Brummel" as done \* \* \* Warner Brothers, is one of the most \* \* \* g pictures of bygone times that has \* \* \* ne to the screen.

MINER—"Beau Brummel," from a \* \* \* ion whole, is as finely done as is \* \* \* ividual triumph of the star. Not an \* \* \* down to the smallest supernumer- \* \* \* fills his role adequately.

Y HERALD—John Barrymore \* \* \* a personal triumph \* \* \* This is \* \* \* er production that will undoubtedly \* \* \* ank with the noted "Scaramouche" \* \* \* Woman of Paris."

## "Broadway Broke"—Selznick Butterfly, Milwaukee

TINEL—Here is a story of stage life \* \* \* different, for it is not the usual \* \* \* sorn- \* \* \* mon place of the story of the chorus \* \* \* a really effective, heart interest play.

## "Daddies"—Warners' Regent, Rochester

DEMOCRAT AND CHRONICLE— \* \* \* Many of the most amusing lines of the \* \* \* play are lost in the cold print of a \* \* \* subtitle. In addition to this, the con- \* \* \* tinuity of the pictured story is not \* \* \* always smooth; \* \* \* However, even with these technical \* \* \* defects, the photoplay still remains a \* \* \* relatively good one \* \* \*

HERALD—"Daddies" won over yester- \* \* \* day's Regent audiences completely. A \* \* \* small boy enjoyed it beyond measure, \* \* \* the woman who was with him, was \* \* \* equally pleased. A flapper somewhere \* \* \* on the left managed to get a lot of \* \* \* laughs out of the story and the writer \* \* \* himself found no monotonous mo- \* \* \* ments.

JOURNAL—\* \* \* highly amusing and \* \* \* uncommonly appealing.

It has been made from the stage \* \* \* play of the same name, and much of \* \* \* the delightful humor of the original \* \* \* has been transferred to the screen.

TIMES-UNION—\* \* \* it must be ad- \* \* \* mitted that the Belasco success does \* \* \* not film well, or, at least, that it has \* \* \* not done so under its present direc- \* \* \* tion. The members of the cast, with \* \* \* the exception of Georgia Woodthorpe \* \* \* and Crauford Kent seem never to be \* \* \* able to forget that they are acting \* \* \* a role.

## "Daughters of Today"—Selznick Rialto, Washington

HERALD—\* \* \* distinctly modern and \* \* \* American. Life in a college town, with \* \* \* jazz, "petting parties," and modern \* \* \* frivolities of pleasure-loving young \* \* \* people, is depicted. The craze for the \* \* \* whirl of pleasure and some of its sad \* \* \* endings are vividly shown.

STAR—\* \* \* a wild, wild picture if \* \* \* one goes to the theater with mind \* \* \* made up to look for the strip-poker, \* \* \* bathing in B. V. D.'s, jazz, plus \* \* \* cocktail scenes. \* \* \*

## "Dorothy Vernon of Haddon Hall"— Mary Pickford—Grauman's, L. A.

(Run beginning March 18)

EXAMINER—\* \* \* shows you just the \* \* \* Mary you like. Grown up—or not \* \* \* grown up—there are certain essentially \* \* \* Pickford tricks which endear the lovely \* \* \* young star to her fans, and they are \* \* \* all in this picture. \* \* \* There's sparkling action all along the \* \* \* celluloid, there's plot and counter plot, \* \* \* deception and intrigue. \* \* \* No higher \* \* \* praise can be given to this film than \* \* \* to say that period costumes and set- \* \* \* tings are forgotten in the vitality and \* \* \* spontaneity of the picture.

EXPRESS—Promise that "Dorothy \* \* \* Vernon of Haddon Hall" would be the \* \* \* greatest of Mary Pickford's pictures to \* \* \* date, \* \* \* was made good last evening. It combines \* \* \* in crafty manner the elements of un- \* \* \* usual pictorial values, poetry of con- \* \* \* ception, thrilling and plentiful ac- \* \* \* tion, entire humanization of costume \* \* \* to its proper office of adornment or \* \* \* expression of the personality rather \* \* \* than the hampering of that humanity \* \* \* and a delightful and varied portra- \* \* \* yal of the notable little star's his- \* \* \* trionic talents.

RECORD—But the cream of the humor \* \* \* in this comedy romance is put over in \* \* \* long-shot pantomime—a refreshing and \* \* \* novel procedure.

Mary Pickford's fans will receive \* \* \* "Dorothy Vernon of Haddon Hall" with \* \* \* open arms. In the opinion of this re- \* \* \* viewer it was overlong; still there is \* \* \* dramatic suspense in later reels.

TIMES—Mary has not made a picture \* \* \* as diverting as this in ages and it is \* \* \* sure to prove one of her most mag- \* \* \* nificent triumphs. \* \* \* Indeed, "Dorothy Vernon" \* \* \* is one of the most human and amus- \* \* \* ing, and at the same time, decorative \* \* \* pictures that has ever been made, and \* \* \* it is a really splendid achievement \* \* \* for Miss Pickford, Mr. Neilan and \* \* \* their aides.

## "The Fair Cheat"—F. B. O. Strand, Montreal

STAR—One of the most attractive \* \* \* of the younger film stars. Dorothy \* \* \* Mackaill, scores an undoubted suc- \* \* \* cess in "The Fair Cheat," \* \* \*

## "The Fighting Coward"—F. P.-L. Fenway, Boston

TRANSCRIPT—\* \* \* may yet become a \* \* \* familiar theme for discussion in every \* \* \* town and hamlet where the name "Pa- \* \* \* ramount" is wont to splash the hoard- \* \* \* ings.

### Ohio, Indianapolis

NEWS—\* \* \* It is magnificently fun- \* \* \* ny, a gorgeous satire, imaginative, \* \* \* free from conventionalism, and remark- \* \* \* ably well directed by James Cruze. \* \* \*

STAR—\* \* \* Contains a vein of braggad- \* \* \* o humor and mock-seriousness that \* \* \* stamps it as an extraordinarily amus- \* \* \* ing production.

### Palace, Washington

HERALD—Memories of the old South, \* \* \* of steamboat days on the Mississippi, \* \* \* all these have been wonderfully evoked \* \* \* and brought to live again \* \* \* In its \* \* \* central roles appears a quintet of Hol- \* \* \* lywood's best, \* \* \*

A wonderfully tender romantic clim- \* \* \* ax has been added to a drama of the \* \* \* utmost fascination \* \* \*

STAR—Cullen Landis does some excel- \* \* \* lent acting. \* \* \* Ernest Torrence is a \* \* \* most convincing and delightful vil- \* \* \* lain, \* \* \*

James Cruze, \* \* \* has made the most \* \* \* of the material he had to work with. \* \* \* It cannot, of course, compare to his \* \* \* former success.

## "Flowing Gold" Capitol, Cincinnati

ENQUIRER—"Flowing Gold" resembles \* \* \* "The Spoilers" in many ways, and, \* \* \* though its action is just as fleet-footed, \* \* \* its brawls and pugilistic encounters \* \* \* are not quite as violent.

TIMES-STAR—Despite its bid for thrills \* \* \* with its storm scene, its burning oil \* \* \* well and the picturesque cloudburst \* \* \* it is the acting which lends chief \* \* \* distinction to "Flowing Gold."

### Circle, Indianapolis

STAR—Near the close \* \* \* there comes \* \* \* a tremendous climax which is as \* \* \* thrilling as anything shown on the \* \* \* screen this season. \* \* \*

## "The Galloping Fish"—1st Nat'l Metropolitan, Washington

HERALD—\* \* \* an entirely new type \* \* \* of screen comedy, based on a new \* \* \* idea in silent drama.

Sydney Chaplin is splendidly cast, \* \* \* and equally effective comedy roles \* \* \* are portrayed by Ford Sterling and \* \* \* Miss Fazenda. Chester Conklin dis- \* \* \* ports himself ridiculously as the \* \* \* driver of a broken-down taxi.

POST—\* \* \* The seal, Sidney Chaplin, \* \* \* Louise Fazenda, Ford Sterling and \* \* \* Chester Conklin have provided a lot \* \* \* of laughs, but they have fallen far \* \* \* short of giving us the comedy that \* \* \* Thomas Ince and his press agents \* \* \* had led us to expect.

STAR—\* \* \* The only times the im- \* \* \* mense audience stopped rocking with \* \* \* laughter were the times when they \* \* \* had to breathe. \* \* \* Teddy, the "galloping fish," a \* \* \* wonderfully well trained seal and a \* \* \* comedian worthy almost to be classed \* \* \* with even the great Chaplin.

## "The Great White Way"—Gold.-Cos. Capitol, Montreal

GAZETTE—\* \* \* in addition to telling \* \* \* a slight but coherent story in a \* \* \* dramatic and humorous way, is dis- \* \* \* tinctly topical in its interest, for \* \* \* it introduces as incidental partici- \* \* \* pants a score or more of real per- \* \* \* sonages known by their works. \* \* \*

STAR—"The Great White Way" \* \* \* \* \* is a remarkable example of a film \* \* \* that is at once highly interesting and \* \* \* highly improbable. \* \* \* But the public \* \* \* will go and see this picture. \* \* \*

## "Happiness"—Metro Allen, Cleveland

NEWS—Laurette Taylor is her own \* \* \* vivacious self in "Happiness" and \* \* \* taken all in all the picture is about \* \* \* the equal of the stage success from \* \* \* which it is adapted.

PRESS—The movie certainly is as \* \* \* interesting as the play from which it \* \* \* was made. It emphasizes the moral \* \* \* that happiness must be earned.

### Garden, Milwaukee

SENTINEL—There would be a lot more \* \* \* happiness in store for the onlooker \* \* \* if the producers had seen fit to put \* \* \* some brevity into "Happiness." As \* \* \* it is a very slender thread of a story \* \* \* has been strung out into eight reels \* \* \* and it comes pretty near to breaking \* \* \* in more than one spot.

### Delmonte, St. Louis

GLOBE-DEMOCRAT—When it comes to \* \* \* really first-class comedy, hats are \* \* \* off to Laurette Taylor and the Metro \* \* \* Company for their production of "Hap- \* \* \* piness." It is an aeon since anything \* \* \* has appeared on the screen so light, \* \* \* deft and amusing.

POST-DISPATCH—Those who like the \* \* \* Pollyanna type of entertainment will \* \* \* take keen and optimistic delight in \* \* \* "Happiness," with Laurette Taylor.

STAR—Laurette Taylor, \* \* \* and Pat O'Malley, \* \* \* furnish delightful \* \* \* comedy in "Happiness." \* \* \*

TIMES—Those who enjoyed "Peg O' \* \* \* My Heart" will like "Happiness," a \* \* \* comedy along the same lines, by the \* \* \* same author, and with the same star, \* \* \* Laurette Taylor.

## "Icebound"—F. P.-L. Stanley, Philadelphia

BULLETIN—It would be unfair to say \* \* \* that without Lois Wilson, "Icebound," \* \* \* would be flat and unentertaining, for \* \* \* there are flashes of humor that light- \* \* \* en the tedium of the otherwise dull \* \* \* and improbable plot. The film ver- \* \* \* sion of the Pulitzer prize play of last \* \* \* year is mechanical and artificial in \* \* \* plot and motivation.

NORTH AMERICAN—Richard Dix and \* \* \* Lois Wilson are once again associ- \* \* \* ated as the leading players. Each has \* \* \* a decidedly wholesome and pleasing \* \* \* personality, very well suited to the \* \* \* roles in which they appear.

PUBLIC LEDGER—New, in that it \* \* \* shows that a picture can be interest- \* \* \* ing without gorgeous settings, spark- \* \* \* ling clothes and beautiful scenery.

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**"Lilies of the Field"—1st Nat'l State, Los Angeles**

(Week ending March 21)

EXAMINER—\* \* \* one of those satin-finished dramas whose main achievement lies in the fact that it isn't as out of drawing as it might be. Indeed, everything in screen plays of this type being relative, this film adheres with very fair rigor to the actualities. \* \* \* If there is any woman in motion pictures who makes you feel that she is very much alive, that she is sharing her emotions with you, the beholder, Corinne Griffith is that woman.

EXPRESS—\* \* \* for in "Lilies of the Field," there is little else than a series of closeups of the lovely Corinne registering every emotion woman is heir to. \* \* \* Much of the smart dialogue with which William Hurlbut adorned his somewhat mandarin story of a few gold diggers and one who wasn't has of necessity been curtailed to afford scope for action.

HERALD—Delights to the eye are many in this picture. There are a fashion show, some magnificent shots. \* \* \* Miss Griffith is not, however allowed to rest on her laurels as a lovely wearer of gorgeous gowns. During most of the closing reels she is called upon by the scenarist to do the severest kind of emotional work.

RECORD—Corinne Griffith does quite the best work of her career as Mildred Harker. There seems to be genuine feeling in her work, and she gets over the difficult hokum of the birthday party for the absent baby in convincing manner.

TIMES—Some few of the screen dramas have bits of verisimilitude and flashes revealing the depths; and among these we may count, it seems to me, "Lilies of the Field," \* \* \* For the most part it is artificial.

**Grand Central, Capitol & West End Lyric, St. Louis**

GLOBE-DEMOCRAT—A fine story and gorgeous production features make "Lilies of the Field," \* \* \* one of the best First National pictures ever shown. \* \* \*

POST-DISPATCH—Here is a picture sure somewhat reminiscent of "The Gold Diggers," \* \* \* It is all rather cheaply sentimental.

STAR—The picture is at once clever and banal, good and bad. \* \* \* Gloria relies on eccentric attire and more on plot and characterization.

TIMES—The sophisticated may find some of the pathos hording on sentimentality, and that detracts from the picture, but in the main it is an interesting story.

**Warfield, San Francisco**

(Week Ending Mar. 21)

BULLETIN—The photoplay \* \* \* has every element of splendid entertainment, giving story, seemingly taken from real life with just enough of the romantic to insure the always necessary human interest angle.

CALL AND POST—\* \* \* gives promise of more than equaling its stage success in film version.

EXAMINER—\* \* \* "Lilies of the Field" is not a "one part" motion picture story; it is simply that Miss Griffith, in the leading role, carries away the acting honors of a story that is filled with good acting parts.

DAILY HERALD—There is nothing startlingly new about the story of the lilies that neither spin nor toil; but the subject is treated differently, and with decidedly interesting results.

**"The Marriage Circle"—Warners Circle, Cleveland**

NEWS—Here is a real picture. It is not elaborate, not spectacular, but it's real because it's human. It is an unusual version of not at all unusual happenings.

PLAIN DEALER—"The Marriage Circle" is first, last and always adult entertainment, and is an extraordinarily well done picture.

**B'way Strand, Detroit**

FREE PRESS—\* \* \* Ernst Lubitsch threatens to become as popular as D. W. Griffith and other American directors, through this contribution to the classics of the screen.

**"The Meanest Man In The World" 1st Nat'l—Strand, Milwaukee**

SENTINEL—There is nothing of the super picture about it. The Cohan formula is closely adhered to for it is an adaptation of the stage play of the same name, yet the audiences chuckled and laughed and had a great time watching it, hokum and all.

**"Nellie the Beautiful Cloak Model"—Gold.-Cosmo.—Capitol, Detroit**

NEWS—There is nothing left to do now but award Claire Windsor, who plays Nellie, a medal of some sort. She is the gamest little girl in the movies.

TIMES—\* \* \* any one of the hundreds who attended the Capitol yesterday will tell you that "Nellie" batted 400 from the opening flash to the fade-out. "Nellie" \* \* \* sounds like a joke, but it isn't. It's one of the surprises of the movie year.

**Merrill, Milwaukee**

JOURNAL—\* \* \* doggone good meller-drammer, considering its type!—has a thrill and a laugh and some demogorgous wardrobes. They've got a good cast, too. \* \* \*

SENTINEL—A glorified version of the old-fashioned "meller drama," \* \* \* in which no expense has been spared to make it as gorgeous pictorially as it is thrilling.

**"The Net"—Fox Hippodrome, Cleveland**

NEWS—The picture has a unique but rather impossible plot. It has its good points and its bad but on the whole it probably will entertain even though the acting doesn't warrant complimentary adjectives.

**"The Next Corner"—F. P.-L. Alhambra, Milwaukee**

JOURNAL—Dorothy Mackaill fusses along in a bizarre and terrible get-up through just so much ado about nothing in Kate Jordan's "The Next Corner."

SENTINEL—\* \* \* a hectic tale of an unusually foolish wife as told by Kate Jordan.

**California, San Francisco**

(Week Ending Mar. 21)

CALL AND POST—Chancy, incidentally, appears without any radical make-up of his features or body. This enables one to see, perhaps more clearly than ever, his natural genius for acting.

DAILY HERALD—There is nothing particularly startling about "The Next Corner," but it nevertheless affords good entertainment.

**"Not A Drum Was Heard"—Metro Family, Cincinnati**

TIMES-STAR—The friendship sacrifices of Damon and Pythias are reproduced in intensely human form in the readiness of two Western cowboy pals to die for each other in the melodrama, "Not a Drum Was Heard" which held large audiences with gripping interest. \* \* \*

ENQUIRER—The time-worn theme of self-sacrifice is carried almost to excess. \* \* \* and yet, \* \* \* it rarely fails to awaken a responsive chord in the average movie patron.

**"Painted People"—1st Nat'l Park-Mall, Cleveland**

NEWS—It's a likeable picture, this. It is simple and the plot is not exceptionally strong but somehow it appeals to you.

PLAIN DEALER—Whether it is the work of Colleen Moore, the humor in the subtitles, or something less tangible—that something in this picture makes you like it in spite of its hokum.

**Eastman, Rochester**

DEMOCRAT AND CHRONICLE—\* \* \* there is scarcely an inch of the six thousand feet that is devoid of entertainment. This fund of humor, present despite the ridiculous fallacies of the plot, is due chiefly to the antics of Colleen Moore. \* \* \*

The only error from which the presentation suffers is its prolongation after the climax has been reached.

HERALD—\* \* \* most amusing comedy, despite the fact that it is practically constructed to give Miss Moore a delightful part, and one which she does with her usual vivacity and fine acting.

JOURNAL—\* \* \* Miss Moore's admirers will welcome her appearance in this picture, first of all because it tells rather an appealing story, in spite of its probabilities, and secondly, because it affords her a role that gives wide opportunities for the natural and hoydenish talents which she possesses.

TIMES-UNION—Colleen Moore's quaint personality, some amusing situations, and captions that are mirth-stirring and out of the ordinary make the play one worth while seeing; but it is not one that calls for any very serious consideration. \* \* \*

**"Phantom Justice"—F. B. O. Fay's, Rochester**

HERALD—\* \* \* an entertaining though theatrical story at the same time. \* \* \*

**"Polikushka"**

**Engineers' Hall, Cleveland**

PRESS—The movie, \* \* \* was made in Russia from a tale by Tolstoy, and is called "Polikushka." \* \* \* if this reviewer were the only one who liked it, we would still say we have never seen a movie more real or more moving than "Polikushka."

**"The Rendezvous"—Gold.-Cosmop. Fox, Philadelphia**

BULLETIN—Although the picture is charming and highly entertaining, it lacks sincerity in some episodes.

NORTH AMERICAN—\* \* \* The cast is an excellent one and every one of the players gives thoroughly fine and consistent portrayal.

**Granada, San Francisco**

(Week Ending Mar. 21)

BULLETIN—This latest product of Neilan is a disappointment and is ridiculous in the scenes introducing Sidney Chaplin, whose comedy would have been hilarious in the year 1900.

CALL AND POST—\* \* \* proved to be one of the best productions made by this master of film technique.

CHRONICLE—The picture has compensating qualities, however. The Russian types and atmosphere are admirably depicted.

**"Reno"—Gold.-Cosmop. Piccadilly, Rochester**

DEMOCRAT AND CHRONICLE—\* \* \* so skilfully blended is the moral lesson this director would have you learn with the cleverness which truth alone can impart to satire that it is only by enjoyment of the latter that you can benefit by the former—an ideal condition. \* \* \*

HERALD—\* \* \* why are unsuspecting innocents, out for a little frank entertainment, compelled to be preached at by authors, of the level of Rupert Hughes, motion picture directors, and producers. \* \* \* For those contemplating divorce and for the naturally legally curious it is a fairly good review of the divorce laws of the various states. \* \* \* As a sermon "Reno" is poor, as a picture, uninteresting.

JOURNAL—Rupert Hughes, \* \* \* sets out to prove something or other about the evil of divorce. \* \* \* At the beginning of the film one thinks that Mr. Hughes is in favor of the absolute abolition of all divorce. Later on, however, the picture seems to be more or less propaganda for a uniform divorce code. \* \* \*

It is done in the usual Rupert Hughes manner, with careful direction, good backgrounds and a well chosen cast.

TIMES-UNION—It was planned for a box-office success, but we doubt whether it will achieve even that purpose, for it lacks real cleverness and is so flagrantly melodramatic toward its close as to become laughable.

**"Secrets"—1st Nat'l Criterion, Los Angeles**

(Run beginning March 20)

EXAMINER—For it is as an actress that Miss Talmadge shines in this play. The smaller arts of "stardom" have been forgotten in the sincere delineation of a role which, for scope of characterization and intensity of feeling, excels any other feminine portrayal on the silversheet. \* \* \* Frank Borzage has handled the story with masterly direction. He has given it at once delicacy and a profound dramatic power.

TIMES—Indeed, it is one of the best that she has made during her entire experience, and is one of the most charming and appealing productions that has been offered this season. \* \* \* The victory is Norma's throughout the film, though Frank Borzage will enhance his prestige immensely for the sentiment in his direction.

**"The Unknown Purple"—Truart Karlton, Philadelphia**

BULLETIN—\* \* \* is an exciting mystery story that makes the blood tingle and gives the audience what is familiarly called "the creeps." \* \* \* Mr. Walthall, as usual does his part exceedingly well, and somewhat redeems mediocre acting on the part of his associates.

**"When A Man's A Man"—1st Nat'l Orpheum, Chicago**

JOURNAL—The maker of the picture transferred to the serial snapshots atmosphere of place, the flavor of color and the strain of sentiment found printed page. That is exactly what one of Wright's million devotees would do, and that, too, is as it had to be the picture the magnet it is.

POST—This is a story in which is given all the spotlight. In fact, important characters are men, and the women really have very little to do in it.

TRIBUNE—Mr. Harold Bell Wright is responsible for the story is credited saying that the screen version is "exactly as I wrote it." \* \* \* "Man's a Man" is fair entertainment. One shudders to think what less players might have done with the story.

**"The White Sister"—Walnut, Cincinnati**

ENQUIRER—The dramatic material in "The White Sister" is a curious mixture of the trite and the novel, the lurid dramatic and the soundly artistic.

TIMES-STAR—For tense drama, finely acted amid scenes of unusual beauty and stunning realism, "The White Sister" takes first place among the new offerings of the week.

**Adams, Detroit**

NEWS—Lillian Gish has never been so emotional or quite so artistic as in "The White Sister." She is freed from the shackles of the sentimental Griffith and her cues from Henry King. \* \* \* The part of her role is made to seem genuine. Much of the credit for this must go to the woman who handled the delicate subject matter so reverently.

TIMES—"The hand of Griffith"—If you want to fully appreciate what Lillian Gish is doing in "The White Sister," \* \* \* Some of the mob scenes, especially the scenes showing the natives to escape when Vesuvius erupts, are thrillers.

**American, St. Louis**

GLOBE-DEMOCRAT—Here is a picture achievement that deserves to be commended the use of all the praise it is to bestow, for nothing finer has ever been shown on the screen.

POST-DISPATCH—Rome is seen in its moods, from the happy carefree in the street to the solemn pomp of the added attraction of tense emotion in the added ceremonial in the church. \* \* \* as being by Lillian Gish.

STAR—Those women whose idea of a pleasant evening is to go to the theater and sob over the imaginary woes of the heroine have opportunity to revel in a genuine cinematic triumph. \* \* \* "The White Sister" has not a competitor.

TIMES—A marvelous artistic triumph. "The White Sister," starring Lillian Gish at the American theater. \* \* \* it ranks as the best offerings in the history of the screen.

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TRADE



MARK

**The Shooting of Dan McGrew**

Producer: Sawyer-Lubin  
Distributor: Metro  
As a Whole... S-E-X APPEAL IN LETTERS. A SURE BOX-OFFICE SUCCESS FROM AN UNUSUAL ANGLE. BUT NOT SO LONG FROM THE STANDPOINT OF WHOLESOME-NESS.  
Barbara La Marr as the "Lady Lou" gives a highly sensual and voluptuous performance which lends her physical charms liberally for purposes of sex-appeal, of which she is "nothing else but." Her near-nakedness quite likely to offend the censored eyes of the censored boards. Lew Lew up to his usual devilish tricks. He has probably cut considerable scenes between Cody and Barbara. There is only about one left in which he attempts to seduce her and that's short. Marmont is her husband and George Seigmann would like to be the one. Busch hasn't a great deal to say about it.  
Type of Story... Drama. Based on "The Spell of the Yukon" and other stories by Robt. W. Service. "The Shooting of Dan McGrew" offers a picture with its chief element of sex-appeal consisting undeniably of the lure of a physically attractive heroine, "the lady known as Lou." There is an acknowledged effort to offset this appeal with the hero's underlying devotion to her and her husband. Understand, she does not seduce herself as a lure but she achieves the results of her power to attract as a means to an end,—that of money for her husband and baby for them to better their living conditions. This is all more or less subterfuge and fails to disguise the intent of the theme. Regardless of camouflage the picture rests on one of sex appeal solely. It has been given a rather spectacular action, with interesting settings and a fine cast. The development is logical and the logic faulty.  
Box Office Angle... Undoubtedly a picture to draw up for some exhibitors. You know what you can do with a sex appeal story. And this is it. You know what you can't do with a picture accordingly.  
Exploitation... Barbara La Marr's physical charms have been exploited before. You may recall how she has been over in such of her previous pictures as "Jealous Husbands," "The Singing Women," "The Eternal Boy" and "Thy Name Is Woman" the latter playing on Broadway. The title in this case may be a bit of a stretch.  
Production... Clarence Badger; sup-erb production; might have been a story more plausible at times.  
Based on verses by Robt. Service.  
Wini-fred Dunn  
Rudolph Berquist  
Good  
South America-New York  
6,318 feet

**"King Of Wild Horses"**

Producer: Hal Roach  
Distributor: Pathe

As a Whole... ONE OF THE FINEST HORSES EVER SEEN MAKES FILM REMARKABLE. PRACTICALLY ALL THE PLAYERS AND WESTERN ACTION JUST A BACKGROUND FOR THE ANIMAL'S WORK. GOOD THRILLS AND SOMETHING THEY WILL TALK ABOUT.  
Cast... Rex, a beautiful, fine animal that is a delight whenever he is in the screen. Exhibits almost human intelligence and registers emotions so that his feelings are unmistakable to the spectator. Leon Bary does good work as the cow-puncher here but the entire cast is subordinated, and rightly, to the horse's work. The cast includes Charlie Chase, Pat Hartigan and Edna Murphy.  
Type of Production... Different and interesting "outdoor" picture. Deals with chase and capture of a wild horse, the king of his tribe. How he eludes pursuer, a cowpuncher, for days, gets into a forest fire from which he is rescued by the man whom he then considers the lesser of the two evils, and thereafter serves him loyally in gratitude. Forms practically the first three reels and by far the best part of the picture. The balance deals with the troubles of a crippled rancher whose crooked foreman plans to steal horses and the way he is frustrated. There are numerous thrills and much fast action to please the western fans but it is the horse all the way through that holds one's sympathies and attention.  
Box Office Angle... Here's one for the folks who want something "different" in the way of entertainment. It's in five reels which is all right for most neighborhood houses to use with a good program of supporting short reels.  
Exploitation... You have something to talk about with this one. Promise the most wonderful pictures of a horse ever seen. Talk about thrills: the fight between Rex and a white horse who wants to steal the flock; the forest fire; the jump from cliff to cliff, once with a rider and once without; and the scene in the river. Show trailers of any of the chases. If you can get a fine looking black horse have him parade through the streets with a crown on his head and a placard across his saddle reading "I am Rex, the King of Wild Horses." See me at the blank theater."  
Direction... Fred Jackson; excellent.  
Author... Hal Roach  
Scenario... Not credited  
Cameraman... Floyd Jackman  
Photography... Good; some duplicate shots used  
Locale... The West  
Length... 5,000 feet.

**"A Boy of Flanders"**

Jackie Coogan in  
Producer: Jackie Coogan Prod.  
Distributor: Metro

As a Whole... CHARMING AND PICTURESQUE STORY OF ORPHAN LAD OFFERS JACKIE ROLE WITH MANY OPPORTUNITIES. SURE TO DELIGHT HIS GREAT FOLLOWING  
Star... A surely enjoyable youngster with a marvelously expressive little face. Gives an admirable performance and is at his best when playing on his own.  
Cast... All suitable. Includes Nigel de Brulier, Lionel Belmore, little Jean Carpenter and others. Teddy a truly wonderful dog.  
Type of Story... Drama. "A Boy of Flanders" presents the inimitable Jackie in a picture unique in atmosphere and charming in story. It also gives the young star a fine variety of opportunities to display his pantomimic versatility to a splendid degree. He has a wonderfully expressive little face and a bag of trick mannerisms that never fail to win an audience. And he uses them all to good advantage here. There is only one fault to be found and that is where they don't let Jackie "be himself." He's still a boy and shouldn't be given old man stunts to do. The production is excellent. There are any number of picturesque settings, all pictorially attractive. The story is interestingly told and contains effective heart interest touches. Jackie is an orphan boy in Flanders. The early reels are devoted (perhaps too extensively since the picture runs pretty long) to showing the hardships the lad encounters in spite of his kindly disposition. His winning of the art prize and adoption by a famous artist brings about the usual happy ending.  
Box Office Angle... Very good. Should do splendid business. You know what you can do with Jackie's name so it's up to you to go after it. Plenty for you to talk about and should go big.  
Exploitation... Tell them that in "Long Live the King" Jackie was a Prince who was troubled by too much riches and that in "A Boy of Flanders" he's an orphan starving to death for lack of riches. Promise them a picturesque number and play up the atmosphere of Holland so attractively pictured. Show them a trailer of any of the scenes with Jackie and the dog. Use stills lavishly and have a youngster dressed to resemble Jackie, in Dutch costume and wooden shoes, going about distributing throwaways.  
Direction... Victor Schertzinger; very good but picture runs a little too long.  
Author... Louis De La Rame, adapted by Marion Jackson  
Scenario... Walter Anthony  
Cameramen... Frank Good and Robt. Martin  
Photography... Excellent  
Locale... Holland  
Art Director... J. J. Hughes  
Length... 7,018 feet.

Norma Talmadge in  
**"Secrets"**

Asso. First National

As a Whole... THE FINEST BOX OFFICE ATTRACTION NORMA HAS HAD IN A LONG TIME. SURE FIRE FOR WOMEN AND LIKELY TO BE RECORDED AS ONE OF THE BEST PICTURES OF THE SEASON.  
Star... Never better. Will delight her fan audience completely. Gives a characterization which will stand for a long time. At times she is a delight; and she is always compelling and sincere.  
Support... Eugene O'Brien again her lover, and later her husband. Gives his usual excellent performance. They make a great team. George Nichols the usual good father; Gertrude Astor striking in the little she has to do; others unimportant.  
Type of Story... A charming love story which your women folks will "love." It tells how, in reviewing her long married career Norma, through the reminder of her diary, portrays all she has gone through with her husband; from the early days when as a girl she was kept under lock and key away from him; the elopement, their life on the American prairies; how she saves his life; his latter success and his confession of his affairs with other women, but always loving her, with a conclusion which satisfies. This meagre outline fails to do justice to the story and its treatment. As a picture "Secrets" is far better than the stage play, and it was a big hit in London and New York. Much of this success is due to the scenario so ably prepared by Frances Marion and the "touches" which Frank Borzage adds.  
Box Office Angle... This one is "in" no matter from what angle you look at it. Norma is her old self; the story is A-1 and for the average fan crowd this should be a great success.  
Exploitation... So many excellent opportunities to put this over you need only use but one—tell your people Norma is better in "Secrets" than she has appeared in any of her many recent pictures. You will have to go a long way back to find a picture in which she has so much appeal. Bank on Norma to the utmost but don't overlook using Frank Borzage's name and tell them he has made a picture as rich in its human touches as "Humoresque"—they'll all remember that one.  
Direction... Frank Borzage; his fine touches noticeable often. A finely directed picture.  
Authors... Rudolph Besier and May Edginton.  
Scenario by... Frances Marion  
Cameraman... Tony Gaudio  
Photography... Excellent. Night shots better than any ever seen.  
Art Director... Stephen Gossoon  
Locale... London during the late '70's and today; American prairie land.  
Length... 8,300 feet



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**'Hoosier Schoolmaster'**

Producer: *Whitman Bennett*  
Distributor: *Hodkinson*

Whole...CONTAINS GOOD ACTION, INTERESTING UNTAINEER CHARACTERS AND PLEASING ROMANCE THAT SHOULD GIVE SUITABLE AUDIENCE APPEAL.

Henry Hull not an especially imposing hero although he measures up to requirements usually of his conquests, particularly when he is victor in a fight in which he has about twenty-five against him are not convincing.

Thomas good as the "bound girl who falls in love with the schoolmaster. Good character bits contributed by Mary Foy, Dorothy, Nat Pendleton, O. W. Hall, and Ludwig.

Type of Story.....Drama. "The Hoosier Schoolmaster," deals with an old-fashioned, country school teacher in which the teacher made rounds of the various homes, taking part of his remuneration in food and lodging. In this case, the locale is Indiana and the time, about ten years before the Civil War. In the little town into which a new teacher comes, there is a mystery surrounding certain robberies that have been occurring. It is easy to fasten the guilt on the newcomer. The plot becomes a series of attempts to put the blame on the hero, of varied attempts to deal with punishment without the formal procedure of a trial. This includes many good bits of action in the way of fights and attacks in which hero gets only the support of two or three against great odds—those who believe him guilty. Woven in there is a fine amount of detail characteristic of the small town tale, their methods and manner of living. There is also a pleasing antic element and enough genuine audience appeal to make it a satisfying entertainment. There is a great deal of suspense in the development but since the picture is short and the director has wasted footage in reaching a climax, it does not really drag.

Box Office Angle....A good average number. Effective small town atmosphere and characteristic rural scenes, plus some satisfying action sequences make it entertaining.

Exploitation.....A good title and would be easy to get them interested. Have a tall, rather ill-proportioned and conspicuous man, dressed after the fashion of the old schoolmaster, going about the streets prior to your announcements. When they've all had a chance to see him and wonder what he represents, flash the title with lines: "Have you seen 'The Hoosier Schoolmaster.' He's in town. Stopping at the blank theater." Throw-aways printed in the bottom of slates will get attention.

Cast.....Oliver Sellers; good character.....Edward Eggleston; Cameraman.....E. Stuyvesant; Cameraman.....Edward Paul; Photography.....Good; Locale.....Indiana; Length.....About 5,500

**"The Next Corner"**

Paramount

As a Whole...NOWHERE NEAR ENOUGH TO THIS STORY TO WARRANT THE FOOTAGE THAT HAS BEEN EXPENDED UPON IT. SLOW, DRAGGY DEVELOPMENT AND POOR DIRECTION GENERALLY.

Cast....A first rate company practically gone to waste. All allowed to do a lot of meaningless standing around. Conway Tearle an over-impassive and far too complacent husband and Dorothy Mackaill pleasing when she happens to strike a bit that suits her personality. Not suited to the role given her on the whole and why they ever rigged her out in such freak fashion in one sequence is past comprehension. Her costuming and make-up are both impossible. Lon Chaney's great ability completely lost in this. Others Ricardo Cortez, Louise Dresser, Dorothy Cumming.

Type of Story...Domestic drama with the inevitable eternal triangle the basic theme. In a story that might have served well, Director Sam Wood has produced a weak, meaningless picture, which drags from the start. It would seem that Wood didn't realize that he had a poor scenario to start with and failed to appreciate the very draggy development, even after he had gotten well under way. Once Elsie Maury commits the indiscretion of being a party to an unchaperoned week-end affair, she strives, in a series of tedious episodes, to keep the knowledge of it from her husband and lives in constant dread of the arrival of a letter which she had written him containing a confession of her act, but which had never reached him. There is a constant dickering about whether or not she should keep on with her husband, tell him the truth or leave him. This arbitrary business consumes most of the footage and a great quantity of the spectator's patience, before the usual clinch.

Box Office Angle.....Won't hold your patrons. It's too slow moving and there are no compensating features to make up for it.

Exploitation.....You can't make promises for it. If you care to capitalize on names you have those of several prominent players that will undoubtedly attract many. Use those of Conway Tearle, Lon Chaney and Dorothy Mackaill. Catchlines will give an idea of the story and stills can be given the usual display. You might say that the story deals with a young wife's mistake and her husband's forgiveness. Your women folks will let it by, more readily than the men.

Direction.....Sam Wood; not what it should be and very poor in spots.

Author.....Kate Jordon  
Scenario.....Monte M. Katterjohn  
Cameraman.....Alfred Gilks  
Photography.....Good  
Locale.....Paris-Argentine  
Length.....7,081 feet

**"His Darker Self"**

Producer: *Albert E. Grey*  
Distributor: *Hodkinson*

As a Whole...HAS SOME FIRST RATE COMEDY SITUATIONS THAT AFFORD FINE LAUGHS BUT THERE IS REALLY NOT ENOUGH TO IT FOR A FEATURE.

Star....Repeats many of his previous gags especially in the opening reels but gets into some new stunts in the black face sequence later on. Not likely to pull enough laughs, however, to keep him in feature comedies.

Cast.....Tom Wilson and Tom O'Malley both good in black face roles; Lucille La Verne good, Irma Harrison pretty, and others Edna May Sperl, Sally Long, Kate Bruce, Warren Cook.

Type of Story.....Comedy-drama. Lloyd Hamilton, who has contributed many thoroughly fine short reel comedies, was selected to play the black-face role in this combination "black and white" comedy. D. W. Griffith had intended making it with Al Jolson until Jolson decided otherwise. "His Darker Self," is a fair enough bright, original comedy but it too often drifts into a line of old gags that have been done time and again and have lost their power to draw laughs. If Hamilton, and his director had stuck to the darkey comedy business they would have had a genuinely fine picture. In these sequences dealing with the colored cabaret, the christening in the river, and other pertinent incidents, the film is at its best but they revert, every so often, to a side line of drama that brings a lull in the laughs and the two elements, in this case, do not mix properly. The titles are rather numerous though usually quite funny, especially the little parodies such as: "Sing a song of six pence a hip-pocket full of rye, four and twenty blackbirds pickled to the eye."

Box Office Angle....This will undoubtedly please most audiences if they really want to be amused but it is not quite as continuously funny as it should be. The dramatic angle of it could be toned down and bring out the comedy business to better advantage.

Exploitation....Where your patrons are familiar with Lloyd Hamilton and his two reel comedy offerings you can do some extra talking by telling them that he is appearing in his first feature comedy. "His Darker Self." Show them a trailer of the darkey comedy sequence and count on it bringing them in. The only thing is they're likely to be disappointed that there isn't more of it. This is the picture that D. W. Griffith intended to make with Al Jolson until the latter backed out of the contract.

Direction....Jack Noble; satisfactory although the laughs should have been kept closer together.

Author.....Arthur Caesar  
Scenario.....Not credited  
Cameraman.....Not credited  
Photography.....All right  
Locale.....Any place  
Length.....5,300 feet

*William S. Hart in*  
**"Singer Jim McKee"**

Paramount

As a Whole.....HART A FAR BETTER ACTOR THAN AUTHOR. HIS LATEST STORY A SICKLY SENTIMENTAL AND SOFT AFFAIR THAT GIVES STAR TOO MUCH MUSHING AND TOO LITTLE ACTION.

Star....Should get back to the "wide open spaces" as quickly as some author can get him there. May please his loyal following in this sort of picture but those who want the fightin' Bill Hart of old won't think much of this kind of business.

Cast.....Phyllis Haver good except when she cries. Then all she does is open her mouth wide. Edward Coxen and William Dyer the villains in the case and others Gordon Russell, Bert Sprotte, Ruth Miller, George Seigmann, Baby Turner.

Type of Story.....Drama. Perhaps Bill Hart wants to show his versatility or maybe it's because he likes sentimental roles. At any rate "Singer Jim McKee," while it gives the star unlimited opportunities for heroics and acts of sacrifice, is overburdened with sentiment. Hart plays around with baby booties, caresses his partner after the latter knocks him down, fondles a parrot, a calf and what-not, besides any number of loving scenes which he goes through as part of his devotion to the girl to whom he plays foster-father. And on several occasions he has the girl's chum as well to share in the kisses. The action bits are by far in the minority and there is little else in the film that puts the star in the atmosphere in which he belongs. His saddle and horse are sadly neglected in "Singer Jim McKee." Naturally there is a romantic ending with Bill marrying his adopted child though according to the lapse of time he must be much more than twice as old as she is.

Box Office Angle....Do your folks like Bill Hart well enough to stand for him in the role of a love-sick man or will they be disappointed because he doesn't give them the sort of picture they expect? You'll have to take this into consideration.

Exploitation....You can't boost this as a typical Bill Hart western. It isn't. The only thing western about it is the location, the sheriff and one or two holdups. If you know the star has a loyal following you'll stand a better chance of pleasing them. Use stills showing Hart in an apron. You might use a trailer showing Bill's escape from the sheriff, his fight with the circus man, etc. Use pictures of Phyllis Haver, his leading lady.

Direction....Clifford S. Smith; fair; should have toned down the sentimental and gushing touches.

Author.....Wm. S. Hart  
Scenario.....J. G. Hawks  
Cameraman.....Dwight Warren  
Photography.....Good  
Locale.....The West  
Length.....7,098 feet

# Short Subjects

## "Wolfe and Montcalm"—Chronicles of America—Pathe

*Good Number of Fine Series*

Type of production

3 reel historical subject

Dealing with the struggle between the British and the French for supremacy in North America, this latest episode in the "Chronicles of America" series brings clearly before the spectator's mind and eye the manner in which this event took place. Included in the picture is the battle of the Plains of Abraham preceding the fall of Quebec. In spite of the comparatively small number of extras used, the spirit of the battle is excellently gotten over and the interest very nicely sustained. The landing of the British at dawn at the foot of the cliffs upon which the town was situated, the scaling of these almost impassable cliffs in absolute silence, the surprise of the French and their final surrender together with the death of the British commander, Wolfe, are all well depicted.

## "Bargain Day"—Cameo-Educational

*Average Short Reel*

Type of production... 1 reel comedy

Featuring Sid Smith, Cliff Bowes and Virginia Vance, this one, as the title indicates, has to do with the angry hordes that infest a department store on bargain day. If seeing a man continually being jammed into an elevator and stepped on time after time is some folks' idea of amusement—then this will amuse. Sid Smith is the injured party. One sure laugh is incorporated in "Bargain Day," however. It occurs when Bowes who has been employed as a demonstrator in the store gets all mussed up demonstrating cooking utensils and is told to get cleaned up. He proceeds to take a bath in a "model" bathroom which is on display and the crowds gather in front of it thinking he is demonstrating the way it works.

Pathe Review No. 14

*Especially Good Number*

Type of production... 1 reel magazine

Opening with a pictorial interpretation of Arthur Chapman's poem, "The Man the Desert Got," going from that to a subject showing how Japanese umbrellas are made and decorated, thence to a very cute bit showing Allene Ray and two little love birds that are her pets, and finally ending with a colored bit showing scenes in "The Land of the Moslems," this is a highly diverting number of Pathe's Weekly Review.

## "Killing Time"—Hamilton—Educational

*Good Average Comedy*

Type of production 2 reel comedy

Lloyd Hamilton starts in this by being a milkman and finishes by teaching table manners to a newly-rich oil magnate, formerly a sheep

herder. Those who enjoy Hamilton's type of humor will doubtless like him in whatever he does and will find "Killing Time" very amusing. The action is more diversified than usual in Hamilton's comedies. The plot or theme isn't very well defined, being content to just ramble along. There are one or two very funny stunts, particularly one sequence in which Hamilton endeavors to eat oysters with his knife, and the finish is a wild jumble of excitement when a live wire slides down his back and everyone he touches becomes "electrified," too. Not as funny as some he has made, but still amusing.

## "Dusty Dollars"—Cameo—Educational

*Moderately Amusing and Entertaining*

Type of production... 1 reel comedy

Here's a pleasant little comedy, not hilariously funny but moderately entertaining. Virginia Vance, Cliff Bowes and Sid Smith are the featured players. The girl's father owns a curiosity shop where nothing is ever sold. Bowes is the stupid clerk in the shop and Sid Smith is the lover who devises a plan to get business. He marks every article in the store No. 6 and then drops fake telegrams around advising that Captain Kid's treasure is hidden in article No. 6 in the curiosity shop. It works in great shape and all the things are sold. There is a surprise ending that is sure to please.

## "Friend Husband"—Hal Roach—Pathe

*Usual Snub Pollard Stuff*

Type of production... 2 reel comedy

Snub Pollard is seen as a soldier who has the reputation of being crazy because he picks up every piece of paper around the barracks, looks at it and throws it away, saying "That's not it." Finally he is given his discharge. He clutches it gayly, saying "Hurrah, that's it!" That should give them a laugh at the beginning. The rest of the film deals with Snub's efforts to get away from a wife who has a wallop in each hand and a flock of relatives who let the husband support them. The final fade-out sees Snub back in the army and glad of it. Fairly good comedy.

## "The Fly"—Principal—Educational

*Instructive—Educational—Beneficial*

Type of production... 2 reel biological study.

In bringing to the screen this extremely comprehensive study of the house fly, Louis Tolhurst, the producer, says by means of an opening sub-title that having made the picture for entertainment purposes, many repellent facts concerning the insect have been suppressed. Nevertheless, as the picture unfolds, many of the facts shown are sufficient to cause impressionable people to swat every fly that afterwards crosses their path. And this is a very good thing for the general health of any community.

By means of powerful microscopes the insect's anatomy is shown in most minute detail—the eyes, composed of thousands of lenses and the wings and feet which carry millions of bacilli and pollute everything they touch. A very instructive and beneficial short reel.

## "Seein' Things"—Our Gang—Pathe

*Little Farina Steals Lloyd's Stuff*

Type of production... 2 reel comedy

Here's where the "Gang" steals Harold Lloyd's thunder. Director MacGowan has little Farina climbing a la Lloyd up the side of a sky scraper, looking down at the traffic way below her, walking out to the edge of a plank extending from one of the windows and otherwise bringing the spectator's heart into his mouth. Besides the fact that Farina is the leading light of the picture, it is crammed full of the sort of things that have made the "Our Gang" comedies the most popular short reels on the market today. The kids have a "barbecue" in a vacant lot. The chicken is roasted with its feet still on. Farina is an unbidden guest at the feast and they won't let her in on the party, so she stamps her feet in a mud-puddle and splashes the chicken all full of mud. We don't have to tell you not to miss this one.

## "Birds of Passage"—Pathe

*Interesting Bird Study*

Type of production, 2 reel educational

Photographed by Dr. Bengt Berg, a Swedish ornithologist, this short reel deals with the annual migration of birds from northern countries to the banks of the River Nile in Egypt. There are close-ups of many varieties of birds that are almost unknown to us here, as well as some lovely shots of huge flocks rising from the ground and in flight. The pyramids of Egypt form interesting backgrounds for many of the scenes. An interesting and instructive reel.

## Employees Net \$4,500

*(Special to THE FILM DAILY)*

Philadelphia—More than \$4,500 was realized from the annual benefit of the Stanley Employees' Beneficial Association held recently in the Stanley.

## Sunday Shows Win At Renville

*(Special to THE FILM DAILY)*

Renville, Minn.—By a majority of nine votes, the ordinance seeking to close local theaters on Sunday was defeated.

Erskine, Minn.—For the third time an election was held to determine whether Erskine should or should not have Sunday shows. The reform element was again defeated.

Sebeka, Minn.—As was the case of the election held at Renville and Erskine, Sebeka will continue to have pictures on Sunday as a result of a vote.

## 10 Weeks' Run For "Brumm"

*(Special to THE FILM DAILY)*

Los Angeles—"Beau Brumm" has been booked for three weeks at the California and for seven weeks at Miller's.

## Big Remodeling Plans for S

*(Special to THE FILM DAILY)*

Atlanta—Several Southern theaters announce plans for remodeling of their theaters.

J. K. Singletary will erect a new house on Pine St., Bradentown, to seat 1,200. Judge Henry will remodel the Crystal at Dade, installing new equipment. The Crystal at Wilson, N. C., owned by Pradis, is undergoing extensive remodeling. The new Carolina Southern Pines, N. C., has just opened by C. W. Pickquet.

## Schine Improves Strand

*(Special to THE FILM DAILY)*

Oswego—J. M. Schine is spending \$80,000 to construct an addition to the Strand which will double its seating capacity.

## \$200,000 House For Bluefield, W. Va.

*(Special to THE FILM DAILY)*

Bluefield, W. Va.—A new corner building backed by Charles A. Middlebrooks plans to erect a new \$200,000 theater here to seat 2,000. George I. Middlebrooks will manage.

## Detroit Houses Plan Alterations

*(Special to THE FILM DAILY)*

Detroit—Many of the big theaters throughout the state are to close down June 1 for alterations.

## Smith Settles in Philadelphia

*(Special to THE FILM DAILY)*

Philadelphia—E. J. Smith, general manager for F. B. O., has settled in Philadelphia, and will supervise the Eastern territory.

## Willat Finishes Color Film

*(Special to THE FILM DAILY)*

Los Angeles—Irwin Willat has returned for Boston, where he will supervise the cutting of "Wanderer of the Wasteland" produced in natural color by the Technicolor process.

## Weisman Has Plans

*(Special to THE FILM DAILY)*

Minneapolis—William Weisman plans to build an eight story office and theater building at 305-1st Ave. S., to cost \$350,000. The structure will occupy the site now occupied by the Crystal.

## McGuirk Elected President

*(Special to THE FILM DAILY)*

Reading, Pa.—The Reading Theater Co., operating the Crystal, has elected John McGuirk, president; Mr. Potteiger, vice-president; and Sydney Wilmer, treasurer.

## Fred Weiler Resigns

*(Special to THE FILM DAILY)*

Philadelphia—Fred Weiler, general manager of the Fox, has resigned and is succeeded by Mr. Seaman who has been house manager of the Keith circuit for many years.

# EASTMAN POSITIVE FILM

Adds to picture interest the appeal of good photography—affords an additional safeguard for the success of the picture in the eyes of the audience—carries quality from studio to screen.

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Presented by Louis B. Mayer—Directed by John M. Stahl





# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVII No. 75

Monday, March 31, 1924

Price 5 Cents

## Planned Boycott

Lucas Says He Was Hired by Lucas and Kessnich to Fight Paramount

(Special to THE FILM DAILY)  
 Atlanta—W. T. Murray who said he was general manager of the Exor's Theater Corp., appeared before the Federal Trade Commission and testified he had been hired by Lucas and Charles Kessnich, to form the company a booking commission, for the purpose of fighting Paramount pictures one hundred per cent for the members' theaters. If Murray refused to sell a picture to any one member of the combine, he said, the remainder of the membership planned to boycott the company.

More testimony in contradiction of that offered by previous witnesses induced by the Government was obtained from witnesses placed on the stand. John Crovo, manager of the Rialto, Atlanta, and formerly manager of the Rialto, at Greenville, S. C., (Continued on Page 2)

## New Distributor in Canada

(Special to THE FILM DAILY)  
 Toronto—Announcement is made of the organization of Premier Films, with head offices at Toronto, to distribute independent pictures. The president of the company is Harry Kaufman. He has made arrangements for physical distribution through Hodgkinson-Canadian Corp.

## Loew Returns

Carus Loew has returned from his Middle Western trip. It is understood that he is interested in securing a theater in Baltimore and that some sort of a deal, either involving an existing house or a new one will be made soon.

## Clem's Ocean Trip

Somewhere in the Carhuncle Alps. March 18

Mr. Danny: I ain't going to write any comments on this trip. Anyone whose name in the film business seven months as I have, surely is used to hardships and anything that happens to him outside of the business is a tough incident. But, crossing any of the frontiers here is like trying to get a first run on a Fairbanks picture. I have a little left over to buy for the kiddies. It can't be done.

on my way to Paris and it (Continued on Page 3)

# A Prophecy

By DANNY

About eighteen months ago Joe Schenck voiced an idea. It was his belief that for the best interests of the accepted admitted stars with box office drawing power that there should be a unification of these individuals. It was his belief that practically none of the more important productions of these stars received the runs that they were entitled to in the more important cities of this country. It was his belief that there would be developed in the more important cities of this country theaters which would insure longer runs for the product of these stars.

## EVOLUTION

This is a business of marked and rapid changes. Much has happened since Schenck voiced his idea. But much more promises to happen in the somewhat early future. One might easily dream this:

That there will come into being such an organization as Schenck prophesied. Big people with big interests naturally gravitate together. The most important stars in this business have much in common. That they have already discussed these problems is undeniable. This of course in an unofficial way. Harold Lloyd and Cecil DeMille are very close friends. Douglas Fairbanks and Joe Schenck are very close friends. Harold Lloyd and Joe Schenck are very close friends. Charlie Chaplin and Douglas Fairbanks meet very often. And so it goes. One can easily see how their mutual desires could easily be a matter of discussion when they meet.

## THOSE CONTRACTS

Of course existing distributing contracts, all of which will be completed, make it difficult for the development of any matter at the moment. Harold Lloyd however has approximately but a year to go to complete his Pathe contract and Schenck's contract with First National need of necessity not run much more than a year. And with these stars in the open do not be surprised if they happen to become identified with the same organization which distributes the productions of Mary, Doug and Chaplin.

It's a very natural development.

## Feinman in Chicago

(Special to THE FILM DAILY)

Chicago—Al Feinman is here to take up duties as divisional exploitation manager for Universal with headquarters in Chicago. He came from Cleveland where he handled exploitation for "The Hunchback" at its Stillman run.

## Leonard Coming To Town

Robert Z. Leonard is due in from the coast tomorrow. He and Miss Murray will return to Hollywood later in the week to start on "Circe."

## Laemmle Leaves Coast Tuesday

(Special to THE FILM DAILY)

Los Angeles—Carl Laemmle leaves for New York on Tuesday.

## F. B. O. Negotiating for Product

It is understood that F. B. O. is negotiating for the distribution of "Messalina," produced in Italy by Enrico Guazzoni and also a series to be made by Jesse D. Hampton. Ferdinand Luporini who represents Guazzoni here denied any deal had been decided upon.

## S. W. Smith In From London

S. W. Smith managing director of Napoleon Films, London, is at the Biltmore. His visit here concerns "Napoleon and Josephine."

## Rowland Going to Coast

Richard A. Rowland will leave for the coast the early part of this week.

## No Compromise

New York Exhibitors and Hays Office Deadlocked Over Davison Repeal Bill

The M. P. T. O. of New York and the T. O. C. C. have failed to reach any agreement with the Hays office regarding the workability of the Davison bill which, as noted, would abolish the M. P. Commission in New York State and hold exhibitors accountable for the showing of indecent films by strengthening of the present penal code.

Following the initial meeting at the Astor on Friday, another was held at the Hays office Saturday morning. This was followed by an exhibitor conference later that afternoon. In view of the fact that the Legislature is expected to adjourn on April 10, the need for speedy action became apparent. Therefore, following the address of Will H. Hays at the Naked Truth dinner on Saturday night, a special meeting composed of Hays, Courtland Smith, Charles C. Pettijohn and an exhibitor committee of five was held.

The exhibitor opinion seems to be divided. Many feel that aside from the fact that the Davison bill would increase the fine for a misdemeanor from \$2,500 to \$5,000, it would also make it possible to introduce injunction proceedings that might eventually result in padlocking the doors of New York State theaters. The interest of the Hays office in the matter is understood to be born of the belief that it is only through such a compromise measure as the Davison bill that censorship in this state can be lifted. It is for that reason that the measure is favored.

The exhibitor stand, now that matters are deadlocked, is somewhat indefinite. Sam Berman, secretary of the state unit, will be in Albany this afternoon as will Charles L. O'Reilly of the T. O. C. C. They want to be on hand to watch developments closely.

Senator James J. Walker has introduced a repealer in the Senate but whether or not it can pass the Assembly is a grave question. In view of what is believed to be the attitude of Assembly leaders, this is highly problematical.

## That Party

Saturday night was a real one. The "Who's Who" was there in force. Everyone had a lot of fun, what with dinner, entertainment and dancing.



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**"Enchanted Cottage" Showing**

Inspiration will give a showing of "The Enchanted Cottage," in the Crystal Room of the Ritz, Friday. The picture opens at the Strand April 13.


**No Coast Deal Yet**

E. H. Goldstein of Universal stated on Saturday that no deal has as yet been closed for the leasing of Clume's Broadway, Los Angeles.

**After New Material**

Burton Holmes and E. M. Newman sailed for Europe Saturday in search of new picture material.

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**Plans For "Outline"**

Part to be Made in England—Brayco, New Projector to Show "Stills"

Plans to picturize the "Outline of History," are being completed by J. R. Bray, now in London. Brayco, Inc., is the name of the producing company.

Part of the "Outline" will be made in England, but the bulk of it will be made here. In conjunction with the production, arrangements will be made to photograph specially selected scenes for use on the Brayco, a new type of projector designed to show "still" pictures on the screen instead of the old-fashioned and cumbersome glass slides, which it is predicted will revolutionize the visual education and home entertainment field.

The story will thus be shown in both "still" and motion pictures and will be available for use by theaters or for the home or classroom in either form.

**In The Courts**

An application has been filed in the Supreme Court by Hunter P. Lovelace in a suit against the New York M. P. Corp., for the appointment of a receiver to take possession of the assets Lovelace stated that he is acting for stockholders and directors and that of the 10,000 shares of stock 9,000 were owned by the Triangle Film which Lovelace has acquired. He states that the assets include a contract made in January 1923, with Oscar Price, Inc., for the distribution of 65 films. He stated that Triangle has paid \$33,900 to New York Motion Picture, on account of the contract.

In a suit by Bernard Kaminsky against Harry Mishkin for \$5,000 damages on the ground that the defendant got \$1,000 from him for a half interest in his business by false representations. The defendant consented to judgment for \$1,000. The plaintiff said that Mishkin represented that he was a film expert and owned certain picture rights from which he received \$100 a week. The plaintiff said the statements were false.

Two judgments have been filed in the City Court by C. J. O'Brien, Inc., against the Film Bulletin Corporation for printing. One is for \$1689 and one for \$2055.

**Planned Boycott**

(Continued from Page 1)  
 testified that in 1919, when he was manager of the house in Greenville, the Garing theater was burned. He denied that when the Garing, operated by Martin May and Joel, burned he went to Oscar Hodges, owner of the property, and bid against Joel and May for the lease. This procedure had been laid to Crovo in previous testimony.

W. R. Lynch, brother of S. A. Lynch, who preceeded Crovo on the stand, denied that while engaged by Southern Enterprises in Dallas he had used unethical methods in acquiring additional theaters. He said that he never went to a town to look at a theater unless someone in the town had requested him to do so.

Mrs. W. M. Kimbrough, an exhibitor at Greensboro, Ga., where she operates the Greenland, testified that Famous Players exchange never forces her to buy any pictures she does not desire. George R. Allison, Southern manager for Fox testified that exhibitors who patronize his exchange desire to buy films in blocks. He stated he sells pictures in blocks and finds no difficulty in disposing of them.

When cross-examined by Chief Counsel Fuller he said he didn't remember admitting to a government investigator in 1920 that the acquisition of theaters by Southern Enterprises had substantially reduced his film earnings. On redirect testimony he denied having made such an admission.

A. C. Bromberg, president of Bromberg Attractions was on the stand Saturday.

**Kuersten Now With Graphic**  
 (Special to THE FILM DAILY)

Atlanta—H. Kuerstein, for years with Rotbacker has become associated with Graphic Films, in charge of their laboratory.

Albany, N. Y.—F. L. Davie has been appointed F. B. O. manager here.

**WAGL**  
 means a  
**WOW**  
 for your box office




Coming Soon  
**LILA LEE**

Starring in a great series of feature productions for  
**HODKINSON RELEASE**  
 Season 1924-1925 Thirty First Run Pictures

Buy's "Goose Hangs High" Famous has purchased rights in "The Goose Hangs High," now being at the Bijou.

**HAL ROACH**  
**OUR GANG COMEDIES**  
 "Wit With A Wallop"  
 2 reels  
**Pathécomedy**

A Complete Laboratory & Title Service  
  
**The Standard of the Industry**  
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**KENNETH HARLAN**  
 is another star in  
 JUST  
**MARY**

New York Chicago Hollywood  
**Rothacker Laboratory**  
 WILLIAM S. GILL, Eastern Sales  
 542 Fifth Ave. Tel. Murray Hill 1

Monday, March 31, 1924

**On Broadway**

—“Secrets.”  
 Broadway—“Sporting Youth”  
 Broadway—“Sporting Youth.”  
 Broadway—“Try and Get It.”  
 Broadway—“Three Weeks.”  
 Broadway—“The Ten Commandments.”  
 Broadway—“The Covered Wagon.”  
 Broadway—“America”  
 Broadway—“The Thief of Bagdad.”  
 Broadway—“New York—Today—The Plunderer” and “The Society Sensation.”  
 Broadway—“Singer Jim McKee” and “The Dancing Cheat.”  
 Broadway—“Happiness.”  
 Broadway—“Gambling Wives.”  
 Broadway—“The Night Hawk” and “The Hill Billy.”  
 Broadway—“The Marriage Circle.”  
 Broadway—“Virtuous Liars.”  
 Broadway—“Woman to Woman.”  
 Broadway—“Beau Brummel.”

**Next Week**

—“Secrets.”  
 Broadway—Not yet determined.  
 Broadway—“Beau Brummel.”  
 Broadway—Not yet determined.  
 Broadway—Not yet determined.  
 Broadway—“The Ten Commandments.”  
 Broadway—“The Covered Wagon.”  
 Broadway—“America.”  
 Broadway—“The Thief of Bagdad.”  
 Broadway—Not yet determined.  
 Broadway—Not yet determined.  
 Broadway—“Beau Brummel.”

**Sam Brown Building**

(Special to THE FILM DAILY)  
 Broadway—Sam J. Brown who owns Acme, Astor and Buchanan, is building a new theater in Highland Square, seating 1,200. The house will be ready Sept. 15.

**Glynn Buys Opposition**

(Special to THE FILM DAILY)  
 Patchogue, N. Y.—“Mike” Glynn, of the Patchogue has purchased the theater from Nathan Goldstein.

**Red Seal Acquires Comedies**  
 Red Seal has just taken over the distribution of a series of nine comedies known as “Funny Face,” comedies

Office and Shipping Space to rent. We can also handle physical distribution of your product to your advantage.  
 Box K 100.  
 The Film Daily  
 118 W. 44th St. N. Y. C.

**Clem's Ocean Stuff**

(Continued from Page 1)

looks, from the way Mrs. Deneker likes to get into bed early at night, as though I was going to have a lot of time on my hands evenings (hot dog). Well, as I said, I'm enroute to Paris and we gets to a place in the mountains that the conductor tells me what sounds like Modane in the Carbone Alps and its just coming around to day light when a guy sticks his head in the compartment door (how he ever found room to get his head in I don't know) and yells “customs” and out I got to git and let the pirates look through my trunk.

Now I ain't bought a thing over here I'm ashamed of, but the way those guys can turn your stuff up side down is a miracle.

He passes Mrs. Deneker's trunk without a whimper and God knows there's stuff in there no one knows what it's used for and then he comes to my trunk. Well before we gets to Modane there is a slip of paper give us which is to be filled in with your name and age and the kind of business your in and I fills mine out thus.

Name—Clem Deneker  
 Home—Pneumonia, Nevada  
 “ —Exzema, Utah  
 “ —Erysipilis, Nevada  
 “ —Hives, California

Business—Motion Picture Exhibitor  
 Age—48. Exhibition value 45

Like a fool I put the kind of business I'm in which is what must of set him against me for he took every-out of my trunk down to the bottom and suddenly he come across a bunch of old press books I been carrying for sort of ballast and he took them and

rushed over and showed them to the boss who came back and said some thing in French which was pretty hot I guess and then he took the press books and handed them over to a policeman and I never did get them back. I guess its against the law to take them into France.

Our train stayed so long at Modane I got to thinking may be it was as far as it went, but finally the engine which worked like it had asthma got going again and here I am on my way to the town of surprise.

Mrs. Deneker did some shopping at Venice. She bought some Venetian mirrors, but so far I can't see a damn thing in them I can't see in American ones.

Mrs. Deneker once had an uncle who was a wonderful swimmer and who came to Venice to get a job as traffic cop in the Grand Canal. I don't know how he made out. Any how I'm off Venice. If you can't swim you can't get anywheres. I'd starve to death running a movie house here and swimming down to work every day. Not me.

So long till Paris. Hot Skirts.

CLEM.

Minneapolis—H. H. Kopald has joined Hodkinson.

D. J. Shea has been added to the Universal staff.

**KINOGRAMS**

THE VISUAL  
**NEWS**  
 OF ALL THE WORLD  
 THE NEWSREEL  
 BUILT LIKE A NEWSPAPER

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 Laboratory with the lowest Insurance Rates in the East. Negative Developing, Printing, Cutting and Projection Rooms.  
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*Do you know*  
 the first Love Goddess of the white race?

*Do you know*  
 the fiery beauty who was born 2800 years ago this spring?

*Do you know*  
 she still lives, stirring the blood and thrilling the hearts of maids and men today?

**JOSEPH HERGESHEIMER**  
 knew, when he wrote about her.  
**GEORGE FITZMAURICE**  
 visualized her soul in a modern woman.

**FRANCES MARION**  
 gave color and action to her drama.

*That's why*  
**CY T H E R E A**  
*Goddess of Love*

is a Love Classic of Today  
 And will be tomorrow's Box-office Sensation

Watch for  
**LOVE**  
 WEEK



Wait for  
**LOVE**  
 WEEK

Produced by SAMUEL GOLDWYN  
 (NOT NOW CONNECTED WITH GOLDWYN PICTURES)

Specify  
**GOERZ-RAW STOCK**  
 FOR QUALITY  
 FISH-SCHURMAN CORP.  
 45 W. 45th St., N. Y. C.

**WAGL**

will make money for the exhibitor. It's what their patrons want

Coming Soon -

**DOROTHY MACKAILL**  
 in

**"WHAT SHALL I DO"**

a Frank E. Woods Special Production

for **HODKINSON RELEASE**  
 Season 1924-1925 Thirty-First-Run Pictures





They'll all say this is  
the best one to date



Jennie Wetherby, 20, married  
wanted to climb. By the use of  
a bowl of goldfish she notified  
her different husbands when  
she was tired of them and  
so up she went from song  
pushers wife to wealth and high  
position. This is Connie at her best



JOSEPH M. SCHENCK presents

**CONSTANCE  
TALMADGE**  
in  
**"The GOLDFISH"**

Adapted from the stage play  
"The GOLDFISH"  
Directed by JEROME STORM

A First National Attraction

Foreign Rights Controlled by  
Associated First National Pictures Inc.  
365 Madison Avenue, New York



# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 1

Tuesday, April 1, 1924

Price 5 Cents

## HAYS

By DANNY

For many years the leaders of business have been subject to many attacks. They have been charged with many failings; from lack of foresight to lack of imagination. They have been charged with so many faults, and so few virtues, that it seems incredible that they should retain control of an industry so huge, so vast in its importance, if any of these charges were true.

Yesterday they again proved the charges to be silly. Yesterday again they demonstrated their farsightedness and usual wisdom—they re-elected Will Hays to head their organization for a period of three more years.

Hays' present contract did not expire until a year from now. There was no apparent reason why, at this time, the contract should be renewed. But there was a reason—a mighty strong reason and a powerfully good reason why the contract should have been renewed: that Will Hays has done, is doing, and will do far more for this industry to allow him to contemplate—given for a moment—changing his activities to some other field.

It is a long way off. Many things may occur in this business by the time the contract expires. It may be that the industry will be in such splendid, healthy condition, that neither Hays, nor anyone, will be needed to steer the ship safely. Perhaps the shoal waters will have passed. Perhaps the business—what a great business it is—will be set. But if by chance this has not occurred, the finest part of the industry will be this: that Hays may be prevailed upon to stay longer.

It is a matter of sincere congratulation to all involved. It was a fine piece of work—first to land Hays—then to keep him.

## Mary's Aims

Would Devote Her Time Developing "Ambassadors"—Doug and Mary Receive Fine Tribute

When Mary Pickford finishes producing she wants to devote her time to the development of talent for the screen. She believes this is to be her greatest work, even though it be under endowment of the Government. She told 500 diners at the dinner tendered she and Doug by the Society of Arts and Science at the Biltmore Sunday night that she believed this would prove her greatest work because in producing future talent she

(Continued on Page 4)

## Guild Plans Active Program

Guild-Made Pictures, Inc., better known as the Film Guild, announced yesterday that the affiliation of Frank Tuttle with Paramount as a director would in no wise affect it. Townsend Martin will assume Tuttle's duties. Maude Adams is expected back from England shortly and will figure largely in future activities. "Kim" is on the production schedule as well as "Aladdin". The latter will be made in color.

## Two Contracts Renewed

Jacobo Glucksmann has renewed two important contracts for distribution in Argentine, Uruguay, Paraguay, Chile, Peru and Bolivia: one with Famous Players and a second with First National. The latter deal involves about thirty pictures, most of them 1923 releases.

Glucksmann returned from Buenos Aires yesterday.

## English Plea for Tax Cut

(Special Cable to THE FILM DAILY)

London—A deputation of prominent theater men has appealed to Chancellor of the Exchequer Snowden to modify the entertainments tax. They claim that the theater business has been sadly affected by the measure.

## Cole Leaves

Col. H. A. Cole, president of the M. P. T. O. of Texas has left for home following a stay of several weeks.

## Weil Sails Tomorrow

Joe Weil sails on the Paris tomorrow to handle the premiere of "The Hunchback" in Paris.

## "Three Weeks" Breaks Record

"Three Weeks" has established a new Sunday night record at the Capitol.

## Loew Profits Larger

Six Months' Statement Shows \$42,326 Increase Over Corresponding Period in 1922-1923

Profits of Loew's, Inc., and subsidiary companies owned 100% totaled \$1,598,880.35 for the six months beginning Sept. 1, 1923 and ending March 9, 1924, according to a statement issued yesterday. This represents an increase of \$42,326 over the corresponding period of 1922-1923.

The statement shows that the income from theaters and rentals totaled \$10,362,964 and that the cost of maintaining the Metro distributing

(Continued on Page 4)

## Warner's Plans

Relative to the plans of Warner Brothers for next season, Abe Warner leaves tonight for Chicago and Herman Starr of the organization for the South. It is expected that final plans will be determined upon with their return. H. M. Warner expects to leave for the Coast accompanied by Motley Flint within the next two weeks, assured that the plans for the coming season are set.

## Jannings Remains in Germany

(Special to THE FILM DAILY)

Berlin—Contrary to report, Emil Jannings has not accepted any American offer. He has just closed a contract with Ufa-Decla for a series, the first to be directed by Ludwig Murnau.

Nigel Barrie is playing the male lead in a new Ufa-Decla picture, "The Comedy of Hearts."

## Metro-Goldwyn Deal

Nothing definite relative to the pending deal between Metro and Goldwyn may be expected for the next few days.

L. B. Mayer, who, in all likelihood, will have charge of Metro production beginning with the coming season, was in conference yesterday with executives of Metro.

## Shapiro on Trip

Victor M. Shapiro of Samuel Goldwyn Prod., left yesterday for a trip to the Middle West on behalf of "The Eternal City."

## Nathanson Here

N. L. Nathanson, managing director of the Famous Players Canadian Corp. is in town.

## Rowland Leaves Today

Richard A. Rowland leaves for the coast today relative to First National production plans.

## New Hays Contract

Will Head M. P. P. D. A. Until 1928—Present Agreement Has Almost Year to Run

Will H. Hays yesterday signed a new contract with the producers M. P. Prod. and Dist. Ass'n., under the terms of which he will continue as president until 1928.

General Hays' present contract does not expire until the end of the current year. The annual meeting of the association was held yesterday after the conclusion of which the new contract was announced. According to a statement issued yesterday the original organization has expanded until it now includes 21 companies.

The Hodkinson Corp. is the latest to join.

## January Exports Total \$783,047

(Special to THE FILM DAILY)

Washington—January exports as reported by the Department of Commerce, included 4,441,655 ft. of unexposed raw stock, valued at \$119,573; 576,912 ft. of negative, valued at \$83,665, and 13,564,915 ft. of positive, valued at \$579,809.

The heaviest importers of American film were: Raw stock, England with 2,453,200 feet, valued at \$57,912; negatives, England with 287,364 feet, valued at \$47,345; positives, Canada with 1,647,425 feet, valued at \$102,136, and Australia with 1,977,238 feet, valued at \$75,484.

## Zelnik in Town

Freidrich Zelnik, of Zelnik Film and Zelnik-Mara, producing organizations releasing through Phoebus Film of Berlin, is in town, stopping at the Pennsylvania. Zelnik has as his star, Lya Mara who he says is one of the most important stars in Germany. He is desirous of arranging for his star to produce in America and will enter negotiations with the larger companies for that purpose. It is his plan to make one or two pictures here to demonstrate the ability of his star.

## Olcott Reported With Schenck

It is understood that negotiations pending between Joseph M. Schenck and Sidney Olcott have been closed and that the director will leave for the coast in a few weeks to direct Norma Talmadge in one picture. He may return to Famous later.

## To Address I. M. P. P. D. A.

Huston Thompson, chairman of the Federal Trade Commission will address the I. M. P. P. D. A. at their next luncheon April 8.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108 1/4	107 1/2	108	800
F. P.-L.	66 7/8	65 5/8	66 1/2	5,600
do pfd.	Not Quoted			
Goldwyn	14 1/2	14 1/2	14 1/2	100
Loew's	16	15 5/8	16	1,100
Warner's	Not Quoted			

**Hinton Out of Hodkinson**  
*(Special to THE FILM DAILY)*

Kansas City—Charles Knickerbocker is successor to George W. Hinton as Hodkinson manager.



Let George do it!

**George E. Kann**  
Corporation

220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

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**ART TITLE SERVICE**

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In Color  
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**21 Paramount Exploiters Named**

In anticipation of the heavy releasing program for the fall, Claud Saunders has reorganized the Paramount exploitation department. The present force of five has been amplified to 21, assigned as follows:

Russell B. Moon, Chicago; Leslie F. Whelan, Philadelphia; Kenneth Renaud, Detroit; Harry C. Eagles, San Francisco, Rick Ricketson, Salt Lake City; Bob Gary, Kansas City; George Gambrell, St. Louis; Vernon Gray, Washington; Jack Hellman, Minneapolis; Gavin C. Hawn, Atlanta; William Bender, Cleveland; John Callahan, New Haven; Curtis Dunham, Dallas; John P. McConville, Boston and Portland, Me.; William Mendelssohn, Buffalo; Maurice Ridge, Cincinnati; William Robson, Pittsburgh; Harry Swift, Los Angeles; Charles E. Wagner, Columbus; Irvin A. Waterstreet, Indianapolis; Donald McCloud, Milwaukee.

**Non-Theatrical Unit Formed**  
*(Special to THE FILM DAILY)*

Albany—Consolidated Film Industries, Inc., was formed yesterday with a capitalization of \$6,200,000. The stockholders are H. W. Patrocki, Frank C. Taylor and Thomas E. Hallee.

The above company will deal in the non-theatrical field.

**Out of "Beaucaire" Cast**

Because of delay in the production of "Monsieur Beaucaire," Helene Chadwick has had to give up her role in order to begin the two pictures she has contracted to make with Eastern Prod.

**Loew's Elsmere Opens Thursday**

Loew's Elsmere will open Thursday night. Marcus Loew will be present with a number of celebrities.

Kansas City—C. F. Senning has arrived here from Omaha to assume the managerial duties at Educational.

**New Theaters for Pacific N. W.**

*(Special to THE FILM DAILY)*

Seattle—When N. Constanti's lease is up on the Stewart, Puyallup, Wash., the house will be taken over by Jensen & Von Herberg, according to report. Constanti will probably build a new house.

J. Brooks of the Washington Investment Co., Kelso, Wash., has purchased a half-block, upon which he will erect a business block housing a 1,500 seat theater to be opened as a 10c-15c house.

Clint Thomas has purchased Miller's, Starbuck, Wash., from Jess Miller.

**Weltner on Special Mission**

George Weltner, a representative of the Foreign department of Famous is en route to Buenos Aires on a special mission for E. E. Shauer. He will spend several months in Argentina and Brazil assisting in exploitation.

**Two New Ones For Iron Mountain**

*(Special to THE FILM DAILY)*

Iron Mountain, Mich.—A. E. Braume, who operates the Colonial and Bijou, will erect a new \$250,000 theater. A Chicago syndicate also announces plans for a new theater here to cost \$300,000.

**McManus in New Company**

*(Special to THE FILM DAILY)*

Hialeah, Fla.—A new producing company, headed by Dr. Miller Reese Hutchinson and E. A. McManus both of New York will start work on a series of six films.

Norman Manning, studio manager of Principal, will shortly sever connections with that organization.

**Loew-Metro Club Elections**

Col. Jasper E. Brady will again be a candidate for president of the Loew-Metro Club at the annual election which takes place April 8.

**HAL ROACH'S**

**DIPPY-DOO-DADDY**

**COMEDIES**

"A Proven Product"

1 reel

**Pathécomedy**

**TYRONE POWER**

Another Star

In Cast of

JUST

**MARY**

Bryant 3740



1540 Broadway, N. Y.  
**INSURANCE EXPERTS**  
TO THE THEATRICAL AND  
MOTION PICTURE INDUSTRY

It keeps you at work —  
and away from work

**WAGL**

Coming Soon

**Lois Wilson in**  
**"ANOTHER SCANDAL"**

Cosmo Hamilton's latest and greatest novel  
an E.H Griffith Production

**HODKINSON RELEASE**  
Season 1924-1925 Thirty First Run Pictures



**CHROMOS TRADING COMPANY**

1123 Broadway

IT isn't a bad idea to establish more than one line of credit for yourself. At some time or other you may find it expedient to borrow from a source other than your usual connections. We finance worthy enterprises.

'Phone  
Watkins 4522

All Transactions In  
Strict Confidence



"Three Weeks" Sunday broke  
the Capitol Theatre (N. Y.)  
attendance record for any  
opening night in the theatre's  
wonderful history

## Despite the Fact

*that "Three Weeks" is one of the greatest  
pictures ever made and has more publicity  
connected with it than any picture in history*

It will not be roadshowed

*—but will be released to motion picture houses first*

*Elinor Glyn's*

# THREE WEEKS

### FACTS

"Three Weeks" has  
sold more than fifteen  
million copies.

It has been translated  
into every language of  
the world except  
Spanish!

There is never a year  
that "Three Weeks"  
isn't a contemporary  
best seller in America.  
Last year it sold  
100,000 copies.

It has been read by  
forty million people.  
Twenty-five million are  
women.

With the exception of  
the Bible it is the best-  
seller of all time.

Worth \$2  
admission  
to see

SOON FROM

*Goldwyn-  
Cosmopolitan*

### THE CAST

AILEEN PRINGLE  
CONRAD NAGEL  
JOHN SAINPOLIS  
STUART HOLMES  
MITCHELL LEWIS  
ROBERT CAIN  
NIGEL DE BRULIER  
DALE FULLER  
CLAIRE DE LOREZ  
WILLIAM HAINES

*Directed by*  
ALAN CROSLAND

*Scenario by*  
ELINOR GLYN

*Continuity by*  
CAREY WILSON

*Editorial Director*  
JUNE MATHIS

A Goldwyn Picture

### Loew Profits Larger

(Continued from Page 1)  
 machine was \$1,870,688. Below will be found the detailed operating statement. A comparative statement covering the six months' period just passed and that of 1922-1923 will be published in a subsequent issue:

Gross Income:	
Theater Receipts:	
Rentals .....	\$10,362,964.34
Rentals of Stores, Offices .....	899,032.37
Booking Fees and Commissions ..	394,306.09
Dividends Received from Affiliated Corp. ....	346,882.00
Miscellaneous Income .....	96,712.55
	<u>\$12,099,897.35</u>
Expenses:	
Theaters and Office Bldgs. ....	\$ 4,792,240.32
Distribution .....	1,870,688.14

#### AT LIBERTY

#### Advertising and Publicity Man

Live wire—8 yrs. experience with biggest and best distributors. Crack publicity writer, long on exploitation ideas, original layout and copy man. Box S-301 THE FILM DAILY, 71 W. 44th St., N. Y. C.

Ask Eddie Halperin

**WAGL**

Amortization of Films .....	781,446.37
Advertising Accessories .....	175,144.92
Producers' Share .....	2,445,477.28
	<u>10,064,997.03</u>

Operating Profit before Depreciation and Federal Taxes...	\$2,034,900.32
Depreciation of Buildings, Equipment ....	\$257,811.75
Federal Income Taxes .....	178,208.22
	<u>436,019.97</u>

Net Profit Sept. 1, 1923, to March 9, 1924, after Depreciation and Federal Taxes... \$1,598,880.35

### Incorporations

Columbus, O.—Palace Gardens Amusement Co., Cleveland. Capital \$50,000. Incorporators, A. E. Gordon, R. Cioni, E. C. Fleischman, L. Lubisky and H. P. Lawrence.

Nashville, Tenn.—Rockwood Amusement Co., Roane County. Capital \$5,000. Incorporators, James S., R. D. and W. N. Fulks, Tom Teder and J. Ralph Tedder.

Columbus, O.—Beehive Amusement Co., Cleveland. Capital \$30,000. Incorporators, J. H. Smith, John Weber, H. C. Hinds, C. J. McDonald and R. T. Heller.

Frank Losee and Joe King have been added to the cast of "Unguarded Women," to which Alan Crosland is producing with Bebe Daniels and Richard Dix.

### Mary's Aims

(Continued from Page 1)

would be developing the "ambassadors" of this country, through the agency of the screen.

Doug paid a gallant tribute to Mary telling her faithfully she worked starting in the studio at 8.30 A. M. He said the only relief they had in Hollywood was seeing pictures, and their only dissipation when they came to New York.

Among the other speakers were Rupert Hughes; Arnold Daly, Sophie Irene Loeb, Beatrice Fairfax, Wilton Lackaye and Saul Rogers of Fox Film who attributed the success of the two to the "sheer force of their artistry." He declared that Doug was "the Peter Pan of the screen" and Mary "the embodiment of romance."

Theater in \$75,000 Blaze (Special to THE FILM DAILY) Barbourville, Ky.—Fire originated in the National caused \$75,000 damage to other business buildings.

**GEVAERT**  
**RAW STOCK**

As Good As The Best

**JOHN D. TIPPETT, Inc.**

GEVAERT FILM  
 1540 B'way N. Y. C.



Coming Soon

**BETTY COMPSON**

in **MIAMI**

An Alan Crosland Production  
 Produced by Tilford Cinema Corp.

for HODKINSON RELEASE  
 Season 1924-1925 Thirty First-Run Pictures

**OH BOY--WATCH FOR  
 THE COMING BOX-OFFICE SENSATION**

**"Teapot Dome"**

WHAT A BOX-OFFICE CRASH THIS ONE WILL BE

TO BE DISTRIBUTED BY

**FILM BOOKING OFFICES**

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE



# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XVIII No. 2

Wednesday, April 2, 1924

Price 5 Cents

## PLANS

By DANNY

a better understanding exhibitor organizations. way. Headed by Cole of This fellow Cole needs at- n. Sincere, earnest, anxious exhibitor organization. A ne. Where politics are but e issue. And where every tunity will be grasped. For ing conditions of the ex- r. In every way. And there any ways where this is d.

has just returned home. Tried together with some people Not very successful. But that stop Cole. He believes in the And believes it will work. And ld.

will be the annual meeting M. P. T. O. A. at Boston. But no way will interest those units outside that organization. here are a lot of them: New Minnesota, North Carolina, a District of Columbia, Tex- ansas, Indiana, Illinois. And re rumblings that Maryland o happy over the present na- body. And its methods.

ole thinks if these groups do nothing else they can his: have a representative a central point—like higan—and through this act point keep in touch e each other so that when occasion arises they can perate. And work out r problems as they did the mission Tax repeal. If ing else can be done this ld be a good move. Any- y is better than nothing.

ay be that the Boston meeting rk out something. Perhaps the t of line can be prevailed upon and make up. But that "per- as a lot of strings to it. Oh, so strings. Possibly too many. a tremendous gap between the the dissatisfied groups. And nothing in sight to indicate ything is being done to bridge p. Not a single thing. Mean- ust to keep the atmosphere sy reports continue to circ- t when Sydney Cohen steps e dais he will be succeeded by known in exhibitor political as "a Cohen man." If any- ere needed to more completely situation this is it.

## Deny Closed Market

Competitive Firms Testify Paramount Didn't Bottle Up Atlanta Territory

(Special to THE FILM DAILY)

Atlanta—Further testimony in- troduced by counsel for Famous Players at the Government hearing here indicated that competitive firms found the Atlanta territory free and open. R. A. Davis, manager of the exchange which distributes Preferred pictures here, and J. J. Barker, Jr., of Metro testified they, too, sold pictures under the block booking system prac- ticed by Famous Players.

The testimony of E. F. Boyd, an exhibitor of Adel, Ga., to the effect that Famous tried to force him to use Paramount pictures was contradicted when R. B. Wilbanks, booker for the Paramount exchange in Atlanta, took the stand for the defense. Boyd had testified last summer, when he ap-

(Continued on Page 2)

## Dempsey Signs With "U"

(Special to THE FILM DAILY)

Los Angeles—Jess Robbins has been engaged to direct Jack Dempsey in the ten pictures which the champion will make for Universal. Gerald Beaumont will write the stories which will be along the lines of the Witwer "Leather Pushers."

Bennie Zeidman has been engaged by Julius Bernheim as his assistant.

## Ballin Prod. For Goldwyn

Hugo Ballin will make a picture called "The Prairie Wife," for Goldwyn-Cosmopolitan release.

## Clem's Ocean Stuff

Off the Chilly Coast  
In the Frozen Tropic seas.

Dear Film Daily:

Here I am right in the middle of the Mediterranean Sea and I'm so cold I couldn't analyse a bottle of soda pop. Beside which my face is so bruised up at sleeping on iron pillows I can't even laugh at my own smart cracks.

Boy, it's cold.

We left Algiers in the middle of a snow storm and they told us its the first one they had in 35 years. It sure waited a long time to get us. Anvhow, the closer we get to the tropics the colder it gets, so all I can figure out is that we went through the wrong channel at Gibraltar and got into the Arctic sea. It wouldn't

(Continued on Page 6)

## Extending Activity

Hays Organization to Keep a Watchful Eye on Conditions Affecting Industry All Around the World

One of the matters which came into discussion at the annual meeting of the directors of the Hays organiza- tion Monday was the extension of the activities of that body into foreign fields.

Various problems affecting Ameri- can producers and distributors are constantly arising in foreign lands. Only a few months ago there was a difficulty in Mexico which needed at- tention and which was straightened out to the satisfaction of the Ameri- can companies. Certain foreign coun- tries have in effect censorship laws or other ordinances affecting the show- ing of pictures and if present plans are carried out the Hays office will keep watch on these matters and where necessary step into protect the interests of the American producers.

## Loew Earnings \$1.50 Per Share

The Wall Street Journal stated yes- terday that the Loew financial state- ment shows earnings of \$1.50 per share on 1,060,780 shares of stock out- standing. The complete statement, as compared with the corresponding period for the last fiscal year will be found elsewhere in this issue.

## Grainger Expected Monday

(Special to THE FILM DAILY)

Washington—James R. Grainger is due here Saturday from the coast and will arrive in New York on Monday.

## Copyright Conference

Authors' League Council to Discuss Ballinger Bill Today—Oppose Certain Clauses

The council of the Authors' League of America will hold a meeting today to discuss certain clauses embodied in the Dallinger copyright bill, in- troduced in the House of Representa- tives at Washington on March 24.

The bill has the backing of the Hays office and while it is stated by members of the Hays committee handling copyright that Dallinger's measure is not designed expressly to safeguard picture producers, it does include certain matters which pro- ducers feel will protect their product in all English-speaking countries. The bill was prepared with the aid of Ar- thur Weil, counsel for the Hays com-

(Continued on Page 2)

## Tax Repeal Promising

With Senate Committee Favoring Re- peal Believed Proposition Will Not Be Affected Later

(Special to THE FILM DAILY)

Washington—With the Senate Fi- nance Committee favorably disposed toward the repeal of the tax of 50 cents and under admissions those inter- ested in the measure feel that it has an excellent chance to become effec- tive when the final tax bill is pass- ed.

The measure will pass on to the Senate floor and inasmuch as those opposed to the repeal have voted for it in Committee no trouble is expect- ed there. Later the bill will go to the Conference Committee where re- adjustments will occur. But there is a strong belief that the admission tax will be left intact and thus become effective when the bill is finally pass- ed.

## Banzhaf Sailing With Griffith

Albert H. T. Banzhaf, attorney for D. W. Griffith is sailing with the lat- ter to Italy. The date has been postponed from today to the 12th. Mary Pickford and Douglas Fair- banks will be on the same boat.

## "America" for Pittsburgh Run

(Special to THE FILM DAILY)

Pittsburgh—"America" opens at the Pitt on March 7.

## Ralph Lewis Series for F. B. O.

(Special to THE FILM DAILY)

Los Angeles—Plans for the Ralph Lewis unit have been completed. He will appear in four films to be made at F. B. O. and released by that com- pany.

## Wm. Fairbanks Signed by C. B. C.

(Special to THE FILM DAILY)

Los Angeles—C. B. C. has signed William Fairbanks to appear in a series of 12 features. The group will not be Westerns, but society dramas.

## Carewe Leaves for Coast

Edwin Carewe left for Los Angeles yesterday.

## 1st Nat'l Plans

For Coming Season—Rowland Leaves For Coast—Expects Strong Line-up For Fall

Richard A. Rowland, general man- ager of Asso. First Nat'l, left yester- day for the Coast. Before going he outlined briefly some of the plans for the coming season, declaring, how- ever, that a complete announcement

(Continued on Page 6)



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Salca
East. Kod.	.109	108 <sup>3</sup> / <sub>8</sub>	108 <sup>3</sup> / <sub>8</sub>	700
F. P.-L. ....	67 <sup>7</sup> / <sub>8</sub>	66 <sup>5</sup> / <sub>8</sub>	66 <sup>7</sup> / <sub>8</sub>	3,200
do pfd. ...	90	89 <sup>1</sup> / <sub>2</sub>	90	500
Goldwyn ...	14 <sup>1</sup> / <sub>2</sub>	14 <sup>1</sup> / <sub>2</sub>	14 <sup>1</sup> / <sub>2</sub>	100
Loew's .....	16	15 <sup>3</sup> / <sub>4</sub>	15 <sup>7</sup> / <sub>8</sub>	300
Warners .....				Not quoted

**Keys To Direct Jack Pickford**  
(Special to THE FILM DAILY)

Los Angeles—Vernon Keys, for five years assistant to James Cruze, will direct as his first picture, "The End of the World," starring Jack Pickford.



Let George do it!  
**George E. Kann**  
Corporation

220 West 42nd St.  
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Cables—Geokann, N. Y. Distribution

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Bryant 3040

**Deny Closed Market**

(Continued from Page 1)

peared as a witness for the Commission, that Famous sent the J. H. Watson tent show to Adel in an effort to force him to exhibit Paramount pictures. Wilbanks testified that Famous had no connection with the Watson tent show and that the show had been a Paramount customer for many years. He said the show plays the greater part of the time in small cities where there are no picture theaters.

**In The Courts**

The Chelsea Exchange Bank filed a default judgment in the Supreme Court against the Primrose Pictures Corp., for \$1471 on a note.

Charles K. Harris has been awarded a judgment for \$2,000 in the City Court against Warner Bros., for an amount alleged to be due on "The Tie That Binds."

The Warners stated yesterday they have filed a bond covering the amount until the action comes to trial and that they intend fighting the claim.

**Heath Cobb Back**

Heath Cobb, of Grand-Asher, has returned from Boston. Sam Grand is going to the Coast shortly to get 12 productions under way. The company will feature Richard ("Skeets") Gallagher in 12 two-reelers.

**Blyth Resigns**

David R. Blyth has resigned as director of sales for Selznick.

**Copyright Conference**

(Continued from Page 1)

mittee and an expert in matters pertaining to copyright protection.

Members of the Authors' League have made objection to the clause which would define the motion picture producer as the author. Certain free lance authors have registered objection because of another clause while that section which deals with damages in case of infringements has also come in for argument. The bill, as now drawn, would make the United States a member of the International Convention at Berne and assure producers of protection in all countries where the convention has members.

**France Progressing**

In Exploitation, Adolphe Osso Says  
—Here on Fall Paramount Distribution

Adolphe Osso, managing director of Societe Anonyme Francaise des Films Paramount, the Paramount distributing unit in France, is here for a conference with E. E. Shauer, regarding plans for distribution next year. He will return to Paris in April.

"Perhaps the most encouraging feature in the French film industry today is the increased interest being shown by the more progressive exhibitors in exploitation," said Osso yesterday. "Quite a few of our best known exhibitors have taken up picture exploitation with a considerable degree of success, and their success is encouraging others to plan greater activity in this respect."

Osso said one of the helps in bringing about this interest was the run of "The Covered Wagon" in Paris.

**Pickford Engages Hawks**

Mary Pickford has engaged Wells Hawks as personal representative for a number of road show engagements of "Dorothy Vernon," including the New York premiere, now set for May 5, at the Criterion.

You'd Walk A Mile  
To See  
**WAGL**

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of  
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in a series of  
**ELMER HARRIS**  
Productions for

**HODKINSON RELEASE**  
Season 1924-1925 Thirty First Run Pictures

**Pathé News**

Sees All Knows

No. 28

**AMERICAN PRELATES BE CARDINALS**—Archbishops Hay Mundelein are elevated to the Card Rome; crowds receive them at capital.

**ITALY ANNEXES FIUME**—All of dissension the port becomes part territory and is taken over by King Emmanuel.

**PRESIDENT'S FATHER CELE HIS 79th BIRTHDAY**—Col. John is still active on his Vermont farm, spends his birthday gathering maple.

Other news as usual.

today

**HAL ROACH**

**STAN LAUREL**  
**COMEDIES**

"The Pinnacle of Pantomime"  
2 reels

**Pathécomedy**

**ARNOLD DAL**

In The Cast  
Of Stars In  
JUST

**MARY**

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**CROMLOW FILM**

**LABORATORIES**  
INCORPORATED

220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE—CHICKERING 23

ALLAN A. LOWNES, GEN. M.

# An Open Letter

to

Mr. Charles S. Chaplin  
 Mr. Chas. H. Duell  
 Mr. Douglas Fairbanks  
 Mr. David W. Griffith  
 Mr. Wm. Randolph Hearst  
 Mr. Henry Hobart  
 Mr. Samuel Goldwyn  
 Mr. Thos. H. Ince  
 Mr. Sol Lesser

Mr. M. C. Levee  
 Mr. Harold Lloyd  
 Mr. Louis B. Mayer  
 Miss Mary Pickford  
 Mr. Hal Roach  
 Mr. Sam E. Rork  
 Mr. Jos. M. Schenck  
 Mr. B. P. Schulberg  
 Warner Brothers

I congratulate you and other producers of quality motion pictures upon the forthcoming advent into the motion picture industry of a neutral physical distribution which will serve to cut the present excessive cost of distributing good pictures.


This neutral physical distribution will operate on a flat service charge per booking. It will materially increase the number of days each print plays. It will eliminate "miss-outs." It will wipe out "bicycling" of prints, and that pernicious practice known as "back door booking." And the very life of prints will be lengthened by guaranteed inspection, regardless of the price or importance of the booking served.

Collection will be made by this neutral physical distributor. Immediate cash will be realized on every play. And producer's net will be remitted to him direct by the physical distributor.

**PRODUCERS DISTRIBUTING GUILD, INC.**, will operate no "branch exchanges," but, functioning as a highly specialized motion picture merchandising agency, will maintain 30 or more **SALES OFFICES** in principal cities. These offices will be manned by high-powered salesmen who, freed of physical distribution responsibilities and annoyances, will devote themselves exclusively to intensive selling; and they will be reinforced by adequate quotas of national newspaper advertising and exploitation. A booking clerk in each sales office will cooperate closely with the neutral physical distributor.

The commission scale under which **PRODUCERS DISTRIBUTING GUILD, INC.**, will operate will *encourage* production of pictures of the finest magnitude instead of penalizing them as does the present faulty system of distribution.

Yours very truly,



President.

**PRODUCERS DISTRIBUTING GUILD, INC.**  
 150 West 34th St., New York City.

You ought to—  
**ASK THE MAN**

**THE HUNCHBACK**

“HUNCHBACK HAS PLAYED to capacity audiences every performance. Increased price seems to add prestige to house. Production wonderful. Congratulations!”

**Tivoli Theatre,**  
Beaumont, Texas.

“NOW PLAYING SIXTH week doing exceptional business. Thousands who have seen it unanimous in their opinion of ‘Hunchback’ as a great picture wonderfully produced. Appeals to all classes.”

**West Coast Theatres, Inc.**  
Harry C. Arthur, General Mgr.  
Los Angeles, Calif.

“‘HUNCHBACK’ OPENED today to capacity business. House packed and lined up half block on last show. Highest admission ever charged. Business wonderful!”

**Rialto Theatre,**  
Abrams and Weiner,  
Houston, Texas.

“A COMPLETE SELL-OUT AT each performance. You have both a wonderful production and the greatest box-office attraction of all time.”

**Strand Theatre,**  
Sol Brill,  
Far Rockaway, N. Y.

“ALL RECORDS FOR ANY picture that has ever played Syracuse either at a legitimate theatre at \$2.00 top, or a picture theatre, have been broken with ‘The Hunchback.’ We are holding picture over next week!”

**Syracuse Strand Theatre Co. Inc.**  
Walter Hayes, Pres.  
Syracuse, New York.

“‘HUNCHBACK’ HAS BROKEN all house records established at Oliver Theatre, South Bend, for the past fifteen years. Interested in second run.”

**Oliver Theatre,**  
J. Henry Handlesman, Jr.,  
South Bend, Ind.

“HAVE BEEN IN THEATRICAL business in Dallas for fifteen years and never before have there been such crowds. ‘Hunchback’ is talk of Dallas. Necessary to have eight policemen to handle crowd.”

**Capitol Theatre,**  
R. J. Stinnet, Pres. & Gen. Mgr.  
Dallas, Tex.

“IT TOOK SAN BERNARDINO like Grant took Richmond. All audience records surpassed. ‘Hunchback’ is sure-fire winner. We turned them away.”

**Strand Theatre,**  
Donald Knapp,  
San Bernardino, Calif.

“In New York prints of this production are simultaneously shown in...”

“‘HUNCHBACK’ IS A P W-erful picture. Lon Chaney’s characterization of Quasimodo is marvelous. The picture made a tremendous hit at advanced prices. Business increased with every showing.”

**Strand Theatre,**  
Peter Wilson,  
Sacramento, Calif.

“‘HUNCHBACK’ OPENED here today and smashed records of house by over five hundred dollars. Capacity business hold out crowds all evening. Most successful opening in history!”

**Consolidated Theatres Inc.**  
Grand Rapids, Mich.

**A UNIVERSAL PRODUCTION**



*—we want you to*

# WHO PLAYED IT!

# OF NOTRE DAME

alone, 25  
dous pro-  
sed simul-

THE HUNCHBACK' PLAY-  
to the greatest number of ad-  
sions ever played in Ana-  
la. Box office receipts were  
largest ever taken in on a  
ure in Anaconda. The great-  
picture that ever played the

Margaret Theatre,  
D. S. Scott, Prop.,  
Anaconda, Mont.

OUR PATRONS CLAIMED  
hunchback' will ever live in mo-  
picture history as one of  
atest spectacles ever screen-

Grand Amusement Co.  
L. M. Conrad, Mgr. Dir.,  
Johnstown, Pa.

"CONSIDER THIS PRODUC-  
tion the last word in screen  
achievement. Opened Brandeis  
Theatre to biggest Sunday busi-  
ness in history of the theatre."

Brandeis Theatre,  
C. Sutphen, Mgr.,  
Omaha, Neb.

"CAPACITY IN A HOUSE  
seating 3200. Enjoyed greatest  
opening performance of any of  
the big features at advanced  
prices. A magnificent produc-  
tion."

Palace Theatre,  
Oliver Edwards, Mgr.,  
New Haven, Conn.

"PACKED HOUSE NIGHT  
and day. Receipts exceeded  
those of any since we opened the  
Rialto. Everybody well pleased."

Rialto Theatre,  
Louis J. Santikos,  
San Antonio, Texas.

"'HUNCHBACK' OPENED  
here to tremendous crowd at ad-  
vanced prices. It's a great pic-  
ture and a great business getter.  
Have heard nothing but enthu-  
siastic comments. Give us more  
like this one."

Broadway Theatre,  
V. H. Waldron,  
West Haverstraw, N. Y.

"CONSIDER IT THE BEST  
thing you have done in pictures.  
Satisfactory not only to patrons  
but likewise to management by  
box office returns."

Community Playhouse,  
H. L. Hedger, Mgr. Dir.,  
Meriden, Conn.

By  
the way,  
don't miss  
"The Universal  
Weekly" dated  
April 12th for  
UNIVERSAL'S GREAT  
SPRING DRIVE Is On!  
You'll thank us!

by CARL LAEMMLE

## Clem's Ocean Stuff

(Continued from Page 1)

surprise me if I bumped into some company making a sequel to Nanook.

The passengers is getting up a petition to the captain to go north from here and may be find a nice day. They are also asking him to change the name of the boat from the Tuscania to the Toughcania in honor of the meat.

They served us chicken last night, and if it wasn't eagle I'm not the judge of fowls I thought. And god knows I been booking them long enough to know a foul when I see it, let alone eat it.

Mrs. Deneker wasn't feeling well last night at Algiers and me and a couple a other suckers from the boat went ashore and we hired a guide to take us around. Oh, boy. I can't write all the stuff I saw but as I will be home in April me and you and that guy Alicoate and the doctor who owns that bank, will get together.

By the way, I had to have a little dough when I got to Algiers and all I did was to mention Dr. Gianini's name, and hand out my dough and I got anything I wanted, Nothing like influence.

If Valentino ever saw the sheiks at Tunis he'd take to making other kind of pictures.

Mrs. Deneker was walking down the street of Camels in Cairo and she sees about a million Turks in a bunch. Being curious she walked over to the crowd and who is it they are looking at but Hope Hampton. Hope is looking prettier than ever, and boy them Turks was following her around like a lot of indians. We talked to Mr. Brulatour and his wife and they said they had a wonderful time too, like we did, except they didn't have no good food and it was cold.

About the movie houses in Monte Carlo. They don't do so good. The people there play roulette or dominoes or some of the other games till they are broke then go down to the movie house and panhandle their way in.

I guess I won't start no circuit here like I was thinking about doing, but which I didn't say nothing about before I left Pneumonia for fear someone would beat me to it. I don't care who does it. In fact, I'm going to try to get my opposition to come over here and open.

This will be all for this time. I will write you from Naples if I ain't starved to death when I get there.

Best ever,  
CLEM.

Final editing is now under way at Universal on "Dark Stairways," Herbert Rawlinson's next.

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

## Newspaper Opinions

### New York

#### "Three Weeks"—Gold.-Cosmop. Capitol

AMERICAN—\* \* \* From a technical standpoint "Three Weeks" leaves little to be desired in the way of photography and production. The sets are beautiful, and so is the scenery. As for the romance, it is there all right. "Three Weeks" is going to have its followers. \* \* \*

DAILY NEWS—\* \* \* See "Three Weeks" if you must, but don't say I sent you.

EVENING JOURNAL—\* \* \* Elinor Glyns' best-seller of thirteen years ago, filmed, one is assured, under her own supervision, is a sensationally sentimental affair on the screen. \* \* \* a picture that will undoubtedly have a tremendous box-office pull. \* \* \*

EVENING WORLD—\* \* \* And we're all due for a great disappointment. \* \* \*

\* \* \* we thought we were going to see a real naughty picture. Instead we saw a beautifully mounted picture very well acted by Conrad Nagel and Aileen Pringle. \* \* \* Goldwyn, who produced it, and Alan Crosland, who directed, have cause to be right proud of their efforts and work.

HERALD-TRIBUNE—\* \* \* Is "Three Weeks" the story which thrilled and shocked the world a short twenty years ago? If so, the world has changed, for we are quite sure the picture \* \* \* would never shock anybody—not even a set of parents. My, but it is a cold and proper piece, \* \* \*

MORNING TELEGRAPH—\* \* \* will surely meet with the approval of a large number of those who read the book. \* \* \* this photo-play may look forward to a prosperous career, for there are many who will be pleased, and entertained at the proceedings. \* \* \*

POST—\* \* \* the story has been followed carefully. Most of the material is pretty stage-worn stuff, but it has been dressed up in such glittering garments and given so elaborate a screening that it passes for fairly pleasant entertainment.

But when you come down to production itself, that's something else again. The people in the large cast handle their parts very capable; the continuity and direction are both of the highest class, and the settings and costumes are artistic and in good taste. \* \* \*

TELEGRAM—\* \* \* Aileen Pringle in the leading role, is a comparative newcomer in pictures. She appears as the Queen, with Conrad Nagel as the young Englishman. There is a big cast of famous names who "carry on" to bring the story to its natural culmination. \* \* \*

TIMES—\* \* \* has all the fantastic flavor of her red-covered book. \* \* \* The story is \* \* \* well produced and the acting suits the narrative.

TIMES SQUARE DAILY—\* \* \* The famous sex novel was filmed eight years ago and staterighted. This time it is a more legitimate production, a finer cast and far more intelligent—though not as ravishing—direction. \* \* \*

"Three Weeks" is a good picture and will stand the scrutiny of those who come \* \* \* panting and hungry for the famed spice of the story. \* \* \*

WORLD—\* \* \* It is a juicy mess. In the movies they have not yet struck upon the Avery Hopwood device for making bedroom plays entertaining. \* \* \*

\* \* \* It is one of those things which the films must get out of their systems sooner or later. \* \* \*

### Out-of-Town

#### "The Leavenworth Case"—Vitagraph Rialto, Milwaukee

SENTINEL—The production is peppered with thrilling incidents aside from the murder, such as a fist fight on the edge of a roof. The cast has been generally well chosen \* \* \*

#### "Little Johnny Jones"—Warners' Strand, Cincinnati

ENQUIRER—Lively comedy, juvenile drama, and some typical Cohanesque touches of flag-waving are the principal elements of "Little Johnny Jones."

TIMES-STAR—\* \* \* a highly diverting, wholesome comedy, with a dash of melodrama, and a whale of a racing scene.

#### "Love's Whirlpool"—Hodkinson Kings, St. Louis

GLOBE-DEMOCRAT—"Love's Whirlpool," \* \* \* is an interesting story, exceptionally well acted.

POST-DISPATCH—\* \* \* is frankly melodramatic.

STAR—\* \* \* sets out to be a crook melodrama, and as long as it is, it is effective and interesting, but toward the end it tapers off into tearful speculations about souls and hereafter.

TIMES—With plenty of material for an interesting story, there have been enough melodramatic touches to spoil it. One inelegant word "sloppy," best describes the slush.

#### "The Man From Brodney's"—Vita. Scollay Sq., Olympia, Boston

TRANSCRIPT—For a sample of stock melodrama, "The Man from Brodney's" is perhaps worth seeing. Outside of a certain archaeological interest in watching for the reappearance of time-honored dodges, however, there is little to recommend it.

#### Gifts, Cincinnati

DAILY TIMES STAR—\* \* \* moves on from one climax to another, providing entertainment that really entertains. Romance? Yes. Thrills? Certainly. What more could a person ask?

ENQUIRER—\* \* \* a thrilling film for a thrill-loving public, and as such makes pleasing diversion.

#### Colonial, Indianapolis

NEWS—\* \* \* may be said to be as implausible as fiction of a decade ago, and as entertaining. \* \* \* You will undoubtedly find pleasant entertainment in "The Man From Brodney's." It is as breezy and swift-moving as a western, and far better done.

STAR—From one of the facile George Barr McCutcheon's novels of mythical royalty and unheard-of principalities, David Smith has succeeded in producing a picture rich in excitement and romance.

#### "Singer Jim McKee"—F. P.-L. Lyric, Cincinnati

TIMES-STAR—Charity will forgive a failure to discuss the alleged plot. \* \* \* nice, old reverend plots that have whiskers, palsy, 'n' everything \* \* \* No, it's what Bill Hart does that makes the picture worth-while at all.

ENQUIRER—It is inferior \* \* \* the \* \* \* chiefly because of its clammy sentimentality. \* \* \* Compared to Hart's previous effort, it is sadly deficient.

#### "White Tiger"—Universal Washington, Detroit

NEWS—\* \* \* It is a story of the private lives of crooks but its purpose is somewhat vague and it does not develop the melodramatic action the spectator expects of a story of this type.

TIMES—\* \* \* Is all its press agents said it would be. It's intense. It's natural. It's well done. There are scenes it is as difficult to "put over" as ever were attempted on a megaphone directed lot. \* \* \* Miss Dean's work is marvelous.

#### "Women Who Give"—Metro State, Boston

TRANSCRIPT—Into the plot are introduced moments of pathos, moments of sentimentality and moments of real drama.

## 1st Nat'l Plans

(Continued from Page 1)

as to their line-up for next would be made early in May.

"I am going to see what our pictures look like," he says have had glowing reports of "Sea Hawk" which I believe one of the great pictures of the season; of "Sundown" which Easton has been working on; "C" which Sam Goldwyn has just completed, and "The Lost World" will be finished when I reach Coast. Then I want to see getting "The Bird of Paradise" ed. Some other production need attention as well."

Rowland will leave the Coast to attend the directors' meeting to be held late this month in Orleans.

#### Clara Beranger Here

Clara Beranger, author of "The Bedroom Window," which Victor de Mille is filming for Paramount, has returned from the Coast to complete her scenario for de Mille production.

#### Foster Producing Own Pictures

Ray Foster, former director of Screen Snapshots has resigned to form a producing company of his own.

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in  
"ENEMIES OF WOMEN"  
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**HODKINSON RELEASE**

Season 1924-1925 Thirty First-Run Pictures

# The Loew Statement

The financial statement of Loew's, Inc., for the six months beginning Sept. 1, 1923 and ending March 9, 1924, as compared with the same six months' period beginning Sept. 1, 1922 and ending March 11, 1923, will be found below:

ASSETS		Sept. 1, 1923—March 9, 1924	Sept. 1, 1922—March 11, 1923
Current and Working:		\$1,559,405.81	\$1,628,425.18
Accounts receivable:			
Accounts receivable	\$692,715.18	\$710,930.56	
Accounts receivable from affiliated corps. (less than 100% owned)	78,361.00	63,571.41	
Accounts receivable from affiliated corps. (more than 100% owned)	1,146,423.14	1,123,649.44	*1,961,657.52
Prepaid expenses:			
Expenses in process, completed and released (after amortization)	\$2,650,078.79	\$2,042,150.90	
Accessories	267,211.28	304,936.28	
Studio supplies	70,152.93	84,136.83	
Total	2,987,443.00	2,431,224.03	
Property:			
Productions, secured by mortgages	\$2,927,058.40	\$1,135,250.07	
Salaries, employees	6,776.65	30,768.29	
Advance, interest paym'ts	149,229.31	107,249.99	
Total	3,083,064.36	1,273,268.35	
Total Current and Working Assets	\$9,547,412.49	\$7,294,575.08	
Fixed Assets:			
Acquired in affiliated companies:			
Accounts on leases and contracts	\$3,387,394.01	\$3,080,759.97	
Accounts on leases and contracts	255,351.84	222,536.10	
Miscellaneous	142,674.85	96,033.60	
Total	3,785,420.70	3,399,329.67	
100% owned:			
Buildings and equipment	\$4,286,510.29	\$3,719,099.04	
Accounts on leases and contracts	14,115,337.73	13,062,962.93	
Accounts on leases and contracts	242,498.84	249,648.84	
Total	\$18,644,346.86	\$17,031,710.81	
Reserve for depreciation	1,822,440.61	1,248,458.87	
Accounts on leases and contracts	16,821,906.25	15,783,251.94	
Accounts on leases and contracts	457,317.00	523,204.82	
Contracts and goodwill	11,045,310.36	11,035,084.15	
Total	\$41,657,366.80	\$38,035,445.66	

LIABILITIES		Sept. 1, 1923—March 9, 1924	Sept. 1, 1922—March 11, 1923
Accounts payable:			
Accounts payable	\$927,120.18	\$937,001.94	
Accounts payable	965,000.00	174,451.58	
Income taxes	226,452.46	214,068.28	
Advance income taxes (net)	90,433.50	83,256.70	
Accounts from affil. corps.	131,303.23		
Total	\$2,340,309.37	\$1,408,778.50	
Accounts payable March 31	530,390.00		
Accounts and mortgages:			
Accounts of subsidiary corps.	7,767,925.00	7,029,000.00	
Accounts credits:			
Accounts from tenants	\$236,320.89	\$309,631.29	
Accounts received in advance	494,139.01	310,451.33	
Advance for theater overdraft	329,630.09	283,094.35	
Total	1,060,089.99	903,176.97	
Accounts for Federal taxes—current period	178,208.22	211,755.84	
Stock and surplus:			
Total stock outstanding:	26,280,858.14	26,280,858.14	
1,060,780 shares without par value			

Surplus:		
Surplus Sept. 1, 1923	\$2,961,485.73	
Net profit for period per operating statement	1,598,880.35	
	\$4,560,366.08	
Less dividend paid	530,390.00	
	\$4,029,976.08	
Less dividend declared, payable Mar. 31, 1924	530,390.00	
	3,499,586.08	2,201,876.21
	\$41,657,366.80	\$38,035,445.66

## OPERATING STATEMENT

Gross income:			
Theater receipts, rentals, sales of films and accessories	\$10,362,964.34	\$9,495,753.69	
Rentals of stores & offices	899,032.37	977,451.94	
Booking fees and commissions	394,306.09	251,203.47	
Dividends from affiliated corps.	346,882.00	356,604.26	
Miscellaneous income	96,712.55	121,315.97	
Total	\$12,099,897.35	\$11,202,329.33	
Expenses:			
Theaters and office bldgs.	\$4,792,240.32	\$5,055,424.62	
Film distribution	1,870,688.14	1,257,849.98	
Amortization of films	781,446.37	1,256,965.66	
Film accessories	175,144.92	145,426.82	
Producers' share of rentals	2,445,477.28	1,479,048.90	
Total	10,064,997.03	9,194,715.98	
Operating profit before depreciation and Federal taxes	\$2,034,900.32	2,007,613.35	
Depreciation of bldgs. and equipment	\$257,811.75	239,303.47	
Federal income taxes	178,208.22	211,755.84	
Total	436,019.97	451,059.31	
Net profit after depreciation and taxes	\$1,598,880.35	\$1,556,554.04	

\*This figure includes the following two items: Federal income tax claim, \$35,873.61; loans to employees (secured), \$27,632.50.

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Norman Kerry  
Irene Rich  
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The Love Classic of Today!

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LOVE  
WEEK



Wait for  
LOVE  
WEEK

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The greatest box-office  
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Edwin Carewe  
presents

"A SON  
OF THE  
SAHARA"

From the novel by LOUISE GERARD  
with  
BERT LYTELL, CLAIRE WINDSOR,  
WALTER McGRILL, ROSEMARY THEBY,  
MONTAGUE LOVE, PAUL PANZER  
Directed by ~ ~ ~ EDWIN CAREWE



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# THE **Film** DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XVIII No. 3 Thursday, April 3, 1924 Price 5 Cents

## ALL SET

By DANNY

First National. For what anticipate will be their big year. "Dick" Rowland will complete charge of producing. Everything pertaining to having been cleaned up last. And he will go along for indefinitely long time. Rowland worked wonders with attention for F. N. Some say check. Others admit it was judgement. Be that as it is. This remains: Rowland's actions placed F. N. right on the map during this year. He slammed four in a row one after another, that made a lot of money at the box office. Made a lot of friends for F. N.—and also some money.

Rowland feels optimistic for the new season. Expects tremendous business from "The Sea Hawk." Also confident about what Earl Hudson will turn out.

### About Hudson

development of Earl Hudson as an outstanding producer in his first season is one of the unusual features of the business. Hudson formerly assistant to J. D. Willard. With a previous background as newspaper man. When Rowland and Williams went out—Hudson was to do became a producer. But Rowland placed him in charge of production of several units. Hudson came through with flyers. That is one of Rowland's methods. Of picking men who make

every producer interested in photographic results should see "Three Weeks." Some of the results are of such a stereoscopic nature that they are nothing short of marvelous. It is a pity, though, that so many long shots were considered necessary. They show off the sets and they dwarf the actors.

There will be more pictures made around New York this summer than ever before. Which presages something. Watch this turn of events. It is important. And the reason: getting production (Continued on Page 2)

## New Foreign Factor

Company to Develop Theater Chain in Central Europe—Charles S. Hervey Interested

Formation of an organization to distribute American-made pictures and to establish first run theaters in Germany, Central Europe, the Near East and eventually in Russia was revealed in radiograms received in New York yesterday. Ludwig Klitzsch, reputed to be the owner of a string of newspapers, magazines and news services in these countries and managing director of many commercial enterprises, will be the head of the enterprise, incorporation papers for which were filed in Berlin two days ago.

Charles S. Hervey, president of Hervey, Inc., has been appointed American representative. Hervey, a former Public Service Commissioner is now treasurer of Distinctive and associated with him, is Charles Murray, who will be the representative in Berlin.

Hervey said Klitzsch is giving his attention to the transformation of legitimate theaters into local Strands, Capitols, Rialtos. Hervey, Inc., was organized a month ago to buy, sell and exploit pictures in the foreign field.

### Bern To Work on Coast

(Special to THE FILM DAILY)

Hollywood—Of the four new Paramount directors, Paul Bern will be the only one to work here. The others, Paul Sloane, R. H. Burnside and Frank Tuttle, will work in the East. Bern's first will feature Adolphe Menjou who will later be starred.

## Clem's Ocean Stuff

Dear Film Daily:

Well, here I am in Rome after a wild trip over the Mediterranean sea. I promised you in my last letter I would tell you something about Algiers and Cairo and the motion picture theaters of these two cities.

I came onto the one at Algiers by accident and I will tell my fellow exhibitors how to find the movie houses in Arabian towns so they can find them if ever they lose so much money they have to take a European trip to get even on the season.

Here's the idea.

First you ask some Arab where the motion picture house is located. No one knows exactly where it is, but they can tell you the general neighborhood. Then you go to that spot (Continued on Page 4)

### Deal Not Closed

Late yesterday there were indications that final details of the Loew-Goldwyn deal would not be worked out for several days. There is hardly a doubt, however, but that the deal will be consummated.

## Deal Reported On

It was reported yesterday, somewhat authoritatively, that negotiations were on between an important distributor and Samuel Goldwyn for the release of next season's product made by Goldwyn.

It was impossible to reach Samuel Goldwyn yesterday for a statement.

Since his advent as an independent producer Sam Goldwyn has attracted considerable attention among distributors. His "Potash and Perlmutter" has grossed in the neighborhood of \$600,000 according to report, and while "The Eternal City" has been out only about two months it is said the bookings so far have been very heavy, indicating that the picture will gross somewhere in the neighborhood of \$800,000 or more. According to Coast reports his latest, "Cytherea" also looks like an important box office production.

Goldwyn still has two to deliver to First National upon his existing contract, another "Potash" and another Fitzmaurice production. He is busy on "Stella Dallas," regarding which distributing plans have not been settled.

### Action Expected In Albany

(By Long Distance 'Phone)

Albany—Definite action on various bills affecting the industry is expected within the next few days. There was a conference held yesterday on censorship repeal, at which representatives of various women's organizations filed protests. Courtland Smith, Charles L. O'Reilly and Sam Berman spent yesterday here.

### No Film Cuts, Court Rules

(Special to THE FILM DAILY)

Cleveland—The Film Classics Co., brought suit against Martin Printz, manager of the Circle, for cutting "The Marriage Circle." Common Pleas Judge Ruhl ordered Printz to restore all parts of the pictures excepting only what had been previously deleted by the Ohio Censor Board.

### "Brummel" Held Over

The Strand will hold over "Beau Brummel," for another week.

## "Lab" Combine

Republic, Erbograp and Craftsmen Form Consolidated Film Industries, Inc., a \$6,200,00 Unit

Formal announcement will be made today of the combination of three important local laboratories under the one name of Consolidated Film Laboratories, Inc., a \$6,200,000 corporation. The plants involved are Republic, Erbograp and Craftsmen.

Negotiations have been under way for some weeks past. While no information was available yesterday, it was recalled that the original report concerning the merger dealt with an intention on the part of several persons involved to introduce a joint management covering all three plants in order to reduce overhead.

It was reported yesterday that one of the executives now interested financially in one of the "labs" would retire from the business completely.

### One Picture for 1st Nat'l

A deal is about to be closed between Garrick Pictures and First National for one picture which Will Nigh will direct. The story is "Born Rich" and will be made at the Biograph studio. Garrick Pictures is the new name for Eminent Pictures which has been formed by Jess Smith, Philip M. Plant, Leland Hayward and T. A. Persons. It was originally planned to make "Birds of Prey," Rex Beach's new story.

### Sales Reorganization at Selznick

W. C. J. Doolittle and L. J. Darrow will operate the sales end of the Selznick distribution in place of David R. Blyth, and will put into effect almost immediately a plan whereby to every six exchanges there will be one manager, instead of having a manager in each branch.

### Saxe Acquires "Defiance"

Sam Saxe has acquired world's rights on "Defiance," produced on the coast by William B. Brush with Lew Cody, Renee Adoree, Josef Swickard and Charles Post. It will be state righted.

### Warners Engage Rosen

(Special to THE FILM DAILY)

Hollywood—The Warners' have engaged Phil Rosen to direct "Being Respectable."

### Laemmle Eastbound

(Special to THE FILM DAILY)

Hollywood—Carl Laemmle left for New York yesterday.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108 <sup>7</sup> / <sub>8</sub>	108 <sup>1</sup> / <sub>2</sub>	108 <sup>7</sup> / <sub>8</sub>	400
F. P.-L.	67 <sup>3</sup> / <sub>8</sub>	67	67 <sup>1</sup> / <sub>4</sub>	1,100
do pfd.	Not Quoted			
Goldwyn	Not Quoted			
Loew's	16	16	16	600
Warner's	Not Quoted			

**ALL SET**

(Continued from Page 1)

closer to the bank roll. That is one of the most important matters in the business. And the sooner more of this is done the quicker much of the waste will disappear. There isn't one director out of ten who really can handle the business end of picture making. And they shouldn't be expected to.



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**26 Die in Theater Fire**

The Associated Press reported yesterday from Mexico City that at least 26 met death when an electric wire in a local theater fell from the ceiling and killed all those touching it. Fire caught and the wild stampede that followed resulted in over 55 injuries.

**"Classics in Slang" Series**

(Special to THE FILM DAILY)

Los Angeles—Work on the first of a series of twelve two reels based on "Classics in Slang" by H. C. Witwer, will begin next week under direction of William Hughes Curran for Grand-Asher.

**Special Staging of "Holy City"**

(Special to THE FILM DAILY)

Washington—A number of producers have been invited to view "The Holy City" next week at the President theater, to demonstrate the picture material this biblical drama contains.

**Musicians Stage Walkout**

(Special to THE FILM DAILY)

Toronto—Musicians staged a walkout last week in 20 local houses, the majority of which were operated by Famous Players. The strike was settled within a few hours.

**Chevy Chase Has Sunday Show**

(Special to THE FILM DAILY)

Washington—Despite protests made in virtually all of the churches in Chevy Chase, the Chevy Chase theater instituted its new policy of exhibiting Sabbath pictures.

**West-I. F. A. (Berlin) Deal**

(Special to THE FILM DAILY)

London—Walter West has made a deal with I. F. A. Company of Berlin for joint production. Some of the series will be made in London and others in Berlin.

**Next Week on B'way**

Dorothy Dalton, in "The Moral Sinner," will be the feature at the Rialto next week.

"The Breaking Point" will be at the Rivoli next week.

**Niblo Film at Coast Mission**

(Special to THE FILM DAILY)

Los Angeles—"Thy Name Is Woman" goes into the Mission for a four weeks' run, following "The White Sister."

**Lachmann Exploiting "Secrets"**

Marc Lachmann is now handling special exploitation on "Secrets," at the Astor. Joseph M. Schenck is inaugurating a drive that will embody all key cities.

**Court Enjoins Picketing**

The M. P. Operators' Protective Union, Local 306 has been enjoined by Supreme Court Justice Callaghan from picketing in front of the Garden and Nassau, Brooklyn, owned by Rosen Bros. & Co.

**C. B. C. Deal With Certified**

C. B. C. has closed a deal with Certified Screen Attractions, Boston for distribution of "Pal O' Mine" and "Discontented Husbands" in New England.

**Sheldon Story, Vignola's First**

Robert G. Vignola's first production for Metro will be from an original story by E. Lloyd Sheldon. It will be made on the coast.

**Sills to the Coast**

Milton Sills is en route to the Coast, following a week's stay in New York.

**Incorporations**

Austin, Tex.—Luling Capital Amusement Co., Luling. Capital \$8,000. Incorporators, Ernest Wilson, G. C. Jacobs and W. B. Walker.

Albany—Mildred Mary Amusement Co., Bronx. Capital \$1,000. Incorporators, J. and E. C. Solly. Attorney H. M. Schiffer, New York.

Austin, Tex.—City Amusement Co., San Antonio. Capital \$8,000. Incorporators, Al Jonas, D. Gottlieb and J. Zalmanzig.

Sacramento, Cal.—Midway Amusement Corp., Los Angeles. Capital \$100,000.

Albany—United News Pictures. Capital \$100,000.

Who wouldn't  
**WAGL**  
 ?



Coming Soon  
**BETTY COMPSON**  
 in  
**MIAMI**

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 Produced by Tifford Cinema Corp.

for HODKINSON RELEASE  
 Season 1924-1925 Thirty First-Run Pictures

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# A HANDY CHECK-UP ON BIG PICTURES

CHECK HERE		CHECK HERE
<p><b>THREE WISE FOOLS.</b> With Eleanor Boardman, Claude Gillingwater, Alec Francis, Wm. H. Crane, Wm. Haines, Brinsley Shaw, Zasu Pitts. King Vidor, Director. Adapted from play by Austin Strong. Staged by Winchell Smith. Presented by John Golden. June Mathis, Editorial Director. A Goldwyn Picture.</p>	<p><b>UNSEEING EYES.</b> From Arthur Stringer's Story. Directed by E. H. Griffith. With Lionel Barrymore, Seena Owen, Louis Wolheim. Adapted by Bayard Veiller. Settings by Jos. Urban. A Cosmopolitan Production.</p>	
<p><b>SIX DAYS.</b> By Elinor Glyn. With Corinne Griffith and Frank Mayo. Directed by Charles Brabin. Scenario by Ouida Bergere. June Mathis, Editorial Director. A Goldwyn Picture.</p>	<p><b>RENO.</b> Written and Directed by Rupert Hughes. With Helene Chadwick, George Walsh, Lew Cody, Carmel Myers. A Goldwyn Picture.</p>	
<p><b>THE GREEN GODDESS.</b> With George Arliss, Alice Joyce, David Powell and Harry T. Morey. Directed by Sidney Olcott. Adapted by Forrest Halsey from the famous stage play by William Archer. A Distinctive Picture.</p>	<p><b>THROUGH THE DARK.</b> Directed by George Hill. With Colleen Moore. Adapted by Frances Marion from the story by Jack Boyle. A Cosmopolitan Production.</p>	
<p><b>THE SPOILERS.</b> By Rex Beach. A Jesse D. Hampton Production with Milton Sills, Barbara Bedford, Robert Edeson, Anna Q. Nilsson, Ford Sterling, Louise Fazenda, Noah Berry, Robert McKim. Directed by Lambert Hillyer. A Goldwyn Picture.</p>	<p><b>UNDER THE RED ROBE.</b> Directed by Alan Crosland. With Robert B. Mantell, John Charles Thomas, Alma Rubens. Adapted by Bayard Veiller from the story by Stanley Weyman. Settings by Joseph Urban. A Cosmopolitan Production.</p>	
<p><b>ENEMIES OF WOMEN.</b> By Vicente Blasco Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.</p>	<p><b>WILD ORANGES.</b> By Joseph Hergesheimer. Directed by King Vidor. With Frank Mayo, Virginia Valli, Ford Sterling. June Mathis, Editorial Director. A Goldwyn Picture.</p>	
<p><b>RED LIGHTS.</b> With Marie Prevost, Johnny Walker, Alice Lake, Raymond Griffith. A Clarence Badger Production. Adapted by Carey Wilson from Edward E. Rose's Stage Play. June Mathis, Editorial Director. A Goldwyn Picture.</p>	<p><b>NAME THE MAN!</b> Victor Seastrom, Director. Adapted from "The Master of Man" by Sir Hall Caine. With Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale. Screen adaptation by Paul Bern. June Mathis, Editorial Director. A Goldwyn Picture.</p>	
<p><b>THE RENDEZVOUS.</b> By Madeleine Ruthven. With Conrad Nagel, Lucille Ricksen, Elmo Lincoln, Sidney Chaplin. Directed by Marshall Neilan. A Goldwyn Picture.</p>	<p><b>NELLIE, THE BEAUTIFUL CLOAK MODEL.</b> By Owen Davis. Directed by Emmett Flynn. With Claire Windsor, Edmund Lowe, Mae Busch, Raymond Griffith, Lew Cody, Hobart Bosworth. Adapted by H. H. Van Loan. Scenario by Carey Wilson. June Mathis, Editorial Director. A Goldwyn Picture.</p>	
<p><b>THE ETERNAL THREE.</b> With Hobart Bosworth, Claire Windsor, Bessie Love, Raymond Griffith. Directed by Marshall Neilan and Frank Urson. A Goldwyn Picture.</p>	<p><b>THE GREAT WHITE WAY.</b> E. Mason Hopper, director. With Anita Stewart, Oscar Shaw, T. Roy Barnes, theatrical, newspaper, sports celebrities and Ziegfeld Chorus. Adapted by Luther Reed from story "Cain and Mabel" by H. C. Witwer. Settings by Joseph Urban. A Cosmopolitan Production.</p>	
<p><b>THE STEADFAST HEART.</b> Sheridan Hall, Director. With Marguerite Courtot, Mary Alden, Joseph Striker, Miriam Battista, Joseph Depew. Adapted by Philip Lonergan from Collier's Weekly Story by Clarence Budington Kelland. A Distinctive Picture.</p>	<p><b>SECOND YOUTH.</b> Directed by Albert Parker. With Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne. Adapted by John Lynch from Allan Updegraff's novel. A Distinctive Picture.</p>	
<p><b>SLAVE OF DESIRE.</b> Presented by Gilbert E. Gable. Directed by George D. Baker. With George Walsh, Bessie Love, Carmel Myers. Adapted from the immortal story "The Magic Skin" by Balzac. June Mathis, Editorial Director. A Goldwyn Picture.</p>	<p><b>TRUE AS STEEL.</b> Written and Directed by Rupert Hughes. With Aileen Pringle, Eleanor Boardman, Louise Fazenda, Norman Kerry, William H. Crane, Raymond Hatton. A Goldwyn Picture.</p>	
<p><b>THE DAY OF FAITH.</b> By Arthur Somers Roche. Directed by Tod Browning. With Eleanor Boardman, Ford Sterling, Raymond Griffith, Tyrone Power, Wallace MacDonald. Adapted for the screen by June Mathis and Katherine Kavanaugh. June Mathis, Editorial Director. A Goldwyn Picture.</p>	<p><b>RECOIL.</b> By Rex Beach. Directed by T. Hayes Hunter. A. J. Parker Read, Jr. Presentation. With Betty Blythe, Mahlon Hamilton and Europe's Ten Most Beautiful Women.</p>	
<p><b>IN THE PALACE OF THE KING.</b> By Marion Crawford. Directed by Emmett Flynn. With Blanche Sweet, Pauline Starke, Hobart Bosworth, Edmund Lowe. Written for the screen by June Mathis. A Goldwyn Picture.</p>	<p><b>THE REJECTED WOMAN.</b> Albert Parker, Director. With Alma Rubens, Conrad Nagel, Wyndham Standing. From the Story by John Lynch. A Distinctive Picture.</p>	
<p><b>LITTLE OLD NEW YORK.</b> With Marion Davies. Directed by Sidney Olcott. Adapted by Luther Reed from stage play by Rida Johnson Young. Settings by Joseph Urban. A Cosmopolitan Prod.</p>	<p><b>THREE WEEKS.</b> Elinor Glyn's Production of Her Famous Novel. Alan Crosland, Director. With Conrad Nagel and Aileen Pringle. Scenario by Elinor Glyn. Continuity by Carey Wilson. June Mathis, Editorial Director. A Goldwyn Picture.</p>	

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## At Broadway Theaters

### Cameo

"Try and Get It" is the feature. An overture selection and a short reel fight picture, "Big Moments from Big Fights," are other units of the program which closes with an organ solo by John Priest.

### Capitol

"Capriccio Italian," by Tschaiakowsky, is the overture, followed by Drigo's, "Polka Reconciliation," by the Capitol Ballet Corps; a Lyman H. Howe "Hodge Podge"; Katherine Reiner (debut), soprano, singing "The Bird Song" from "The Violin Maker of Cremona;" Capitol News Magazine, and Capitol Sextette in "Barcarolle" from "Tales of Hoffman." "Three Weeks" is the feature. An exit march is played on the organ.

### Rialto

The overture is "Der Freischuetz," immediately followed by Riesenfeld's Classical Jazz. The Rialto Magazine and "The Old Country Fiddler," a De Forest Phonofilm, come third and fourth on the bill, while Miriam Lax, soprano, and Themy Georgiteno next sing Aria from "The Pearl Fisher." "Big Moments from Little Pictures," with Will Rogers, follows the feature, "Virtuous Liars."

### Rivoli

Betty Compson in "Woman to Woman" is the feature. A Mermaid Comedy, "Flying Finance," and the Pictorial News Weekly make up the balance of the film numbers, while the remaining program consists of: "First Hungarian Rhapsody," played as the overture; Roger Wolfe's Symphony Jazz Orchestra with Arthur Lang, and "A Flirtation Dance," by Paul Oscar and La Torrecilla.

### Strand

The program includes: Prelude, by the orchestra; Topical News Review; John Barrymore in "Beau Brummel," and a closing organ solo.

### At Other Houses

"Secrets" is in the early stages of an indefinite run at the Astor; "The Ten Commandments" continues at the Cohan, "The Covered Wagon" at the Criterion; "America" at the 44th and "The Thief of Bagdad" at the Liberty.

### Illinois Theater Co. Quits

(Special to THE FILM DAILY)

Springfield, Ill.—Dissolution papers have been filed by the Illinois Theater Co., of Rock Island.

The De Kalb Theater Co., De Kalb, has increased its capital from \$75,000 to \$100,000.

### "Extra Girl" Shown In Troy

(Special to THE FILM DAILY)

Troy—"The Extra Girl," first released showing in Schenectady was exhibited at the American last week.

## Clem's Ocean Stuff

(Continued from Page 1)

and start walking through the narrow streets. Every time you come to a small, look in. If it isn't an Arab restaurant, it's a movie house. I found every one in Algiers and Cairo this way; but as I used to be in the cattle business at Erysiplis, Utah, I had all the best of it.

I met the chief of police at Algiers and he sort of took a fancy to me. Liked my western get-up I guess, anyhow he took me through the Rue Barbazon and showed me bibles and other antiques, thousands or years old. He said Algiers had the greatest antiques in the world.

I told him I enjoyed the trip a lot and that if he would come with me I would show him an American antique. So I took him to a movie house where they was playing Nazimova in War Brides.

Danny, we sure had a bad trip from Algiers to Monte Carlo, which by the way, is some place.

We ran into a storm and for twenty-four hours I didn't hear a peep out of Mrs. Dencker. Then when she got up, she said she kept flat to keep from being sea sick. I kept flat because I'd a got up, so would some of those releases I've had in the past.

I blew in a couple hundred franks at Monte Carlo just to test out the roulette tables. I learnt enough. Kid, when I can't crack once in twenty bets, the old horse hair's got my number.

While I'm playing the wheel a French girl is standing by me rooting for me and keeps saying "sent franks, sent franks." Well, I said back to her. I don't know you and didn't sent no franks to anyone. I see a fellow named Jake Wilk at Monte Carlo who said he used to be in the film business, or art, but that he reformed about ten years ago.

Cairo ain't so much. Take any town in the United States, throw a lot of garbage in the middle of the street, get a blowing machine like they used in movie storms and blow sand in everyone eyes, charge ten smackers a day for a bed and one infirm washstand, and you have Cairo, except the boogies is got to wear dirty nightgowns and talk gibberish.

We stopped at Athens and I went ashore for two hours. I must a asked fifty people if they ever heard of Skouras brothers from St. Louis and none of them did so I guess the Skourases wasn't so much at home, leastwise not much publicly.

I get to Paris next week, from where you can expect a hot letter if all the movies I seen is anywhere near true.

Your Towering Friend,  
CLEM.

### Gordon Plans A Boston Capitol

(Special to THE FILM DAILY)

Boston—The foundation has already been laid for the new theater and hotel to be known as the Capitol which the Olympia Theaters Inc. will erect at Tremont and Hollis Sts. The structure will be capped by a high tower which will dominate every building in the district.

### Theaters Closed

(Special to THE FILM DAILY)

St. Louis—The following theaters are reported closed in this territory: Advance, Mo., Advance; Ashley, Ill., Eloise; Carlinville, Ill., Grand & Lendale; Creal Springs, Ill., Crystal; Cynthiana, Ind., Royal (Burned); Cutler, Ill., Gem; Cypress, Ill., Palace; Dawson Springs, Ky., Auditorium; Donnellson, Ill., F. E. Edwards; Frankfort Heights, Ill., American; Horse Cave, Ky., Star; Hobson, Mo., A. E. Sellers; Jackson, Tenn., Rex; Knox City, Mo., Princess; Lebanon, Mo., Electric; Marshall, Ark., Treece; Mt. Carmel, Ill., Palace; Parkin, Ark., Princess; Robertsville, Mo., Santens Hall; Russellville, Mo., Russellville; Scottsville, Ill., Bijou; Stillerton, Ill., Rex; Tellico Plains, Tenn., Monroe; Wardell, Mo., Roosevelt; Searcy, Ark., Grand; Strassburg, Ill., Liberty; Carlyle, Ill., Carlyle.

Theaters reported closed and now open.

Conway, Mo., Electric, (Name Changed to Empress); Clinton, Ky., Star; Dresden, Tenn., Kozy; Griggsville, Ill.; Laddonia, Mo., Empire; Shelbyville, Ill., Playhouse.

Bloomfield Theater, Bloomfield, Mo., is now being handled by Standard County Trust Co.

### Mid-West Theater Changes

(Special to THE FILM DAILY)

St. Louis—The following theaters have been reported closed: Bearden, Ark., Grand; Brunswick, Mo., Isis; Frankfort Heights, Ill., New Grand; Queen City, Mo., Elite; Stephens, Ark., Palace; Oklona, Miss., Princess; Wheatland, Ind., Monroe.

The following theaters are now reported open: Carlyle, Ill., Carlyle; Dawson Springs, Ky., Auditorium; Scottsville, Ill., Bijou.

## In The Courts

A judgment has been filed in the Supreme Court dismissing a claim against the Aywon Film Corp., by the Penn Import & Export Corp. The plaintiff alleged that it contracted to pay the defendant \$12,500 upon signing a contract for ten episodes of the "Adventures of Helen." The plaintiff sued for \$17,500 on the ground that the defendant refused to deliver the films. The defendant alleged that \$2,250 had been paid for three of the episodes and counterclaimed for \$5,250 for the others, which it offered to deliver.

STATEMENT OF THE OWNERS AND MANAGEMENT, CIRCULATION REQUIRED BY THE ACT OF AUGUST 24, 1912, OF "THE FILM DAILY," published at New York, N. Y., for April 1, State of New York, County of New York, ss.:

Before me, a notary public, in a State and County aforesaid, appeared Joseph Dannenberg, who, duly sworn according to law, declares that he is the Editor of "THE FILM DAILY," and that the following is a true and correct statement of the ownership, management, circulation, and date of publication for the date of the above caption, required by August 24th, 1912, embodied in Section 1103 of the Postal Laws and Regulations, printed in reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publishers, "Wid's Films & F. Inc., 71 West 44th St., New York, N. Y.; Editor, Joseph Dannenberg, 71 West 44th St., New York, N. Y.; Managing Editor, Maurice D. Kann, 71 West 44th St., New York, N. Y.; Business Manager, Alicoate, 71 West 44th St., New York, N. Y.

2. That the owners are: "Wid's Film Folk," Inc., 71 West 44th St., New York, N. Y.; John W. Alicoate, 44th St., New York, N. Y.; Joseph Dannenberg, 71 West 44th St., New York, N. Y.

3. That the known bondholders, and other security holders owning 1 per cent or more of total amount of mortgages, or other securities are:

4. That the two paragraphs requiring the names of the owners, stockholders, security holders, if any, contain a list of stockholders and security holders they appear upon the books of the company as trustee or in any other relation, the name of the person for whom such trustee is acting, also that the said two paragraphs embrace affiant's full name and belief as to the circumstances under which stockholders and holders who do not appear upon the books of the company as trustees, hold securities in a capacity other than bona fide owner; and this affiant believes that any other person, or corporation has any interest in the said stock, bond, or securities than as so stated by him.

5. That the average number of copies of this publication distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date, shown above is 4,000.

JOSEPH DANNENBERG  
Sworn to and subscribed before me this 29th day of March, 1924. (Seal)  
(My commission expires March 1925.)

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FOR 1924 - 1925

8

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Smashed every previous record for Pittsburgh and for Loew's Aldine at 50 cents top ~ ~ did \$18,436 on the week ~ ~ and will pack them in at any price anywhere... It did it at the Lyric, New York at \$1.50 top !

**A Metro**  
Picture

Jury Imperial Pictures Ltd., Exclusive Distributors throught Great Britain... Sir W. J. Jury Managing Director

Adapted  
by  
**BESS MEREDYTH**

Presented by **LOUIS B. MAYER** ...with  
**Ramon Novarro and Barbara La Marr**

From BENJAMIN F GLAZER'S  
American Version of  
KARL SCHOENHERR'S  
play . . . . .

W

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W

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G

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This isn't a puzzle~  
anybody would know  
that it stands for

**REGINALD  
BARKER'S**

**WOMEN WHO GIVE**



*Adaptation by BERNARD McCONVILLE and J.G. HAWKS ~ ~  
Scenario by A.P. YOUNGER...Based on SARAH P. McLEAN GREENE'S  
Famous Story "CAPE COD FOLKS"*

IN THE CAST  
BARBARA BEDFORD ~ ~ ROBERT FRAZER  
RENEE ADOREE and FRANK KEENAN

*Jury Imperial Pictures, Ltd.  
Exclusive Distributors thru-  
out Great Britain... Sir W.  
Jury, Managing Director ~*

### About Hollywood

What about pictures for next season? Here it is only a few months of announcements of next year's pictures must be made by national producers. And yet—except in a few instances—only one organization has pictures finished for next season; the National Film Board. With eight pictures all ready—and another eight just being completed or starting within the next

month's the situation on the coast is not so bright. Famous Players are producing pictures as fast as possible for spring release to keep up with schedule. First National unit's working hard to deliver pictures for early release. And all down the coast the same way.

Which is quite a comparison to this last year when cameras could be bought or rented—stars and extras were at a premium, and extras were hard to obtain.

As production increases material will be shown a lot of next year's pictures on paper rather than in the production room when September rolls around.

Will Rogers, since his arrival from the East to make sprocket hole operas with Hal Roach, is relieving Fred Astaire on many occasions as master of ceremonies.

One of the real important accompaniments of the new producers' association is the cooperation among members regarding players under contract. Formerly, producers ask each other all the traffic would be when players were loaned to other for pictures.

Under the new arrangement, the player is notified when a contract player will be available, and if another member of the organization needs the player, the latter can be secured at the same salary rate that term contract calls for.

Joe Unsell and Beulah Dix, two prominent writers for the screen, have written a play "Stigmata" which is being produced in Brighton, England a few days ago. Phylis Neilson-Terry is

using it as a starring vehicle, and expects to open in New York with it in 1925, after completion of the London run.

Jackie Coogan will make two more pictures for Metro. One is starting right now. After they are completed, Jackie is slated to head the Near East Relief ship which will sail from New York either in August or September with a million dollars worth of milk for the children of European countries.

And then when Jackie returns late in the fall, a new distributing contract will be negotiated. Step in line—don't rush.

Doug Fairbanks invented a new game which will undoubtedly become very popular. Out here at the Pickford-Fairbanks studio they call it "Doug." Briefly—it's along the lines of tennis—same court, higher net, light rackets—but a dart is used instead of tennis balls.

The dart must be kept moving back and forth across the net without touching the ground. It's so much faster than tennis or handball, there's no comparison.

During the making of "The Thief of Bagdad" Fairbanks used this game as a medium to keep down to exact weight.

Abe Carlos with his Richard Talmadge company, and Arthur Sawyer with the Barbara La Marr unit, are the first two producers to move back east for the summer.

Unquestionably, they will not be the only ones to move east this year. It is just a matter of time before many other units pack up and dust along to New York for the coming summer's production schedule.

Carl Laemmle is cleaning up the loose ends of a two month's visit to Universal City, and has left for New York.

GREENE.

#### Hoxie Renews With "U"

(Special to THE FILM DAILY)

Los Angeles—Jack Hoxie has signed a new contract with Universal for five years.

# Speaking of Big Pictures

Read what "The New York Times" says

## A Speedy Picture.

**SPORTING YOUTH**, with Reginald Denny, Laura La Plante, Hallam Cooley, Lucille Ward, Malcolm Denny, Leo White, Frederick Vroom, Henry Barrows, Rolfe Sedan, L. J. O'Connor, C. L. Sherwood, William A. Carroll and others, adapted from the story by Byron Morgan. At the Broadway.

As an illustration of a well-knit and swiftly moving story we have viewed no better example for some time than "Sporting Youth," the film which is being unfurled this week to enthusiastic crowds in the Broadway. We say enthusiastic crowds because we gather that yesterday afternoon must be indicative of what happened the previous two days and what may happen the balance of the week. In fact we have seldom heard a picture applauded as was this enjoyable feature, which with Reginald Denny obviously appeals to the romantic and sporting spirit of the audience.

Mr. Denny is an exceptionally pleasing player. For some time he has been featured in H. C. Witwer's series of stories known as "The Leather Pushers." He is a good-looking, virile young man who does not overact, and never seems conscious of his appearance. Those who feel sleepy in the dark of a motion picture theatre will find that the speed of this film is enough to restore a happy wakeful feeling, as from the very start, with the main title, one sees speeding cars dashing by.

Laura La Plante is effective as Betty, and Cooley is an efficient villain. This is a picture which will please the world and his or her father and mother. It is also being shown at the Brooklyn Strand.

UNIVERSAL JEWEL presented by CARL LAEMMLE



#### A RECORD BREAKER

We Processed and Treated the following first-run Super Features.

- GEO. M. COHAN THEATRE.....THE TEN COMMANDMENTS
- CAPITOL THEATRE.....THREE WEEKS
- RIALTO THEATRE.....VIRTUOUS LIARS
- RIVOLI THEATRE.....WOMAN TO WOMAN
- STRAND THEATRE.....BEAU BRUMMEL
- LIBERTY THEATRE.....THIEF OF BAGDAD
- CRITERION THEATRE.....COVERED WAGON
- BROOKLYN STRAND.....SPORTING YOUTH

"There must be a good reason for the above".

**Newspaper Opinions**

**New York**

**"Beau Brummel"—Warner's Strand**

AMERICAN—\* \* \* Warner Brothers \* \* \* have given their best to the making of this classic there can be no doubt and that John Barrymore is an inspired choice, no one will dispute. The faults in the picture are minor ones, and speaking generally, without going into minute detail, "Beau Brummel" is a credit to the house of Warner.

DAILY NEWS—\* \* \* Devastating is the proper word for Mr. Barrymore's Beau Brummel, bowing himself gracefully through life \* \* \* It is a polished and a flawless performance. \* \* \* The film story unfolds with ease and charm. \* \* \*

EVENING JOURNAL—\* \* \* Barrymore is a delight in a role to which only an experienced pantomimist could have done justice. Every little nuance, each gesture, has a significance that is subtly perfect. \* \* \* The direction is sympathetic, the settings are beautiful, and the entire production though about two reels too long, is an achievement of artistic characterization. \* \* \*

EVENING WORLD—\* \* \* we were woefully disappointed \* \* \* Not that Barrymore doesn't do some excellent work, because he does lots of fine acting; \* \* \*

"Beau Brummel" as screen entertainment will be all very well for those who never saw and heard Richard Mansfield in the same subject \* \* \* falls far short of our expectations; but then, we may have expected too much.

HERALD-TRIBUNE—\* \* \* "Peter Ibbetson" is the only other love story we know which is so beautiful, and we enjoyed "Beau Brummel" much more.

It is beautifully produced and is played by a cast that is perfect. \* \* \* We know that most of the scenes were too long, but we do not think that they should be cut an inch. \* \* \*

\* \* \* the illusion is so perfect that you are going to weep no matter how hardend you are. \* \* \*

MORNING TELEGRAPH—\* \* \* With an entirely adequate supporting cast, handled with direction that does not falter, with sheer artistry, balance repression and when called upon, powerful acting, he has made a picture which must survive as one of the splendid achievements of the silent drama. \* \* \*

While "Beau Brummel" may be called a picture of very high excellence that does not mean it will appeal to all motion picture audiences. It might be that exhibitors whose patrons do not like tragedy or death to touch the leading characters will not become enthusiastic over it.

POST—\* \* \* a pretty fine piece of work as a whole, \* \* \* nary a palm would have smacked against another if the last half of the film hadn't been so extraordinarily good that the many irritating faults of the first part were forgotten. \* \* \* Mr. Barrymore plays the difficult part with the finished and polished excellence that we have come to expect from him. \* \* \*

\* \* \* excellently directed by Harry Beaumont. Its chief fault is that it takes a weary while getting started. On the whole it is very good entertainment of higher than average intelligence. \* \* \*

SUN—\* \* \* it was one of the most enjoyable pictures of the season. \* \* \* John Barrymore, \* \* \* had by his wholly delightful performance as the famous Beau become the screen's most capable actor. \* \* \*

The picture seems to have thrown away a bit of the play and it has added a new mistress or so to those Mr. Fitch provided for the Beau. Perhaps this is for the best. The production is rather lavish and the costumes are picturesque and handsome. The one fault is that the photo play is a trifle too long. \* \* \*

TELEGRAM—\* \* \* It is the most fascinating motion picture play of the year, a veritable screen comedy of manners, and of morals, too.

TIMES—One of those artistic celluloid efforts that come along none too frequently \* \* \*

John Barrymore, \* \* \* delivers a performance that is a delight to the eye, and, in the picture, it is probably more true to life than the stage version. \* \* \*

\* \* \* This is a stirring picture, not merely for the "upper ten," but also for O. Henry's four million and several other millions.

TIMES SQUARE DAILY—\* \* \* "Beau Brummel" isn't a whale of an unusual picture, but it is a film destined to get big money in the majority of the bigger towns. For Broadway it is certain to be a knockout, as Barrymore has a tremendous following in New York, as he also has in the other big cities of the country. \* \* \*

The direction by Harry Beaumont might possibly have been improved upon, as there are too many long three-quarter shots. \* \* \*

WORLD—\* \* \* The film version, produced by double exposure and superimposed scenes, is effective and beautiful. \* \* \*

In casting this film play, something has gone entirely wrong. \* \* \*

**"Try and Get It"—Hodkinson Cameo**

AMERICAN—\* \* \* a good afternoon's entertainment for those who enjoy this type of motion picture. \* \* \*

\* \* \* amusing enough to stand well with almost any member of the family.

EVENING JOURNAL—The slight plot, \* \* \* is amusing, the situations are snappy and Washburn registers an extremely likable screen personality. \* \* \*

\* \* \* lightly entertaining throughout, demands no heavy concentration, which should make it an ideal film feature.

EVENING WORLD—\* \* \* it was rather pleasing. \* \* \*

MORNING TELEGRAPH—\* \* \* It is \* \* \* amusing and entertaining \* \* \* has been well directed and a good balance has been maintained throughout. \* \* \*

POST—\* \* \* The only funny thing about \* \* \* "Try and Get It" \* \* \* is that somebody put up real money to make the production. \* \* \*

TIMES—There are some amusing incidents in "Try and Get It," \* \* \* but for the most part this picture is based on a story which could not stand the strain of such a length of film. \* \* \*

TIMES SQUARE DAILY—\* \* \* The story includes a fashion parade, nicely produced, that should interest feminine witnesses, while all the interiors are both substantial looking and decorative.

**"Virtuous Liars"—Vitagraph Rialto**

AMERICAN—"Virtuous Liars" is, to put it mildly, much ado about nothing. \* \* \* it runs on and on and never reaches anywhere. \* \* \*

\* \* \* while not the worst thing that has come to our town, belongs to the vintage of 1912. Edith Allen, in our opinion better stay in the class of extras, just as Rex Ingram cast her. She is certainly not leading woman material.

EVENING WORLD—\* \* \* It isn't a picture any one would rave over very much, but it has Dagmar Godowsky as one of its redeeming features. \* \* \* She does excellent work with the material furnished her, as do Burr McIntosh and Naomi Childers. \* \* \*

HERALD-TRIBUNE—\* \* \* Even if you do not care for the story—and perhaps you will not—there is nothing in the picture that one may resent, because it makes no pretenses. It is just a pretty good program picture, with a well known cast. \* \* \*

MORNING TELEGRAPH—\* \* \* With a few stretches of the imagination, perhaps there will be those who will find enjoyment in "Virtuous Liars," \* \* \*

POST—Why do they do it? As if there wasn't enough woe in the world, every once in a while somebody comes along and inflicts on a too-trusting public a picture that takes most of the remaining joy out of life. Handicapped by its title to start with, "Virtuous Liars" meanders along for some five or six reels through the sloughs of hokum and the arid wastes of bunk. \* \* \*

TIMES—\* \* \* a moderate entertainment, the story of which does not bear close scrutiny. \* \* \*

\* \* \* This is a movie, and as a movie with conscientious players, it can be enjoyed if approached with an untroubled and a none too critical mind.

TIMES SQUARE DAILY—\* \* \* The picture is a light-waisted story that carries no particular punch, although the title may have a box-office value for the smaller type of houses. \* \* \*

WORLD—\* \* \* one of those obviously manufactured motion pictures which mean nothing at all, not even an evening's entertainment. It is of that one-a-week school of films which strings together an assortment of unnatural happenings, places them before fussy settings, and then sends them to the public with what is supposed to be a catchy title. \* \* \*

**Out-of-Town**

**"Eyes of the Forest"—Fox Apollo, Indianapolis**

NEWS—\* \* \* as upsetting to the nerves as any of Mix's films, for it causes the chills to run up and down the spine in the approved manner. \* \* \* There are only five reels, but enough happens in those five reels to fill five ordinary melodramas. \* \* \* Tom Mix has enlisted the services of an airplane and a set of timber thieves. These, with Mix's usual fervor and deftness in the saddle, combine to make good Western entertainment.

**"Flaming Youth"—1st Nat'l Stanton, Philadelphia**

BULLETIN—Colleen Moore plays the part of Patricia Frentriss, the girl whose head is turned by the gayety and glitter of the night life, doing the best possible with a part far too foolish to be true. \* \* \*

NORTH AMERICAN—Miss Moore \* \* \* never has recovered from that trick of all beginners, of looking persistently at it and into it, without any apparent rhyme or reason. There are innumerable close-ups of the young lady, and toward the end she really becomes rather monotonous since she has neither the ability nor personality that scintillates.

PUBLIC LEDGER—Elliott Dexter lends his name to the cast, but little else. The supporting cast is good, but it is Colleen whose maneuvers hold attention throughout. If yesterday's audiences are a sign, the theater will be packed all week. The show deserves it.

**"The Heritage of the Desert"—F.P.L. State, Cleveland**

NEWS—"The Heritage" might please those who are passionately fond of westerns, but for the average picture fan it will not have much of an appeal. \* \* \*

PLAIN DEALER—\* \* \* scenically, is a photographic gem. \* \* \* color photography, soft focus effects, and other photographic novelties which hold the eye.

PRESS—\* \* \* It is good old-fashioned western melodrama and the elaborate effects in the picture serve to invest the melodrama with greater interest.

**Crandall's, Washington**

HERALD—\* \* \* has the distinction of having been filmed in the Arizona canyons, the exact locale of the novel. \* \* \* The story, like all of the Grey's, is alive with action and thoroughly thrilling in development.

STAR—\* \* \* photographed in the Arizona canyons, the real location of the story written by Mr. Grey depicts the virile narrative through the able interpretation of a cast of artists

Lawrence D'Orsay and Effie Shannon have been added to the cast of "The Mountebanks."

**"In the Palace of the King"—Loew's, Montreal**

STAR—This thrilling sixteen historical romance is rich in action spectacle, but \* \* \* the producers had subordinated the action to the larger element, \* \* \*

**"I Will Repay"—Canadian Palace, Montreal**

GAZETTE—Having for its background the stirring scenes of the French Revolution, "I Will Repay," \* \* \* lends itself to screen adaptation, and \* \* \* of an exciting and eventful period called.

STAR—It is a film of real force, played throughout. \* \* \* The actor is admirable alike in its sincerity and utilization of restraint when emotional play would mar the dramatic significance of the moment.

**"Shadows of Paris"—F. L. Metropolitan, L. A.**

(Week ending March 21)

EXAMINER—Miss Negri gives account of herself in both phases of drama, and while a faster moving would perhaps be more convincing the retarded tempo gives splendid opportunity for the exploitation of her individual and unusual facial portrayal. \* \* \*

EXPRESS—Miss Negri \* \* \* nearer of being the dashing Carmen "Blood" and the beautiful Du Barry than in any of her previous America pictures.

HERALD—Although with nothing in the way of a plot and raising in thrills, the picture is undeniably interesting by virtue of its story \* \* \*

TIMES—has the honor to be the worst picture in which Miss Negri appeared. \* \* \* Miss Negri is as good as ever in the picture—but the picture is there.

**"Wild Oranges"—Gold-Coast Strand, San Francisco**

(Week ending Mar. 21)

BULLETIN—If you like the unusual, with a dash of mystery and a bit of diversion in your entertainment, go to the Strand.

CALL AND POST—It is melodrama dealing with the elemental human emotions. But it is warranted to please a response from film fans who like the fast and their thrills piled on plenty.

CHRONICLE—The story is a times, the terror that fascinates the actor and holds him breathless, and the picture has been splendidly made, Vidor directing.

DAILY-HERALD—The picture is tediously has fine characterization, but its feature about the production in a vividly graphic manner in which Vidor's subject.

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By the people  
Of the people  
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# THE **Film** DAILY

**THE BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XVIII No. 4

Friday, April 4, 1924

Price 5 Cents

## Paramount Plans

L. Lasky Outlines New Pictures—Wm. de Mille to Do "Spring Cleaning" (Special to THE FILM DAILY)

Los Angeles—Although the fall line-up for the fall will be announced at the annual sales convention in May, Jesse L. Lasky in the interests of some immediate plans for Paramount directors, Wm. de Mille will start shortly with "The Enemy Sex," in which Rod Lauder will appear. Having completed "The Enemy Sex," James De Mille will turn his attention to "Merely the Movies," starring Glenn Lister. William de Mille, who has completed "The Bedroom Window," will follow with "Spring Cleaning." Dimitri Buchowetzki, will again direct Miss Negri in "Compromised," adaptation by Paul Bern of Henry M. Warner's "Song of Songs." When the Melford completes "Tiger," he will begin "Empty Hands" adapted from Arthur Stringer's serial "The Bazaar." Jack Holt and Elaine Logan will be cofeatured. "Man Who Fights Alone" has been selected as William Farnum's feature. Production is scheduled to start April 14.

Paramount directors now in the East will be sent to the Coast. Herbert Brenon, producing "The Mountebank" (Continued on Page 2)

## A Correction

C. J. Doolittle denied yesterday that the Selznick sales force would be organized so that one manager would handle a group of six executives. He said, that, on the contrary, four special representatives would be added and that no changes in present personnel was planned.

## C. O. D.'s Cause Huge Waste

(Special to THE FILM DAILY)

Cincinnati—The Film Board of Cincinnati is issuing a letter calling attention to the loss sustained by exhibitors because of C. O. D. shipping, declaring that over \$50,000 is lost annually on this practice.

## Kane En Route East

(Special to THE FILM DAILY)

Los Angeles—Arthur S. Kane has left New York, following a long stay here. He will stop off at his home town for a week.

## Brandt to Talk Over Radio

William Brandt will deliver a talk on the Station WHN next week on "Opportunities of the Motion Picture Industry."

## A Favorable Reaction

Exhibitors Offer Mabel Normand 30 Weeks of Personal Appearances—Experiment Successful

A three weeks' personal appearance tour for Mabel Normand in the nature of test engagements in order to secure the reaction of the public has been so successfully launched that John S. Woody, of Associated Exhibitors, has extended the tour to cover ten weeks. Further than that, if it can be arranged, he will book Miss Normand for an extended period.

Her first appearance was at the Branford, Newark, last week where, Woody declares, the business on "The Extra Girl" was unusual. Miss Normand is now en route to St. Louis to appear next week at the New Grand Central. From there, she has been booked in Detroit, Cleveland and Philadelphia. Woody said yesterday that he has offers on hand that would keep the comedian busy for about thirty weeks.

Woody's assertion relative to the Branford was borne out by the Fabians who operate the theater. Miss Normand also appeared at two other Fabian houses, the New Montauk, last Saturday and Sunday, and at the Regent, Elizabeth, the first three days of this week to big business.

## Organize New Film Co.

(Special to THE FILM DAILY)

Memphis, Tenn.—George Hively and Howard Webster are organizing the Memphis M. P. Corp., to be capitalized at \$100,000.

Sacramento, Cal.—Glavey-Dunaway Prod., Los Angeles, has been chartered with a capital of \$250,000.

## Mrs. Reid Plans New Film

(Special to THE FILM DAILY)

Los Angeles—Mrs. Wallace Reid has in mind a picture dealing with a mother's problem in raising a son. It will be started shortly.

## Add Tax on Tickets

(Special to THE FILM DAILY)

Prince Albert, Sask.—A municipal admission tax on theater tickets is to be levied, in addition to the present Provincial tax.

## Weir, A Hodkinson Supervisor

Hodkinson announces the appointment of L. W. Weir as Western Division manager, succeeding S. J. Vogel.

## Repeal Up Tuesday

Conference Slated in Albany—President Law Favored Over Davison Bill

(By Long Distance Phone)

Albany—The fate of censorship in New York State will be decided at an important conference of Assembly leaders to be held here Tuesday.

Charles L. O'Reilly and Sam Beriman are still here. The opinion has been expressed in certain quarters that some exhibitors would prefer to operate under existing censorship rather than have the Davison bill become a law.

The entire repeal situation will be gone over. The Davison bill and the Walker measure will be discussed and a definite attitude decided upon. The children's matinee measures will also come up.

## Prevent Film Suppression

(Special to THE FILM DAILY)

Seattle—An attempt on the part of Police Chief Severson to suppress the showing of "Flaming Youth" at the Neptune was frustrated by the attorneys for the theater, who met the police chief at the door with an order from Judge Frater preventing the city from interfering with the film.

## Woodhull for M. P. T. O. President

At the regular meeting of the directors of the M. P. T. O. of New Jersey, a resolution, was unanimously adopted supporting R. F. Woodhull, for the presidency of the M. P. T. O. A. Asbury Park will be the scene of the next convention.

## Protest Sensational Publicity

(Special to THE FILM DAILY)

Ontario—The M. P. T. O. of Canada has passed a resolution protesting against the practice of newspapers which indiscriminately link the film industry with "sensational publicity" of private individuals.

## Compson Film for Selznick

Selznick has acquired American distribution of "The White Shadow," starring Betty Compson and made by Graham Cutts who directed "Woman to Woman." It will be a May release, probably under a new title.

## Plan "Super-Educational"

(Special to THE FILM DAILY)

Los Angeles—Sol Lesser and Louis H. Tolhurst, plan a "super-educational" for Principal Pictures that will treat with the development of life from its earliest stages.

## 16 Bills Killed

Measures Ranging From Fire Prevention to Censorship and Sales Taxes Defeated Since Jan. 1.

Sixteen pieces of adverse legislation affecting this industry have been defeated since the first of the year. The bills have covered a variety of matters, including fire prevention, transportation of films, censorship, special taxation on amusements and advertising regulation.

These have been introduced in the following states. Kentucky, Massachusetts, Mississippi, New York, Oklahoma, Pennsylvania, South Carolina and Texas. Four measures were killed in Kentucky: one on censorship, one calling for a 10 per cent admission tax and two dealing with fire prevention. Massachusetts had three bills up: one censoring billboard advertising and posters and two governing shipping. Mississippi sought to pass censorship and tax theaters ten per cent on admissions. In New York a fire prevention measure and one on transportation have thus far been defeated. Censorship in Oklahoma was killed and in Pennsylvania, a prevention measure was thwarted. Censorship in South Carolina was defeated but a special tax levy was made effective, beginning Jan. 1. This, however, was carried over from a previous session. Texas sought to impose a sales tax on theaters.

## "The Tumbleweed" Coming Later

Will Nigh, who will direct "Born Rich," for Garrick Pictures-First National release, has not abandoned plans for "The Tumbleweed." This will be made following "Born Rich." E. L. Smith is associated in this venture. Nigh will also make additional "Miniatures."

## Fox Remaking "Last of Duane's"

Fox will make a new version of "The Last of the Duane's" with Tom Mix starred and Lynn Reynolds directing. The same company made this picture in 1919, starring William Farnum and directed by J. J. Gordon Edwards.

## To Attend Walker Dinner

A group of local exhibitors will go to Albany next Tuesday to attend a dinner which is being given to State Senator James J. Walker at the Ten Eyck.

## Cabanne, La Marr's Director?

It was reported yesterday that the first La Marr First National picture which will be made in New York will be directed by Christy Cabanne.



Vol. XXVIII No 4 Friday, Apr. 4, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	109½	109	109½	300
F. P.-L.	66⅝	65¾	63½	600
do pfd.				Not quoted
Goldwyn	14¾	14¾	14¾	300
Loew's	16⅜	16	16⅜	1,200
Warner's				Not quoted

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ALL THE WORLD  
THE NEWSREEL BUILT LIKE A NEWSPAPER

**Incorporations**

Albany—Counsell Film Process & Chemical Co., Long Island City. Capital \$80,000. Incorporators, C. T. Counsell, A. M. Henry and A. J. Clark. Attorneys, Munn, Anderson and Munn, New York.

Albany—Stage Plays Corp., New York. Capital \$10,000. Incorporators, R. W. Brown, F. A. Bull and G. H. Merrit. Attorneys, Burlingham-Veeder, New York.

Albany—Palace Garden Amusement Co., New York. Capital \$30,000. Incorporators, J. Fontes and C. T. Charity. Attorney, B. A. Leeburger, New York.

Sacramento, Cal.—Pacific States Amusement & Realty Co., Inc., San Francisco. Capital \$10,000.

Sacramento, Cal.—Strovan Prod. Inc., Los Angeles. Capital \$50,000.

**New Historical Comedies**  
*(Special to THE FILM DAILY)*

Los Angeles—A new series of comedies by Bryan Foy and Monte Brice, is being filmed under the supervision of Zion Myers for Universal. Each will be a one-reel comedy on a famous historical personage or event.

**Schenck Signs Sid Franklin**  
*(Special to THE FILM DAILY)*

Los Angeles—Sidney M. Franklin has been placed under a two year contract by Joseph M. Schenck. He will alternate in directing Norma and Constance Talmadge.

**Albany Club Growing**  
*(Special to THE FILM DAILY)*

Albany—The recently organized film salesman's club has a membership of 25.

Nellie Parker Spalding has been added to the cast of "The Mountebank."

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**Paramount Plans**

*(Continued from Page 1)*  
will direct Thomas Meighan in "The Alaskan." Willat, now in Boston is cutting "Wanderer of the Wasteland," will produce "The Story Without a Name," featuring Agnes Ayres.

**Jetta Goudal Signed**

Famous has signed Jetta Goudal, to play leads, with a later starring possibility. Her first picture will be opposite Adolphe Menjou, to be directed on the coast by Paul Bern.

Paul Sloane, newly created director, will make his first picture this summer in the East. R. H. Burnside's first assignment will be a picture with Richard Dix while Frank Tuttle's first will be a Bebe Daniels subject.

**Carlton, L. A. Opens**  
*(Special to THE FILM DAILY)*

Los Angeles—The Carlton a 1,500 seat house at 64th and Western has opened. It is a part of the West Coast Theater chain and has a tri-weekly change policy.

**"King of Wild Horses" at Rialto**

"The King of Wild Horses," a novelty feature, produced by Hal Roach, will be at the Rialto next week.

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Season 1924-1925 Thirty First-Run Pictures

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 What Volstead is to Bootleggers =  
 What eggs are to bacon =  
 What fish are to Cape Cod =  
 What Germany is to Bergdoll =  
 What pictures are to Hollywood =  
 What Dempsey is to Kearns =  
 What tickets are to 'specs' =

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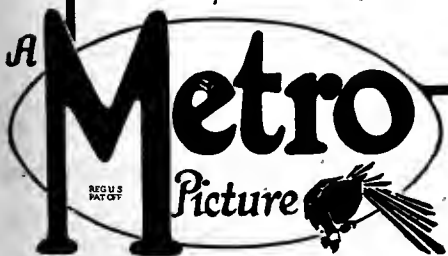
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**Newspaper Opinions**  
 "Woman to Woman"—Selznick Rivoli

AMERICAN—\* \* \* Unfortunately the picture does not live up to its star. \* \* \* If only these ambitious English producers had gone a step further and imported an American technical staff, we might have been able to say a good motion picture has come out of England.

We doubt if the play by Michael Morton would have ranked very high in cinematographic art, for the reason that it is one of those tales that we would prefer not to see growing in motion picture soil. \* \* \*

DAILY NEWS—\* \* \* Everything which belongs rightly in melodrama is present \* \* \* there is something terribly artificial and incredible about the story. \* \* \* it is all quite wild and unreasonable. The subtitles are like all the rest—stilted and artificial. Miss Compson, however, uses her lovely looks to goo effect.

EVENING WORLD—\* \* \* We cannot give Miss Compson much on this picture; in fact, this is about all we can give her.

HERALD-TRIBUNE—When Selznick went to England to make "Woman to Woman" it was a step in the right direction. The idea was a good one. It would have been a better one, however, if they had let the picture remain across the ocean. \* \* \*

MORNING TELEGRAPH—\* \* \* is far and away the best picture that England has sent to these shores. The story is a melodrama that, despite its trite theme, provides good entertainment and marks the return of Betty Compson to her rightful heritage, that niche in the film hall of fame reserved for real troupers. \* \* \*

POST—\* \* \* tells an interesting and fairly plausible story in a rambling manner so full of obviously manufactured suspense and watery heart throbs that it often makes you squirm with impatience. Still, it has Betty Compson, and it has been given a very interesting scenic production. \* \* \* The picture isn't at all bad whenever she is on the screen. \* \* \*

TELEGRAM—\* \* \* It has a fine strength, an almost logical plot and a great deal of tragedy that taxed little Miss Betty Compson to the bottom of her emotional powers. \* \* \*

\* \* \* The selection of "types" was bad—no stretch of the imagination would convince any one the play was laid in England. \* \* \*

TIMES—\* \* \* Inexperienced direction is obvious in many stretches of "Woman to

Woman," \* \* \* Betty Compson, \* \* \* is far better than any of the other players, \* \* \* is not enough to make up for the poor direction and the rather worn-out theme.

Too much seems to be taken for granted in some sequences, and too little in others. \* \* \*

TIMES SQUARE DAILY—\* \* \* if this is an example of England's better celluloid products there doesn't seem to be any specific reason for the wail against British screen vehicles, for this one can stand with any American output showing on Broadway houses week in and week out and is far superlative to those which may be gleaned in the daily change theaters.

WORLD—\* \* \* satisfies the requirements of prohibitive morality, but it snaps its

fingers at human nature. \* \* \* Betty Compson, \* \* \* is an all bit who gives a winsome performance. \* \* \*

**Moral Squad in Milwaukee**  
 (Special to THE FILM DAILY)

Milwaukee—The Federation of Women's Clubs has appointed a morals squad of ten women to lay an eye on questionable films and make recommendations to exhibitors.

The Keith houses on the Metropolitan circuit will play "The Court of Myles Standish" Easter week.

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A cordial invitation is extended to you to visit the Cameo Theatre next week to witness a very remarkable motion picture entitled "WHICH SHALL IT BE?". Renaud Hoffman is the producer—a name unknown to you, no doubt, and to millions of others. It is a motion picture story without a hero, a villain, a cabaret, a bathing pool, a jazz-crazed girl, or a single suggestive thought.

It is a great, big, throbbing, inspiring and thrilling story about simple, home-loving people who live under the sweet protection of American liberties. Don't miss it!

(Signed) **MANAGEMENT**  
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XXVIII No. 5

Sunday, April 6, 1924

Price 25 Cents



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# THE *Film* DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

XVIII No. 5 Sunday, April 6, 1924 Price 25 Cents

## Millarde Finishing

**Fox Contract Ends with Completion of "The Fool"—Going Abroad**

Millarde whose "Over the Carved" a particular niche for screen history is making his picture under his present Fox contract. The production is "The Fool" and will be completed in several weeks. Millarde plans a trip to Europe in the nature of a vacation. He is to be gone about three weeks.

## Butterfield Back from Coast

*(Special to THE FILM DAILY)*  
Creek, Mich.—W. S. Butterfield has returned from a two weeks' trip to the Coast. He stopped in Chicago, en route here and has approved plans for a new \$1,000,000 house which he will build in Chicago. Butterfield has taken over the management of the studio in Fort Wayne, Ind. It will be remodeled and renamed the "New York."

## Best Non-Theatrical Showings

*(Special to THE FILM DAILY)*  
Westtown, N. Y.—A delegation of exhibitors appeared before the Film Board of Trade of Buffalo and pronounced the showings in their district as the best.

## Tippett Sails Today

D. Tippett sails for London on the Belgenland.

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## Compromise Repeal Bill

*(By Long Distance 'Phone)*  
Albany—Senator James J. Walker has prepared a new compromise repeal bill which will be considered by the Senate Finance Committee next week. The measure in some respects, is similar to the Davison bill and provides for the elimination of the censorship commission and the strengthening of the Penal Code. There is an indication here that one compromise measure will be agreed upon.

## \$1,000 for Distributing Plan

The M. P. News on Friday announced a prize of \$1,000 for a new distribution plan, the merits of which will be decided by a committee of five, to be selected by a group of twenty-five exhibitors. The competition is open to everyone in the business and closes on Monday, June 2.

## Select the Copley-Plaza

The M. P. T. O. A. convention will be held at the Copley-Plaza Hotel in Boston. The banquet which is usually an important part of the convention will be held Wednesday, May 28.

## Warner's Buy Two Stories

The Warners' have purchased "Eve's Lover" and "The Eleventh Virgin" for production on next year's schedule.

## Roth Succeeds Ginsberg

Henry Ginsberg, general sales manager of Preferred since its inception has resigned and has been succeeded by Max Roth who joined the company weeks ago, to handle "The Virginian" and "Maytime." Roth is now on a four weeks' tour of exchanges.

## Ginsberg on Coast

*(Special to THE FILM DAILY)*  
Los Angeles—Henry Ginsberg is here from New York.

## Change in Kansas Censors

*(Special to THE FILM DAILY)*  
Kansas City—Governor Davis has asked Emma Viets to resign as member of the Kansas censor board without assigning any reason for his request. He has appointed Ella Tripp of Fort Scott her successor.

## Rohlf's with Stromberg

*(Special to THE FILM DAILY)*  
Los Angeles—John B. Rohlf's, formerly with Hodkinson has joined Hunt Stromberg. His duties will concern the Priscilla Dean and Harry Carey pictures.

## Ingram Ill

Rex Ingram is said to be suffering from nervous indigestion which is retarding the cutting of "The Arab," made abroad.

## Hart Deal Off

**Star and Famous Disagree over Selection of Story Material—Former's Plans Indefinite**  
The deal pending between William S. Hart and Famous Players for future pictures has been broken off. Hart leaves for the Coast on Tuesday, without any definite plans in mind for future activities.

He stated over the telephone Friday that negotiations had ended and that, while he was willing to yield on almost every point, he refused to give up what he termed his independence. Hart said the differences arose over the selection of story material, with Famous insisting on certain vehicles submitted to the production department but which Hart decided did not suit him. He holds the opinion that he knows through long experience what best fills his requirements.

At Famous, Elek J. Ludvigh who has been handling the matter for the company stated that it was true the deal had fallen through but that he hoped negotiations would be resumed at a future date. Both Hart and Ludvigh declared that the friendliest sort of feeling existed in all quarters.

For many years Bill Hart has been a feature of the Paramount program. He has always had complete say as to story, direction, etc., and this is one of the important points on which Hart and Famous officials could not agree.

## Quimby Recovering

Fred Quimby is recovering at the Polyclinic Hospital from an operation. Expects to be out in a few weeks.

Harry Berman of F. B. O. was reported resting well Friday after a somewhat serious operation. Unless complications set in he will also be up and about in a few weeks.

## Beatty, "U" Exploitation Chief

Jerome Beatty has resigned as director of publicity and advertising for Preferred to handle a national exploitation force for Universal. He assumes his new duties on Monday. At present, Universal has the nucleus of such a force on hand but a number of additions will be made.

## Fox Back in Few Weeks

*(Special to THE FILM DAILY)*  
Los Angeles—William Fox expects to leave for the East in several weeks.

## Schulberg Due from Coast

B. P. Schulberg is due in town today from the coast.

# That Deal

By which Metro will take over Goldwyn. Official announcements, etc., coming in a few days. Meanwhile possess your souls in patience. Premature publication of the affair has caused considerable annoyance up to the moment. A field force extending all over the globe is easily upset when these things "break" and without reason a lot of men get all upset. Until this is ready just forget some of the wild yarns you have seen printed—notably one about Samuel Goldwyn blocking the deal. And you can also put a pin in this: Hearst will go along with the deal—all reports to the contrary notwithstanding.

## HART AND FAMOUS

It will be sad if Bill Hart and Famous have come to the parting of the ways. The Paramount schedule will look awkward without a series of Hart pictures. It is known that for sentimental reasons alone Adolph Zukor wanted Hart to continue—regardless of any other reason. Hart stuck to Zukor in the old days when most of the others cut adrift. And Zukor never forgot it. Unfortunately Hart and the production department could not agree on this vital point: the stories that Hart was to make. Famous did not enjoy the material that Hart used in his recent pictures. The way the last was jumped upon by the critics did

*(Continued on Page 18)*





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**San Heads "Lab" Combine**

L. James San will be president and general manager of Consolidated Film Industries, Inc., which includes Erbograp, Craftsmen and Republic laboratories. Other officers will be Herbert J. Yates. Harry M. Goetz and Leonard Abrahams, vice-presidents; Benjamin Goetz, treasurer and Hubert E. Wimar, secretary. Ludwig G. B. Erb, Morris San, Edmund C. Dearstyn and Joseph San will comprise the directors. As indicated, Erb will step out of the active end of the business. A laboratory is planned for Los Angeles and another for England.

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**Can't Rebuild in Santa Monica**

(Special to THE FILM DAILY)

Santa Monica, Cal.—City commissioners have refused to grant a lease to L. L. Bard, theater operator, for a site upon which the temporary Rosemary theater now stands. Bard explained that he had formerly operated a small house upon the Ocean Park pier and had suffered a complete loss in the fire.

**Theaters Aiding Near East Fund**

(Special to THE FILM DAILY)

Buffalo—During the past week many theaters here donated part of their receipts to the Near East Relief Fund. The drive is under direction of Al Beckerich, president of the Buffalo Theater Managers' Ass'n.

**Says France Needs Theaters**

Adolph Osso of Famous Players Paris office said Friday he believed that there was a large opportunity in France for the building of a number of large, important theaters, such as are known as first run houses in important American cities.

**Given Clean Bill**

(Special to THE FILM DAILY)

Lockport, N. Y.—City Engineer Ralph Smith, with State Inspector Anthony W. Horenburger, declare that the local houses are satisfactory so far as building rules are concerned.

**Bradford Films For Mid-West**

(Special to THE FILM DAILY)

Milwaukee—Mid-West Distributing Co., has purchased from Lee-Bradford, eight productions released by that company.

**Temple, Phila., Changes Hands**

(Special to THE FILM DAILY)

Philadelphia—H. R. Abrams has disposed of the Temple and other adjoining structures to Theodore E. Nickles.

**Epstein Buys "Almost A Man"**

Sam Epstein of the Industrial Film Co. has bought the U. S. and Canadian rights for "Almost A Man," starring "Pickles," a famous monkey actor.

**Harris May Produce**

There is a possibility that Sam H. Harris will produce some of his stage plays in picture form. However, the plans are not definite.

**Adventure Prod. In Deals**

(Special to THE FILM DAILY)

Minneapolis—Adventure Prod., headed by Samuel Ludwig, has acquired the six Art Mix Westerns, eight Franklyn Farnum's, eight Al Fergusons and six starring "Big Boy" Williams. Adventure, in the last few months, has taken over Premier, Globe, Tri-State and Greater Features exchanges.

**First Nat'l, Atlanta, To Move**

(Special to THE FILM DAILY)

Atlanta—Early in May First National will move to the new Film Bldg. The office is now located at 148 Marietta St. The new structure was started by the Massell Realty Co., but William Oldknow bought it for \$102,000.

**Would Vote on Sunday Question**

(Special to THE FILM DAILY)

Albion, Neb.—An ordinance prevents theaters from opening on Sundays here. Those in favor of Sunday shows are circulating petitions requesting that the question be put to a vote.

**Hepworth Opening Exchange**

A local exchange for Hepworth Prod. will open in about a week. The office will be located in the Godfrey Bldg. and will serve Greater New York and Northern New Jersey. Joe Di Lorenzo will supervise sales.

It's on everybody's mind

**WAGL**

Kelley Color Laboratory  
Negatives and first prints  
Color prints for any purpose  
Palisade, N. J.  
Phone: Cliffside 1345

**KINOGRAMS**

THE VISUAL

**NEWS**

of ALL THE WORLD

THE NEWSREEL BUILT LIKE A NEWSPAPER



Coming Soon  
**HELENE CHADWICK**

Starring in a series of special productions

for  
**HODKINSON RELEASE**  
Season 1924-1925 Thirty First Run Pictures

**Pathé News**

Sees All Knows All

No. 29

EGYPT OPENS TOMB OF TUT KHAMEN—Government re-opens tomb after work is relinquished by Carter.

BRITISH START WORLD FLIGHT—British airmen start from Southampton on 25,000 mile trip around the world.

CYCLONE SWEEPS WESTERN STATES—Eight persons killed in Oklahoma storm which bears the brunt of terrific storm. Other news as usual.

today

**HAL ROACH'S**

**WILL ROGERS COMEDIES**

"Wit With A Wallop"  
2 reels

Pathécomedy

**ALAN HALE**

One Of The Many Stars In

JUST

**MARY**

**GEVAERT RAW STOCK**

As Good As The Best

JOHN D. TIPPETT, Inc.

GEVAERT FILM

1540 B'way N. Y. C.





?

# puzzled

Are you wondering why we persist in using an unusual title like *chechahco*?

Couldn't we have found something simpler?

Certainly we could. We might have named the picture "The Gold Rush" or "The Birth of Alaska," or what-not, but these would have classified it as an ordinary movie. And that's just what this picture *isn't*.

## **chechahcos**

(pronounced chee-claw-koze)

is as different in quality and appeal as its intriguing title is different from ordinary titles.

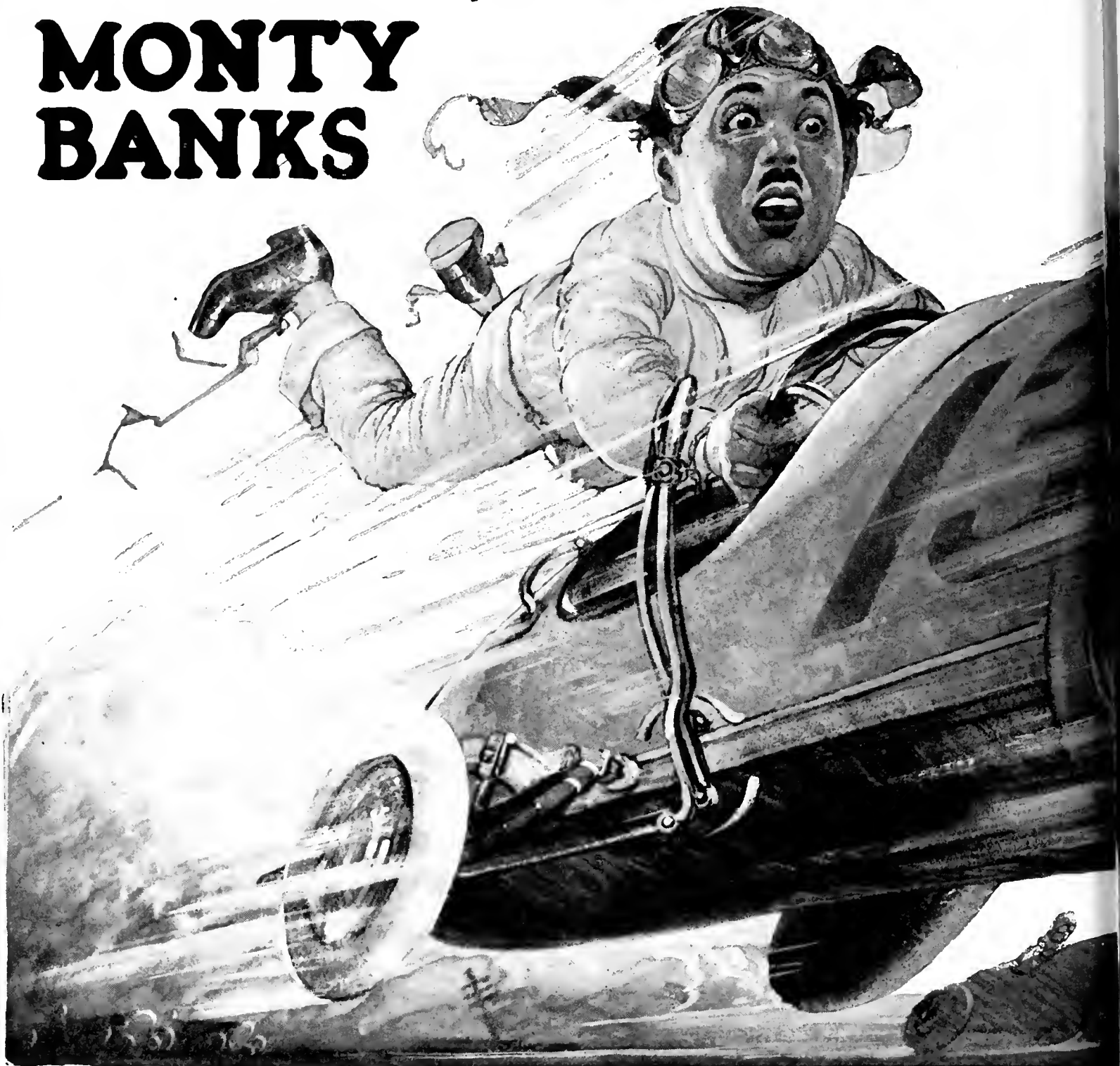
## **A**ssociated Exhibitor**S**

ARTHUR S. KANE, *President*

PATHE, *Physical Distributor*

# RACING LUCK

WITH  
**MONTY  
BANKS**



**A S S O C I A T E D**

PHYSICAL DISTRIBUTOR: PATHE' EXCHANGE INC.

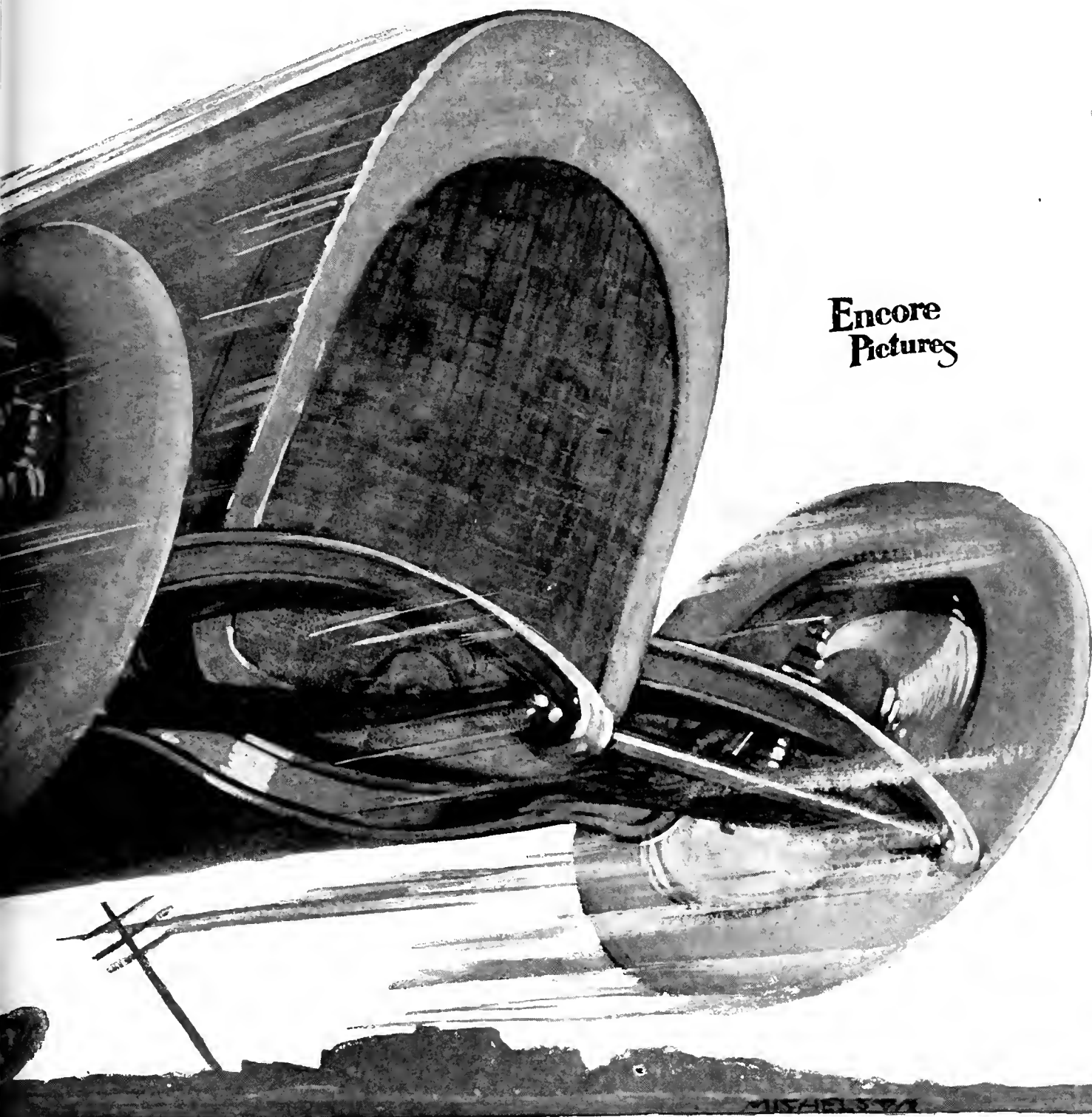
ARTHUR S. KANE

# Whiz-z-zes---

"Some Laughs!" Says Wid Gunning:

I have said repeatedly that the great American public craves comedy. I want to emphasize to you right now that this picture can do a terrific business for you and register tremendous satisfaction if you will get behind it and make the right sort of noise about it. . . .

The gang wants to laugh and this carries some great laughs, so it is up to you to cash in on it."



Encore  
Pictures

# EXHIBITORS

RESIDENT.

FOREIGN REPRESENTATIVE: SIDNEY GARRETT



# Your Picture! Made

TO

Bennett Sanders, Garden, Pittsburgh, Pa.  
Stanley Swartz, Darlyn, Brodhead, Wis.  
L. C. Lidball, Isis, Fort Worth, Tex.  
Mrs. J. G. Heywood, Lyric, Cornell, Wis.  
Hayes Ames, Columbia, Philadelphia, Pa.  
L. C. Farquhar, Opera House, Guide Rock, Neb.  
York Palace Theatre, Philadelphia, Pa.  
Harry Muller, Crystal, Anderson, Ind.  
John F. Hayes, York-Columbia, Philadelphia, Pa.  
W. C. Hearn, Hub, Bishop, Tex.  
C. T. Gresham, Art Craft, Mooresville, N. C.  
George W. Vint, Grand, Harrisburg, Pa.  
R. A. Flora, Powers, Caribou, Me.  
Hippodrome, Williamsport, Pa.  
Charles W. Ryan, Milford, Chicago, Ill.  
Palace Theatre, Marksville, La.  
Theo. P. Davis, Fourth Street, Moberly, Mo.  
H. T. Hare, Russell, Detroit, Mich.  
Louis R. Markun, Tuxedo, Indianapolis, Ind.  
G. H. Jenkinson, Victor, Minocqua, Wis.  
W. H. C. Dudley, Dudley's O. H., Americus, La.  
N. T. Thompson, Stuart, Wausau, Wis.  
Harry Hall, Dean Street, Adrian, Mich.  
E. W. Sloop, Strand, Osage City, Kas.  
M. J. Black, Bijou, Waverly, Ill.  
J. F. Jorgensen, Community, Mount Hope, Kas.  
Fred Meyn, Pershing, Kansas City, Kas.  
E. G. Michel, Michel, Marble Falls, Tex.  
G. B. Morris, Strand and 12 others, San Antonio, Tex.  
A. E. Andrews, Opera House, Emporium, Pa.  
C. H. Brown, Liberty, Zanesville, O.  
G. F. Post, Post-Cammack, Spring Green, Wis.  
W. A. Erwin, Orpheum, Marion, Ill.  
N. C. Sikes, Lomax Opera House, Lomax, Ill.  
Hainline & Lawphen, California and Majestic, Corona, Cal.  
and others who made title suggestions.

# ASSOCIATED

ARTHUR S. KANE,

PHYSICAL DISTRIBUTOR: PATHÉ EXCHANGE INC.



# as you wanted it!



You win!

You have convinced us of the inadequacy of the title, "Plaster Saints," although it was successfully used for a book and

two serial publications of Frederic Arnold Kummer's gripping story of modern life.

You have sold us on the necessity for a title more descriptive—more specifically appealing—better understood. Such a title has been adopted. It is "The Spitfire."

Your suggestions, and those of several hundred other exhibitors, have resulted also in important changes in the plan for picturizing Mr. Kummer's book. These will be made known soon. We hope—and believe—you will approve these changes. It is your picture. You are the ones to be pleased.

We thank you most sincerely for your frank and intelligent response to our production questionnaire. A better picture than we had planned will be one gratifying result of your cooperation.

Murray W. Garsson  
J. S. Woody

# EXHIBITORS

PRESIDENT.

FOREIGN REPRESENTATIVE · SIDNEY GARRETT

### Cuts and Flashes

Frank Zucker has completed photographing "Meddling Women," starring Lionel Barrymore.

Cornelius Keefe has completed work in "Lend Me Your Husband," a Burr production.

Commonwealth Films announces that L. Lawrence Baren, is no longer with the company.

Frank Lloyd has engaged Modest Altschuler to write the musical score for "The Sea Hawk."

Jean Tolley is in Memphis, making personal appearances at showings of "The Uninvited Guest."

Work will start soon on "Stepping Lively," starring Richard Talmadge James Horne will direct.

H. Zerbes, cameraman, has returned from a world tour, having finished a photographic record of his trip for the American Express Co.

Henry Sedley and Lucile Lee Stewart have joined the cast of "The Fool," being directed by Harry Milarde.

Charles E. Gilson has returned from a year's stay on the Coast, where he photographed several productions.

Through Jack Crosby, Helene Chadwick has been engaged for the Whitman Bennett picture now in production.

George Coudert, cameraman, leaves soon for Brazil, where he will do research work for the University of Pennsylvania.

Elinor Dell and Henry Sands have been added to the cast of "Crossed Wires," being directed by Elmer Clifton. Willard Robertson is Clifton's assistant. A. G. Penrod is cameraman.

"Floodgates" Sold For Kentucky "Floodgates" will be distributed in Kentucky by the Big Feature Rights Corp.

#### Prohibits Referendum

(Special to THE FILM DAILY)

St. James, Minn.—The City council refused a petition asking for a referendum on Sunday shows on the ground that the city charter made no provision for such a referendum.

#### Two Houses In Town of 778

(Special to THE FILM DAILY)

Houston, Minn.—With the opening of the old opera house as the Community by Foss & Olson, the town, with a population of 778, now boasts of two theaters. Kerrigan & Forsyth operate the Lyric. Both houses will open Wednesdays and Saturdays, and charge 10 and 25 cents.

### Coast Brevities

Hollywood—Frank Mayo, is now playing oposite Colleen Moore in "The Perfect Flapper."

Director Fred Caldwell, has completed shooting "One Day in Hollywood" for Selznick. Muriel Reynolds is featured.

"Double Dealing" is the title of Charles "Buck" Jones' new picture. Production started this week under direction of George Beranger.

David Smith will begin production on his second "1924 series" for Vitagraph in the week. The story is a Western drama.

Mary Roberts Rinehart's "K," is under way. Harry A. Pollard, will direct this for Universal.

Charles Kenyon is adapting "A Strange Woman," for Fox.

Bruce Mitchell has resigned as Cecil DeMille's assistant director to direct a picture in New Orleans for J. G. Mayer.

Fred Tyler will assist Scott Dunlap in the direction of "Little Robinson Crusoe."

Edward Connelly, will appear in support of Viola Dana in "The Beauty Prize."

Charles Kenyon is now engaged on the adaptation of "The Strange Woman," a forthcoming Fox special.

Production is under way on "Tiger Love." Antonio Moreno and Estelle Taylor are featured.

Howard Mitchell is directing "The Mark of Cain" for Fox, instead of Edmund Mortimer, as previously announced.

Edward Laemmle has begun filming "Shooting Star," fourth of the "Fast Steppers," series of racing stories.

"The Beauty Prize," an original by Nina Wilcox Putnam, will be Viola Dana's next vehicle for Metro.

William DeMille has started work on "The Bedroom Window." Robert Edeson has been cast for a principal role.

Kenneth Harlan has been cast for "Butterfly." The picture will be directed by Clarence L. Brown.

Percy Marmont has been cast by Universal in the leading masculine role of "K." novel to be produced for the screen for Universal.

Chester M. Franklin has begun production at Universal on a crook feature based on a story by William J. Flynn. It will be filmed under the title of "Souls that Pass in The Night."

GREENE.

### Among Exchangemen

Kansas City—Bob Carnie has joined Paramount.

Detroit—Harold Weiss has rejoined Exhibitors Supply Co.

Kansas City—C. A. Schultz has succeeded George Ware as Vitagraph manager.

H. M. Berman has appointed Milton Hossfeldt manager of the Portland exchange.

Philadelphia—Al Fisher Jr., is covering the Philadelphia territory for Vitagraph.

Buffalo—Earl Arnold is back in the exchange business as salesman for F. B. O.

Buffalo—O. R. Rieffel, Fox, has been assigned sales work in the Southern territory.

Cincinnati—Sid Lawrence, former manager of the Regent, Grand Rapids, is now with Film Classics.

Kansas City—J. Erwin Dodson is now with Fox, having been out of the business for two years.

Spokane, Wash.—Theodore Johnson has been appointed special serial salesman for Pathe's Western division.

St. Louis—Columbia Picture Corp., has leased the Metro quarters. Metro moves into its new home at 3328 Olive St., about April 15.

Philadelphia—Paul Schmuck, who has been in charge of publicity and exploitation for Pathe, has been promoted to manager in the New Orleans exchange.

Cleveland—H. A. Kaufman has been named assistant manager of Pathe, in charge of the newly created Service Dept. Kaufman was previously inspector booker at large, covering the entire 34 branch offices.

### New Theaters

Greenville, Pa.—Walter Silverberg is behind the new theater planned for the Stage pro South Mercer St., opposite cer Square theater, which Silverberg also operates. Silverberg Olympia here, too.

St. Petersburg, Fla.—A theater, which is to be constructed in connection with an office building cost of \$500,000, is planned city. The theater will be of Renaissance type. Ground broken within the next month.

Honesdale, Pa.—The C Amusement Co., of Scranton control the Dreamland here, and is planning to build a new theater, and is now negotiating over a site here for a new theater.

Monterey, Cal.—Work is being rushed on the theater for Kuster on Ocean Ave. The theater is scheduled for an early opening.

Liberty, N. Y.—Liberty's theater has been opened. It is owned by H. M. Weber and J. M. Brantley. Local merchants, are back of the project.

Freeport, L. I.—Herbert L. L. is building a modern, fire proof theater at the site of Auditorium, recently destroyed by fire.

Brady, Tex.—Julius Levy is starting work on his new \$40,000 theater. He also runs the Lyric.

Aberdeen, Wash.—George is converting the Grand O. E. picture theater.

Royerford, Pa.—The Penn 700 seat house, has opened.

Portland—Ike Geller's new Park has been opened.

Doylestown, Pa.—Nick Pease is building a theater here.



**"Play It With Music!"**

"If Music be the food of Love, play on"——  
with James A. Fitz-Patrick's Famous Music Masters Series.

One reel novelty features with complete orchestrations.

Produced and Distributed by  
**FITZ-PATRICK PICTURES, Inc.**  
Poli Building, New Haven, Conn.

**"Which Shall It Be?"**

Producer: Hoffman Productions

As a Whole.....SENTIMENTAL THE EXTREME WITH INSTANT TUGGING AT THE HEARTSTRINGS MAKES THIS SMALL PRODUCTION WELL WORTH THE BOX OFFICE.

No one of importance and names of consequence, but seven of the most delightful kiddies that stepped before a camera. They almost like the "our gang" and playing straight.

Type of Story.....Many years ago E. L. Beers wrote a poem called "Which Shall It Be?" which is of the struggle of a man and wife, both very poor, who faced the problem of sending one of their children to the husband's brother. In the end, of course, the children were allowed to. Upon this thin but gripping story there has been built a series of sequences which while sentimental are none the less interesting. Sometimes the story is too gushy and it doesn't easily be cut to advantage, but taken all in all there is a very delightful entertainment present especially when the kiddies act. They are so natural. There is little for grownups to do excepting that of Wales as the mother also is as most natural.

Type of Story.....The important part of this production is its simplicity. It only proves again that the sums of money are not necessary to make a worthwhile production. The absence of important sets is hardly noticeable. One forgets the need of such in watching the development of the simple yet direct story which is so strongly.

Offman just misses having another "Over the Hill." His effort is especially worth while when it is considered that he not only directed this, but acted as his own cameraman.

Box Office Angle....Hardly important enough to run at full length by important first-run exhibitors who might easily condense it to a worthwhile featurette. Should be good material for neighborhood houses and small theaters.

Exploitation..... Properly handled there is no reason why every mother in your community should not be interested in "Which Shall It Be?" and there are few emotions which can be so successfully built up as that of mother love, and while her love is not the actual theme so close to it that no difficulty would be encountered in finding material easily which should attract, rest and hold the attention of mothers of your community.

Direction.....Renaud Hoffman  
 Author.....Mrs. E. L. Beers  
 Scenario by.....Renaud Hoffman  
 Cameraman.....Renaud Hoffman  
 Photography.....Excellent  
 Location.....A farm and a few library  
 Length.....About 5,000 feet

**"The Dawn of a Tomorrow"**

Paramount

As a Whole.....INTERESTING CROOK STORY WITH FAITH THEME WOVEN IN. VERY WELL MADE PICTURE AND FINELY ACTED. JACQUELINE LOGAN, DAVID TORRENCE, RAYMOND GRIFFITH GREAT TRIO.

Cast...Very well balanced and all splendidly suited to individual roles. Jacqueline Logan kept in tattered clothes all the while and manages to get her role over through sheer good acting. Raymond Griffith excellent in this particular type of characterization. He handles the part cleverly and amusingly. David Torrence also good. Others Roland Bottomly, Harris Gordon, Guy Oliver, Alma Bennett.

Type of Story....Crook melodrama. There's a "Pollyanna" atmosphere in this and a certain amount of crook regeneration and faith business that might tend to make it seem like pretty conventional material but Frances Hodgson Burnett's novel, which also served for a stage play, is not trite. At least it doesn't appear so under the very capable direction of George Melford. He has supplied a thoroughly worthwhile production, an exceptionally well suited cast and used it to the best advantage. There is a realistic atmosphere of the London slums, a pleasing romance and a succession of interesting situations, nicely dove-tailed that hold the attention all the way. The theme holds forth a certain amount of philosophy that may well point a moral—that of looking on the bright side of things no matter how dark they may seem. The story shows how Glad, a girl of the slums, prevents a rich man from taking his life, gives him an entirely new perspective through her policy of cheer and is happy later with her sweetheart, also saved from a crooked path through her devotion.

Box Office Angle.... You can interest your folks in this if you try and they should go out rather well satisfied. There's a good production, good cast and interesting story.

Exploitation... Inaugurate a "Smile" week and do some Pollyanna broadcasting to get them interested in "The Dawn of a Tomorrow." Have a man garbed in sombre attire going about carrying a sandwich sign upon which are the lines: "I was ousted from the blank theater to make room for the glad girl in 'The Dawn of a Tomorrow.'" Distribute toy brooms with tags attached bearing catchlines: "Brush away your cares and follow the crowd to the blank theater where 'The Dawn of a Tomorrow' show you how to be happy." Use George Melford's name recalling previous productions and mention the principals in the cast.

Direction.....George Melford  
 Author.....Frances Hodgson Burnett  
 Scenario.....Harvey Thew  
 Cameraman.....Charles G. Clarke  
 Photography.....Good  
 Locale.....London  
 Length.....6,084 feet

**"Three Weeks"**

Goldwyn-Cosmopolitan

As a Whole....GORGEOUS PICTORIAL BUT THOSE WHO EXPECT SENSATIONS WILL PROBABLY BE DISAPPOINTED. THE TIGER-SKIN EPISODE ISN'T WHAT IT'S CRACKED UP TO BE.

Players....Conrad Nagel your outstanding possibility here although there are many good names including John Sainpolis, Robert Cain, Mitchell Lewis, Stuart Holmes. Aileen Pringle lacks sex appeal to a material extent and her performance as the Queen suffers therefrom. Oh, for a Barbara La Marr.

Type of Story...About a decade ago! women from eight to eighty thrilled when the title "Three Weeks" was mentioned. In those days it was a great idea, but since then there have been a few such as "Flaming Youth" and others of that type that sort of put "Three Weeks" in the background so far as this type of material is concerned. Anyhow it is a tale of a great passion which lasted three weeks and then the Queen and her English lover parted and everybody cried. But as the story has been transferred to the screen the tears will be for another reason. Even the famous episode of the Queen and her English lover on the tiger-skin fails to thrill. It doesn't even emote. Really, it's rather blah! Of course, in the end the son of the Queen and her English lover appears as the King and is crowned with all due pomp and ceremony, while the anguished father watches from the side lines.

The production is magnificent. The sets are unusually fine, and the photography at times is probably the finest seen in any of the big productions recently, particularly in some shots of a stereoscopic nature. Lack of sex appeal weakens the appearance of Aileen Pringle in what should be an outstanding characterization. That she was selected for the part by Mrs. Glyn is somewhat obvious.

Box Office Angle.... Everything will stand or fall upon the title. If that doesn't get them in nothing else will.

Exploitation... There is considerable to work with here, especially the title. Every woman will remember the vivid tale written by Elinor Glyn and you must work up from this angle. The fact that the production is gorgeous and the cast rather satisfactory will prove immaterial unless you get your patrons interested from the angle of the title and its rather famous authoress. Teaser campaigns and catchlines can be effectively used.

Direction... Alan Crosland; did fairly good work considering material at hand.

Author.....Elinor Glyn  
 Scenario.....June Mathis  
 Cameraman.....John J. Mescall  
 Photography.....Gorgeous, finest stereoscopic effects ever presented.  
 Locale....A mythical Balkan kingdom.  
 Length.....7,468 feet

Harold Lloyd in  
**"Girl Shy"**

Producer: Harold Lloyd Corp.  
 Distributor: Pathe

As a Whole... NOT AS CONTINUOUS A SCREAM AS ONE OR TWO PREVIOUS LLOYD PICTURES BUT SURELY VERY, VERY FUNNY AND WITH A COMEDY-THRILL CHASE THAT IS THE BEST OF ITS KIND.

Star... Always amusing and injects plenty of spontaneous comedy business that's sure-fire.

Cast... Jobyna Ralston rather pretty lead and others Richard Daniels and Carlton Griffin.

Type of Story...Comedy. Harold Lloyd's latest is really very good comedy once it gets going. It's fairly slow at the start and for a time threatens to fall below his usual standard but it picks up nicely and the laughs start coming in quick succession, finally ending with a chase that is a riot of laughs and stunts. There is apt to be a wrong impression created at the point where Lloyd finishes his "love adventures" manuscript and falls asleep. It gives every indication that what is to follow is a dream but it isn't. It might help if they knew at the start that what follows isn't a dream, without waiting for the end. Lloyd is a bashful, stuttering hick who imagines himself a regular Romeo. He writes a book of would-be adventures, meets a rich girl and decides to marry her when he "collects" on the book. The publisher turns it down and Harold gives up hope of the girl. Later, when the publisher decides to print his volume as "The Diary of a Boob," Harold makes his mad dash to get the girl before she marries the other fellow.

Box Office Angle.... Sure-fire, of course. Should get started faster but this can be remedied and even if it isn't Lloyd's admirers and comedy fans aren't likely to worry about it.

Exploitation.... Lloyd's name and the title of his latest should be enough to pack your house. If it isn't, it's probably because they don't know who Harold Lloyd is. Should that be the case, get busy and acquaint them. Tell them that "Girl Shy" contains one of the best comedy-thrill chases that has ever been done. Show them a trailer of Lloyd's wild and dizzy ride on the top of a runaway trolley, a bit of the train sequence in which the lady passenger finds her negligee in his pockets, or any of the picture's big comedy moments. Distribute toy whistles with tag's attached reading: "It takes a whistle to stop Harold Lloyd from stuttering in 'Girl Shy'." Blow around to the blank theater and see his latest picture."

Direction..... Fred Newmeyer-Sam Taylor; all right.

Author..... Sam Taylor  
 Scenario..... Sam Taylor  
 Cameraman .. Walter Lundin-Henry Kohler.  
 Photography..... Good  
 Locale..... Small town—city  
 Length..... 7,500 feet.



Hal Roach *presents*

# The King of A Feature





# Wild Horses

He Was As Dangerous As a Tiger  
Yet the Sympathy of a Man Tamed Him!

Almost every stallion is dangerous.

But when he is a wild stallion, foaled in the mountains, with a mother and a sire who have never felt the halter, then he is doubly dangerous.

Rex ranged the canyons with his herd of mares. By his strength, skill and cunning he not only escaped capture but he drove away rivals and kept his herd intact.

Man after man tried to capture this magnificent coal-black horse, but tried in vain. His rivals he defeated; men he kept at a distance, until one man came along. That man didn't capture him; he captured the man!

The most unique feature ever presented, with novelty, thrill, excitement and a real wild horse as the hero, a horse so dangerous that the cameramen were in danger of their lives. For concentrated punch it is a feature in a thousand!

*Story by* HAL ROACH

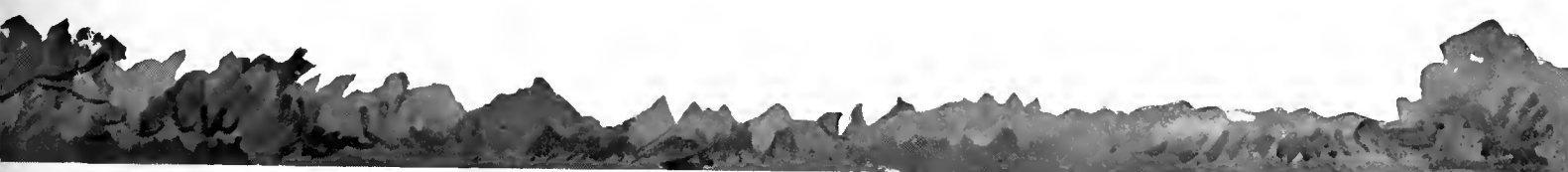
*Directed by* FRED JACKMAN

Pathépicture

TRADE



MARK



**"The Plunderer"**

Fox

As a Whole.....GETS A LITTLE AWAY FROM THE REGULAR ROUTINE PLOT AS FAR AS DEVELOPMENT IS CONCERNED IF NOT FROM THE STANDPOINT OF SITUATIONS.

Cast....Frank Mayo has another of his fighting roles which he does very well and Tom Santschi also a capable scrapper. The two offer a first rate thrill in their climax battle. Evelyn Brent probably not the best type for dance hall proprietress but she makes the most of it. Others Peggy Shaw, James Mason, Edward Phillips, Dan Mason.

**Type of Story**.....Western drama. Nothing very exciting happens in the early reels of "The Plunderer" but as the plot develops the action gets under way and there is enough excitement to satisfy the most ardent admirers of thrills. The basic situations of Roy Norton's story are not new but George Archainbaud has handled them to good advantage and through good detail and with the cooperation of a first rate cast he has succeeded in maintaining the interest evenly. The atmosphere is realistic and shots in and around an old unused mine afford interesting views for the spectator. The plot concerns the efforts of Bill Mathews to restore an old mine owned by young Townsend who has inherited from his father. Bill Presbey, who operates an adjoining mine, tries to dissuade them from reopening the mine. Mathews is suspicious of him but it is not until a dancer, deserted by one of Presbey's accomplices, gives him the proof that Presbey is tapping the Townsend mine, that Mathews accuses his competitor. A fight follows, Mathews wins, Presbey gives up and the romance of the latter's daughter and young Townsend is completed while Mathews rides off in search of The Lily, former proprietress of the dance hall, who had closed it and left town because she thought Mathews did not return her love.

**Box Office Angle**.....Should please the average audience. Will appeal to admirers of western dramas and has enough good moments to talk about to get them interested.

**Exploitation**....Secure a trailer containing shots of the mine cave-in, the fight in the dance hall or the big scrap in the climax where Santschi and Mayo have a fight to the finish. Your men folks particularly will be interested if you promise them some exciting fights. For the benefit of your women patrons talk about the romance contained in the story and use stills of Evelyn Brent and Frank Mayo, the chief "romancers." The title isn't especially applicable to stunt exploitation so you'll have to resort to regulation advertising and announcements.

**Direction**.....George Archainbaud; generally quite satisfactory.

**Author**..... Roy Norton  
**Scenario**..... Doty Hobart  
**Cameraman**..... Jules Cronjager  
**Photography**..... Good  
**Locale**..... The West  
**Length**..... 5,812 feet

**"His Forgotten Wife"**

Film Booking Offices

As a Whole.....A PLEASANT ENOUGH LITTLE PICTURE DESPITE ITS SOMEWHAT FAR-FETCHED PLOT; CONTAINS GOOD ELEMENT OF EXCITEMENT TO HOLD INTEREST. HAS BEEN GIVEN NICE PRODUCTION.

Cast....Billed as all-star, but with the exception of Madge Bellamy, Warner Baxter and possibly Maude Wayne, there are no well-known names. Miss Bellamy's work as the little French girl is by far the most pleasing thing in the picture. Warner Baxter is also good as the hero. Maude Wayne has been well cast as the selfish fiancée.

**Type of Story**....Deals with the romance of a French Red Cross nurse who falls in love with a soldier who has lost both his memory and identification tag in a battle; to ease his mind she pretends to find his identity card and gives him a "missing" man's name. Upon his recovery they are married and return to America. Unable to obtain employment they take positions as butler and lady's maid in what proves to be the man's own home which he has left in a will to his former fiancée. She recognizes him and unscrupulously decides to take all his bonds and money from the bank before he can regain his memory. He is operated upon, regains his memory up to the time he was shot, remembering nothing of his wife. Of course, it all comes right at the finish—he remembers her when he sees her, and is told that she is his wife. The development at this particular point is not as smooth as it might be, however. There are two highly exciting automobile chases that keep the interest at high pitch during the latter reels, which is a good thing. Madge Bellamy looks very sweet and makes her role as convincing as possible.

**Box Office Angle**.....Should prove satisfactory entertainment for the average audience. Talk about Madge Bellamy and mention the rest of the cast.

**Exploitation**....Play up the fact that Madge Bellamy and Warner Baxter are in the cast. Get them interested by telling them that it is a story of a man who lost his memory and gained a wife only to forget here when he regained his memory. Catchlines along these lines might attract attention. For example, "He had lost his memory and his name. She gave him a name and then married him. But—he regained his memory. See what happened then." You might run a trailer of either of the automobile chases, or one showing Madge Bellamy in cap and overalls holding up the car and getting the satchel full of money.

**Direction**.....William Seiter; all right

**Author**..... Will Lambert  
**Scenario**..... Will Lambert and Del Andrews.  
**Cameraman**..... Max Du Pont  
**Photography**..... Satisfactory  
**Locale**..... French hospital—America  
**Length**..... 6,500 feet

Jack Hoxie in  
**"The Galloping Ace"**

Universal

As a Whole.....DYED-IN-THE-WOOL VILLAIN PLOT BUT SERVES FOR FIRST RATE ACTION AND SHOULD SATISFY THE CROWD THAT FOLLOWS WESTERNS.

Star....Saves heroine's marble quarries and otherwise protects her interest in true hero fashion. Hoxie a good type and should please the legion of hero worshippers.

Cast....Frank Rice and Julia Brown good comedy couple and Robert McKim the villain, of course. Margaret Morris a pleasing and fair heroine.

**Type of Story**....Western comedy-drama. Hero Jim returns from the war only to find that his job is not waiting for him as he expected, nor is the girl true to him as she had promised. But it doesn't take hero Jim long to find some excitement. Anne Morse, who owns a neighboring ranch, is having trouble with Kincaid who threatens to take over her property by exercising a verbal option which he had on the property, but which Anne claims had expired. How Jim foils Kincaid's plan and naturally wins Anne as a reward, offers some usual but exciting action that will make the offering popular with the devotees of westerns.

Hoxie doesn't spare himself when it comes to putting punch into his action bits. His chase and subsequent fight with McKim is a good thrill, also that in which he gets by the guards stationed on the ranch by McKim. There are some effective comedy touches supplied by Frank Rice as Zack, the handy man who violates the eighteenth "Commandment" by drinking his wife's flavoring extracts. The locations are good and views in and around a marble quarry supply interesting detail and fine atmosphere.

**Box Office Angle**....Should give ample satisfaction. You know whether or not you have a crowd that favors westerns and can judge accordingly with this one. It's as good as the average.

**Exploitation**.....Universal's press sheet suggests a rope throwing contest as an exploitation stunt. Also it suggests copy for an attractive 3-sheet. "Pinochle players beware of—'The Galloping Ace.' World War Vets—he's one of the bunch—'The Galloping Ace.' Girls—you'll fall in love with him—'The Galloping Ace.'" Use throw-aways printed in the form of a playing card ace with the title printed across the face. Use Jack Hoxie's name, a trailer of the fight, stills from the picture and tell them there are some laughs mixed with the thrills.

**Direction**.....Robert North Bradbury; good.

**Author**..... Jacques Jaccard  
**Scenario**..... Isadore Bernstein  
**Cameraman**..... Merritt Gerstad  
**Photography**..... Good  
**Locale**..... The West  
**Length**..... 4,561 feet

**"Gambling Wives"**

Arrow—State Rights

As a Whole.....MODERN PICTURE WITH AT SPHERE AND INCIDENT THAT WILL UNDOUBTEDLY APPEAL TO LARGE MAJORITY OF PICTURE FANS. GOOD CAST AND PRODUCTION TO BACK IT.

Cast....Competent and well selected company that includes several prominent players. Marjorie pleasing as the young wife who decides to teach her husband a lesson by going in herself for the town which he goes in for. Ed Earle suitable as the husband. Earle is photographed badly. Crane the usual type of "man a town" who lures the pretty wife. Hedda Hopper the customer "lily of the field."

**Type of Story**....Domestic drama. This type of story and the atmosphere contained in it seems to appeal to the average picture and regardless of a fairly trite theme, in which the old eternal angle makes its appearance "Gambling Wives" will undoubtedly prove entertaining. It deals the modern problem so liberally exploited by screen writers and newspaper reporters alike. It's everyday reading as well as everyday picture material. You have a young, newly married couple, happy but struggling along on a meagre income. The husband comes interested in a get-rich-quick-method by way of gambling. He also interests himself in another woman. Some "friends" pass the word along to the wife and she discovers that her husband has squandered their savings, she goes on an idea to reform him: she goes in for gambling herself but her husband gets beyond her intentions and she finds herself implicated with the notorious Van Merton. It happens that Van Merton has neglected another woman and eventually kills him, leaving the young couple free to resume relations, both having learned their lesson, at the expense of two others.

**Box Office Angle**....Good production, good cast, jazz atmosphere, cabaret life, lavish apartments and the like, will make this good picture a number one for big majority. Know whether or not they like it.

**Exploitation**....Talk about the atmosphere, peppy cabaret scene and use a trailer of these sequences to get them interested. Use names of the more prominent players and say that there is around good cast in "Gambling Wives." The title will surely attract many and can be played with catchlines: "Wives, attention! Don't try to reform your husband by making the mistake that your young wife makes in 'Gambling Wives', Arrow's latest production." "Wives", Arrow's latest production.

**Direction**....Dell Henderson; good

**Author**..... Ashley T. Leland  
**Scenario**..... Leota Moore  
**Cameramen**..... Eddie Linden—Stevens  
**Photography**..... All right  
**Locale**..... Any  
**Length**..... 6,438 feet

**DON'T BE MISLED!**

The Smashing Photoplay Success

**“AFTER SIX DAYS”**



Is Not

**“THE TEN COMMANDMENTS”**

Information has reached us that “AFTER SIX DAYS” is being confused with “THE TEN COMMANDMENTS.” Exhibitors and State Right buyers are hereby informed that this gigantic production has no connection with any other picture. It is the picture that is smashing all box office records at the Tremont Temple, Boston. It is the picture that is standing them in line five blocks long at Nixon’s Theatre, Pittsburgh, Pa. It is the picture that opens at the Castle Theatre, in the Loop, Chicago, Ill., April 21st, for an indefinite run and now playing hundreds of solid week stand bookings. It is the only picture now available for showing by any exhibitor anywhere which features

**MOSES**

AND

**THE TEN COMMANDMENTS**

**SATISFIED BUYERS**

KERMAN FILM EXCHANGE, 729 SEVENTH AVENUE, NEW YORK, N. Y. Greater New York and Northern New Jersey.  
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*For Open Territory*

**WEISS BROTHERS’ ARTCLASS PICTURES CORP.**

1540 BROADWAY, NEW YORK CITY

Fred Thomson in  
**"Galloping Gallagher"**

Film Booking Offices

As a Whole.....THE AGE OLD TRIO: HERO, HEROINE, AND VILLAIN. ALL UP TO THEIR OLD TRICKS BUT THEY INCLUDE PLENTY OF ACTION AND THRILLS FOR THOSE WHO WANT THEM.

Star....First rate hero whose stunts and fights keep the picture going at a good clip all the way through. He certainly deals out a terrible beating to the bad men of Tombstone.

Cast...Frank Hagny, a slick villain who, instead of twirling his mustache like villains of old, polishes his finger nails. Hazel Keener pleasing heroine and the regulation western types properly handled by Nelson McDowell, Shorty Hendricks, Andy Morris and others.

**Type of Story**....Western comedy-drama. While there are westerns there will probably be the famous combination of hero-heroine-villain and as long as this trio exists there will be fighting, rescuing, double-crossing and happy endings, which is to say that "Galloping Gallagher" runs true to formula and offers a familiar plot but good action and stunt thrills to satisfy the crowd that still gets a kick out of this sort of picture. Besides the action, in this case, there is some comedy business that will likely amuse many although it's pretty low. There's an undertaker comedian who stands about ready to measure his victims and generally makes himself prominent in the picture.

Gallagher, a wanderer, lands in the town of Tombstone where a hold-up is the regular pastime. Hero becomes the devoted protector of the pretty evangelist whom villain has selected for his own. How Gallagher fights villain and his band, makes all sorts of daring rescues and escapes, saves the girl when she is kidnapped by villain's men, and wins not only the approval of the townspeople, but the heart of the girl, offers some first rate excitement.

**Box Office Angle**...Average western, the sort where you can count on the action and thrills to cover up an unoriginal story. Hero Fred Thompson works hard to furnish a thrilling picture.

**Exploitation**...Handle this the way you handle any western. Talk about the stunts that hero performs and use trailers to give them an idea of the action they can expect. Show them Thomson's various rescue stunts, a bit of his climax fight with villain to show off the action business. Tell them about Silver King, hero's trained horse, who knows some good tricks. Use catchlines with the title and if you think it worth while put it over with stunt exploitation.

**Direction**.....Albert Rogel; good  
**Author**.....Marion Jackson  
**Scenario**.....Marion Jackson  
**Cameraman**.....Ross Fisher  
**Photography**.....Good  
**Locale**.....The West  
**Length**.....4,700 feet.

Buddy Roosevelt in  
**"Rough Ridin'"**

Producer: Lester F. Scott, Jr.  
Distributor: Approved Pict. Corp.

As a Whole....GOOD WESTERN ENTERTAINMENT WITH CATTLE RUSTLING AFFORDING PLENTY OF ACTION AND THRILLS. SHOULD PLEASE AN AVERAGE CROWD.

Star.....Likable cowboy star who rides well and is good looking too. Not given many opportunities to show how he can scrap but gives some promises of being able to put up a good fight.

Cast....Joe Rickson suitable villain. No names that are familiar but a satisfying cast.

**Type of Story**....Western. Cattle rustling is one of the most popular formulas for westerns but despite the frequent repetition it usually serves to offer a good action picture that appeals to those who pick out westerns for their film entertainment. "Rough Ridin'", starring a new comer, Buddy Roosevelt, whose name happens to link up nicely with the title since it readily suggests the connection of Theodore Roosevelt and his famed Rough Riders. The story, fairly familiar in its main situations, manages nicely, however, to hold its own with some first rate action in the way of stunt riding, fights, spectacular leaps and bounds and exciting rescues. It deals with the rustling business of Wells, foreman for young Ross, ranch owner, whose sister is in love with Buddy Benson, owner of a neighboring ranch. The girl avoids Buddy after he accuses her brother's men of stealing his cattle and plans to leave the West. Buddy kidnaps her and puts her in the care of a squaw while he goes out to prove his assertion that Wells is guilty of rustling. How Buddy accomplishes his task, plants the guilt on Wells and proves his accusation to the girl's satisfaction, is followed by the girl accepting Buddy's proposal.

**Box Office Angle**....Good average western. You know what you can do with it. Where you know westerns please them, you can count on this one getting over as well as the next one.

**Exploitation**....You'll have to interest your folks with the title because they won't know the players. Of course you can link up the star's name with it and probably catch the attention of many who will readily associate the tie-up with Theodore Roosevelt and his connection with the famed Rough Riders during the Spanish American War. Have a man in cowboy attire riding about on horseback displaying a sign reading: "See Buddy Roosevelt at the blank theater in 'Rough Ridin'", a western with action and thrills."

**Direction**....Richard Thorpe; satisfactory.

**Author**.....Elizabeth Burbridge  
**Scenario**.....Margaret M. Harris  
**Cameraman**.....Ernest Haller  
**Photography**.....All right  
**Locale**.....The West  
**Length**.....4,650 feet.

George Larkin and Billie Dove in  
**"Yankee Madness"**

Film Booking Offices

As a Whole....ACTION IN REVOLUTIONARY PLOT MAKES THIS A SATISFYING PICTURE FOR THOSE WHO LIKE EXCITEMENT IN THEIR FILM ENTERTAINMENT. PRODUCTION AND ATMOSPHERE GOOD.

Stars....George Larkin is a mighty busy hero. In fact he has a whole revolutionary band to clean up before he can claim the girl he loves. Billie Dove an attractive heroine who might have been given more prominence. She hasn't a great deal to do except smile prettily for close-ups.

Cast.....Earl Schenck a suitable enough villain and Walter Long his "greezer" accomplice. Numerous others in the way of soldiers, revolutionists, etc. Ollie Kirby good as a Spanish vamp.

**Type of Story**....Melodrama. Those who want action will be thoroughly satisfied with "Yankee Madness," F. B. O.'s latest release co-starring George Larkin and Billie Dove. The plot is of a more or less conventional one, built along lines, however, that make it suitable for George Larkin and his athletic ability. Larkin is the son of a ranch owner who journeys to a Central America village in search of a girl. Once there he becomes involved in the revolution and, intending to spy upon them, becomes one of them until his identity is discovered. He escapes and joins the President's forces and is the means of saving the administration and the girl he loves who, it develops, is the President's daughter. Naturally the plot affords good opportunities for action. There are several first rate fights, the attack of the revolutionists, the rescue of the girl when the leader of the revolutionists tries to kidnap her and two rescue stunts early in the picture. On the whole, Larkin has a busy time of it saving the life of Billie Dove.

**Box Office Angle**....Should give average satisfaction. If you know your patrons like action pictures you can count on "Yankee Madness" satisfying them.

**Exploitation**....You can boost the title attractively by going in for patriotic business in the way of lobby decorations. Use flags liberally and you might get some youngsters who would be glad to parade about with signs reading: "Follow us to the blank theater; you'll see plenty of excitement in 'Yankee Madness.'" Probably you might interest them with George Larkin's name. Talk about the fights he puts up to save Billie Dove, the heroine. A trailer of one of his rescue stunts should attract also.

**Direction**....Charles R. Seeling; all right.

**Author**.....Charles R. Seeling  
**Scenario**.....Charles R. Seeling  
**Cameraman**.....Pliny Goodfriend  
**Photography**.....Satisfactory  
**Locale**.....New Orleans-Central America.

**Length**.....4,680 feet

**"Dangerous Trails"**

Ambassador Pictures—State

As a Whole....GOOD MYSTERY PLOT THAT WILL ALWAYS SATISFY THOSE WHO LOVE TO BE BAFLED. EFFICIENT DEVELOPMENT KICKS DENOUEMENT FROM BEING COMING OBVIOUS.

Cast.....First rate company Irene Rich and Tully Marshall handling principal roles capably and interestingly. Allan Penrose as the Mounted Police officer, Jack Curtis a wily Oriental. Beery and William Rowley able in less important parts.

**Type of Story**....Mystery

There is a Mounted policeman in "Dangerous Trails" but doesn't make it a Mounted story. On the contrary it's a good mystery theme that will undoubtedly please the average audience, especially those who like to be kept guessing. And the theme may not be a particularly convincing one, nor logic serves appropriately as a mystery and through pretty effective action, it maintains a fine suspense the way through. It includes familiar tricks, to be sure, but are combined with enough original angles to preclude its getting into the hackneyed class. The production is average. Story deals with the opium smuggling business of the notorious Wang and his spy agent, played by Tully Marshall, who, to disguise his "position," runs a dance hall.

Rich, a singer, pretends to love with Marshall nor does a spectator actually know just what her game is. On the track of Wang is St. Claire, expected to be a Red Coat, but offers to purchase opium. In case of matching wits with hands suspecting each other. Eventually the girl and St. Claire both turn out to be officers of law and Wang and Marshall are trapped.

**Box Office Angle**....Should pull quite particularly if your patrons like mystery dramas. There is a little difficulty with censorship cause of the opium smuggling business and a few scenes showing Wang luring a white girl into an establishment, but these can be removed.

**Exploitation**....There should be enough here for you to talk to get them interested. The general atmosphere part of it can be exploited and will bring in those who really recognize it as suggestive of mystery business. Use a trailer of scenes indicative of the mystery that it offers and stir the lobby to get their attention. Have the names of Irene Rich, Noah Beery and Tully Marshall use prominently. They are known and should attract your patrons.

**Direction**...Alvin J. Neitz; adequate  
**Author**.....Alvin J. Neitz  
**Scenario**.....Alvin J. Neitz  
**Cameraman**.....Not credited  
**Photography**.....Not credited  
**Locale**.....Canada-Saskatoon  
**Length**.....About 6,000 feet.



# Giving Credit Where Credit is Due

Pearl Rall,  
Los Angeles  
Eve. Express  
Critic, Praises  
Latest Achieve-  
ment of  
Warner Bros.

LOS ANGELES EVENING EXPRESS, MONDAY

## JOHN BARRYMORE TRIUMPHS Famous Beau Great Study in Moods

By PEARL RALL

AMONG the stage portraiture of several decades none stands out more picturesque than that of "Beau Brummel," famous fashion-plate, wit and ladies' man of the eighteenth century in England, first introduced to this country by Richard Mansfield. Now John Barrymore has made the populace acquainted with the fascinating personage through the medium of the screen in supreme manner. For the role is exactly suited to the Barrymore playgoers and gifts, and yesterday magnatism at the California responded as never before to the Barrymore magnetism.

original. Many of the bonmots of the play have been used to good effect in the titling of this masterly pantomime of this master of finesse. Particularly effective was his expression through a glance or registry of fleeting thoughts or emotions in moments of perfect physical quietude. And a little play before the mirror in the opening of the story got over nicely. While as a lover he was par excellence, irresistible. Nor was "Beau Brummel" a play of one character, dominated by this personage as the prince of Wales, in the Inn of the Hawk and Chicken, put over a pretty bit of pantomime, full of delicious scenes. The play between the

by reason of his marvelous command of expression.

Warner Brothers are to be congratulated upon their achievement. They have done great things for the motion picture as an art in the past year. Let everyone pray their efforts may be rewarded, financially as well.

and was soon became a great his personal numbering among and Richard friends Lord Byron and Richard Brinsley Sheridan. Due to his sharp tongue he finally quarreled with the prince. He did not, however, lose his fortune or social power at that time, as in the play or the film, but his downfall did come later through his enormous gambling debts, so that in May, 1816, he did flee to Calais where he set up quarters, was sent to jail and later did lose his mental powers, spending his last days in an asylum, where he died March 30, 1840.

To this unusual character Barrymore brings a nerve and nonchalance that suit well with the studied, peevish insolence of the

where the broken Brummel faces his fickle monarch; the cellar cafe scene, the mean little hae where the impoverished Beau hae his abode with Mortimer, and in closing, the hospital asylum where he entertains the visions of his past glories and friends before his dissolution and death. This marks the dramatic climax of the interesting film story, as fine a piece of screen acting, strengthened with perfect skill in stage technique as one would wish to see on the part of Mr. Barrymore. It was startling yet free from hurried

(CONTINUED ON NEXT PAGE)

# Short Subjects

## "Brothers Under the Chin"—Pathe *Novel Effect Makes Infants of Men*

Type of production 2 reel comedy

A novel and somewhat amusing effect is used in opening this comedy which stars Stan Laurel. The scene is an orphan asylum. There are close-ups of several cute crying babies, including a Chinese one. Then comes a sequence in which Laurel and James Finlayson are dressed in babies' caps and gowns and are lying in a washbasket, presumably twins, each having a birthmark consisting of a letter "Z" under their chins. Hence the title. The "babies" are separated and the next scene is some twenty years later. Finlayson is the captain of rip-roaring ship, on which Laurel is impressed into service. There are some good laughs, also some occasioned by old gags such as the dropping of hot coffee etc., because of the rolling of the vessel. One sequence which could easily have been left out to good advantage shows the crew leaving the dinner table one by one, being overcome with seasickness. This one should be good for considerable laughter.

## "Dandy Lions"—Educational

*First Rate Short Subject*

Type of production 2 reel comedy

Here's another comedy with lions in it. But it's far and away the most amusing one seen this season. First of all the idea is novel—the girl insists on being married to the boy in a lion's cage because she thinks he is a coward—and then the titles and the action have been so well handled as to keep the interest highly sustained all the way at all times and bring plenty of laughs besides. This is one short subject that certainly can be advertised and exploited easily. The boy's name is Daniel, played by Neal Burns. All you have to do is talk about Daniel and the lion's den with a catchline or two and you'll have them interested. The cast includes Jay Belasco, Natalie Joyce, Lila Leslie and George Pearce. Archie Mayo directed.

## "Our Little Nell"—Dippy Doo Dads Pathe

*Good Novelty*

Type of production 2 reel animal comedy.

Wonderful patience on the part of the director sticks out all over these animal pictures, the entire cast of which is composed of monkeys, a dog, a duck and some extras composed of hens, chickens, and a goat or two. The titles are first-rate, and the little story dealing with Nell, her lover who is merely a thief, and let watchful father who rescues her from an unworthy marriage at the last moment, holds the interest, and amuses. A top-notch novelty and great stuff for the kids.

## "A New England Farm"—Fox Educational

*Pretty Farm Scenes*

Type of production 1 reel Educational

For the benefit of those who may feel sorry for the quiet existence of farm folks, and for the purposes of giving a better idea of what a well managed farm is like, Fox offers a very interesting educational called "A New England Farm." The farmer has anything but a dull life according to the views presented. Nor is it all work and no play with him. The reel consists in scenes showing the events in the day of farmer's life, from his early rising and the first chores, including the milking of the cows, until sundown when that task is repeated. The reel offers many picturesque shots and besides showing how a well managed farm is conducted, gives an insight into the farmer and his family, showing how all hands, from the father down to the smallest youngster contribute to the general smooth, even tenor of farm life. The picture is pictorially attractive as well as interesting from the standpoint of the material contained in it.

## "The Trader Keeps Moving"— Bruce-Educ'l

*A Charming Number*

Type of production 1 reel wilderness tale.

With a cast composed of a man and a dog, Robert Bruce has managed to make this wilderness tale entirely interesting and enjoyable. It's just the doings of a man who trades his possessions for something better all the time and so proves his rule that "you've got to keep movin' to be a success." First he trades his jack-knife for a wheel-barrow. Then he trades the wheelbarrow for a bicycle. Then the bicycle for a horse, then the horse for a broken-down flivver, which he fixes, and finally after catching a thief who has attempted to steal his flivver, he finds the knife that was his sole capital in the beginning. Thus he gets his capital back and "still hangs on to the interest." The backgrounds are woods and country. Very restful, and pretty.

## "One Wet Night"—Universal

*Rather Silly But Will Pass*

Type of production 1 reel comedy

Starring Neely Edwards and Bert Roach, with Alice Howell in the cast, "One Wet Night" will probably get a few laughs from the average audience. It is silly, on the whole, but the sight of several people getting hopelessly drenched because one of them has accidentally shot a hole in the roof and it is pouring rain as it only pours in movie comedies, will probably tickle some people's sense of humor. The finish shows the folks playing cards in bathing suits under a huge umbrella.

## To Make Historic Pictures

*(Special to THE FILM DAILY)*

Los Angeles—"Blue Wing's Revenge," is to be the first of historic series to be directed by William H. Craft for Universal, starring Ruth Royce.

## Burning Film Threatens Town

*(Special to THE FILM DAILY)*

Bisbee, Ariz.—Fire that started from burning film in a theater at Benson, near here, for a time threatened to wipe out the whole place.

## Hear "Naked Truth" By Radio

*(Special to THE FILM DAILY)*

Seattle—The Northwest Film Board of Trade, held a banquet at the Hotel Gowman Saturday night and listened by radio on the "Naked Truth" dinner in New York.

## Midwest Theaters Acquire Grove's

*(Special to THE FILM DAILY)*

Elgin, Ill.—Midwest Theaters, Inc., will, take possession of the Grove from Frank Bodenschatz. The company owns a string in this section.

## Making "Youth to Sell"

Through Jack Crosby, R. Bennett, Charles Emmett Sigrid Holmquist and Mae A. have been signed for "Youth to Sell" to be directed by William C. Cabanne for Chas. C. Burr.

## Cook and De Paul in Merge

*(Special to THE FILM DAILY)*

Saulte Ste. Marie, Mich.—petition between the Temple, S. and the Dreamland has ended, W. George Cook and Charles Paul forming a partnership. runs the Temple and Strand, and latter the Dreamland. The T. will remain open with the D. land dark except Saturday and day. The Strand will continue present policy.

Well, who wouldn't

WAGL

# To S. L. ROTHAFEL

Your extraordinary genius as one of the world's leading popular showmen has lately been revealed again by your successful use of the radio, which carries your name and Capitol program into millions of homes.

Has it occurred to you that there is a drama in every one of those homes? Surely the comedies, tragedies, loves and desires of life are not confined to the theatres on dazzled Broadway.

Renaud Hoffman, a young, unknown producer of photoplays, has looked with sympathetic eyes upon the American Family, and he has translated into motion picture a story of what goes on within the hearts of men and women. This picture is entitled "WHICH SHALL IT BE?" and it will be shown at the Cameo Theatre all next week, commencing Sunday.

"Roxy," you must see it, not only because it is a great, tremendous, powerful story about simple, sweet and home-loving people, but because it will give you inspiration when you talk to your general invisible audience.

(Signed) MANAGEMENT  
CAMEO THEATRE

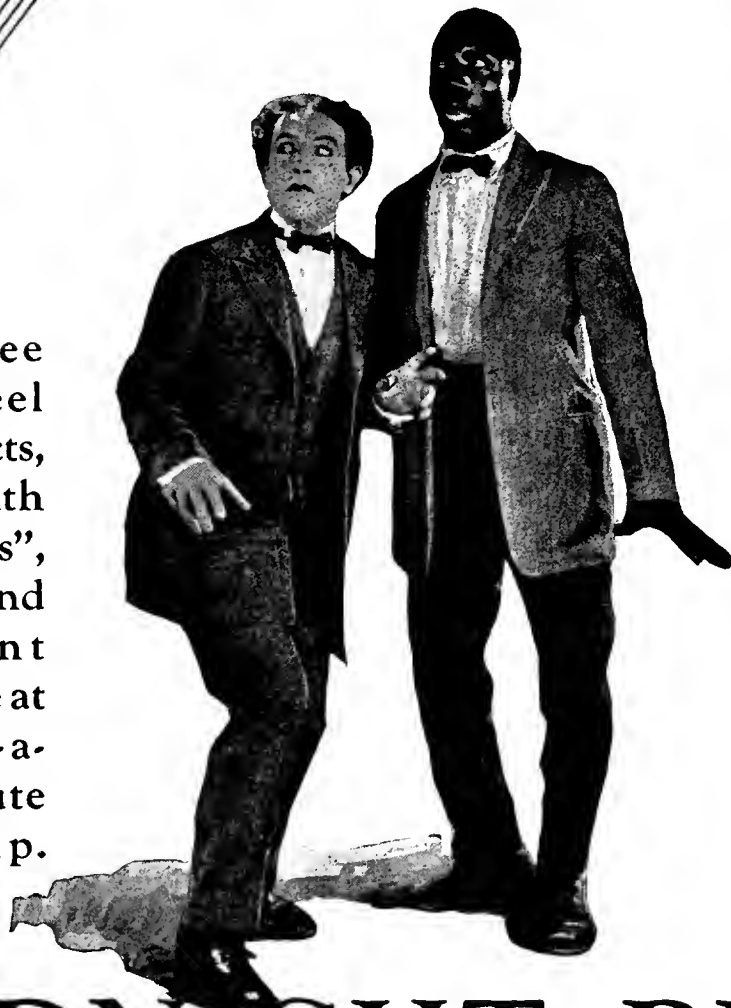
P. S.—Continuous performance.

No advance in prices.

# JACK WHITE COMEDIES

A new group  
of fast-action  
comedies produced  
by that master of high-  
speed fun—Jack White

Three  
two-reel  
fun-subjects,  
beginning with  
"Midnight Blues",  
full of thrills and  
merriment  
that come at  
a mile-a-  
minute  
clip.



"Here is one of the most interesting  
two-reelers turned out in a long, long  
time. It is chock-full of real comedy  
of a variety that is different than  
usually seen in these short subjects.  
x x x The action is fast and furious  
x x x This one is good for laughs in  
any kind of house."

—M. P. News

## MIDNIGHT BLUES

with LIGE CONLEY

Supervision of Jack White

*Educational Pictures*



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FILM EXCHANGES, Inc.

*E. W. Hammons*  
President



## That Deal

(Continued from Page 1)

not help matters. But Hart thinks he knows best what to make. And there you are.

### REGARDING MR. HARRIS

A theatrical publication reports that Sam Harris may make some pictures. "Rain" is one of the few properties Harris owns—practically all the others have been sold for picture purposes.

At the moment Mr. Harris—like many theatrical producers—is in a jam with the Actors Equity. Regarding the proposed contract. Wonder if the other theatrical producers are thinking the same way?

### THE LATEST NIFTY

When Clara Beranger wrote her script she titled it "The Inside Story." Now the powers that be at Famous have decided on "The Bedroom Window" as the title. Just an evolution.

### WIT

They do say that some exhibitors insist that "The Galloping Ace" is a pinochle story.

### THE ENGLISH IDEA

This from "The Film Renter," London:

"Met an exhibitor in Wardour Street last Monday, who informed me that he did not know what to think of 'The Ten Commandments,' as he had not read the novel."

### STORY VALUES

Frances Marion—one of the cleverest women in the business—talking: Says back in the old days a scenario writer was glad to get \$15 for a script, and now producers are paying \$100,000 and more for material. Just as though it counted for nothing. Then goes on to tell of a producer who is accumulating material. Paid on an average of \$6,100 for 85 plays and books in 1920; averaged \$8,500 for each of the 64 he bought in 1921 and for the 22 he bought in 1922 he averaged \$18,000 each. And though he bought but 16 during 1923 they averaged \$21,000.

Which shows how the market has been advancing. And the end isn't in sight yet.

### DEVELOPMENT

Famous announces four new directors to go to work. Fine. Men who have never before been important in production. And grooming others, so it is said. In the lot are Paul Bern, who has done some fine scenario and preparatory work; Paul Sloane who prepared the script for "Over the Hill"; R. H. Burnside, who formerly had charge of the big Hippodrome productions; and Frank Tuttle who broke into directing with the Film Guild. In a few months you may hear of Carl Fleming being promoted from Sid Olcott's assistant to a full fledged director.

Dick Rowland uncovered Earl Hudson as a producer. Look for some more surprises from Rowland. He has them up his sleeve. Harry Rapf is giving Monte Bell, formerly Chaplin's assistant, his first chance as a director. Which is fine stuff. Let's have a new note in the business. New blood does it.

### THE OLD COMBINATIONS

What all the producers may well attend to is this: the right kind of a combination of director, scenario writer and player—whether star or not. Tom Ince made his great successes when he had his units working in this manner. Who will ever forget the famous old combination of Agnes Christine Johnston as scenarioist; Jerome Storm as director, and Charles Ray the star. That was a really fine combination.

This is really the way to work out production. Look at what Cecil DeMille and Jeanie Macpherson have accomplished. And there are others.

### PRODUCERS NUTTY, SAYS LEHR—WHO KNOWS

Abraham Lehr in charge of Goldwyn production. Quoted as saying:

"No producer is normal. He must be a 'nut' or he would take the chances he must take every time he puts a picture in production. If he were normal he would buy bonds, or real estate or jewels."

So. Well, who knows better than Mr. Lehr?

### JUST SMART

Arthur Smallwood of Pyramid Pictures. Promises exhibitors a brand new, nicely working fountain pen. If they will work for him. If they will only fill in a blank. And tell when they booked his pictures to play, and what they paid them.

It's sure an easy way for an exhibitor to secure a fountain pen. But oh, what a check that will be on his distributor!

### NOT FOR BETTY

The National Screen Players operate at 19 E. Wilkins in Indianapolis. They recently issued a statement that they intended making a picture with Betty Blythe in the leading role. When Betty heard of it she promptly wired H. K. Burton of Indianapolis. It wasn't so and that she was going to take some legal steps. She turned the matter over to the Hays office. Betty won. Probably because Burton said the last concern selling stock in a picture concern out that way took \$200,000 "from the neighborhood without ever making a picture."

One of the directors of the National Screen Players is named L. B. Lookabill.

### ANOTHER GALLOPING

Canyon Pictures point out—incidental to all the galloping pictures now out. That they made "The Galloping Devil" years ago. Any more Galloping's around?

### PUBLICITY!

How it didn't work. Bert Adler got up a great yarn. A sunken treasure being found by Ernest Williamson. While making an undersea picture. And the Boston Sunday American indicated it broadly. Great yarn. Only they got it twisted and made Bert sour. Had garish headline of a bank being embarrassed; the police being stirred up and the film company being driven from town. All of which wasn't so. Trouble with the editor of a little paper down in the Bahamas didn't realize what a press agent's story was. And became indignant and wrathful.

### NO CANES IN BERLIN HOUSES

Over in Berlin you cannot carry a walking stick into a movie house. Must be checked at the door. For a dime. Wonder why?

### R. I. P.—IN IMMORTALS

Awhile ago there was a stir. A great stir. It looked like ART—in large, bold capitals. Had come into the industry. The highbrows were happy—oh, so happy. The Little Theater Films was started in Hollywood. It was to do for pictures what the Little Theater movement had done for the speaking stage.

At the forefront of this venture was Curtis Melnitz. On advisory board were Hugo Ballin, Paul Bern, Ralph Block, Charles Chaplin, William De Mille, Walter Prichard Eaton, Douglas Fairbanks, Clayton Hamilton, Rupert Hughes, Rex Ingram, Charles Lapworth, Ernst Lubitsch, George Marion, June Mathis, Mary Pickford, Frank Reicher, Victor Seastrom, Robert E. Sherwood, Maurice Tourneur, Oswald Garrison Villard, Rob Wagner, Stark Young.

Most of them are well known in pictures. Well, Melnitz went ahead. Even got a picture ready for release. And could not release it. "It wouldn't pay," said the distributor. And to Melnitz is trying to secure a job. He needs it. He should have it. He deserves it. Even tho the fine, high spirited idea was on the rocks.

DAN



**Week's Headlines**

**Monday**  
 New York exhibitor organizations at odds Hays office over Davison repeal.  
 Famous in Atlanta hearing says theaters' Theater Corp. was organized to protect Paramount.

**Tuesday**  
 Hays to head M. P. Prod. and Dist. for three more years.  
 Hartford tells Society of Arts and Science she wants to devote her later life to developing new talent for the screen.  
 Inc., statement for six months shows of \$1,598,880 or \$42,326 above same last year.

**Wednesday**  
 Senate tax repeal looks promising. Senate committee favors move.  
 Atlanta hearing testify they never market there closed against them. Effort to extend activities to encircle globe. Particular attention to be to foreign problems.  
 Rowland leaves for coast on First National fall line-up.  
 Conference under way over Dalt. bill. Authors object to certain provisions.

**Thursday**  
 Erbograph and Craftsmen laboratories form Consolidated Film Industries, Inc. B. Erb to retire from Erbograph enterprise.  
 Klitsch, German newspaper owner company to buy American films for Europe and develop theater chain in S. Hervey, local representative.  
 Reported on for future distribution of Goldwyn Prod.

**Friday**  
 Adverse bills killed since Jan. 1 nature would have affected industry in Kentucky, Massachusetts, Mississippi, New York, Oklahoma, Pennsylvania, South Carolina and Texas.  
 Reaction favors Mabel Normand. Personal appearance tour extended from three weeks.  
 New York censorship repeal to be decided at assembly meeting Tuesday.

**Saturday**  
 Dispute ending between Wm. S. Hart and his office. Disagree over selection of material.  
 Millarde finishing up with Fox. On his last picture.

**Ministers Indorse Censors**  
 (Special to THE FILM DAILY)  
 Philadelphia—At the recent meeting of the Presbyterian Ministers, the Board of Censors was voted a motion of indorsement.

**Y To Lecture On "Hollywood"**  
 (Special to THE FILM DAILY)  
 Los Angeles—David Horsley is beginning a nation-wide lecture tour on "Hollywood."

**Firpo To Make Serial**  
 (Special to THE FILM DAILY)  
 Los Angeles—Luis Firpo, is under contract to make a serial for Theodor Wharton.

**Pattersons to the Coast**  
 (Special to THE FILM DAILY)  
 Santa—Mr. and Mrs. Willard Patterson have left for a trip to the coast.

**Incorporations**

Albany—Numotion Products Corp., New York. 1,000 shares preferred stock, \$100 each; 4,500 shares common, no par value. Incorporators, H. M. Kannee, J. M. Hart and H. B. Waimisley. Attorney, F. J. Knorr, Albany.

Albany—Port Henry Picture Corp., New York. Capital \$150,000. Incorporators, J. E. Giovanelli, D. Maliterno and L. J. Scherer. Attorneys, Wechsler & Wechsler, New York.

Albany—Consolidated Film Industries, Inc., New York. Capital \$6,000,000. Incorporators, H. W. Parrocki, F. C. Taylor and T. E. Halle. Attorneys, San & Van Voorhis, New York.

Albany—Bassist-Goetz, New York. Capital \$10,000. Incorporators, A. Bassist, H. Goetz and E. W. Wolf. Attorney, M. S. Hirschberg, New York.

Albany—Hurricane Film Corp., New York. Capital \$5,000. Incorporators, J. Marks and E. F. Johnson. Attorney, K. S. Deltz, New York.

Sacramento, Cal.—Palmer Institute of Authorship, Inc., Los Angeles. Capital \$300,000.

Sacramento, Cal.—San Pablo Theater Co., San Francisco. Capital \$50,000.

Dover, Del.—Peninsular Studios, Wilmington. Capital \$600,000.

**A Correction**

Arthur H. Sawyer stated on Friday that there was no truth to the report that Christy Cabanne would direct the first La Marr picture for First National. He added that the director had not been selected.

**Fight Kokomo Sunday Closing**  
 (Special to THE FILM DAILY)

Kokomo, Ind.—Local theater men will fight the Sunday closing ordinance and have retained Judge C. H. Wills for the purpose.

**Goldwyn To Release "Recoil"**

Goldwyn is preparing for early release "Recoil," adapted from the story of Rex Beach, and made in France under direction of T. Hayes Hunter.

**Two "Miniatures" Ready**

Nighsmith Pictures have completed production on "Her Memory" and "The Guest," the second and third "Miniatures."

**De Brullier Sailing**

Nigel de Brullier who will play Simonides in "Ben Hur," will sail on the George Washington today.

**Heenan Month in Philadelphia**  
 (Special to THE FILM DAILY)

Philadelphia—May will be celebrated in this territory as "Bill Heenan Month" by First National.

**Theater Changes**

Hartford, Conn.—The Strand which had been closed for several weeks for extensive alterations reopened with "Lilies of the Field."

Pittsburgh—J. D. Smouse, an old timer in the field, has become manager of Rowland & Clark's Arcadia on the South Side.

Troy—The old Strand which was badly damaged by fire a few weeks ago will be torn down and replaced by a store.

Deland, Fla.—I. L. Kennedy will succeed Richard Dorman as manager of the Dreka and Athens.

Booneville, Mo.—W. C. Sears has bought the theaters of Mrs. B. Peters in Tipton and Bunceton.

Empire, Ala.—James R. Daly has acquired the Empire from the DeBardeleben Coal Corp.

Milwaukee—Albert Dobbs, who recently acquired the Miramer, has finished remodeling.

Arkansas City, Kan.—M. L. Smith has purchased the Strand from J. T. Salmons.

Nutley, N. J.—F. H. Black has succeeded E. C. Wyckoff as manager of the Park.

Sioux City—George W. Latenser has purchased the Empress from M. H. Garvin.

Alva, Okla.—L. W. Brophy purchased the Yale from Will Rogers for \$9,000.

Troy—The Astor has been leased by Filkins and Gilmore of Syracuse.

Corpus Christi, Tex.—The Ideal shut down for extensive alterations.

Boston—Alterations to cost \$30,000 will be made on the Temple.

Jamaica, L. I.—The owners of the Merrick have leased the Rialto.

Mitchell, S. D.—S. W. Richards has taken over the New Lyric.

Houston, Tex.—W. J. Lytle has leased the Princess.

**In The Courts**

The Appellate Division on Friday reversed a Supreme Court decision for \$5,530 handed down in favor of George B. Ward and against P. A. Powers. The original action concerned the employment of Ward by Powers at the latter's raw stock factory in Rochester. Ward alleged Powers agreed to pay him \$60 weekly and give him weekly six shares of stock in the company. It was alleged at the end of a year that Powers owed Ward 312 shares which had not been turned over. Powers' claim was that he discovered he could not turn over the stock without a consideration but the Supreme Court decided for Ward.

Chadwick Pictures has just completed "Meddling Women," starring Lionel Barrymore.

**NOTICE OF SALE**

The Trustees of Reliance Motion Picture Corporation in Dissolution will offer for sale at public auction by Adrian H. Muller, auctioneer, on the 16th day of April, 1924 at 12:30 o'clock in the afternoon, at the Exchange Salesroom, 20 Vesey Street, New York City, the following property of the Corporation:

465 Motion Picture negatives together with all of the right, title and interest of the Corporation, if any, in and to the scenario and story rights thereof.

A complete list and description of said negatives may be seen at the office of the Trustees in Dissolution, 1457 Broadway, New York City, Room 1103, or at the office of Adrian H. Muller, auctioneer, 55 William Street, and an inspection of the property may be had by appointment.

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By JOHN KOLLMAR

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**Newspaper Opinions**

**"America"—D. W. Griffith**

**Chestnut St. O. H. Philadelphia**

BULLETIN—No other photoplay since Griffith's "Birth of a Nation" reaches the heights attained by "America" from a patriotic and dramatic as well as artistic viewpoint.

PUBLIC LEDGER (MORNING)—"America" is one of D. W. Griffith's finest productions. \* \* \* It is no exaggeration to say that this picture makes screen history.

PUBLIC LEDGER (EVENING)—Since \* \* \* "The Birth of a Nation," no screen production has so completely expressed the life of a people as "America," D. W. Griffith's latest handiwork, \* \* \*

**"The Call of the Wild"—Pathe Capitol, Philadelphia**

PUBLIC LEDGER (MORNING)—It is the sort of picture that takes you out to the white open spaces, revealing background as vital and picturesque as the action which accompanies them.

PUBLIC LEDGER (EVENING)—Ditto.

**"The Country Kid"—Warners' Lyric, Cincinnati**

ENQUIRER—However, it is so well acted both by the adolescent Barry and his supporting cast that its crudities of plot and situation almost can be overlooked.

TIMES-STAR—"The Country Kid," is good entertainment, containing, as it does, the elements of humor and pathos, and Sunday's audience seemed to appreciate it.

**"Daddies"—Warners' Strand, Milwaukee**

SENTINEL—All in all "Daddies" is mildly amusing but it is a trifle too long and the laughs are scattered instead of being concentrated. There is a capable cast. \* \* \*

**"The Dangerous Maid"—1st Nat'l Garden, Milwaukee**

SENTINEL—It is a pretty picture and has a pleasing romance, but it isn't the type of a story at which Constance Talmadge is at her best.

**"The Darling of New York"—Universal Broadway, Los Angeles**

(Week ending March 29)

EXAMINER—Baby Peggy is really a delightful child. King Baggott puts her through a lot of paces and she registers some great stuff. She is surrounded by a bevy of child talent that helps the picture, too.

EXPRESS—The story is none too absorbing to begin with, and as it is prolonged to six reels the tiny actress is just about at the end of her resources by the time of the final fade-out.

HERALD—"The Darling of New York" might be termed comedy melodrama. It is 100 per cent entertainment, although the title is a little misleading.

TIMES—There aren't any very original turns to the plot \* \* \* but then, with Baby Peggy you don't need them.

**"The Dawn of To-Morrow"—F. P.-L. Metropolitan, Los Angeles**

(Week ending March 29)

HERALD—\* \* \* Those who like the thrill of the detective story flavored strongly with atmosphere of the Polyanna type, if such an incongruity can be imagined, should \* \* \* see "The Dawn of Tomorrow."

RECORD—The picture is enjoyable for three reasons: (1) Raymond Griffith, (2) David Torrence, and (3) Jacqueline Logan.

TIMES—Each member of the cast paints an almost perfect character. After you leave the theater you may forget entirely what the story is about. But the characters will live with you for some time.

**"The Eternal City"—Gold-Cosmopolitan, Washington**

HERALD—A distinguished cast has been assembled, including Barabar La Marr who does, by far, her most brilliant work in the role of Roma, with Bert Lytell is an impassioned lover.

POST—Rome, with its deep background of sumptuous yesterdays, provides a stirring and unusual setting for the film.

STAR—All the colorful romance, vivid picturesqueness of landscape and architecture, and that indefinable atmosphere of "sunniness" that is fundamentally Italian are embodied in \* \* \* "The Eternal City."

**"Flaming Passions"—Warners' The Chicago, Chicago**

AMERICAN—In fact, aside from the punch reels, the acting is about the best thing to be noted in "Flaming Passion."

HERALD AND EXAMINER—The tale is well and simply told, and in its three important roles very honestly acted.

POST—A glance at this cast brings the exclamation, "So many players I like." And you will admire them more than ever after seeing "Flaming Passions."

**"The Great White Way"—Gold-Cos. Kings, St. Louis**

GLOBE-DEMOCRAT—It is a story of Broadway as the world knows it and it is not much of a strain to imagine the appeal it is bound to have for the theater going public.

POST-DISPATCH—There is material for half a dozen ordinary melodramas in "The Great White Way," the week's feature.

STAR—It is flashily entertaining in a three-ring circus sort of way.

TIMES—The film is an elaborate production, and among its extras are many prominent writers and artists.

**Rialto, Washington**

STAR—\* \* \* would seem to qualify as a leading film substitute for the old fashioned circus, with stars, sideshows, performing animals and everything.

POST—\* \* \* the citizenry is craning its neck this week to look at shadow pictures of certain sports writers and cartoonists, not to mention a fight promoter, a jockey, Irvin S. Cobb and others of more or less note.

**"The Heritage of the Desert"—F.-P. L.—Fox, Philadelphia**

BULLETIN—Those who have read the book will be keenly disappointed because the story comes to the screen with many of the best and most powerful chapters missing or revised.

PUBLIC LEDGER (EVENING)—\* \* \* ran true to the Wild West form. Ernest Torrence put real life into the man who went through pioneer prairie days with the fear of God in his heart and a six-shooter in his right hand.

**"The Hill Billy"—Allied Prod. Washington, Detroit**

FREE PRESS—\* \* \* thoroughly delightful and refreshing.

TIMES—\* \* \* when there is a production that stands out it, indeed, is a triumph. And it deserves unstinting praise.

There is such a picture—a good picture—in Detroit this week. Its Jack Pickford's "The Hill Billy" with Lucille Rickson, as lading woman.

**"Ladies To Board"—Fox Keiths 105th St., Cleveland**

NEWS—Tom Mix and a fair story. \* \* \* touches of real, lump-in-the-throat pathos are injected here and there, but all are subordinate to the comedy. Mix sports a deal of originality in his sartorial attire and Pee Wee Holmes brings much laughter.

PLAIN DEALER—Light, frothy and improbable stuff, most of this film is comprised of, but it gives a good opportunity for Mr. Mix to do acrobatic stunts and to play the big-hearted hero. The picture is better, too, because it never takes itself seriously, and a title writer with a sense of humor has added to the general effect.

**"Poisoned Paradise"—Preferred Piccadilly, Rochester**

DEMOCRAT AND CHRONICLE—\* \* \* significantly moral without being too obviously a preaching, moderately satisfactory as to cast and intelligent in the assembling of details that come under the general term direction, sums up briefly our impression of "Poisoned Paradise."

JOURNAL—A splendid cast has made of "Poisoned Paradise," \* \* \*

HERALD—The film shows some rather fine views of the world's greatest gambling joint. As to the acting, Clara Bow is in the lead. Clara is cute.

TIMES-UNION—\* \* \* a pretty little love romance of the fairy-tale type \* \* \* excellently staged and photographed so that it is a pleasure to watch from an artistic standpoint.

**"Secrets"—1st Nat'l Stillman, Cleveland**

HERALD—\* \* \* the famous novel by Harold Bell Wright, has finally reached the screen in a flashing, dynamic production \* \* \*

NEWS—"Secrets" is a picture worth seeing. And you can thank Norma Talmadge for that.

PLAIN DEALER—\* \* \* begins with a telling blow below the emotional belt. As the play unfolds it gradually grasps your heart, already in your throat. It wrings your tear ducts dry. It terrifies you during its melodramatic sequences, and finishes by sending you out of the theater crying over the happy ending—and over the greatest picture Norma Talmadge has ever made!

"Secrets" is Norma Talmadge's picture from start to finish.

POST—\* \* \* the producers are entitled to a lot of credit. They have taken a plot that could—and in the original probably did—exude mock heroics and blatant platitudes. And, as filmed, it is rather enjoyable.

PRESS—Miss Talmadge exceeds all others we know in her ability to show emotion in her face \* \* \* This tempts directors to keep her expressing something all the time. They keep twisting situations to that end. \* \* \*

She acts one character from youth to old age. The theme is a woman's life-long devotion. That is touching. But we find the situations conventional and hackneyed.

TIMES—Miss Talmadge has in this instance risen to heights which entirely eclipse anything which she has ever attempted to portray on the silver sheet. The remainder of the cast, while consistently good, rather fade into the background before the vitality of Miss Talmadge's performance. \* \* \*

The picture is builded on sentiment without sentimentality, there is a sureness and spontaneity with reality always close to its surface.

**Criterion, Los Angeles**

EXPRESS—Never has Miss Talmadge demonstrated her piquant beauty, sensitiveness and charm with such display of facility and intelligence.

HERALD—"Secrets," is as fine a photoplay as that talented actress has ever appeared in, which is stating more than a mere mouthful \* \* \*

RECORD—I can't think of another screen player who could equal her acting in "Secrets." And I'm not referring alone to that astounding make-up of the old grandmother when I say "acting."

**"Unseeing Eyes"—Gold-Cosmopolitan, Broadway Strand, Detroit**

FREE PRESS—Patrons of the silent drama who enjoy their film fare with action, thrills and plenty of dramatic interest will find all of these ingredients in "Unseeing Eyes."

TIMES—\* \* \* It has the advantage of most Canadian northwest dramas of having Lionel Barrymore for the hero, a "Wally" Wolheim for the villain and such a good looking bit of femininity as Seena Owen for the heroine from the city.

**"The White Sister"—Me Eastman, Rochester**

DEMOCRAT AND CHRONICLE such pictures as "The White Sister" make us believe in such an accomp as art in motion pictures and that our fearless use of the sacred term discussion of them.

JOURNAL—"The White Sister" done. The cast was taken to Italy 2 of the scenes made over there. It is that for the most part the set of Italy.

HERALD—\* \* \* with remarkable, splendid photography and executing it is, with the possible exception of Mr. Chaplin's "A Woman of Paris" best picture that Rochester has seen.

TIMES-UNION—"The White Sister" scenically, one of the most beautiful picture plays that ever has been shown in city.

**"Women Who Give"—Me Loew's, Los Angeles**

(Week ending March 29)

EXAMINER—\* \* \* storms and never played more into the hands of producer-director than they did for in this picture.

EXPRESS—It is an absorbing document couched in vivid pictorial which at moments are compellingly real.

HERALD—Stormy seas and ships, tragedy, sacrifice, and tender love. These make "Women Who Give," \* \* \* Barker's screen masterpiece \* \* \* the best productions of its kind.

TIMES—For it has freshness, vivid direction so natural it seems as though were peeping through a window at it.

**Delmonte, Capitol—St. Louis**

GLOBE-DEMOCRAT—By all means "Women Who Give" because you'll find up one of the very best if you'd like.

POST-DISPATCH—\* \* \* excellent of character work by Frank Keer Joseph Dowling in these roles. As other New Englanders in the picture are well drawn.

STAR—One high light is the acting of a school of whales in flight a swordfish, the harpooning of the sea and a terrific fight between two mermen and the wounded sea-wolf.

TIMES—The plot develops smoothly there are no uninteresting moments.

**"Woman To Woman"—Selznick Regent, Rochester**

DEMOCRAT AND CHRONICLE with a director's evident belief that tators of photoplays must not think for themselves \* \* \* relegates this production the collection of thousands of motion pictures that are merely produced to be forgotten.

JOURNAL—\* \* \* the plot is dull thin \* \* \* the directors found it necessary to pad the action with a good deal of trite detail to make the picture of length.

HERALD—"Woman to Woman" enough. It is no doubt entertaining sufficient for an hour or so of pastime other of the old stories, revamped.

TIMES-UNION—\* \* \* is good movie entertainment if one does not the lack of plausibility in the actor characters to overshadow its good points.

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Oh! If she were only fr  
that he might tell her  
his love for her!

Thos H. Ince  
presents

# The Marriage Cheat

By FRANK R. ADAMS  
Adapted by  
C. GARDNER SULLIVAN  
Directed by  
JOHN GRIFFITH WRAY  
under the personal supervision  
of THOMAS H. INCE  
with  
LEATRICE JOY  
PERCY MARMONT  
ADOLPHE MENJOU



You can't beat the sure-fire appeal of drama. What is there that is as sure to stir the emotions as the combination of good drama and heart interest appeal.

Such stories as "The Marriage Cheat" can always be counted upon to hit the masses. This story with such dramatic moulders as Thos. H. Ince and John Griffith Wray to guide its course; with such artists as Percy Marmont, Leatrice Joy and Adolphe Menjou to portray the characters—is bound to develop into as sweeping, and as powerful a photoplay as can be produced.

A First National Attraction



# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

VIII No. 7

Tuesday, April 8, 1924

Price 5 Cents

## SUMMER

By DANNY

All its attendant problems including good pictures, and your audiences. And for them. As often happens. Looked into this. Glanced at the releases for May and there isn't a lot to get enthusiastic about. But there are some that promise something like 80 or 90 per cent. And among these the showman will find enough. Dig deeply. To keep his going in the right way. Keep it from the "red." Unheats up too much. Then the first thing to do is close

before you bother about shows for the summer this in mind; clean, summer covers for your seats help. A good ventilating system great aid. And make sure advertise broadly and let people know: that your seat not only is cool, but cool. Helps a lot. Let us use their imagination. Don't deceive them.

g the features which promise your crowd. And make the good are Harold Lloyd's "Wh" which, while released in will not hit a lot of houses for more months; and Hal Roach's "Wild Horses" (Pathe) uninteresting. Associated Exhibitors will have "The Chechahcos," a skan picture which is being as a winner, and half a dozen Famous has two Negri's, and "Montmarte"—the latter by Lubitsch with Pola abroad—an story. First National will have "Cytherea" the Sam Goldwyn which promises much and Col-Moore's "Perfect Flapper" mean much at the box office in her success in "Flaming J. K. McDonald's "The ought to be good—if his re- office successes can rest as ground. Nothing special in m Fox. Goldwyn—unless it d Metro by that time—will e Great White Way" which o clean up; "Three Weeks"— box office title—and "Nellie tiful Cloak Model" plus some Universal will have "Riders (Continued on Page 2)

## Try 107 Cases

**Cleveland Arbitration Board Active—Majority of Disputes Over Play Dates**

(Special to THE FILM DAILY)

Cleveland—Figures prepared by the joint Board of Arbitration for the local territory show that 107 cases were tried between May 4, 1923 and the end of that year. The cases were divided as follows:

Total claims heard .....	107
Brought by exchanges .....	103
Brought by exhibitors .....	4
Decisions in favor of exchanges .....	82
In favor of exhibitors .....	3
Compromise decisions .....	19
Selected by recommendation of board...	3
Exhibitors present to defend themselves..	21

The majority of claims concerned dates to complete contracts. A number was for payment of shows shipped to exhibitors in accordance with contracts but refused by the exhibitor upon delivery. The board states few of these would have reached it if exhibitors had turned them over to Sam Bullock, field representative for the M. P. T. O. About one in seven is the ratio of cases actually tried by the board, since Bullock handles the rest, in conjunction with W. J. Banks, secretary of the Cleveland unit and (Continued on Page 2)

## Hammons in From Coast

Earl W. Hammons of Educational has returned from the coast where he arranged for the 1924-1925 distribution of the Christie comedies and closed several other deals to be announced later.

## United Artists Meeting Today

The annual meeting of United Artists, originally scheduled for the first Monday in April will be held today. It is expected to be a routine affair.

## Clem's Ocean Stuff

All Wet in Venice. Well, Film Daily:

If this letter don't knock you off your chair, you're nailed in. Here I am in Venice Italy, full of red ink and black and blue marks and me not even knowing one good overhand stroke. Boy, this is a great old world. I start out to make a cruise on the Mediterranean and here I am way up in Venice with about four more weeks to scout around. If I ain't the travelingest exhibitor in America I am at least the travelingest west of the Rockies.

That guy Harry Nolan is got to perk up with me when he sends his salesmen along and I pulls Combien and Boucoup Argent on him then (Continued on Page 7)

## Just a 'Patsy'

**No Rose Colored Vision for Joe Brandt—Asks What's It All Coming to?**

Joe Brandt is back in town. And in his path from the Coast are no rose colored visions, nor memories. Cold, hard brass tacks for Joe. And the question is: where is the independent producer going, and where will he end?

The answer? Well, according to Brandt it is to much of a problem for him. "The exhibitor has been using the independent producer as a 'Patsy'" he said yesterday. "In the early part of the season he stalls off because he wants to see what he can do with the old line companies. Then he uses your product against them. In the latter part of the season he gives a play date that makes it impossible almost to do business with him. Incidentally, no matter how good your picture is he plays you for a 'Patsy' again by offering always, he never varies, at least 25 per cent less than he pays for average pictures from the old line companies. The cast of the independent picture is as strong, if not stronger, than in (Continued on Page 2)

## Two Runs For "Bagdad"

Frank Bruner has been engaged to handle the premiere of "The Thief of Bagdad" at the Forrest, Philadelphia, beginning April 28 and Clarence Hyde for the Boston run, beginning May 5 at the Colonial.

## Wray Back on Coast

(Special to THE FILM DAILY)  
Los Angeles—John Griffith Wray has returned from a six weeks' trip to New York.

## Laemmle Optimistic

Sees New Season Greatest Yet for Universal—Two New Stages Found Necessary

Carl Laemmle returned from the Coast yesterday with a tale of optimism over Universal's 1924-1925 plans. He said he felt the new season would be the biggest yet for his organization.

The production schedule as now drawn up is so pretentious that it was found necessary to build two new stages to take care of the units. One of these has been completed, and, as noted, was properly dedicated last Saturday night by a dance at which 1,500 attended.

Laemmle will make his usual trip abroad this summer.

## Summer Releases

**About Ninety Scheduled in Advance Lists—More to Be Added Later On**

Information obtained from the majority of distributors yesterday indicated that about ninety pictures will be released during the summer months.

The schedule is an advance one. It is not complete, either so far as companies or titles are concerned, but in the main does include all releases for May, June, July and August.

### ARROW

May 1. Range Blood—Edmund Cobb.  
May 1. Whirlwind Ranger—Richard Hatton.  
May 15. Notch No. 1—Ashton Dearholt.  
May 15. Two Fisted Justice—Richard Hatton.  
July 15. Lash of the Whip—Ashton Dearholt.  
Four others, each starring one of the above.

### ASSOCIATED EXHIBITORS

Release dates on the following have not been set, but they fall between late April and June.  
When A Girl Loves, Agnes Ayres and Percy Marmont; Racing Luck, Monty Banks; The Lone Wolf, Dorothy Dalton and Jack Holt; The Chechahcos, Eva Gordon and Gladys Johnston; The Spitfire, Betty Blythe, Lowell Sherman and Elliot Dexter; Unseen Hands, Wallace Beery; The Sixth Commandment.

### ASSOCIATED FIRST NATIONAL

May 5. Cytherea Fitzmaurice.—Lewis Stone, Alma Rubens.  
May 12. The White Moth. Tourneur  
(Continued on Page 6)

### Fox Making Ten Features

(Special to THE FILM DAILY)

Los Angeles—Ten features are scheduled for production at the Fox studios. With the arrival of William Fox several weeks ago, production took a boom and studio space is at present at a premium.

### Walker Dinner Tonight

Senator James J. Walker will be given a testimonial dinner at the Ten Eyck, Albany tonight. A delegation of local exhibitors and exchange managers will attend.

### "Rust" Bought by Metro

It is understood that Metro has purchased rights to "Rust," now playing at the Gaiety, for Ramon Novarro.

### More Runs for "America"

"America" opens at the Auditorium, Chicago on May 5 and at the New Forum, Los Angeles, May 9.

### Barthelmess Returns

Richard Barthelmess has returned from a vacation in Bermuda.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	109¼	109¼	109¼	100
F. P.-L.....	69	67½	67¼	5 500
do pfd. ...	91	91	91	600
Goldwyn ....	14¾	14¾	14¾	100
Loew's .....	17¾	17¾	17¾	2,300
Warner's .....				Not quoted

**SUMMER**

(Continued from Page 1)

Up" which they expect to be unusual, and their regular weekly releases. Laura La Plante in "The Dangerous Blonde" may be worth watching especially. A comer. Warner's release, among others, "Babbitt" in May. Judging from the success of the book this should be a draw. "Cornered" arrives June 1.

*A lot of pictures have not been included in this list. A lot of companies as well, the big point being that from what the lists show the above are the high lights. That doesn't mean there aren't any more especially good ones. Not at all. And if there are any others so much the better. The more the merrier the tinkle of the cash box.*



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**Try 107 Cases**

(Continued from Page 1)

Howard Christman, secretary of the F. I. L. M. Board. In seventy-five per cent of the cases, the decisions of the board were observed by both parties, the remainder had to be enforced. In only one case was the service of an outside arbitrator found necessary.

Charles C. Pettijohn, general counsel of the Hays office who is handling the national operation of the F. I. L. M. Clubs stated yesterday that since April, 1923 over 5,000 cases have been actually tried by the thirty-one boards in operation, but that fully three times that number have come up for argument outside the meetings. He said the system is working so well that in not more than fifteen instances has it been necessary to go to an outside arbitrator.

**Churches and Theaters in Battle**

(Special to THE FILM DAILY)

Portland—A boycott against theaters is raging here. A few weeks ago Portland theaters announced they would open at 11 o'clock Sunday mornings, with bargain admissions. This excited some 150 Protestant churches and its members promised a boycott on all theaters unless the opening was set back to 1 o'clock. Jensen & Von Herberg, Struble's Blue Mouse, and other theaters complied with a request of the city council that Sunday morning showings be abandoned, and besides, barred children until after Sunday school hours. Notwithstanding this, the boycott is spreading and indications are that it will become serious.

**Await Music Tax Decision**

(Special to THE FILM DAILY)

Kansas City—Judge Van Valkenburgh is considering briefs submitted by six exhibitors and the American Society of Composers, contending parties in the music tax case, and is expected very shortly to render his decision.

**New Loew House For Pittsburgh**

(Special to THE FILM DAILY)

Pittsburgh—Marcus Loew, is considering the erection of a 4,000 seat theater. No definite site has been selected.

**May is "Buxbaum Month"**

The local First National sales force will celebrate May as "Buxbaum Month" during which an effort will be made to establish a new sales record in Greater New York. During that period, there will be four First Nationals playing at the New York and Brooklyn Strands and one "The Love Master" at the Capitol.

**"Anti-Flam" Bill in Congress**

(Special to THE FILM DAILY)

Washington—The Committee on Interstate and Foreign Commerce of the House, is considering a bill introduced by Representative Sanders of Indiana which prohibits the mailing, sending or transporting in any manner of inflammable films in interstate commerce.

**Bennett Changes Title**

Whitman Bennett has changed the title of "Divorced in Name Only" to "Love of Women." Helene Chadwick, Montagu Love, Maurice Costello, Mary Thurman, Lawford Davidson, Marie Shotwell and Frankie Evans are in the cast.

**Hicks Here from Australia**

John W. Hicks, Jr., managing director of Famous-Lasky Film Service, Ltd., of Australia, is in New York on his first visit in two years.

**Lytell on Coast**

(Special to THE FILM DAILY)

Los Angeles—Bert Lytell is here from New York. He leaves shortly for the East to appear in a picture.

**Shapiro Back**

Victor Shapiro of Sam Goldwyn Prod. returned yesterday from a trip through the Middle West on behalf of "The Eternal City."

**"Yolanda" Opens in London**

(Special to THE FILM DAILY)

London—"Yolanda" opened at the New Oxford last night for a limited engagement.

**23 Companies Formed in March**

(Special to THE FILM DAILY)

Albany—Twenty-three motion picture companies were formed in March.

**Ass't Directors Plan Ball**

The M. P. Assistant Directors' Ass'n will hold their third annual ball at the Pennsylvania April 24.

**Just a 'Patsy'**

(Continued from Page 1)

the average release, the pro as good or better. But he n the break to the indepen ducer. It's always the otl In the closed territories same old story, said Bra isn't enough room in the houses for the independent and the neighborhood hou tors won't play your picture ter how good, unless it ha town first run ahead. Ev Brandt, if the downtown milked the picture.

But despite these problem says C. B. C. is going a plans for next season. A looking for a stronger p program than ever before.

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JUST  
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**HODKINSON RELEASE**  
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**Spaper Opinions**  
**oy of Flanders"—Metro**  
**State, Cleveland**

A picturesque production, printed to the locale \* \* \* There is nothing about the story. It merely a poor orphan boy in Holland a time getting along as he would land, \* \* \*

Jackie, with the assistance of his pretty good job in this release. DEALER—Jackie Coogan makes of Flanders" a worthy picture.

has a good continental flavor in and not a little of the tang in The story, it is easy to see, has only because of its suitability as or young Coogan. Jackie meets pretty well. He has an attractive and naturally expressive features.

**olonial, Indianapolis**

\* \* \* Jackie, \* \* \* being a gifted and an appealing one at the same credence to the performance, and establishes his claim to filmdom's smile.

**rs of the Rich"—Preferred**  
**Hipp, Cleveland**

The film isn't as bad as all that, very well done and for the most convincing. DEALER—\* \* \* a tearful, long sermon against the fallacy of rich tempting to marry their daughters \* \* \* as a whole, the film the lower 50 per cent, and machine made entertainment. It within fifty notches of real life characterization or acting.

**ashion Row"—Metro**  
**Sun, Omaha**

HERALD—Like all Mae Murrin, this one has been lavishly mounted and costumed. The Russian and the Russian dive present here.

**ghting Coward"—F.-P. L.**  
**New, Baltimore**

MORNING)—The drama, which is strongly upon burlesque, has gently directed and moves for interest well sustained. EVENING)—Nothing would please man to grab a good large megaphone elevator to the top floor of largest building and just tell you which we enjoyed "The Fighting

**McVicker's Chicago**

AN—For this photoplay is an addition to the long list of succumbed out by this \* \* \* director, refer "The Covered Wagon" \* \* \* L—Here is action speaking more than words, beyond a doubt for in early death with speech, begins bid for immortality without it. EXAMINER—"The Fighting Coward" a comedy done with a certain derisive laughter not always screen entertainment.

**Palace, Montreal**

\* \* \* if one accepts it as a n it proves a most enjoyable nts to watch upon the screen.

**Missouri, St. Louis**

DEMOCRAT—"The Fighting \* \* \* is of the finest screen mag with the old South. SPATCH—In acting, in its n-s, in plot in the creation and sus-terest it is far and away ahead majority of motion pictures. t is a colorful melodrama, re-nd again by first rate comedy. \* \* \* the story goes off with a e principals wade knee deep into ce.

**"Forgive and Forget"—C. B. C.**  
**Gifts, Cincinnati**

ENQUIRER—\* \* \* another one of the multitudinous photoplays dealing with the indiscreet wife, and it is a sort of synthesis of all the moss-grown situations that have been used in motion pictures that last 15 years.

POST—A certain degree of suspense and a few thrills which run thru the picture help make it pleasing entertainment.

TIMES-STAR—The drama, with its tragic retribution for the bad and its reward for the good, hold the audience with gripping interest.

**Empress, Omaha**

WORLD-HERALD—Howard M. Mitchell, the director, with the help of a very good cast, has made a picture that is no better nor worse than many other pictures of its type.

**"Let Not Man Put Asunder"—Vita.**  
**Rivoli, St. Louis**

STAR—For those who care for thickly coated emotion in a high key "Let Not Man Put Asunder" may be freely recommended.

**"The Love Master"—1st Nat'l**  
**Strand, Cincinnati**

ENQUIRER—Judged however, by the standards previously set for this type of picture, "The Love Master" ranks high. It is surpassed only by "The Call of the Wild" as a story of dog life.

POST—Those who raved about Strongheart before will have every reason to keep up their enthusiasm.

TIMES-STAR—All previous efforts of canine actors fade into nothingness when compared with the performance of Strongheart, the marvelous police dog. \* \* \*

**"Lucky Dan"—S. R.**  
**Isis, Indianapolis**

NEWS—If you are familiar with Talmadge's acrobatics, you will like "Lucky Dan." for it is active and breezy.

**"The Man Life Passed By"—Metro**  
**Parkway, Baltimore**

AMERICAN—\* \* \* it is only fair to tell you that some of the backgrounds are pretty good, that a little of the acting is fair \* \* \*

The nicest thing about "The Man Life Passed By" is a jolly old Roman revel with an arena, a dais and no end of lovely lady Romans.

**"The Marriage Market"—Warners'**  
**World, Omaha**

WORLD-HERALD—It's wholesome, good entertainment, all about a twentieth century girl who craved romance and adventure.

**"Maytime"—Preferred**  
**Apollo, Indianapolis**

NEWS—A plot that may have been sufficient for a musical comedy of the stage, with the reinforcement of singing and dancing, appears in the photoplay to less advantage.

**"Nellie, the Beautiful Cloak Model"**  
**Gold.-Cosmop.**  
**Arcadia, Philadelphia**

BULLETIN—There are two redeeming features to the film. The first is the powerful portrayal of a dual role by Hobart Bosworth, the other the comical acting of both Mae Busch, as Nellie's friend, and Ermund Lowe, as the taxi driver.

PUBLIC LEDGER (MORNING)—The film version of "Nellie the Beautiful Cloak Model," the famous thriller of the same name, is quite a picturesque treatment of the higher and lower ways of living.

**"Other Men's Daughters"—S. R.**  
**Regent, Philadelphia**

PUBLIC LEDGER (MORNING)—The plot is rather hackneyed, but the acting comes very near compensating for the lack of originality.

PUBLIC LEDGER (EVENING)—Ditto.

**"Ride For Your Life"—Universal**  
**Moon, Omaha**

WORLD-HERALD—It is a stereotyped western in which the director, Edward Sedwick, seems to have forgotten continuity.

**"Shadows of Paris"**  
**Strand, Omaha**

WORLD-HERALD—\* \* \* Miss Negri's latest \* \* \* gives this star in a role that is the best she has had since she came to America and one that is more like her European roles than any in which she has heretofore appeared.

**"A Society Scandal"—F. P.-L.**  
**Capitol, Cincinnati**

ENQUIRER—Neither the theme nor the treatment of this latest Gloria Swanson starring vehicle is likely to leave an indelible impression on the mind. It certainly is below the standard set by "Zaza" and one or two other recent productions featuring Gloria Swanson.

POST—Gloria Swanson of "The Society Scandal" is not the Gloria Swanson of "The Humming Bird." We were disappointed \* \* \*

TIMES-STAR—Admirers of Gloria Swanson who rejoiced at the artistic progress shown by her in "Zaza" and even more recently in "The Humming Bird," are going to be somewhat disappointed in "A Society Scandal."

**Allen, Cleveland**

NEWS—It will never make motion history but it may break box office records. \* \* \* she isn't much different from any other actress who is capable of making a clothes model of herself. She's nothing like the Gloria in "The Humming Bird."

PLAIN DEALER—\* \* \* the Gloria of so much promise in "The Humming Bird." \* \* \* continues on the upgrade.

The film is modern, very elaborate, very much dressed; with Gloria changing a gown for every scene, as in the other days, but this time acting.

PRESS—The picture makes unusual demands upon the central character, \* \* \*

Miss Swanson has sufficient gowns to meet the exigency. But alas, not sufficient histrionic talent. At times her acting is splendid. But at other times her raising of eyebrows and compressing of lips and clenching of hands is just that and nothing more.

The play is closely knit. There doesn't seem to be a weak spot in it, and there are many novelties.

**Alhambra, Milwaukee**

SENTINEL—it is a bit disappointing for those who prefer finish and polish in pictures to sensation to find (Gloria Swanson) back on the clothes rack again.

**Stanley, Philadelphia**

BULLETIN—Pretty thin entertainment is provided \* \* \* in the feature film, \* \* \* with Gloria Swanson in the leading role. \* \* \*

PUBLIC LEDGER (MORNING)—The Gloria Swanson fans will revel no doubt, in her gowns and enthuse over this latest offering of hers, but some will be disappointed that she did not keep on "acting." \* \* \*

PUBLIC LEDGER (EVENING)—\* \* \* she does not depend on the wealth of striking gowns she appears in to win stellar honors, but displays some really rare artistry in acting and in an emotional riot or two.

**"Tiger Rose"—Warners'**  
**Grand Central and West End Lyric,**  
**St. Louis**

GLOBE-DEMOCRAT—The dramatic tension and suspense of "Tiger Rose" as played on the stage is maintained to the last degree in the picture.

POST-DISPATCH—Lenore Ulric, \* \* \* gives fine film characterization of the fiery, elemental young Canadian girl who fights with truly tigerish intensity to protect the man she loves when he is being hunted down for murder.

STAR—It is a remarkable picture. TIMES—Leonore Ulric, of legitimate stage fame, is given an opportunity to exhibit her talent at its best, in the screen version of the "Tiger Rose."

**"The Wanters"—1st Nat'l**  
**Karlton, Philadelphia**

BULLETIN—\* \* \* interest \* \* \* never seems to lag when the subject is presented with a new sort of twist as it is done this week at the Karlton theater.

PUBLIC LEDGER (MORNING)—It has a simple, human story to put across, and it does this successfully in a most effective manner.

PUBLIC LEDGER (EVENING)—The lesson fails to register, and we have left a fairly fast, fairly interesting yet ordinary story.

**"Wild Oranges"—Gold.-Cosmop.**  
**Park, Cleveland**

NEWS—King Vidor brings it out of the mold of the commonplace and makes it into a picture that is better than the average. \* \* \* Some of the scenes are almost painfully graphic. \* \* \*

PLAIN DEALER—"Rattling good" in this case may be taken literally, since it is the picturization of rattling window shutters, banging doors, continuously rocking chairs and fifty other little details which gives this film an atmosphere of mystery and horror, and makes it intensely interesting.

\* \* \* not a very good dose for young children. Adults, though, will find it a gripping mystery film.

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*Goldwyn-Cosmopolitan*

**Summer Releases**

(Continued from Page 1)

Prod.—Barbara LaMarr, Conway Tearle.  
 May 26. The Perfect Flapper—Colleen Moore, Frank Mayo.  
 June 17. The Goof—Ben Alexander, Lloyd Hamilton.  
 June 24. Woman's Dangerous Age, Stahl Prod.  
 July 1. For Sale—Claire Windsor, Robert Ellis.  
 July 29. The Ragged Messenger—Edwin Carewe.  
 August 5. Flaming Wives—All Star.  
 August 12. The Lost World.  
 August 19. Christine of the Hungry Heart—Ince.  
 August 26. Potash & Perlmutter in Hollywood—Samuel Goldwyn

**C. B. C. FILM SALES**

Two Columbia features monthly, beginning June and July.

**FAMOUS PLAYERS-LASKY**

May 5. The Breaking Point—Brenon Prod.  
 May 12. Bluff—Agnes Ayres, Antonio Moreno.  
 May 19. The Moral Sinner—Dorothy Dalton.  
 May 26. Men—Pola Negri.  
 June 2. The Code of the Sea—Rod La Rocque, Jacqueline Logan.  
 June 9. The Guilty One—Leatrice Joy.  
 June 16. The Bedroom Window—Wm. de Mille Prod.  
 June 23. Montmartre—Negri-Lubitsch.  
 June 30. Tiger Love—Estelle Taylor, Antonio Moreno.  
 July and August not yet set.

**FILM BOOKING OFFICES**

May 5. Untamed Youth.  
 May 12. Honor Your Mother—Emory Johnson.  
 May 26. The Dangerous Coward—Monogram.  
 May 26. The Danger Line—Bambal-Delac.  
 June 2. A Woman Who Sinned—Finis, Fox.  
 June 9. Fools In The Dark.

**FOX**

May 4. The Trouble Shooter—Tom Mix.  
 May 11. The Circus Cowboy—Chas. Jones.  
 May 18. The Lone Chance—John Gilbert.  
 June—none. July and August not determined.

**GOLDWYN-COSMOPOLITAN**

No release dates on the Following.  
 Nellie The Beautiful Cloak Model.  
 The Great White Way—Cosmopolitan Prod.  
 Three Weeks—Ailcen Pringle, Conrad Nagle.  
 Second Youth—Distinctive Prod.  
 True As Steel—Rupert Hughes.  
 Recoil—T. Hayes Hunter, Betty Blythe.  
 Rejected Woman—Distinctive Prod.

**HODKINSON**

April 27. Miami—Betty Compson.  
 May 11. What Shall I Do—Frank Woods, Dorothy Mackaill.  
 May 18. The Lightning Rider—Harry Carey.  
 May 25. Hold Your Breathe—Christie—Dorothy Devore and Walter Hiers.  
 June 22. Another Scandal—Lois Wilson.  
 July 13. Tiger Thompson—Harry Carey.  
 July 20. Her Own Free Will—Helene Chadwick.

**METRO**

Schedule not determined but The Arab, Ingram; Little Robinson Crusoe, Jackie Coogan; and One Night in Rome, Laurette Taylor; will probably be released in August.

**PATHE**

Giry Shy, Harold Lloyd; general pre-release April 20. Several others to be announced.

**PREFERRED-**

May The Breathe of Scandal—Gasnier.  
 June The Triflers—Gasnier.  
 July When A Woman Reaches Forty—Gasnier.

**SELZNICK**

May 1. The White Shadow—Betty Compson.  
 One other in May. July and August not set.

**UNITED ARTISTS**

Dorothy Vernon of Haddon Hall—Mary Pickford.

**UNIVERSAL**

May 5. Riders Up—Creighton Hale and Ethel Shannon.

May 12. Ridgeway of Montana—Jack Hoxie.  
 May 19. The Dangerous Blonde—Laura La Plante.  
 May 26. High Speed—Herbert Rawlinson.  
 June 9. Broadway or Bust—Hoot Gibson.  
 June 16. Souls That Pass in the Night—All Star.  
 June 23. The Back Trail—Jack Hoxie.  
 July 7. Young Ideas—Laura La Plante.  
 July 21. Dark Stairways—Herbert Rawlinson.

**VITAGRAPH**

May 11. Between Friends—David Smith.  
 May 13. Borrowed Husbands—J. Stuart Blackton.  
 May 18. Virtuous Liars—Whitman Bennett.  
 May 25. One Law for the Woman—Chas. E. Blaney.

**WARNER BROS.**

Beau Brummel, Broadway After Dark and How to Educate a Wife, pre-release in April.  
 May 15. Babbitt—Willard Louis, Mary Alden.  
 May 30. Lover's Lane—Harry Beaumont.  
 June 1. Cornered.  
 June 15. Being Respectable—Wm. Beaudine.  
 June 30. The Tenth Woman.

**New Theaters**

Sterling, Ill.—Another new house for this part of the country is the Illinois, under the management of Greenough and Weeks. The new house seats 1,100.

Pottstown, Pa.—Bennethum and Snyder have received the plans for a new \$250,000 theater. Work will be started as soon as the weather will permit.

Birmingham, Ala.—Joe Steed has leased the Masonic Temple which he will operate as a theater at a yearly rental of \$25,000.

Mahony City, Pa.—The Chamberlain Amusement Co. of Pottsville has started work on a new theater to cost \$250,000.

Plymouth, Pa.—Work is to be started soon on a new theater for the Comerford Amusement Co., in Plymouth.

Chicago—Work is soon to begin on a new theater to cost \$350,000 projected by Alexander C. Dallach.

Mexico, Mo.—A new theater will be erected in the building now occupied by the Barnes-Boyd Co.

Belfast, N. C.—Work on the new theater owned by Joseph Dondis will be completed this spring.

Keene, N. H.—The new Colonial will shortly be opened. C. C. Baldwin is manager.

Kansas City—J. L. Woolfolk, large realty operator will build a new house shortly.

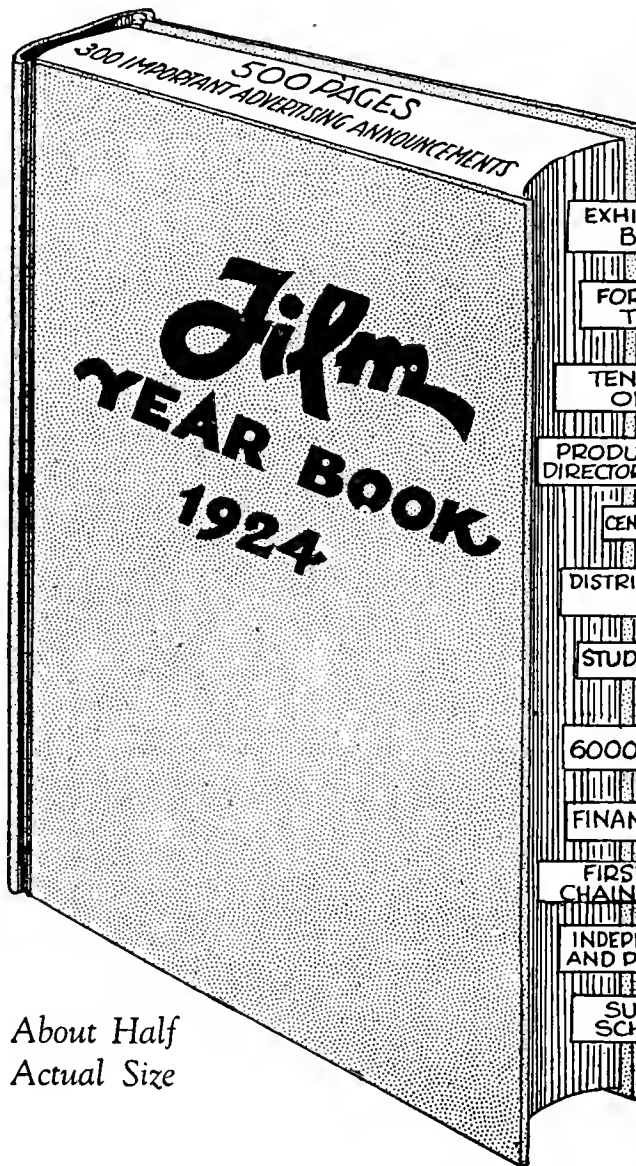
Osage City, Kan.—R. E. Nicholas opened his new picture house April 1st.

Lawrenceville, Ill.—Hurley B. Gould Co. has opened a new theater.

Dallas—The Rex Theater Co. will open a theater shortly.

Seymour, Wis.—Arwin Otto plans a new theater here.

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## em's Ocean Stuff

(Continued from Page 1)  
to Eyetalian and says Quando.  
m there.

Mrs. Deneker and me gets  
esterday morning from Flor-  
a sleeper and the first thing  
is register at the Royal Daniel-  
well hotel without no street in  
of it, and if you want to go  
ere you got to hire a gondoler  
guy who rows you around. If  
on't want that, you can swim.  
en sticking to the gondolers.  
morning I asked the porter  
here the best cheap restaurant  
he tells me to swim down two  
then swim one block east and  
l the Terra Firma Cafe. Terra  
hell, why you could sell one  
or a fortune here. There ain't  
ny terra firma here in hundreds  
rs and its getting worse all the

re's one nice movie house here  
couldn't get in last night. The  
as too low and our gondoler  
t get up to the front door.  
guy that runs the place is sure  
to get a tough break if ever  
ave low water here for a spell.  
yone goes out gondoling every  
ere and guys sit in the back of  
boat and play mandolins and  
I've heard Ave Marie often  
n to know it backwards. Last  
Mrs. Deneker was feeling wide  
so we takes a gondoler and  
or a walk on the Grand Canal  
is the main street here. We  
a dark looking sucker who  
in the back of the boat and  
f pushes the canal from under  
at, but just our luck, the tide  
oming in while we was going  
d the harder he pushed the less  
oved and after an hour of this,  
s just ten feet behind the place  
arted from and we decided to  
bed. The guy charged us for  
trip around Venice while all I  
as the back of his neck, which  
ur marcel waves in it.

l, in four weeks we will be on  
a ship bound for good old New  
where you know just how the  
are gypping you. Over here  
you are through paying for any-  
you got all day to worry about  
much you lost—while over in  
ca you know the language you  
much you were trimmed the  
e your trimmed.  
Deneker sends her regards to  
e exhibitors wives in America  
ys if she can be of benefit to  
if they ever go abroad to Eu-  
o let her know.

Your moist friend,  
CLEM.

## Preparation For Sabatini Film

(Special to THE FILM DAILY)  
Angeles—C. Graham Baker, of  
aph, is preparing the contin-  
or "Captain Blood," which the  
ny is shortly to produce. Vita-  
has secured the newspaper  
rights for the story.

## "Beauty" Room For Strand

Strand will open an elaborate-  
pointed "cosmetics parlor" this  
oon. It has been installed for  
onvenience of women patrons.

## The Passing Years

### Five Years Ago Today

World Film acquires "East and  
West," with Shirley Mason,  
Charles Miller, formerly with Tri-  
angle and Goldwyn, to produce on his  
own.

"Elmo, the Mighty," title selected  
for new "U" serial featuring Grace  
Cunard and Elmo Lincoln.  
"The Girl from the Marsh Croft"  
shown in Chicago. First Swedish-made  
picture to appear in America.

### Four Years Ago

Hiram Abrams talked of—as new  
United Artists' head, succeeding Os-  
car Price, retired. Wm. G. McAduo  
reported out as general counsel.

Twenty-five cents average admis-  
sion for evening shows, at 1,000 first  
and second run houses, survey shows.

Triangle regains possession of its  
18 exchanges and all product which  
United Theaters had been handling.

Albert Capellani reported in deal  
with Cosmopolitan for series. Latter  
now releasing through Famous.

### Three Years Ago

Charles O'Reilly elected head of (N.  
Y. State Exhibitor's League,) suc-  
ceeding Sydney Cohen, Wm. Brandt  
declares "no member of T. O. C. C.  
will put up advance payments for  
any pictures during next season."

### Two Years Ago

Will H. Hays elected head of M.  
P. P. D. A. Eight distributors and  
Joseph M. Schenck, elected to mem-  
bership.

Admissions way off for February.  
\$5,867,256 collected, as compared with  
\$7,802,776 for Feb., 1921.

New exhibitor-producer plan an-  
nounced, to "combat high rentals."  
Would have \$4,000,000 fund and have  
producing units in one studio. Sydney  
S. Cohen denies knowing anything  
about it.

### One Year Ago

Cohen out of race for M. P. T. O.  
A. presidency. So informs exhibitors  
at state conventions.

\$25,000 pledged to launch plan to  
establish pictures as fine art. The  
Cinema Foundation started for this  
purpose.

Dr. Lee De Forest working out  
weekly "Phonofilm" release beginning  
in June.

## Multnomah Theater Corp. Formed

(Special to THE FILM DAILY)

Portland, Ore.—The Multnomah  
Theater Corp., which will operate  
seven second run houses, has been  
organized with a capital of \$200,000.  
The incorporators are: Bob White,  
Edward Fautz, S. S. Parker, William  
Graeper, Hugh McCredie and H. C.  
Phillips.

## Opens Foreign Offices

Harry S. Stone, of the Eskay Har-  
ris Film Co., has returned from a  
trip to Europe, where he established  
offices in London, Paris, Rome and  
Berlin. He also arranged for two  
European made features to be distrib-  
uted here. His company has opened  
new branches in the Brokaw Bldg.

## New One for T. & D., Jr.

(Special to THE FILM DAILY)

San Francisco—Construction on  
the new theater to be built at East  
14th and 91st Ave., Elmhurst, has  
been started. The house will be op-  
erated by the T. & D., Jr., circuit,  
will seat 1,500 and cost \$100,000.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Ruth Clifford, Laura  
La Plante, Kenneth Harlan and Nor-  
man Kerry have been chosen for Uni-  
versal's new feature, "Butterfly,"  
upon which work will start in a few  
days.

Reeves Eason will direct a Harry  
Carey production for Hodkinson tit-  
tled, "Tiger Thompson." Marguerite  
Clayton will play opposite.

The title of John Gilbert's latest  
has been changed from "The Mark  
of Cain" to "The Lone Chance." Ho-  
ward Mitchell directed.

Rowland V. Lee's next production  
for Fox will be a "period" picture  
Robert N. Lee, the director's brother,  
is the author.

Edward Laemmle will direct "The  
Tornado" for Universal after finish-  
ing the present series of "The Fast  
Steppers."

James Berry, five year old colored  
comedian, has been placed under a  
contract by Century for 10 comedies.

Gibson Gowland and Wallace Mc-  
Donald have been selected for roles  
in "The Bugler of Algiers."

Julanne Johnston, has been selected  
for the leading role opposite Reginald  
Denny in "The Missourian."

"Dark Stairways," directed by Rob-  
ert F. Hill will be Herbert Rawlin-  
son's next for Universal.

The title for Tom Mix's latest,  
"Mixed Manners" has been changed  
to "Fine and Dandy."

Jerome Storm will direct Priscilla  
Dean in "The Siren of Seville," by  
H. H. Van Loan.

"Yankee Speed" starring Kenneth  
MacDonald, has been completed by  
Sunset.

Douglas Maclean has begun  
"Never Say Die," at the F. B. O.  
Studios.

Ben Carre is to be art director for  
the Fred Niblo unit productions.

Mae Busch will play one of the  
leads in "Bread" for Metro.

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Season 1924-1925 Thirty First-Run Pictures





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# THE **Film** DAILY

**The BRADSTREET OF FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 8

Wednesday, April 9, 1924

Price 5 Cents

## EVILS

By DANNY

There are enough short sighted people in this business to blind all the oculists in America for years—if glasses alone could be the remedy. They don't. And among these short sighted people are some exhibitors. Some who think that through effecting buying combines, and working through booking arrangements they can force the price of film. So far that goes they can—and do. Do they see any farther to the end of their nose?

Because if this practice continues—together with other such practices—what will be the result? The weaker companies, unable to stand the gaff, will be forced out of business. Then the exhibitors will be left in the hands of the stronger companies. And how they will pay for their short sightedness. How they will pay—and pay—and pay!

Do you hold no brief for any distributor? Nor, for that matter, any exhibitor, or group of exhibitors. But isn't the coldest of cold common sense, what on earth is? If you lay the goose that lays the eggs—golden, some not—what are you to do? Oh, says Mr. Exhibitor serenely, "there'll always be one to do business with." And right. There always will be. Do you notice how the circle finishes every few years? Do you see how the old line companies, use of necessity, combine? And do you realize that there are in this country today less—by far—independent exchanges than there have been in years? Do you realize that years ago there were over four companies making short stuff to the exhibitor today? Does this mean anything? Or is it that a blind man can see.

Just as surely as booking combines work to the destruction of this business, so do gentlemen's agreements between exhibitors to keep down prices. It's just as wrong as cycling film or pirating prints. You can imagine how

(Continued on Page 2)

## Wants a Hays

Oscar Neufeld Believes State-Right Men Should Organize and Affiliate with Independent Producers

A very interesting idea was voiced yesterday at the regular luncheon of the Ind. Prod. and Dist. Ass'n, at the Astor by Oscar Neufeld, of De Luxe Films, Philadelphia, when he suggested that state-right exchange-men should organize and affiliate with the Independent Producers.

Among other speakers were Houston Thompson, Chairman of the Federal Trade Commission, Robert E. Welsh of the Moving Picture World and a representative of the Post Office Department.

Neufeld said that early reports relative to the Association attacked the honesty of the state-right buyer, a matter which he regretted very much. He said it was difficult in view of these statements to convince exhibitors of the situation as well as the banks in the territory where the state right operator lived. He said that a week ago he had heard that the Association had stopped credit to the

(Continued on Page 4)

## Hazza Heads Canadian F. B. O.

(Special to THE FILM DAILY)

Toronto—F. B. O. has installed its own sales organization, thus terminating the arrangements whereby F. B. O. was represented by the United Exhibitors of Canada, Ltd. Phil. Hazza, has been appointed general manager. W. E. Allen has been appointed manager at Montreal; Harry Decker at St. John, and W. Gould at the Winnipeg, Manitoba, office. Managers are to be appointed for Calgary, Alberta, and Vancouver.

## Brockell Joins Katz

Leads to Reports of a Booking Combination in Chicago and a Denial from Katz

When the report circulated through the market yesterday that Floyd Brockell, formerly with First National, had left for Chicago, a report spread that he was to act in charge of a booking combination for Balaban & Katz, Ascher Bros., and Lubliner & Trinz.

As a result, Sam Katz was wired. His reply follows:

"There is no booking combination contemplated between Ascher, Lubliner and ourselves. Brockell joining us and we expect to be able to advise some development in our interests in near future."

Brockell's duties have been assumed by J. C. Vergesslich.

## Distributing Heads Discuss Combines Of Exhibitors and Booking Circuits

Serious Situation Menaces Industry—Production Plans Also Taken Up—No Solution Presented but Many Ideas Offered—May Meet Again

What to do with the growing menace of buying combines among exhibitors, and booking circuits operating in various parts of the country, led to a meeting of sales executives Monday night at the Astor.

Practically every company of importance was represented, and while no definite program was evolved, it is understood there will be a meeting shortly at which it is hoped to agree upon some plan to offset what the sales directors believe to be the greatest menace facing the business.

## Coast Convention

Planned by Warners'—No Change in Distribution for Season of 1924-1925

Sam E. Morris left for Chicago yesterday to meet Abe Warner and discuss the possibility of holding a national convention of Warner franchise holders at the studio in May.

It was announced yesterday that distribution for 1924-1925 will continue as at present, through franchises held by state right operators. The output for the new season is now set at twenty pictures, but it may be increased to twenty-four.

A division in Western territory has been made. L. K. Brin of Kwalita Pictures will handle Oregon, Idaho, Washington and Montana, and Frank Barmettler, a Denver publisher, Colorado, Utah, Wyoming and New Mexico.

## Weight to Direct Compson

Harmon Weight will direct "Ramshackle House," by Hulbert Footner, the second Betty Compson picture for Hodkinson. He left last night for Miami.

## Intern'l News Reel—"U" Deal

International News Weekly has signed a five year distribution contract with Universal. R. V. Anderson, sales manager, is working out a schedule of increased prints.

## "Big 4" Meeting Routine

The annual meeting of United Artists, which was held yesterday, was a routine affair. Hiram Abrams and other officers were reelected.

The development, during the past few years, of exhibitor combinations, plus the growth of booking circuits, has given much thought to men selling pictures. Some companies, notably Famous, insist they will not do business with booking agencies or combines. During the discussion Monday night several interesting matters, hardly new, and heretofore reported in these columns, were brought up for discussion. The situation dealing with the West Coast Theaters, Inc. was discussed at length. The operation of a booking organization in the Mid-West also came up as did the problem of what to do with exhibitors who have a mutual understanding as to what product they will handle. Some of these exhibitors agree among themselves to split up the product of various companies. Exhibitor A agrees to take all of Metro and Exhibitor B is allotted First National product. Exhibitor C can have half of Famous output, etc., etc., and so it goes. It may be recalled that some months ago in this paper appeared a report from a small town in Michigan where two exhibitors had agreed on this policy, and when the sales manager of a certain state-right company arrived to make his sale he found that the exhibitor to whom the print had been forwarded had in turn sent it to the other exhibitor who was to show the picture. The sales manager refused to let this exhibitor have it. He has done no business in that town since.

During the past year or two such agreements among exhibitors are reported to have developed to such an extent that this condition is becoming more alarming than the closed town.

(Continued on Page 4)



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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	109	109	109	100
F. P.-L. . . . .	68 3/8	67 1/8	68	5,300
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	14 1/2	13 1/2	13 1/2	600
Loew's . . . . .	17 5/8	17 1/4	17 1/4	500
Warner's . . . . .	Not Quoted			

**EVILS**

(Continued from Page 1)

far reaching it is when you know this: that on the East side of New York there is a buying arrangement among two exhibitor groups for Yiddish pictures. If that isn't the limit, name it.

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**Unloading in Europe**

Arthur Loew Says American Producers Are Flooding the Continent With Old Pictures

American producers are losing thousands in England and on the Continent because of their policy of unloading old pictures in those markets, according to Arthur Loew, foreign manager of Metro, who returned recently from abroad. While in Paris he sold this year's product to Gaumont for France and Belgium.

Loew found conditions generally improved over six months ago, except in those countries where the dumping process is under way. "The foreign market," he said yesterday, "is limited as to theaters and they are all eager to buy outright, or play percentage, big American productions. This demand has created a buyer's market that should mean even more to American producers in future years than it does at present. American distributors have literally flooded the foreign markets with old releases of several years ago and films of inferior quality that cannot compare with current productions because the shortsighted producers figure that they have the pictures and whatever they can get is profit. Metro is making more money from the foreign market now than ever before, simply because it is our policy to release our latest productions over there simultaneously with their release here."

Ben Blumenthal, whose knowledge of European film matters is extensive, stated that it was not a question of release dates that interested buyers and exhibitors in Europe but one of merit. "No one in Europe is buying today without first seeing the pictures," he said. "It makes no difference when the picture was made, so long as it is good. It's merely one of merit."

**Barker Plans Sea Film**

(Special to THE FILM DAILY)

Los Angeles—Reginald Barker has plans for another sea production for which he aspires to charter an ocean liner, take an all-star cast with him and travel around the world shooting as he goes.

**Ray's First, "Smith"**

(Special to THE FILM DAILY)

Los Angeles—"Smith" is the title of the first of the new Charles Ray series.

**Sales Cooperation**

1st Nat'l Bringing Managers Here, Two at a Time, for Week Stays

Instead of calling a national sales meeting, E. A. Eschmann has developed a new idea of co-operation between his field force and the home office, by bringing the branch managers to New York two at a time. The first two will be F. E. North of Detroit and Leslie Wilkes of Dallas. They will report May 4th and remain the entire week in consultation.

"By having each branch manager," says Eschmann, "spend time with the accounting, sales, advertising, publicity, supply, purchasing and film departments individually and alone there is no doubt but that a greater good is accomplished than by any national convention."

"In bringing our branch managers to New York, however, we do not intend that home office executives should neglect their tours of exchanges. Some major home office executive will be on the road at all time visiting our branches, and this contact will supplement the visits of branch managers to New York."

**M. P. Arts Finish Films**

Motion Picture Arts, Inc., have completed a production based on a Bruce Barton story. John L. McCutcheon directed with James Brown as cameraman. Melville J. Shyer, formerly of D. W. Griffith, was McCutcheon's assistant. The picture will be released by Selznick.

**Harris Leaves Tuesday**

Elmer Harris leaves for the Coast next Tuesday to start his first picture for Hodkinson. As noted, he and Frank Woods will each make five pictures. Most of the stories have been selected.

**Try To Lift Theater Ban**  
 (Special to THE FILM DAILY)

Lancaster, Pa.—Efforts are being made to rescind the Methodist "discipline rule," which prohibits theater going, at the 137th annual convention of the Methodist Church.

Wig-wag your order for **WAGL**

**Pathé News**

Sees All Knows All

No. 30

FIRST PICTURES OF HONOR ROME WHEN TWO AMERICANS WERE MADE CARDINALS—Archbishops Hayes and Mundelein are elevated to highest council of the Roman Church.

SPILLS AND THRILLS AT ENGLAND'S GREATEST STEEPLECHASE—Over a million spectators, including King and the Royal family, see many thrills National in Liverpool.

ONLY GORILLA IN CAPTIVITY RIVES IN NEW YORK—"John Dax" comes to this country, with his friend, an English lady.

Other news as usual.

today

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**BETTY COMPSON**  
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# Smashed!

Every record made by  
**"THE HUMMING BIRD"** is  
*(and it's made hundreds of 'em)*  
being smashed by  
**GLORIA SWANSON**  
in *"A Society Scandal"*

*the facts are:*

At the McVickers Theatre, Chicago, "A Society Scandal" did \$24,646 in one week.

At the Imperial, Charlotte, N. C., it broke all records for three days and beat "The Humming Bird" by \$248.

At the Bijou, New Haven, Conn., it beat the opening night record, held by "The Humming Bird," by \$77.

Spragg Amusement Co. (Ohio circuit) writes: "We are making house records with 'A Society Scandal.' THERE in every detail. Just the type they want."

And so it goes all over the country!

The BOX-OFFICE RAGE OF THE HOUR is "A Society Scandal"!

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**Discuss Combines**

(Continued from Page 1)

condition. The practice becomes particularly obnoxious to the sales departments because in many of these towns top price paid for a feature heretofore has been about \$25, and this has been materially reduced by the plan now in effect.

If the sales executives can determine upon a course of procedure it is expected that this method, as well as other pernicious methods of a similar type will be ended.

**Discuss Production**

At one stage of the proceedings there was considerable discussion as to the extent of production by the various companies. The opinion was voiced that perhaps the entire business would be in better condition if the heads of the producing companies could agree among themselves as to a production program which, while giving sufficient pictures for the season, would not overload the market.

**"Boy of Flanders" at Rialto**

Jackie Coogan's new picture, "A Boy of Flanders," will go into the Rialto Sunday for a week.

Tom Meighan in "The Confidence Man" will be the Rivoli feature.

"Nellie, the Beautiful Cloak Model" goes into the Capitol.

**Wants a Hays**

(Continued from Page 1)

state-right buyers and he regretted this very much. He said that the Association and the exhibitors were partners. He suggested the formation of a war chest for the new organization.

Product coming from the independent distributor said Neufeld easily takes its place with the average product of the old-line companies excepting for the super-specials which he said were sold at such a high price and with other restrictions that in the end the exhibitor, although he has increased his receipts, has dissatisfied many of his patrons and profited not for himself.

He suggested that if the independents would let the state-right exchangemen know six or eight months in advance what their product would be so that the exchangemen could prepare a proper pressbook that this would be very helpful. He also suggested an organization of state-right men which should be affiliated with the independent organization and said he would like to see a man like Hays at the head of it.

Houston Thompson of the Federal Trade Commission gave an enlightening address on the practice and procedure of the Commission. His talk had very little to do with motion pictures or this industry excepting that at the conclusion he told of American pictures which he had seen abroad and what he thought was the effect of the competition of American pictures. He pointed out that through the showing of motion pictures in the slum districts of London that police officials declared they had a tremendously favorable reaction in offsetting the effects of alcoholism both with men and women.

He urged American producers to add the spirit of morality and spirituality to their pictures which would result in American pictures being the greatest force in the world for moral good.

Robert E. Welsh of the M. P. World told the Independents that they had been the football of the business for many years and that it was time that they ceased being used in this way.

O. A. Keen, an inspector of the Post Office told of the plans by which the Post Office Department expected to aid the organization by bringing fraud charges against fly-by-night exchangemen who pirated prints.

**578 Houses in N. Y.**

There are now 578 exclusive picture theaters in Greater New York with a combined seating capacity of 428,926. The total revenue received by the city in license fees is placed at \$216,650 and of this amount picture theaters contribute \$81,900.

The present total compares with 423 in 1919. Aside from the fact that existing theaters are greater in number, they are also of a better grade. Many of the smaller houses operating in 1919 have been torn down and replaced with modern structures.

**Principal Lists Six**

Principal Pictures will have six releases during the summer months: "Captain January," a Baby Peggy feature; "Daring Youth," with Bebe Daniels; "Listen Lester," "The Masked Dancer" with Helene Chadwick and Lowell Sherman; "The Good Bad Boy" with Joe Butterworth and Mary Jane Irving and "Daughters of Pleasure" with Marie Prevost and Monte Blue.

**Brisbane's "Today" on Screen**

Robert Thornby, the director and Arthur Shaughnessy will shortly issue a one-reeler based on Arthur Brisbane's famous "Today" editorials which are published in hundreds of newspapers daily. The editorial text will be amplified by plastic illustrations. Release will be weekly at first, and probably twice weekly later.

**"Sandra", La Marr's First**

"Sandra" a current novel by Pearl Doles Bell, will be Barbara La Marr's initial picture for First National.

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in

**"WHAT SHALL I DO"**

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for **HODKINSON RELEASE**  
Season 1924-1925 Thirty-First-Run Pictures

**"Play It With Music!"**

For National Music Week—May 4th—11th, book "FRANZ SCHUBERT," the first release of James A. Fitz-Patrick's "FAMOUS MUSIC MASTERS" series. One reel novelty features with COMPLETE ORCHESTRATIONS!

Produced and Distributed by

**FITZ-PATRICK PICTURES, Inc.**

Poli Building,

New Haven, Conn.



# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XVIII No. 9 Thursday, April 10, 1924 Price 5 Cents

## PROOF

By DANNY

When Adolph Zukor planned his plan for Long Island City an investment of \$2,500,000, the film world figured he was pulling a white elephant on his back. And they figured about it was. There were construction faults, difficulties in financing, costly experiments, headaches. But there it was. And something had to be done with it.

At this time Jesse L. Lasky sold the idea of coming from Long Island to run that white elephant. He had had Realart pictures were produced here. Then Realart went out of business and Kane had other things to do. Then it was planned to shut down the studio. This was in Connecticut. And shut it was. Meanwhile Kane did some figuring. And he came up with a plan which was put into effect. Instead of a tremendous loss it went to nothing—practically.

Today, with the Kane idea being put into effect, Famous has four of its most important units at work on Long Island. And the production costs have been cut to such an extent that it is possible to say that Famous will save at least 40 per cent of the cost of the coming season on Long Island.

Jesse Lasky is coming East. He has taken up his home in California. It is likely he will make his headquarters in New York. Do not be surprised, therefore, if you hear that a large per cent of Famous' production will be made in the East beginning with the product season of 1925-26.

The "white elephant" has been turned into a profitable investment. Zukor feels good. It is natural that he should. That Bob Kane feels proud of what has been accomplished is also easily understood. And then arises this nigger in the woodpile: if Lasky remains in California, what will happen to Kane? Will he sell all this, be sent to the Coast?

### That Summer Season

All its problems is interesting to the people. Read what Eddy Rowson has to say. It's worth listening to and he's right. If you "lie" (Continued on Page 2)

## Discuss Neufeld Plan

Certain I. M. P. P. D. A. Members Inclined to Favor Organization of State Right Exchangemen

The suggestion advanced by Oscar Neufeld, of De Luxe Films, Philadelphia that state right exchangemen form an organization of their own to co-operate with producers belonging to the Independent M. P. Prod. and Dist. Ass'n has already been discussed by members of the latter association.

The question will in all likelihood come up at an early meeting of the producers. There are about 350 exchanges scattered throughout the country which to draw for membership. Neufeld suggested at the Tuesday lunch of the producers' organization that he favored securing a man like Will H. Hays to head it but it was stated yesterday that this was not considered feasible, insofar as the cost attendant upon such a step is concerned.

It is not at all unlikely that exchangemen will be urged to get together either in a separate body or under the wing of the I. M. P. P. D. A.

### Seeks Music Tax Relief (Special to THE FILM DAILY)

Washington—Sydney S. Cohen yesterday presented to the Senate Patents Committee a brief on behalf of the M. P. T. O. A., in favor of the Dill bill which makes it illegal for music publishers to levy tribute upon radio broadcasters. The bill does not similarly cover picture theaters and Cohen has suggested an amendment to take care of them.

The main case in favor of the bill was presented by the broadcasters and the hearing was given over to them. The opponents are to be heard next Thursday.

### Chase, Selznick Sales Chief

Maurice A. Chase has been placed in charge of Selznick sales in the Eastern division with supervision of New York, Albany, Buffalo, Cleveland, Detroit, Cincinnati, Pittsburgh, Philadelphia, Washington, Boston and New Haven.

### Germans to Make Film Here

Ernest Wolff and Paul Ebner of Berlin are at the Astor. They will take some scenes in New York for a picture that will also include shots of London, Berlin and Paris.

### Rowson Sails

Harry Rowson of Ideal Films, Ltd. sailed for London yesterday following a stay of some weeks here.

## Summer Business

And How to Handle It—An Interesting Suggestion from E. A. Eschmann of 1st National

E. A. Eschmann of First National advanced an interesting suggestion yesterday relative to summer business. He said:

"With all of us becoming more and more interested in the study of business conditions as effected by money, crops, industry, and so forth, I wonder whether in the very study of these things we do not cut paths of thought which take too much for granted.

"To give us graphic and concise interpretations of these various elements in business we call into consideration various forecasts as furnished by various organizations and if we conclude from the perusal of these reports that the summer period offers no particular reason for optimism, I wonder if we do not reflect to one another a rather taken-for-granted poor summer period. And having made up our minds to poor business during June, July and August (Continued on Page 7)

### Loew's Boston Co. Gets Loan (Special to THE FILM DAILY)

Boston—Loew's Boston Theatres Co. has negotiated a loan of \$900,000 with the Provident Institution for Savings secured by first mortgage on its property. The proceeds will retire \$960,000 outstanding 7% preferred, cash difference being made up from this year. Reduction in charges ahead of common dividends may result in increase in dividends on 114,167 shares of common now on \$1 annual basis.

### Reliable Outlet for Ind'p'ts Needed

"If there is one thing the film industry has needed and needs today, it is a reliable, honest and efficient outlet of the product of the independent producer," declared H. C. S. Thomson, managing director of F. B. O., in a statement issued yesterday.

### Non-Theatrical Dinner May 15

The M. P. Chamber of Commerce-Non-Theatrical plans to hold its annual dinner at the Commodore on May 15. The next regular dinner, a monthly affair is slated for April 16 at the Cafe Boulevard.

### New Bronx House Opens April 17

The R. & S. Amusement Corp. will open the new Blenheim, 169th St. and Park Ave., April 17. The house seats 2,500 and took 14 months to build.

## Famous' Sales Plans

Will Sell a Block of 40 Beginning Immediately After Sales Conventions for Next Season

Immediately after the sales conventions of Famous, to come to an end late in April, the product for next season will be offered to buyers. It is understood that the product will be sold in two blocks, the first block to consist of the first 40, which will carry productions made through January. While it is expected that Famous will have 70 productions at least this may be increased by a few more before the end of next season.

The first block of pictures will include several which are expected to prove of unusual interest at the box office. Among these will be the two Valentino specials; "The Covered Wagon," two Tom Meighan's and two Negri's and two Swanson's in addition to a Cecil B. DeMille special.

### Planning Road Show Truck

Engineers are working on plans for a special truck for Famous to be used for road show purposes. The truck will have a projection machine, full equipment, including screen, and the sides will be so constructed that when turned flat they become a stage for special seats. The truck will be used only for the small towns where there is no hall or theater sufficiently equipped to present big pictures. A tent with seats for 400 will be part of the equipment.

### Asks State Ban on Jolly Jones (Special to THE FILM DAILY)

Omaha—The Hostettler theater enterprises has filed suit against Jolly Jones, former manager of a Hostettler house, asking \$5,000 damages and seeking to restrain him from operating a theater in Nebraska for the next ten years. It is claimed that Jones created opposition houses to sell to the company, the latest of which was the Fremont Strand.

### New House For Hollywood (Special to THE FILM DAILY)

Hollywood—Hollywood Theaters, Inc., affiliated with West Coast Theaters, Inc., will build a new \$500,000 house at Santa Monica Blvd. and Havenhurst St., known as Crescent Junction. The house will seat 1,800 and open in August.

### Hayakawa in German Films (Special to THE FILM DAILY)

Berlin—Sessue Hayakawa, will star in two pictures for Stern Films. Karl Grune will direct.



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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	109	108 3/4	109	500
F. P.-L. . . . .	67 7/8	67 1/2	67 1/2	900
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	14 1/4	13 1/2	14 1/4	1,100
Loew's . . . . .	17 1/2	17	17	300
Warner's . . . . .	Not Quoted			

**PROOF**

(Continued from Page 1)

down" to the problem and don't fight it of course you get nowhere.

Have some mighty interesting ideas on this subject from another big man in the business. Coming in a day or so. And he puts the blame squarely on the shoulder of the exhibitor. Don't miss it.

**Banquet Planned by Ill. M. P. T. O.**  
(Special to THE FILM DAILY)

Chicago—The M. P. T. O. of Illinois and the Film Board of Trade will stage a banquet and frolic at the Sherman House on April 23, as the social highlight of the State convention.

**Hold Over Cameo Picture**  
"Which Shall It Be?" will be held over at the Cameo for a second week.



Let George do it!  
**George E. Kann**  
 Corporation  
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**Hurst Recovers from "Flu"**

William O. Hurst returned to his office yesterday, following a ten days' siege of the "flu." The first Helene Chadwick picture for Hodkinson which will be made by Eastern Prod. Inc., in which Hurst is interested goes into production May 1 at the Biograph studio. Paul Scardon will direct.

**New Burr Picture Ready**

C. C. Burr states that "The New School Teacher," featuring Russell Griffin and Mickey Bennett, is ready for release. Gregory La Cava directed. Work on "Lend Me Your Husband," has been completed by Christy Cabanne who will also direct "Youth to Sell."

**A Correction**

In the issue of April 7, it was stated from Detroit that Dave Mundstuk had purchased "Boys in Blue" for Michigan when the title should have been "Pals in Blue." The picture is a Tom Mix reissue.

**Dell Henderson Here**

Dell Henderson has returned from the Coast, where he directed "One Law for the Women" and "Gambling Wives." He will direct Benny Leonard in two-reelers

**Two More with Barrymore**

Chadwick Pictures will produce two more pictures, starring Lionel Barrymore. Both will be made in the East under supervision of Ivan Abramson.

**Rothacker Eastbound**

(Special to THE FILM DAILY)

Los Angeles—Watterson R. Rothacker has left for New York, first stopping off at Chicago for a few days.

**Davis in from Coast**

H. O. Davis, supervisor of Coast production for Cosmopolitan and manager of the Hearst newspaper enterprises in the West is back from Los Angeles.

**Carleton May Produce Here**

Lloyd Carleton, coast director may produce a series of pictures in the East.

**Segal Here From Boston**

H. G. Segal, Pioneer of Boston is at the Astor for a few days.

**Sales By The Seat**

**Coast Attorney Sees Pictures Sold That Way—Favors Joint Distribution**

Commenting on THE FILM DAILY'S exclusive Hollywood dispatch concerning a joint distribution plan on behalf of important stars, A. P. Michael Narlian, a well-known Los Angeles attorney writes:

"I believe when I was last in New York some representative of your newspaper called on me at the Biltmore. I believe I had just spoken a few words at a luncheon given by Fred Elliott. My opinion then was that joint distribution would save a very large sum per annum and that it would not in any way impair their individuality as well as the executive efforts of the various national distributing film organizations.

"I have in mind for the future something even more radical. I believe that the day will come, whilst I may not live to see it, that pictures will be sold on the per seat plan and I have voiced this opinion for the last two years. Men in the business that I know very well, who know it thoroughly, do not believe in it but mark what I tell you, it will come and may come earlier than you expect. I know in my own kind of a plan that would make the financing of pictures the easiest thing in the world. If only the smaller organizations would get started it might force the larger ones to follow suit."

**"U" Has New Des Moines Manager**  
(Special to THE FILM DAILY)

Des Moines—Sam B. Stoll has taken over the Universal exchange, coming from Kansas City.

**MILDRED B. ADAMS**  
 Has For Sale Screen Rights To Broadway Plays.  
 Stuyvesant 9075 8-E. 9th St.  
 New York

Who put the wag in  
**WAGL?**  
 Ask Halperin

Title for Johnson's New  
 "The Spirit of the U. S."  
 been selected as the final  
 Emory Johnson's new production

**HAL ROACH'S**  
**SPAT FAMILY**  
**COMEDIES**

"Laughing Purposes Only"  
 2 reels

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As Good As The Best

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This is the

# JAZZ AGE!

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## Oh Women!



Chicken-heart Never Won a Fair Lady, Whether She Was a Flapper, a Business Girl or a Super-Romantic Boarding House Keeper. Play This Picture and Let Your Patrons Laugh as "THE" Girl Makes a Regular Fellow Out of a Man Who Was Deathly Afraid of Skirts.

The Motion Picture News says Albert Parker has "accomplished splendid results with an unusually fine cast. . . . It's a Picture That Makes Them Laugh."

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Corporation *presents*

# SECOND YOUTH

Adapted by JOHN LYNCH from Allan Updegraff's novel. *With*  
**ALFRED LUNT, MIMI PALMERI, WALTER CATLETT,  
HERBERT CORTHELL, JOBYNA HOWLAND, LYNN FONTANNE**

Directed by **ALBERT PARKER** *A* **DISTINCTIVE PICTURE**  
*Distributed by Goldwyn-Cosmopolitan*



Newspaper Opinions

"The Breaking Point"—F. P.-L. Rivoli

AMERICAN—\* \* \* a mystery story with plenty of pep and action. \* \* \* a picture made by a director who understands his craft, which is a great help in the success of any picture.

DAILY NEWS—\* \* \* the story rides along smoothly to a finish. \* \* \* However, "The Breaking Point" all told is good amusement. \* \* \*

EVENING JOURNAL—\* \* \* well planned, acted and presented, and enough action in it to keep one interested until the denouement.

\* \* \* The entire cast is well chosen.

EVENING WORLD—\* \* \* It is a mystery drama right up to the last few feet and is well worth seeing. \* \* \*

HERALD-TRIBUNE—"The Breaking Point" seems to us slight entertainment, not even yielding as much as the stage play, which never was what Broadway calls a "wow." \* \* \*

MORNING TELEGRAPH—\* \* \* a good all round moving picture, not subtle or fragile, but an intensely interesting story, imbued with all the ingredients which go to make up a popular film for any audience. \* \* \*

Herbert Brenon, who directed \* \* \* has staged one of the most convincing snowstorms of the season, and the handling of this scene \* \* \* is well done. Nita Naldi gives a satisfactory performance as the seductive actress. Matt Moore, \* \* \* is excellent.

POST—\* \* \* The first part of the film is very interesting, but by and by the many improbabilities of the plot, \* \* \* become laughable. \* \* \*

SUN—\* \* \* and one is very much entertained and now and then quite exhilarated by "The Breaking Point." \* \* \* It is one of the scientifically gymnastic films, leaning heavily on loss of memory. Guided by the skilful hand of Mary Roberts Rinehart and misguided by an excitable reaction to Miss Naldi's profile. \* \* \*

TELEGRAM—\* \* \* "The Breaking Point" is one of the best mystery film plays. Its scenes shift from the life of Broadway to the excitements of ranch life in Wyoming.

Matt Moore is an excellent embodiment of the hero. \* \* \*

TIMES—\* \* \* Those concerned in the producing of "The Breaking Point," \* \* \* have not made a picture which adds to their laurels. This is a singularly clumsy effort in which there is little or nothing in the way of entertainment, and even some of the players who have hitherto proved their proficiency give a very poor account of themselves. \* \* \* From the most charitable viewpoint one could not say that the story is in the least convincing, especially the way it has been handled by the scenario writers. Herbert Brenon, who has had long experience as a director, has not improved matters. \* \* \*

TIMES SQUARE DAILY—\* \* \* Herbert Brenon has made an interesting release of it, well played.

WORLD—\* \* \* "The Breaking Point," is a motion picture melodrama which covers more ground, time and action than any cinema in years and years. \* \* \* Herbert Brenon has taken this hop, skippety jump story and pictured every last inch the script called for. \* \* \* "The Breaking Point" is pretty clumsy business.

"The Moral Sinner"—F. P.-L. Rialto

AMERICAN—\* \* \* I am afraid I cannot hand "The Moral Sinner" much. It is old-fashioned in its treatment and not to be mentioned in the same breath with the average Paramount feature picture. Ralph Ince, as the director, has not added much to the occasion, making an indifferent picture out of what might have been a worth-while contribution. \* \* \*

DAILY NEWS—\* \* \* "The Moral Sinner," gives Miss Dalton little to do, and she does that little with a certain lackadaisical air. She is not at all convincing as Leah. \* \* \* The film has an atmosphere decidedly foreign, Paul McAllister of the Gallic beard contributing much to this. I do not think people are going to go wild, simply wild about the production. \* \* \*

EVENING JOURNAL—\* \* \* The setting is effective and the story interesting. \* \* \* The action contains a fire, a detailed burglary and some very good acting. \* \* \*

EVENING WORLD—\* \* \* It is a more or less thrilling picture to Dorothy Dalton fans and to those who like pictures of the lower strata. \* \* \*

HERALD-TRIBUNE—\* \* \* Everybody sat breathless during the overture and went to sleep during the feature. \* \* \*

\* \* \* None of the faults of the picture should be blamed on the actors, however, for they did the best they could under the circumstances. Ralph Ince, the director, seems not to have grasped the spirit of the play. \* \* \*

MORNING TELEGRAPH—\* \* \* one of those slow moving things that never seem to have a chance to get into the class of good entertainment. It has been handicapped by an ante-bellum continuity and old-fashioned direction, which has failed to iron out the creases in the plot. It drags along in an aimless way and the star, Dorothy Dalton, contributes a colorless characterization, in a part that should hold forth real acting opportunities. \* \* \*

POST—\* \* \* Dorothy Dalton \* \* \* puts over a very acceptable piece of work. \* \* \* The plot of the picture is interesting, if not wildly gripping, and Ralph Ince has directed well, except that in his efforts to avoid a final clinch he has made a rather amateurish ending.

SUN—\* \* \* "The Moral Sinner," is, in short, more than a little dull.

TELEGRAM—\* \* \* "The Moral Sinner," the story of Leah Kleschna loses none of its bite and power. \* \* \*

TIMES—Dorothy Dalton \* \* \* quite a capable performance. \* \* \* There are a number of exceedingly charming settings in this film which are fairly faithful reproductions of some old Paris structures. The direction \* \* \* is on the whole good but staccato in spots.

\* \* \* It is an excellent feature drama.

The weak feature \* \* \* is that it is fashioned with little in the way of suspense. Therefore, one can frequently anticipate the next move of the characters.

TIMES SQUARE DAILY—\* \* \* Dorothy Dalton is splendid, and is ably supported. \* \* \*

WORLD—\* \* \* makes an unusually interesting picture. Yet, somehow, just as one settles back thoroughly to enjoy it, the picture's all over. It ends in mid-air just about the time it ought to be reaching a climax.

"Which Shall It Be?"—Hodkinson Cameo

AMERICAN—\* \* \* If I had "Which Shall It Be" in my family, I would cut it down to two reels or possibly three. It is a film that even the family pastor will sanction and one that the churches will not hesitate to run if they see it, so thoroughly in accord with all that is good and proper is its teaching. \* \* \*

DAILY NEWS—\* \* \* There is no plot, no life, no movement in the theme. Only a crew of pretty, well bushed and well dressed children running in and out.

\* \* \* The rural setting is picturesque, charming and credible.

EVENING JOURNAL—\* \* \* There is a refreshing absence of villains, railroad wrecks or midnight cabarets in the picture, which contains a sincerely told story, interesting in its sympathetic simplicity, and answers the question to every one's satisfaction. \* \* \*

EVENING WORLD—\* \* \* We enjoyed it and think it has an appeal to thousands, but it is not the sort of picture we would select for our daily or nightly entertainment.

HERALD-TRIBUNE—"Which Shall It Be" has two courses open to it. One is to keep its name and become a one-reeler, and the other is to remain a five-reeler and be labeled "The Farmer and His Ways With His Young." This will make it an educational. \* \* \*

MORNING TELEGRAPH—\* \* \* a picture that is off the beaten track and which, in its simplicity and directness, carries an appeal straight to the heart.

\* \* \* the product of some obscure company, but whoever was responsible for the transference to the screen of the old poem has done a piece of work of rare taste and appeal.

The picture has been exquisitely cast. There isn't a bit of overacting. \* \* \*

POST—\* \* \* There is nothing much in the way of a thrilling story in it, simply a description of the mental anguish endured by two poor but human parents. \* \* \*

SUN—\* \* \* one of the most sentimental and tear filled cinemas. \* \* \*

We have seldom seen more perfect acting, screen or otherwise. \* \* \*

TIMES—A delightfully simple yet most effective motion picture, with sterling pathos and glimpses of delicate comedy. \* \* \*

TIMES SQUARE DAILY—\* \* \* It is a simple home life tale, no great cast of picture names, but a story that is going to grip every mother's heart and bring tears to the eyes of those who see it.

WORLD—\* \* \* It is altogether lovely. Quietly and unexcitedly, somewhat lazily, in that charming way in which a brook is lazy. \* \* \*

"See how the world Wags," said Shakespeare. Nowadays it WAGLS

Specify GOERZ-RAW STOCK FOR QUALITY FISH-SCHURMAN CORP. 45 W. 45th St., N. Y. C.



PROCESSED FILM MEANS PROLONGED LIFE AND SERVICE We Processed And Treated "GIRL SHY" Playing Next Week At The Strand Theatre, N. Y.

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Lois Wilson in "ANOTHER SCANDAL"

Cosmo Hamilton's latest and greatest novel an E.H. Griffith Production

HODKINSON RELEASE Season 1924-1925 Thirty First-Run Pictures





Spring  
is here!

Sufferin' cats, yes!  
'n the birdies are sing-  
ing 'n everybody's get-  
ting Spring Fever

But you should  
worry as long' as you  
can keep your box-  
office temperature  
normal with

---

**LAURETTE  
TAYLOR**

*in*

**HAPPINESS**

FROM THE FAMOUS  
STAGE SUCCESS BY


**J. HARTLEY  
MANNERS**

DIRECTED BY

**KING VIDOR**

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# The Uninvited Guest

*Presented by*

**J.E.WILLIAMSON**

*Directed by*

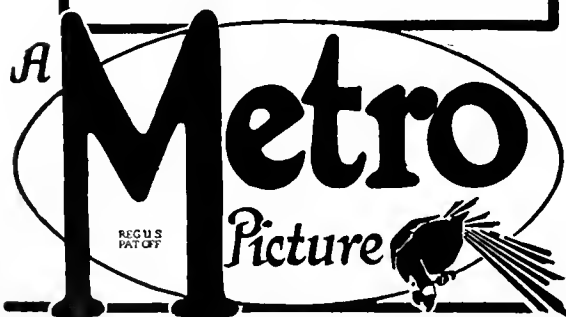
**RALPH INCE**

*Written by* CURTIS BENTON  
*Produced by* SUBMARINE  
FILM CORP. *Under the patents of*  
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CORP. *Natural Color Scenes by*  
TECHNICOLOR MOTION  
PICTURE CORP. . .

*In the Cast*

MAURICE FLYNN ~  
JEAN TOLLEY ~  
LOUIS WOLHEIM ~  
MARY MACLAREN ~  
and WILLIAM BAILEY

*Jury Imperial Pictures Ltd, Exclusive  
Distributors thruout Great Britain.  
Sir William Jury, Managing Director*



didn't wait for an invitation to head the honor list of new pictures ~ ~ It just naturally took its place at the front. ~ ~ that's where it belongs because it's not only the first picture to combine natural colors with undersea photography, but it's a thrilling melodromance of Broadway and the South Seas.

### Summer Business

(Continued from Page 1)

Why do we not sit back and reconcile the presumed inevitable rather than set up ways and means to combat the unconsciously imbued spirit of let-down and let-up?

Just this morning Mr. Santikos of San Antonio, Tex., dropped in for a general discussion and stated that he would be obliged to have better pictures in June, July and August than in September and the following months. Naturally I asked him why. He replied that he had a natural predilection in the fall, winter and early Spring, but that he must create something following while the hot weather is

Realizing that a super effort must be made during the summer, Mr. Santikos makes it, while we too must at an extent accept the drop off in business as forecast generally and then go to the extent of withholding the very pictures required to fight off the inclination toward summer slump. In my opinion all of us who distribute pictures should early in the year agree to release a minimum number of big pictures and in that way aid and assist the exhibitor in giving a lift to the summer fall-off in attendance. This may not be a specific cure for the ill, but it should prove an auxiliary at best and would build up the morale of all of our selling organizations.

It is almost an impossibility for any one sales manager to produce the right condition of mind throughout his field force if all others, or a greater number of all other distributors are counteracting his efforts in that direction by continuing to release "just pictures" during the summer.

We in this industry cannot combat the summer slump with "just pictures." Let's agree upon a set joint policy toward the betterment of returns at the box office. It can be done.

#### Officials to See "Cheechahcos"

(Special to THE FILM DAILY)

Washington—"The Cheechahcos," will be shown in Exhibition Hall of the Department of the Interior tonight before President Coolidge and government officials.

#### Gill Breaks Arm

William S. Gill, Eastern sales manager for the Rothacker laboratories, is nursing a broken left arm, the result of a taxicab accident.

### In The Courts

Suit for \$5,755 has been filed in the Supreme Court by the Property Operating Corp. against John J. Wittman on a guaranty for the Wilkens Amusement Co., on a lease of the Art theater at 1077 Southern Blvd., the Bronx. The suit alleges that the theater was leased to the Wilkens Co., in 1919 for five years, at a rental from \$5,000 to \$6,500 a year. The suit was brought on the ground that the lessee had failed to pay rent since January last and also owed for taxes and for damages to the property due to alleged negligence.

The employees of F. B. O. held a dance at the McAlpin last night.

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is as  
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does

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**"It has  
a thrill  
a second!"**

says Don Allen  
in the N. Y. Evening World

## Reel Reviews

By Don Allen

"Sporting Youth," Universal's latest big picture, is the fastest moving auto race picture we ever saw. And despite the fact that a 500-mile auto race furnishes most of the thrills, that is by no means all that is in the picture, for, strange as it may seem, it has a corking good plot, lots of suspense and plenty of good, clean comedy.

In our humble estimation the scene where a dignified old lady, dressed to kill, is trapped in the tonneau of a machine being driven by a speed maniac, is one of the most laughable things we have seen on the screen in years.

Take our advice and see "Sporting Youth." It has a thrill a second.

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**CARL LAEMMLE**

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ST LOUIS MO APRIL 6 1924

JACK WOODY

ASSOCIATED EXHIBITORS 35 WEST 45ST NEWYORK  
MABEL NORMANDS PERSONAL APPEARANCE AT NEW  
GRAND CENTRAL CREATED A SENSATION UNDOUBTEDLY  
MISS NORMANDS APPEARANCE IS THE BEST WE HAVE HAD  
ON OUR STAGE STOP THE IMPRESSION SHE CONVEYS TO  
OUR AUDIENCE IS TRULY WONDERFUL STOP EXTRA GIRL  
ACCEPTED BY THE AUDIENCE SAME MANNER AS MOLLYO  
WITH EXCEPTION THAT EXTRA GIRL HAS A GREATER BOX  
OFFICE VALUE STOP WE BROKE ALL RECORDS STOP  
GRATEFUL FOR ARRANGING MISS NORMANDS PERSONAL  
APPEARANCE AND CONGRATULATIONS FOR EXTRA GIRL

S P SKOURAS



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVIII No. 10

Friday, April 11, 1924

Price 5 Cents

## ARGUE

By DANNY

All you please. About the summer picture situation. And you get in a circle—and get no more. Because the exhibitor places the blame of conditions on the producer. And the producer and distributor blame the exhibitor. And there is no give and take. So there you are.

"Several years ago," said an important official of Famous, "we made strenuous effort to make our spring and summer schedule very attractive. We listed some of our best product for release during the summer months. But when it came to selling them there was another story. We were offered about a third less than we would have been able to get—for those very same pictures—had they been released during the Fall Winter."

**Cheap, unsatisfactory pictures, not good for showing any other time are released and shown during July and August. This seems to be the cleaning up period for all the unsatisfactory stock on the shelves. And what does this mean?**

Heretofore it has meant this—always: that your patrons get sick and dissatisfied; that they see one poor picture after another and then stay away. Which means that you have to show a half dozen big successes early in the season to again get them in the bit of coming. If this isn't the right of asinine business ideas what do you want? You wouldn't find a duplication of such ideas in any other business in the world.

*If there isn't any money in running a theater during July and August why keep a theater open? Certainly it would be far better to close during those two months, keeping your business in good shape by doing so, than remaining open, showing bad pictures, or poor pictures, making dissatisfied patrons and otherwise injuring your good will.*

There are a lot of mighty good pictures that—for various reasons—are

(Continued on Page 2)

## Split Pickford Films

Twenty-One Famous Players and Arctcraft Pictures to Be Divided By Mary and Paramount

Twenty-one pictures produced by Mary Pickford for Famous Players and the old Arctcraft company and owned equally by Miss Pickford and the old Paramount subsidiaries are to be divided today.

The division will be made on an equal basis, selections to be made alternately by Miss Pickford or a representative and Elek J. Ludvigh, on behalf of Famous. With each picture will go an agreement turning over the fifty per cent interest of the other party to the new owner. Those pictures that Miss Pickford thus secures will be her exclusive property to do with as she pleases. As in the case of "Tess of the Storm Country," she may remake any of them or sell the rights. This will, of course, hold true with Famous.

The action on the Pickford product is somewhat similar to that taken on the Fairbanks-Arctcraft product some time ago when the five year distribution clause held by Famous expired and Fairbanks again secured rights on his old pictures.

### Canada Sunday Law Up

(Special to THE FILM DAILY)

Winnipeg—An interesting situation with regard to Sunday observance has developed in Canada because of an issue which has been raised in Manitoba through the action of that Province in taking upon itself the authority of passing Sunday laws to meet local conditions. This is said to be in contravention of the Lord's Day Act, a Federal Statute enforced by the Dominion Government for the whole of Canada.

Exhibitors of Manitoba cities are watching developments because the situation may lead to the possibility of Sunday shows. The legality of Manitoba Sunday enforcement will be settled by the Privy Council in London, England, next July.

### \$10,000,000 in Admissions

(Special to THE FILM DAILY)

Los Angeles—Sol Lesser, vice-president of West Coast Theaters, Inc., estimates that between \$9,000,000 and \$10,000,000 have been taken in admissions by his chain in the past twelve months.

### New Devore Series

Educational will have a new series of six Dorothy Devore two-reel comedies for next year, to be made at the Christie studios.

## Exhibitors Confer

In Chicago on Possibility of Forming A New National Organization

(Special to THE FILM DAILY)

Chicago—It was learned yesterday that W. A. Steffes of Minnesota, Col. H. A. Cole of Texas, Frank Rembusch of Indiana and Henderson M. Richey of Michigan held a meeting here on Wednesday at which were discussed exhibitor problems and the possibilities for forming a new national organization.

Col. Cole, president of the M. P. T. O. of Texas has been in New York on several occasions relative to exhibitor matters. While here, he advanced feelers on organization matters and conferred with a number of exhibitors about the functioning of a national body.

### Change in Ontario Contracts

(Special to THE FILM DAILY)

Toronto—Ontario exhibitors have been notified by the Canadian M. P. Dist. Ass'n that a two weeks' clause will be enforced in all contracts to cover the privilege of a change in playing dates. This clause has been inserted to eliminate misunderstandings and disputes regarding playing dates.

### Missouri Convention April 22

(Special to THE FILM DAILY)

St. Louis—The annual convention of the M. P. T. O. of Eastern Missouri will be held at the Elks Club, April 22. A movement is under way to give Eastern Missouri jurisdiction over Southern Illinois.

### Underwood Here From Dallas

William G. Underwood, Warner distributor in Texas, Oklahoma and Arkansas is in town.

### Float Notes on Missouri Theater

(Special to THE FILM DAILY)

St. Louis—The Mercantile Trust Co. has placed on sale an issue of \$1,200,000 first mortgage serial notes of the Missouri Theater Co. The notes are secured by the Missouri theater and office building.

### Stanley Anniversary Soon

(Special to THE FILM DAILY)

Philadelphia—The Stanley Co. will celebrate their tenth anniversary the week of April 28.

### 13 Chronicles Finished

Production of thirteen of the Chronicles of America series has been finished or nearing completion. There are thirty-three in the series,

## Censors May Remain

Davison Bill Killed in Assembly—Walker's Measure Believed to Have Slim Chance

At the hour of going to press, indications pointed to the continuance of censorship in New York State for at least another year. The Legislature has been holding night meetings in order to clean up uncompleted work by this morning when the session is to adjourn.

Yesterday afternoon, the Assembly defeated the Davison repeal measure by a vote of 77 to 65. The action in Albany came as a surprise to producing interests that had generally favored the measure as the one way out of a rather difficult situation, but as a gratifying piece of news to exhibitors who had opposed the repeal bill so completely as to split with the Hays organization on the question.

Senator James J. Walker has a repeal bill, closely similar to the Davison measure up in the Senate. At a late hour, no action had been taken on it. It was conceded that the measure would pass the Senate but the general opinion seemed to be that it could never get through the Assembly.

### Levy Bros. Selling Holdings?

With the leasing of the Bedford, Bedford Ave. and Bergen St., Brooklyn by Levy Bros., to Frank Keeney, it is reported that the Levys are planning to dispose of all of their theatrical holdings. The Borough Park, one of their houses has been leased to the Loew circuit while William Fox still holds a lease on the Ridgewood.

The Loew circuit was after the Bedford but Keeney secured it by virtue of a large cash payment.

### Clark With Kenma

It is understood that Ralph H. Clark, former New York sales manager for First National is now handling sales for Kenma Corp., producers of the Madge Kennedy pictures.

### Ragland Back from Coast

John C. Ragland, Harold Lloyd's Eastern representative has returned from the Coast.

### Mayer Leaves for Coast

Louis B. Mayer left for the Coast yesterday.

### Rialto Books "Maytime"

The Rialto has booked "Maytime" for one week. The date has not been set.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108½	108¼	108¼	400
F. P.-L.	67½	65¾	65¾	2,900
do pfd.	Not Quoted			
Goldwyn	13¾	13¾	13¾	200
Loew's	16¾	16¾	16¾	100
Warner's	Not Quoted			

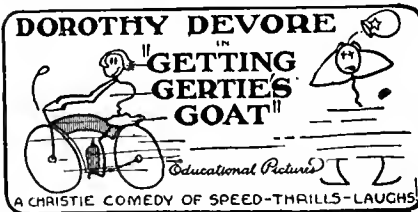
**ARGUE**

(Continued from Page 1)

not shown in various communities during the early release period. If Mr. Exhibitor would work a little harder—instead of being interested in the ball game—and dig some of those up he would be in an excellent position to do business—and keep his patrons happy—rather than show a lot of junk, just because he buys it cheap. The exhibitor who thinks he is getting away with something by showing cheap pictures is like the man who wears a toupee. He only fools one—himself.

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**Convention Program**

Many Social and Business Functions Outlined for Forthcoming Sessions at Boston

Mayor Curley of Boston will formally open the annual convention of the M. P. T. O. A. at the Copley-Plaza Hotel, to be held May 27, 28 and 29. The business sessions will start following short talks by some of the City dignitaries.

At a meeting of the convention committee, the following program was decided upon:

**Monday, May 26**

Meeting of national officers and members of the executive committee at the Copley-Plaza for reports of the year and final convention arrangement.

**Tuesday, May 27**

Opening of the convention at 11 o'clock. Address by the Mayor of Boston and others. Convention business. Grand Ball at the Copley-Plaza Hotel, in the evening.

**Wednesday, May 28**

Convention business continued. Trip down Boston harbor in the afternoon. Convention banquet at night.

**Thursday, May 29**

Convention business continued. Visit to Bunker Hill and other historic places. Evening—adjournment.

**Terriss Returns**

Tom Terriss is back from Cuba where he secured exteriors for "The Bandolero." Interiors will be made at Tec-Art.

**Rupert Hughes Leaves**

Rupert Hughes left for the Coast yesterday to resume production for Goldwyn.

**Goldburg Plans Trip to Coast**

Jesse J. Goldburg, head of Independent Pictures, will leave for Los Angeles next week.

**Amsterdam Buys "Defying the Law"**

Ben Amsterdam of Masterpiece, Philadelphia has purchased "Defying the Law" for Southern New Jersey and Eastern Pennsylvania from Gotham Prod., as Sam Saxe calls his new company.

**Buckley Handling "The Thief"**

Despite reports to the contrary, Harry D. Buckley will handle all road-shows for "The Thief of Bagdad."

**S. Illinois Hit**

Coal Miners Unemployed There—Theaters Affected With Many Forced to Shut Down (Special to THE FILM DAILY)

St. Louis—With 40,000 coal miners out of work and other thousands working but part time conditions in the Southern Illinois coal fields are unsatisfactory. The unfortunate part of the entire situation is that the district is just entering upon what should normally be the dull season of the year. Observers say that there will be no relief for the coal industry before next September or October.

Theater owners as well as other business interests in the coal mining sections are feeling the effects of the unemployment. Many theaters have closed while others are running but one and two days a week. Exhibitors with large investments are forced to keep open although the weekly deficit is getting larger and larger.

**Edgar Lewis Recovers**

Edgar Lewis has recovered from a long siege of illness and got about yesterday for the first time.

**KINOGRAMS**

THE VISUAL

**NEWS**

OF ALL THE WORLD

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Estelle Taylor, De Mille's (Special to THE FILM DAILY)

Los Angeles—Cecil B. De Mille has signed Estelle Taylor on a long term contract to replace Leatrice Joy as the feminine featured player in his forthcoming productions.

**Cavanagh Leaves "U"**

Raymond Cavanagh, for nine years with Universal and of late in charge of Universal has resigned. He will join a distributing company.

**Schachtel Dead in Cleveland**

Cleveland—Max Schachtel, exhibitor and exchange manager, is dead.

**HAL ROACH'**  
**DIPPY-DOO-DAD**  
**COMEDIES**

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1 reel

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Produced by Tifford Cinema Corp.  
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that we'll  
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you to book  
it ~ ~ and  
let it go  
at that



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LOUIS B. MAYER  
*presents it*  
**Reginald Barker**  
*made it*  
**WOMEN WHO  
GIVE**

*Adaptation by BERNARD M<sup>c</sup>CONVILLE and J.G.HAWKS  
Scenario by A.P.YOUNGER...Based on SARAH P.M<sup>c</sup>LEAN  
GREENE'S famous story "CAPE COD FOLKS" ~ ~ ~*

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BARBARA | ROBERT | RENEE | FRANK  
BEDFORD | FRAZER | ADOREE | KEENAN

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Exclusive Distributors thruout  
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Arthur Stone  
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***A TENSE MELO-DRAMATIC STORY OF LOVE & HATE***

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**GOTHAM PRODUCTIONS**

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**Film Boom In Australia**

The Australian business is at present enjoying great prosperity in the opinion of John W. Hicks, managing director of Famous-Lasky Film Service, Ltd., of Australia, who arrived recently for a conference with the New York office. We have enjoyed the best business ever known in Australia," said Hicks. "Our exhibitors are wholeheartedly back of the movement for better pictures and are leaning their earnest support to the proper preparation and exploitation of high class pictures. A number of new high class theaters will be in operation, and there is every indication that the year 1924 will witness a big increase in Australia's rapidly increasing film business."

**Truart Reports Foreign Sales**

Jacobo Glucksmann has purchased rights of "Jeopardy," for Argentine, Uruguay, Paraguay, Chili, Peru, Bolivia and Ecuador and Juan Fernandez of Sociedad General Cinematografica, "Let's Go!," "On Time!" and "In Fast Company" for the same territory. All from Truart.

**"U" Dismantles Cleveland House**

(Special to THE FILM DAILY)  
Cleveland—The Standard, Prospect and E. 9th St., is to be dismantled and converted into mercantile use. It is operated by the Standard Amusement Company, which was owned by Universal.

**Kumler Gives Up Toledo House**

(Special to THE FILM DAILY)  
Toledo—The Adams closes its doors permanently on April 13. John Kumler, who also owns the Pantheon and Priscilla, plans to dismantle the use.

**Brown Succeeds Weisfeldt**

(Special to THE FILM DAILY)  
Milwaukee—Stan Brown has succeeded E. J. Weisfeldt as manager of Saxe's Strand. Weisfeldt was promoted to director of production at the new Wisconsin.

**Refuse to Lift Sunday Ban**

(Special to THE FILM DAILY)  
Eagle Grove, Ia.—Despite a strong protest, the city council voted 5 to 4 against rescinding the existing ordinance prohibiting shows on Sunday.

**Roach Signs Arthur Stone**

(Special to THE FILM DAILY)  
Hollywood—Hal Roach has signed Arthur Stone, to appear in a comedy series as soon as his present vaudeville contract expires.

**Joint Booking For Pickford**

(Special to THE FILM DAILY)  
Seattle—"Dorothy Vernon" will play the Strand, Seattle and the Peoples, Portland April 26, day and date; \$1.50 top.

**"Trail" Sold for N. W.**

(Special to THE FILM DAILY)  
Seattle—Greater Features, Inc., has bought "The Santa Fe Trail," for eight Pacific Northwest states.

**'Frisco Film Club Chartered**

(Special to THE FILM DAILY)  
Sacramento, Cal.—The Film Club, San Francisco, has received a charter.

**Incorporations**

Sacramento, Cal.—Altamount Pictures Corp., San Francisco. Capital \$100,000. Incorporators, Donald Woodrum, E. J. Dupuy, H. L. Wogan, L. C. Harmon, L. Robin, J. H. McClellan and J. G. Moser.

Sacramento, Cal.—Associated School & Community Films, Inc., Los Angeles. Capital, \$300,000. Incorporators, R. J. Tobin, Mrs. E. D. Dutton, Robt. Trilby, F. H. White and C. E. Perry, all of Los Angeles.

Albany—Europart Co., Inc., New York. 200 shares common stock, no par value. Incorporators, A. P. Maerker, Ed. B. Towns and F. H. Koschwitz. Attorneys, Koschwitz & Towns, New York.

Albany—Putnam Prod. New York. Capital \$20,000. Incorporators, D. Samuels, S. H. Chrisman and N. Machat. Attorneys, Dreschler, Orenstein & Leff, New York.

Sacramento, Cal.—John B. O'Brien Prod., Inc., Los Angeles. Capital, \$50,000. Incorporators, John B. O'Brien, Thos. F. Calhoun and R. A. Calhoun, all of Los Angeles.

Albany—Fulcher & Bohan, New York. Capital \$1,000. Incorporators, Irene Jonani, M. L. Fulcher and W. D. Bohan, Attorney, B. H. Reich, New York.

Albany—Hortein Realty Corp., New York. Incorporators, Henry Herzbrun, Wm. Kessler and Harry Lewis. Attorney, Henry Herzbrun, New York.

Sacramento, Cal.—Midway Amusement Corp., Los Angeles. Capital \$100,000. Incorporators, J. F. Seymour, H. I. Iasigi and E. E. Hamilton.

Albany—Leon Gordon Prod., Inc., New York. Capital, \$50,000. Incorporators, L. Gordon and D. Smith. Attorney, W. H. Adams, New York.

Dover, Del.—Leo A. Scheuneman, Inc. Capital, \$500,000. Incorporators, Leo A. Scheuneman, Henry Morris and Helen Scheuneman.

Albany—Sassano Film Co., Brooklyn. Capital \$55,000. Incorporators, A. and A. Sassano and F. P. Amato. Attorney, M. Miele, New York.

Dover, Del.—Pottstown Theaters, Philadelphia. Capital \$150,000.

Sacramento, Cal.—Film Club, Inc., San Francisco.

**Plan Additions to "U" Force**

The present Universal exploitation force will shortly be augmented by Jerome Beatty. Those on the staff now include Jean Belasco, with headquarters in Kansas City and St. Louis; Jack Meredith, Dallas and New Orleans; Andrew Sharick, Atlanta and Charlotte; Harry Yost, Philadelphia and Washington; Jack Hays, Pittsburgh and Cincinnati; Herman Fisher, Des Moines, Omaha and Sioux Falls; Al Feinman, Chicago, Milwaukee and Minneapolis; Wayland Taylor, San Francisco and Los Angeles; M. H. Wilkes, Toronto and Montreal.

**Goldwyn Reassigns N. W. Towns**

(Special to THE FILM DAILY)  
Seattle—The Seattle office of Goldwyn-Cosmopolitan has transferred the following Washington towns to the Portland office for service: Kalama, Woodland, Kelso, Vader, Napavine, Tenino, Castle Rock, Winlock, Bucoda, and Onalaska.

**Ince Buys Norris Novel**

(Special to THE FILM DAILY)  
Hollywood—Thos. H. Ince has bought the screen rights to "Christine of the Hungry Heart," by Kathleen Norris. Production will begin in two weeks under direction of John Griffith Wray.

**Three Sennett Units Under Way**

(Special to THE FILM DAILY)  
Hollywood—There are now three units working on comedies at the Sennett plant, headed by Harry Langdon, Ben Turpin and Sid Smith and Vernon Dent.

**Enact Booth Regulation**

(Special to THE FILM DAILY)  
Harrisburg, Pa.—The City Council has passed an ordinance compelling the use of fireproof booths when films are exhibited in churches, hotels, dance halls, and similar places.

**Gilosky Retires**

(Special to THE FILM DAILY)  
St. Paul—James Gilosky has resigned the management of the Alhambra and retired from the business to enter the insurance field.

**New Orchestra Unit at Capitol**

The Capitol has organized a new musical organization: the Capitol Theater Broadcasting Orchestra, which will broadcast over the theater's radio station.

**Cuts and Flashes**

Goldwyn-Cosmopolitan has just issued a complete exploitation book for "The Great White Way."

Universal has purchased "The Ridin' Kid from Powder River" for Hoot Gibson.

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WHEN YOU SEE  
BABY PEGGY**  
in  
**"CAPTAIN JANUARY"**  
Adapted from the world-famous Story by Laura E. Richards  
Presented by Sol Lesser with  
a marvelous cast  
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**WANDERING HUSBANDS**  
STARRING  
**James Kirkwood**  
and **Lila Lee**  
MARGARET LIVINGSTON  
Presented by REGAL PICTURES INC.  
for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures



“---by far the best thing Barthelmess Robertson and Miss McAvoy have ever done and is the first picture in months to bring tears to the eyes of a hardened reviewer.”

DON ALLEN in New York Evening World

INSPIRATION PICTURES, Inc.

Charles Duell, President, presents

# RICHARD BARTHELMESS

in

# “The ENCHANTED COTTAGE”

from play by Sir Arthur Wing Pinero—with MAY McAVOY.

Scenario by Josephine Lovt

A JOHN S. ROBERTSON PRODUCTION

OPENS APRIL 13th

MARK STRAND

NEW YORK



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THE  
BRADSTREET  
FILMDOM

# The Film DAILY

The RECOGNIZED  
AUTHORITY

L. XXVIII No. 11

Sunday, April 13, 1924

Price 25 Cents

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Announcement  
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Some"



"Jack and  
the  
Beanstalk"



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Get the big  
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at your  
UNIVERSAL EXCHANGE

These, too, are included in Universal's Great Spring Drive!



In  
Production

# Priscilla Dean

who is established as a first run star of tremendous drawing power, will soon be seen in a series of four special productions. In this series Miss Dean has been provided with vehicles that will give her an opportunity to display to the utmost the consummate artistry that has endeared her to the amusement going public.

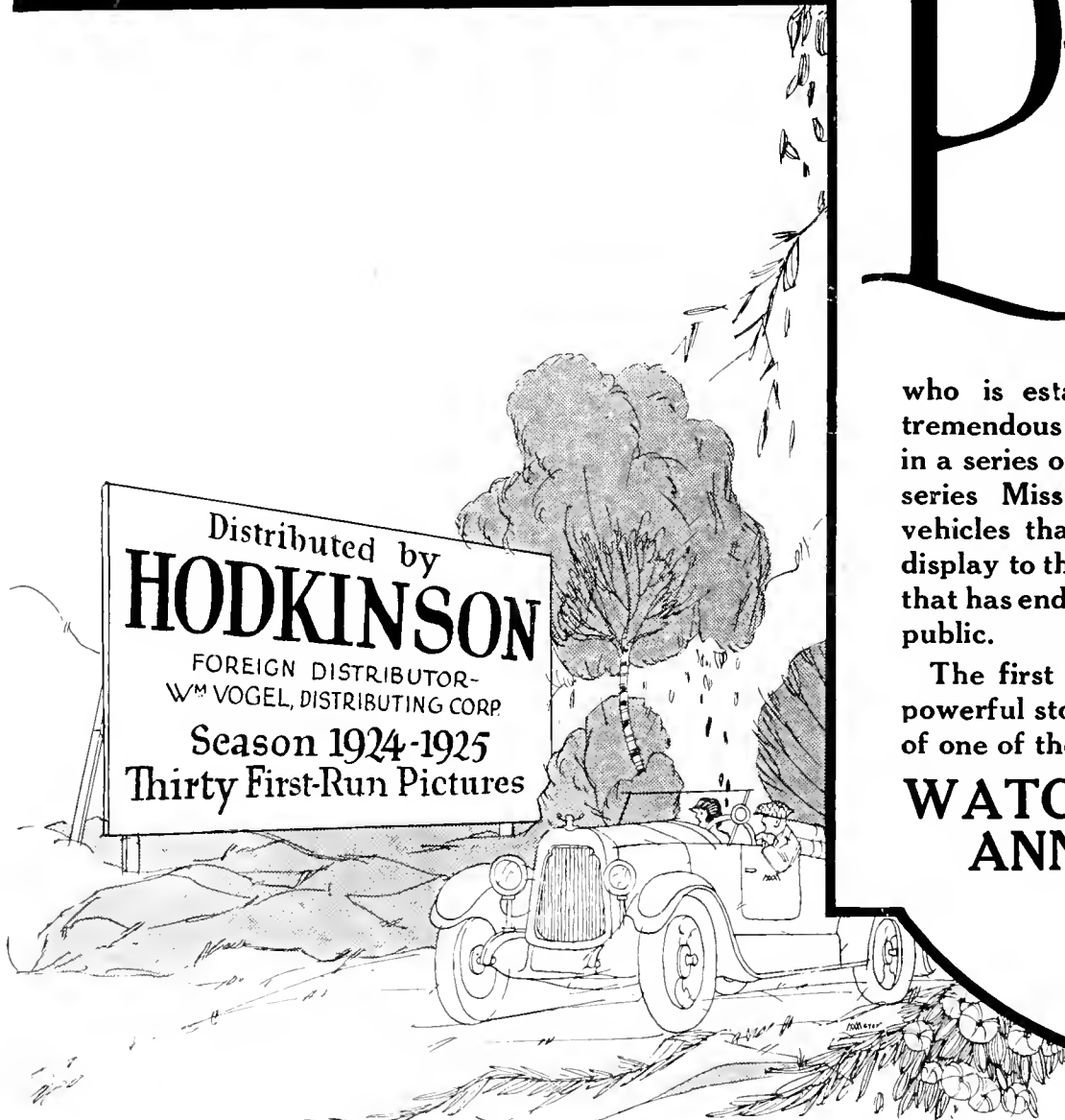
The first of the series has as its theme a powerful story under the personal supervision of one of the screen's greatest directors.

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Season 1924-1925  
Thirty First-Run Pictures





# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 11 Sunday, April 13, 1924 Price 25 Cents

## Lincoln To 1st Nat'l

Exploitation Campaign Plan With Immediate Runs in Few Key Cities

negotiations were completed Friday which First National took the Rockett's "Abraham Lincoln" for release. It is understood as part of the plan the Rockett's had on a big exploitation campaign to go behind the picture, and was agreed to. Something like \$100,000 will be spent to "put the picture over."

Most immediately pre-lease showings will be held in a limited number of key cities including Los Angeles and Chicago. Usual release, however, will take place in the Fall.

At the exploitation of this fine picture would be an important part of the deal was natural in view of the experience of Al and Ray Rockefeller when they opened the picture at variety. Despite that they had made only one of the finest pictures of the season business was far from what was desired, and this was attributed chiefly to the lack of picture exhibition that followed.

While the Rockett's have several exhibition plans under contemplation have not yet decided which will finally be agreed upon.

## Reichenbach Returns

Harry Reichenbach returned from his duties in Europe on Friday. He will resume his duties with Famous on Monday.

## Features Reviewed

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## Coast Work Delayed

Hoof and Mouth Epidemic Retarding Production—Roach Puts Off Films

(Special to THE FILM DAILY)

Los Angeles—A hoof and mouth epidemic among animals in Southern California is holding up production to a serious degree. The health authorities have issued strict orders against the transportation of animals of any kind for great distances.

This is tying up work on westerns of every description. The authorities have also closed to travel a number of canyons that are used by companies for exteriors.

Production at the Roach studio has been upset because of the epidemic. At many studios, the quarantine has extended to the coming and going of autos because of the animals quartered there.

## Flint, Not Warner Treasurer

(Special to THE FILM DAILY)

Los Angeles—It is reported here that Motely H. Flint has assumed the post of treasurer of Warner Bros.

Asked by the Los Angeles Examiner about the truth of the Flint report the Warners' on Friday wired the following:

"Flint very close and a helpful friend but is in no way officially connected with this organization."

## Censorship Stands

Walker Repealer Passed in Senate But Defeated in Assembly—A Long Fight

(By Long Distance 'Phone)

Albany—Censorship in New York State will continue for another year. The long fight for the repeal of the law ended Friday with the defeat of the Walker measure in the Assembly.

The Legislature adjourned Friday after a series of all-night sessions. The Davison measure, as noted, was defeated in the Assembly Thursday. Senator Walker's bill which was almost identical with that of Davison was introduced in the Senate and managed to get through because three Republicans forgot party lines and voted with the Democrats. The final vote was 26 to 23. The bill then

(Continued on Page 4)

## Penn Pictures Chartered

(Special to THE FILM DAILY)

Dover, Del.—Penn Pictures, Inc., has received a charter, listing capital at \$1,000,000.

Penn Pictures, Inc., of which McClung Francisco is president, S. T. Stephens, vice-president, and E. B. Cockrell, secretary-treasurer, has opened offices in the Candler Bldg. The company is handling "The Discovery of America," a ten-reeler.

## 10 States Meet

Plan Conferences of M. P. T. O. Presidents Every Sixty Days—To Work With Hays

(Special to THE FILM DAILY)

Detroit—An association of M. P. T. O. state units to be known as the Allied State Organizations is under discussion, according to H. M. Richey, who is back from a two-day meeting held at the Congress Hotel, Chicago.

Present at the meeting were exhibitor leaders from the following ten states: Minnesota, Michigan, Kansas, Indiana, Texas, Illinois, North Carolina, North and South Dakota, Virginia and the District of Columbia. The Chicago meeting was an outgrowth of the meeting held at French Lick when it was more or less expected that a definite step would be taken looking toward the formation of a new exhibitor body.

The plan is to function as an organization of state units. The state presidents are to meet every sixty days with the next meeting scheduled for Morehead City, N. C. on June 11. Each chairman is to function for sixty days and the first is W. A. Steffes of Minnesota. Richey has been named secretary.

The organization has sent S. A. Handy of Kansas to Washington to work on the music copyright situation. A request has been sent to Will

(Continued on Page 4)

## Another German Buyer Here

In addition to a number of German buyers reported here it is understood that Express Films, Berlin, are sending Robert Schwobthaler, managing director, to New York, to arrange for purchases, etc. He will make his headquarters at 330 W 88 St.

## Off for Europe Today

Mary Pickford, Douglas, Fairbanks, D. W. Griffith and Albert H. T. Banzhaf sail for Europe today on the Olympic. Mary and Doug, go on a well-earned vacation, while Griffith and Banzhaf will go to Rome and inspect studio facilities.

## Rock Optimistic

John B. Rock, general manager of Vitagraph, predicts the coming season will be the most prosperous the industry has known for ten years. He has just returned from a visit to Chicago, Cincinnati, Pittsburgh, Detroit, Buffalo and Albany.

## "White Sister At Capitol"

"The White Sister" will play the Capitol the week of April 20. "Girl Shy," will be the feature at the Strand the same week.

# Failure

For another year New York State will have picture censorship. When a lot of milk is spilled it doesn't do much good to trounce the baby. It's spilled—so what's the use. Which, perhaps, is as good a way as any to figure the censorship situation. The milk was spilled. That's all. But it's too bad. Because so much depended upon the repeal of the New York law. And for a time it looked as if the repeal might come through.

Politics, it is said, spoiled the chances of the repeal. Political objection on the part of Republicans to anything which might help Governor Smith. This may be true. But certainly the difficulties which arose from exhibitor ranks over the phrasing of the Davison bill opened wide the door to difficulties, and effected a most perfect alibi.

## SUPERSTITIOUS?

Friday is the one day of the week that Marcus Loew taboo's when it comes to signing papers. Which, perhaps, explains why the Metro-Goldwyn deal was not signed yesterday. Of course Marcus Loew isn't superstitious. But Friday—well, he just won't sign anything on Friday. Any Friday. That's all there is to it.

## SELLING FILM

Joe Brandt is telling this one: Man buys theater. Former

(Continued on Page 3)



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**Incorporations**

Sacramento, Cal.—Community Theater Corp., San Pedro, Los Angeles Co. Capital, \$25,000. Incorporators, Sam Schwartz, Walter Crosby, Gustav Barth, Paul Weigel and H. L. Boynton.

Albany—Hollis Circle Unity Corp., Hollis Circle, Nassau County. Capital, \$5,000. Incorporators, A. C. Greenberg, A. J. Coozejowski and F. Harsch. Attorney, L. Rothbard, Brooklyn.

Sacramento, Cal.—Animated Photofilm System, Los Angeles. Capital, \$75,000. Incorporators, N. R. Allen, H. R. Brandt and C. S. Worth.

Boston, Mass.—New England Olympia Co., Lowell. Capital, \$10,000. Incorporators, Samuel Fudin, Sol Knopf and Max J. Solomon.

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**Biechele Heads Kansas Unit**

(Special to THE FILM DAILY)

Emporia, Kan.—Newly elected officers of the Kansas M. P. T. O. follow: R. R. Biechele, Kansas City, president; Harry A. McClure, Emporia, A. R. Zimmer, Marysville, Walter Wallace, Charles Bull, Wichita, vice-presidents; C. M. Bones, Kansas City, secretary and Fred Meyn, Kansas City, treasurer.

**Attend Arkansas Convention**

(Special to THE FILM DAILY)

St. Louis—G. E. McKean, Fox manager; Charley Werner, Metro; Jack Weil of Goldwyn and Shalet of United Artists attended the annual convention of the Arkansas State Exhibitors in Little Rock, Ark., Tuesday and Wednesday.

**Suit Planned on Fight Films**

(Special to THE FILM DAILY)

Washington—Government officials in New York are understood to be making an investigation into the showing of the Carpentier-Dempsey fight films in various States with a view of bringing indictments for conspiracy to violate Federal statutes.

**New 'Change Building for Dallas**

(Special to THE FILM DAILY)

Dallas—The new exchange building on Hollywood St., adjoining the present building, will be ready soon. Among those who have already signed for space are: F. B. O., Specialty, Steco, Goldwyn and Southern States.

**Screen Advertisers Meet**

(Special to THE FILM DAILY)

Detroit—The national convention of the Screen Advertisers' Ass'n will be held here today and Monday. Maurice J. Caplin, head of Metropolitan, is in charge of arrangements.

**Hollywood Photoplay Formed**

(Special to THE FILM DAILY)

Hollywood—The Hollywood Photoplay Prod., headed by Leland S. Ramsdell, has leased space at the F. B. O. and will make a series of two-reel college comedies.

**L. & T. Will Have 17**

(Special to THE FILM DAILY)

Chicago—When Lubliner & Trinz take over the lease on Orchestra Hall in the Loop, this Summer, their theater holdings will be increased to 17.

**Brunswick Tax Totals \$57,369**

(Special to THE FILM DAILY)

Frederickton, N. B.—Revenue secured by the Province of New Brunswick in 1923 amounted to \$57,369.40. Theaters which contributed the largest amounts include those operated by W. H. Golding, St. John; F. G. Spencer, who has six in New Brunswick, and Torrie and Winter of Monoton.

**Mixup Over Censors**

(Special to THE FILM DAILY)

Houston—The censorship situation is becoming more and more complicated. A demand has been made by some exhibitors that the censors powers be modified, while others ask that the measure be repealed completely, although the trade, as a whole, is taking no particular action.

**Detroit Lifts Normand Ban**

(Special to THE FILM DAILY)

Detroit—The M. P. T. O. has lifted the ban on Mabel Normand, and following this, Phil Gleichman booked "The Extra Girl" for the Broadway-Strand. The star will make personal appearances at the theater.

**McDermott Succeeds Perry**

Oklahoma City—George McDermott is now district manager for Southern States, in charge of Oklahoma and Arkansas. He succeeds E. L. Perry, who has gone to the coast to become studio manager for First Nat'l.

**Rosen With Warners'**

(Special to THE FILM DAILY)

Los Angeles—Phil Rosen will direct "Being Respectable" for the Warners'. The cast will include Monte Blue, Marie Prevost, Louise Fazenda and Irene Bich.

**Inter-Ocean Closes Deal**

Inter-Ocean has acquired European distribution of Screen Snapshots, produced by C. B. C. The Hallroom Boy comedies have been sold by the company to the Selco Co. for Australasia.

**Brinch Here**

P. N. Brinch arrived in New York from Europe Friday. He is in charge of Paramount offices in Austria, Czecho Slovakia, and other Central European countries.

**Pathé News**

Sees All Knows All

No. 31

SHIP GOES ASHORE—The Anah... on the sand of Long Island during... gale, and the Coast Guard rescues...

GREEKS VOTE FOR REPUBLICAN GOVERNMENT—Wild scenes... announcement of the results of the vo... House of Deputies, Athens.

THE DAWES COMMITTEE... ITS REPORT—Interest in it was... that special methods were used to... to the newspapers of the United Sta...

today

**HAL ROACH'**  
**WILL ROGERS**  
**COMEDIES**

"Wit With A Wallop"

2 reels

Pathécomedy

**GEVAER'**  
**RAW STOCK**

As Good As The Best

JOHN D. TIPPETT, Inc.

GEVAERT FILM

1540 B'way N. Y.

What is life without a WAGL?

**COSTUMES FOR HIRE**

New York's Newest and Foremost Costume Rental Organization

**BROOKS**

143 W 40th St. N. Y. C.



Coming Soon  
**BETTY COMPSON**  
in  
**MIAMI**

An Alan Crosland Production  
Produced by Telford Cinema Corp.

for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures

# Failure

(Continued from Page 1)

advises him as to purchasing film. "Just offer the sales- half of what he asks." Several days later salesman arrives a cheap feature. "Want this for \$8" he asks. "Give you \$4" says the new exhibitor. "Let's compromise on \$6" suggests salesman. "Give you \$3" says exhibitor, without a smile. "Can't do it" says salesman, "but wait until I call the manager." He phone and returns. "Take it for \$4" he says. "I'll give you \$2" says the buyer. "Wait till I phone" says salesman—who again phones. "Take it for e says, "we want to get you started on our books." "I'll give you \$1," is the come back. "ay" says salesman in disgust, "I'll give it to you sooner than take rice." "Won't take it," says buyer, "If I'm getting it for nothing I want two s." Salesman faints.

## MEMORIES

seeing Carlyle Blackwell in "The Beloved Vagabond" re- the old picture in which Edwin Arden and Bliss Milford red. And which Edward Jose directed. Released in 1915. ghty good picture, too.

## NO COPYRIGHT, BUT—

f you put your hands in the pockets of Doug Fairbanks and \$50,000 or more-or-less you would probably serve a long in some penitentiary. But if you took a pair of scissors, d out an advertisement from a New York newspaper of 's ad of "The Thief of Bagdad," omitted Morris Gest's name, substituted the name of another picture for the same idea tising another picture, you wouldn't go to jail. Nor pay any penalty for the theft. Yet in effect it is the same thing. Gest is getting something like \$50,000 from Doug for his aign. And a Los Angeles house manager apparently unable some thinking on his own part steals the Gest advertising for the run of "Secrets." If "Secrets" hasn't more than h inspiration for it's own campaign then I'm crazy. Yet by this style of advertising Doug is blocked—as is Sid Grau—when "The Thief of Bagdad" runs in Los Angeles—where s produced.

another Los Angeles first run house advertises John Stahl's r Men Leave Home" with a pictorial display of women's with skirts raised more than knee high. And men draw es for being advertising and exploitation "experts" for this of stuff.

## IN THE MAIL BAG

Several interesting communications from off the beaten . One a compliment regarding the Year Book from Hong —another from Bombay, India, from A. Hague, Pathe dis- or, who is anxious to help co-operate so that the list of dis- tors in far away India should be 100 per cent correct. Which makes one stop work—and ruminate. Wonder if you that over 40,000 Year Books are in circulation today? Won- you know that the work of preparing the Year Book carries y after day—many nights, too—every day in the year—that before the last one is off the press the work of collecting data e next is under way? Wonder if you know that outside e regular channels in this business the Year Book is con- y used by civic center organizations; librarians, editors of papers, ministers, Better Film workers, to say nothing of the hat in some of the largest companies no casting director works out having a Year Book at his elbow; to say nothing of its usage by exhibitors and distributors. Wonder if you know Government officials feel about it—if you know to what ex-

tent quotations and excerpts from the Year Book appear in the Federal Trade Commission action against Famous—and in other ways? Just wonder, that's all.

## WOODS' IDEA

Frank Woods—who is producing for Hodkinson—out with a statement that before long the most successful pictures will be found to be those for which the story was specially written for the screen, rather than an adaptation.

Maybe so. But there are a lot of producers who will stand a lot of arguing on this point—a lot.

## TERRY, THE DEMON POTE

Otherwise Terry Turner. Sends out a long poem about Mar- cus Loew entitled "Just a Man We Know." Biographical. Tells of how Marcus sold newspapers, tried to be a printer, then a furrier, and then opened theaters. How today he runs

"Three hundred now from Coast to Coast  
Yet seldom do we hear him boast.  
He's not the kind to prate and yell  
But when he sees this—I'll catch Hell."  
Yes, Terry, you probably will.

## RIGHT AND LEFT

I. E. Chadwick, head of the Independent's talking. "We are more and more beset by combines. To the right combinations of producers and distributors. To the left combinations of exhibi- tors. We are going through a squeezing process, but we—as independents—are prepared to meet it."

## BEING FRANK

Writes the loquacious Jimquin. From down San Antonio way:

"Danny, you can tell the wide, wide world for me, from Will Hays down, or up, or across—gracious me, I don't know which way you go from Hays to get through the film business—but you can tell them all that if more people in this industry, which is still in its infancy, that is to say this infantile industry—would tell the truth in as frank and honest a way as the fellow who wrote this ad, we would soon become an honest, God-fearing set instead of—well take your choice of the various things we've been called.

"Here's the ad:

**Wanted** Janitor for theater who has operating experience to do relief work. Must have experience. Write box 1598, Picher, Okla.

DANNY.

## PATHE STUDIO CAMERA BRAND NEW

With automatic dissolving shutter, veeder counter, metal fittings in film race, 4 magazines, leather case for camera, leather case for magazines and precision ball bearing tripod.

**\$650.00**

**MOTION PICTURE APPARATUS CO., Inc.**

U. S. AND CANADA AGENTS FOR DEBRIE CAMERAS

118 West 44th Street N. Y. C.

Bryant 6635



**In The Courts**

Kerman Films, Inc., have applied in the Supreme Court for an injunction restraining Independent Pictures Corp. from exhibiting Franklyn Farnum films through anyone but the plaintiff for Greater New York and Northern Jersey. It is alleged that after Jesse J. Goldburg had induced the plaintiff to take the series at a deposit price of \$750 for each, and half the net returns, and after three films had been delivered, the defendant countermanded the shipment of the fourth, "Desperate Adventure."

The plaintiff alleges that when Goldburg was consulted, he stated that Bobby North had offered him a much larger sum for the remaining picture, and that the plaintiff must either deposit \$1,500 for each film or agree to give the defendant 70% of the profits. The plaintiff alleges that \$25,000 worth of contracts had been made for the film.

Goldburg claimed on Friday that Kerman had breached its contract and had not submitted authentic reports on bookings to Independent. Goldburg also alleged that the pictures were undersold.

The U. S. Circuit Court of Appeals has dismissed a suit of Earl Carroll against Oliver Morosco and Elmer Harris, over the picture rights to "So Long Letty." The defendants sold rights without the music or lyrics Carroll had written for the play in 1915. Carroll alleged he was owner to the extent of one third and sued for that portion of the picture returns.

Arthur Edmund Carew on Friday secured an attachment against Tom Terriss and Tom Terriss Prod. on a suit for \$6,000 which Carew alleges to be due him in connection with "The Bandolero." He claims he was engaged for eight weeks at a salary of \$750 per week by Terriss but that the director later negotiated with Pedro de Cordoba for the part, finally engaging him.

**Survey of Aspirants**

(Special to THE FILM DAILY)

Omaha—"The Movie Age," names Glenn Harper, Los Angeles; M. E. Comerford, Scranton, Pa.; Harry Davis, Pittsburgh; Fred Seegert, Milwaukee; Martin Smith, Toledo; Gus Schmidt, Scranton; R. F. Woodhull, Dover, N. J.; C. W. Collins, Arkansas, and Joseph Mogler, of St. Louis, as possible candidates for president of the M. P. T. O. A.

**Only 30 Out of 300 Fit**

(Special to THE FILM DAILY)

Winston-Salem, N. C.—In an address before the North Carolina Methodist Sunday School Conference, Miss M. E. Kennedy, superintendent declared that out of 300 pictures examined by the church only 30 were fit for children to see.

**George Smith Leaves**

George H. Smith, managing director of the Vitagraph Co., Ltd., London, is on the Berengaria en route to England, after a several weeks' visit on the Coast.

**10 States Meet**

(Continued from Page 1)

H. Hays to call a conference on the uniform contract in which changes are desired while a resolution of thanks was passed, commending Hays for his assistance in the admission tax campaign.

The group is expected to work in harmony with Hays and the fact that its initial action indicates a co-operative spirit is considered significant.

Those present were W. A. Steffes representing Minnesota and the Dakotas; J. R. Denniston, J. C. Ritter and H. M. Richey, Michigan; R. R. Beichele and S. A. Handy, Kansas; Frank Rembusch and William Connors, Indiana; H. A. Cole, Texas; and Glen Reynolds and Ludwig Seigel, Illinois.

At the Hays office, it was stated Friday that no communication had been received from the new exhibitor body. It was pointed out, however, that Charles C. Pettijohn who is handling the arbitration work and F. I. L. M. Clubs under the uniform contract had received a number of suggested changes in the uniform contract and it was expected to hold some sort of a meeting to determine what should be done along those lines. The original plan was to bring all of the F. I. L. M. Clubs into New York for a joint conference and then evolve changes from these meetings.

**New Theater Unit in Chicago**

(Special to THE FILM DAILY)

Chicago—A newly formed trio of exhibitors has started under the name of Unity Amusement Co., with a capital of \$10,000. Thos. Whiteson, A. L. Siegler and Sam Cohen are behind the project which will acquire local theaters.

**Two Theater Fires in South**

(Special to THE FILM DAILY)

Electra, Tex.—Defective wiring is blamed for a fire that did considerable damage to the Crown.

J. R. Holmes' theater at Perry, Ark. was recently burned.

**Barbara La Marr En Route**

Barbara La Marr is due in New York from New Orleans on the "Creole" Monday. Her first Eastern-made picture, as noted, will be "Sandra."

**Segal in Deal with Independent**

Harry Segal, head of the Pioneer Film Corp., Boston, here for a few days, has closed with Independent Pictures for the eight Franklyn Farnums.

**Lubitsch Picks Leads**

(Special to THE FILM DAILY)

Los Angeles—Ernst Lubitsch has selected, Pauline Frederick and Lew Cody as two of the leads in his new picture.

**Abe Warner Back**

Abe Warner returned Friday from Chicago. Sam Morris remains there for a few days.

**The Week's Headlines**

Monday

Thomas H. Ince may make specials for Hodkinson. Contract signed for "Barbara Frietchie." Charles Ray may release through Asso. Exhibitors. Small laboratories in New York considering a merger, similar to Consolidated. Atlanta hearing turns to block bookings.

Tuesday

Summer releases to total about ninety pictures. Cleveland arbitration board tries 107 cases from May to December, 1923. Joe Brandt, back from trip, pessimistic over future of independent producer. Carl Laemmle, here from Coast, predicts new season will be Universal's best. Two stages built to accommodate new units.

Wednesday

Distributing heads, at Astor dinner discuss combines of exhibitors and booking circuits. Conditions facing industry said to be serious. Oscar Neufeld at I. M. P. D. A. luncheon suggests state right exchange form organization and get a Hays to head it. Coast convention planned for Warner franchise holders. No change in distribution for next season. Floyd Brockell joins Balaban and Katz, Chicago. Sam Katz denies report of booking combine to embrace him Lubliner and Trinz and Ascher Bros.

Thursday

Famous Players to make 70 pictures for 1924-1925. Plan to sell first group in block of forty. I. M. P. D. A. members to discuss Neufeld plan for state right organization at near meeting. E. A. Eschmann, First National says summer slump could be warded off if distributors did not hold good pictures for fall release.

Friday

Censorship in New York will probably continue for another year. Repeal measures have slight hope of passage. Twenty-one Pickford-Artcraft films to be divided between Mary and Famous. Complete rights go with each. Important exhibitor leaders hold Chicago meeting to discuss plans for possible new national organization.

Saturday

Ten M. P. T. O. units to form "Allied State Organizations." Will probably work in harmony with Hays office. Outgrowth of French Lick meeting. Hoof and mouth epidemic among animals holding up Coast production. First National to distribute Rocketts' "Abraham Lincoln." Deal calls for \$100,000 exploitation campaign. Censorship stands for another year. Long fight to pass Walker repealer ends when defeated in Assembly after passing Senate.

**Henderson Won't Direct**

Reputable Pictures who are to produce the Benny Leonard two reels deny that Dell Henderson will direct, as reported from the Coast.

**Kathlee Key Due Here**

Kathlee Key is due to arrive in from the Coast on Sunday. She will sail for Italy to play in "Ben Hur," next Saturday.

**Cromelin Improved**

Paul H. Cromelin who was taken ill with a form of sleeping sickness some weeks ago has improved considerably.

**Fox to Remake "Checkers"**

(Special to THE FILM DAILY)

Los Angeles—Fox will remake "Checkers," originally a 1919 release.

**"Woman Who Sinned to F. B. O.**

"A Woman Who Sinned," produced by Finis Fox on the Coast will be distributed by F. B. O.

**Censorship Stalls**

(Continued from Page 1)

went to the Assembly where it was defeated by a vote of 77 to 27. All bills relative to motion picture censorship were killed. Passage in either House was secured but where the Assembly passed a bill, the Senate failed to pass a similar action. The measure providing for the measurement of children between the eight and sixteen to attend theaters provided a matron charge and the bill relative to the use of non-inflammable film was killed.

**Lee-Bradford Closes Foreign**

The Cosmopolitan Trading Co. of Rangoon, has bought from Lee-Bradford.

"The Unconquered Woman," "The Spirit," "Superstition," "Orphan," "Call of the Hills," "Insinuation," "Worth While," "Is Money Everything," "The Broad Road," "Shattered Reputation," "The Image Maker," "Pair of Who's Cheating," "In the Shade of the Moon," also six "Squirrel" comedies from Burma, Ceylon and India. The controls a chain of theaters.

**EXPORT EXECUTIVE**

Word of ten years and successful record of established and successful national distributor) is open to negotiate for a new connection immediately. Trained to think clearly and quickly and get things done with minimum friction. Would prefer exclusive arrangement on commission basis to independent producer of worth in pictures, or will accept a nominal salary until worth is proved. CONTROL IMMEDIATE BUSINESS.

Apply Box M-204  
The Film Daily  
71 W. 44th St.  
N. Y. C.

You don't need a brass band  
Just whisper  
WAGL  
Lines form to right, left and center

MILDRED B. ADAMS  
Has For Sale Screen Rights  
Broadway Plays.  
Stuyvesant 9075 8-E. 9th St.  
New York

With a Star Cast  
and  
Titles By Ralph Spence  
JUST  
MARY  
will soon be here



# editorially speaking ~

*Bob Welsh in the April 12<sup>th</sup> Issue  
of the Moving Picture World  
Says:~*

## *Stepping Along*

First, "The Marriage Circle." Then "Beau Brummel." And now the tipsters from Los Angeles are sending us cross-country whispers, "Watch for 'Broadway After Dark!'" "

The last named production, by the way, introduces a new director in the person of Monta Bell. Wid Gunning, who still ranks in our opinion as the most competent and consistently right critic breaking into type, waxes enthusiastic over his work.

It is pleasant to record the fact that the Warner Brothers are striding strongly in a cycle of successes. Those who aim high make sacrifices, tremendous sacrifices; the Warners deserve the rewards due those who give free rein to ambition and ideals.

*Robert E. Welsh*

**WARNER BROS.**  
Classics of the Screen

**"The Breaking Point"**

Paramount

As a Whole.....FREQUENT COINCIDENCE IN PLOT DEVELOPMENT MAKES THIS A BIT ABSURD AT TIMES BUT QUICK COMEDY RELIEF USUALLY SAVES THE SITUATION. GOOD CAST AND WILL LIKELY PLEASE THEM.

Cast....Nita Naldi decorates various scenes capably but her role does not permit her any real acting opportunities. Matt Moore gives a satisfying performance as the hero whose various memory lapses provide him with unusual adventure and romance. Patsy Ruth Miller pretty as the eventual bride. George Fawcett has one of his typical characterizations and Theodore von Eltz is the conventional "missing link" in the plot.

**Type of Story**.....Mystery drama. There is good drama in Mary Roberts Rinehart's "The Breaking Point" but the mystery element, as brought out in the picture is considerably lacking since there is no doubt at all in the spectator's mind as to who committed the actual killing. During the scuffle in which the actress' husband is shot, there are intermittent cuts of her business manager peeping through a curtain and since the audience is acquainted with his state of mind, it is quite natural that this would be an appropriate moment for him to aim at the other man, his half-brother and enemy, and satisfy his own revenge. The fact that he hits the wrong man affords further complications, to be sure, but in no way causes any suspense with regard to the actual murderer. The plot will prove interesting, however, to the average picture audience and even some very bold coincidence in the development may not be classed as absurd if the quick comedy relief is as successful as it seemed to be with the Rivoli audience. The story covers a lot of ground and includes a variety of situations that should fill a big order.

**Box Office Angle**....Pretty good audience picture in spite of the flaws that may be picked in it.

**Exploitation**....Naturally you'll want to boost Mrs. Rinehart's name and should find a book-store tie-up and display of her books of considerable advantage in exploiting the picture. Talk about the murder sequence in which a hero with a dual personality plays an important part. Play up the stage atmosphere in connection with Nita Naldi and her role of Broadway favorite. Run a trailer consisting of the sequence in which the actress' husband is killed and cut it off with the query: "Who killed Beverly Carlyle's husband? See 'The Breaking Point' here on (date) and learn the answer." Use the names of Nita Naldi, Patsy Ruth Miller, Geo. Fawcett, Matt Moore.

**Direction**.....Herbert Brenon; usually good.

**Author**.....Mary Roberts Rinehart  
**Scenario**.....Julie Herne-Edfrid Bingham.

**Cameraman**.....James Howe  
**Photography**.....Good  
**Locale**.....N. Y.—Wyo.  
**Length**.....6,664 feet

Laura La Plante in

**"Excitement"**

Universal

As a Whole.....STAR VERY PRETTY AND SHOULD MAKE GOOD IN MODERN GIRL ROLES BUT HASN'T MUCH OF A CHANCE IN THIS SILLY BURLESQUE STORY THAT HASN'T EVEN A DREAM ENDING TO EXCUSE IT.

**Star**....Photographs splendidly and is always very good to look at but needs much better material than this if they want to build up a reputation for her.

**Cast**....Adequate; includes Edward Hearn, William Welsh, Frances Raymond, Fred De Silva, Margaret Cullington, Albert Hart, Rolfe Sed-an, Bert Roach, Lon Puff.

**Type of Story**.....Farce comedy. Farce that borders on burlesque can be comical without being silly but "Excitement" gets way out of bounds and becomes almost foolish. Evenly this highly exaggerated business might be excused somewhat if they had passed it off with a dream ending. When the young wife decides that her year of married life has been dull and plans to go off on a vacation by way of becoming a companion to a crazy woman things begin to happen. The woman isn't insane, merely a "bug" on Egyptian stuff and it is a scheme of her brother to cure her of this and marry her off to his business partner. The plan of the girl's husband to cure her of her passion for excitement consists of a round of mild thrills including an airplane ride with the girl confined in a dummy case. The case slips out of the plane, the pilot makes a nose dive and the case lands back in the plane. All this may be amusing and probably will get some laughs but most of the stunts are so farfetched and silly that it's difficult to get laughs out of them. It would have been a big improvement for the picture to have had a dream ending, with the wife wakening up and then being satisfied with her husband and a quiet existence.

**Box Office Angle**.....In case you don't find it hard to amuse your folks you might consider "Excitement." Where they laugh easy the picture will undoubtedly satisfy. Laura La Plante is pretty and they'll like her even if they do wonder that she wasn't given a better story for a start.

**Exploitation**....Title will get their attention no doubt. Use advertising lines such as: "Excitement" at the blank theater with Laura La Plante, Universal's latest star." Use stills of the star and get them interested in her. Your women patrons might be invited to see some of her pretty gowns. She wears clothes well. Catchlines: "Wives, Attention. Are you dissatisfied? See 'Excitement' and you'll never be dissatisfied again."

**Direction**.....Robert F. Hill; fair  
**Author**.....Crosby George  
**Cameraman**.....Jack Rose  
**Photography**.....Good  
**Locale**.....Suburbs  
**Length**.....4,913 feet

Carlyle Blackwell in

**"The Beloved Vagabond"**

Film Booking Offices

As a Whole.....EXCELLENT HEART INTEREST AND SPLENDID CHARACTERIZATION WORTH WHILE FEATURES IN ENGLISH PRODUCTION. STORY AN ADAPTATION OF FAMOUS NOVEL.

**Star**....Gives a performance that is at times striking and again fails somewhat to measure up to expectations, but on the whole his characterization is effective and played with a certain amount of restraint.

**Cast**.....Next to Blackwell, young Albert Chase does the best work. He's a likeable chap and has already well mastered the art of pantomime. Phyllis Titmuss rather pretty but not always photographed correctly. Sydney Fairbrother fine in small part of cockney washwoman. Madge Stuart suitable and others appropriate though not familiar to American audiences.

**Type of Story**.....Romantic drama. There's a strong heart interest in the pathetic love story of the violinist Gaston de Nerac who signs an agreement whereby he must give up the girl he loves to save her father from disgrace. His rival then provides the necessary money while Gaston, without a word to his sweetheart (part of the agreement) goes out of her life hoping that her faith in him is strong enough to hold her affection until the two years will have elapsed. How he sinks to the lowest level offers interesting detail and provides unusually fine characterization, plus a forceful heart interest that runs right along through the whole story. Granville tells the story nicely and holds the attention well except for occasional over stressed points. The production might have been more attractive. The story is a really beautiful romance and might have been given a more colorful background.

**Box Office Angle**....For those who appreciate a picture that gets away from the routine and offers a really interesting story with a very definite heart appeal, "The Beloved Vagabond" will be good entertainment. It shows a serious effort to do something worth while.

**Exploitation**....If your folks are crying for better pictures you would do well to put this one on your list. If they are tired of the conventional, cut-and-dried "movie" formulas, let them see this one and it may help to restore their faith in pictures. It is a step in the right direction. Talk up the title and get them interested in it by recalling the novel and putting it over in conjunction with book store tie-ups. Do your best to get them interested through unusual exploitation, if necessary.

**Direction**.....Fred Leroy Granville; a worth while effort.

**Author**.....William J. Locke  
**Scenario**.....Carlyle Blackwell  
**Cameraman**.....Walter Blakely  
**Photography**.....Usually good  
**Locale**.....London-Paris  
**Length**.....6,217 feet.

John Barrymore in

**"Beau Brummel"**

Warner Bros.

As a Whole.....OUTSTANDING STRIKING PERFORM. OF STAR LIFTS THIS PICTURE TREMENDOUSLY LIGHTFUL LOVE SHOULD INTEREST WOMEN PATRONS, PICTURE RUNS ENTIRELY TOO LONG

**Star**....There isn't an actor who before the camera who could profitably take lessons from Barrymore—as a result, the picture of little Mary Astor, sweet pretty as she is, fail to a tremendous extent. Barrymore perfect in his characterization

**Players** .Alec Francis gives a outstanding performance, ranking to Barrymore. He is delightful Willard Louis excellent as Regent. Irene Rich has li do. Carmel Meyers too va Others unimportant.

**Type of Story**....When his heart is compelled to marry another, George Bryan Brummel officer of the guards, plans revenge during which he becomes an outstanding figure of the world of England. There is tragedy in the end when like and poverty-stricken he die meets the spirit of his sweet This brief outline fails in tirety to tell of the excellence the many incidents which a exquisitely portrayed in this production. In this connection it be mentioned that the production is one of unusual beauty and excellence.

**Box Office Value**.....Where Barrymore is popular—like in New York—his name alone is sufficient to bring them in. But regardless of his general standing the production is so lovely, the story beautiful that it should be worth-while at the box-office

**Exploitation**.....You have much work with. You first have Barrymore who ranks as the best and if not one of the very best actors of the day. You also have the name of Clyde Fitch who will be remembered by your older patrons as a playwright of distinction and note.

In addition you have the names of several players well-known fans including Irene Rich, Alec Francis and Mary Astor whom might easily have a following in your community. Unfortunately John Barrymore does not make enough pictures to interest a great fan clientele. You can talk about the production which is beautiful. You can easily point out that John Barrymore gives the greatest performance of his career. He does.

**Director**....Harry Beaumont; usually excellent. Allows some sequences to run too long.

**Author**.....Clyde Fitch  
**Scenario**.....Dorothy Foy  
**Cameraman**.....David Abel  
**Photography**.....Excellent  
**Locale**.. England during the reign of George III  
**Footage**.....9,900 feet





# a mouthful

Yes, brother, and you can  
take it from us that  
chechahco also is an eyeful

Are you still asking: What does  
it mean?

It's simple. There are two classes  
of people in Alaska:

The sourdoughs, meaning the old-  
timers, and the

## chechahcos

(pronounced chec-chaw-koze)

meaning newcoming miners, or  
the tenderfeet. Our picture, an  
epic of the screen, deals dramatic-  
ally with the newcomers.

## Associated Exhibitors

ARTHUR S. KANE, *President*

PATHE, *Physical Distributor*

*exactly as two women  
answered it*

# Why Get

Featuring the screen's most beautiful actress

**ANDREE LAFAYETTE**

and a large and capable cast which includes

Jack Perrin

Max Constant

Bernard Randall

William H. Turner

Helen Ferguson

Edward B. Tilton

Orpha Alba

**A S S O C I A T E D**

Physical Distributor: Pathe Exchange, Inc.

Arthur S. Kane



*not a sex problem  
no illicit affairs  
no unfaithfulness*

# **married**

**A Laval Photoplays Production**

The crucial first year of two brides  
Both honestly seeking happiness  
One retains her position in business  
The other gives 100% to her home

**REAL  
PROBLEMS**

**REAL  
HEART-THROBS**

**REAL  
ROMANCE**

*Available anytime you want a profit!*

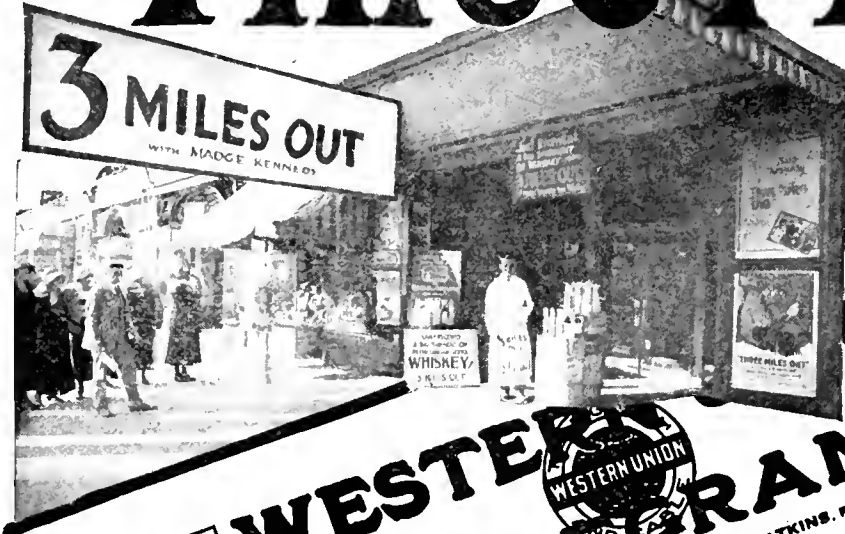
## **EXHIBITORS**

President.

Foreign Representative Sidney Garrett

# "Three Miles Out"

An Irvin Willat Production



Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

## WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT  
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

SOMERSET ST. N.Y. APR 4 1924

RECEIVED AT 54 WEST 45TH STREET NEW YORK

J S WOODY GENERAL MANAGER  
 ASSOCIATED EXHIBITORS 35 WEST 45 ST NEW YORK

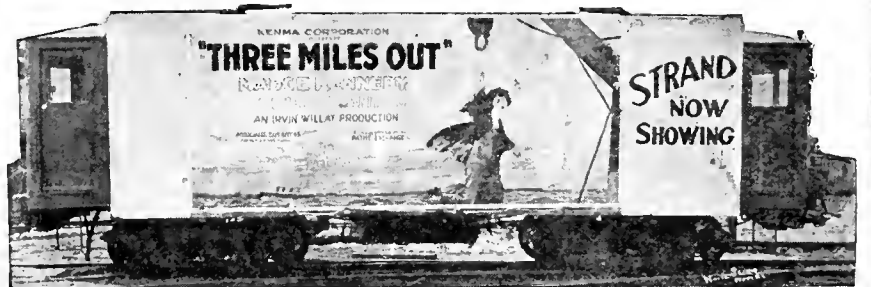
WHEN I BOUGHT THREE MILES OUT I HAD AN IDEA THAT IT WAS A TIMELY PICTURE ESPECIALLY WITH ALL THE FREE PUBLICITY THAT WE ARE GETTING ABOUT BOOZING BUT I NEVER THOUGHT I WOULD JAM THEM AS WE DID HERE AT STRAND TONIGHT STOP ITS EXPLOITATION POSSIBILITIES ARE UNLIMITED BUT ONLY USED TWO IDEAS AND RESULTS WERE OVERWHELMING STOP ITS ANOTHER FREAK AND ITS NO USE DENYING THAT THE TITLE IS A BOX OFFICE MAGNET GO OUT AND SHOOT ABOUT IT AND ANY EXHIBITOR WHO GETS BEHIND IT WILL CLEAN UP

WM SHIRLEY

Encore Pictures

Shirley "used only two ideas" but he cleaned up. With a title that was a "box-office magnet" and which had "unlimited exploitation possibilities" he gained "overwhelming results."

*And you can do the same!*



PHYSICAL DISTRIBUTOR  
 PATHE EXCHANGE, INC.

**A ASSOCIATED EXHIBITORS**  
 ARTHUR S. KANE • PRESIDENT

FOREIGN REPRESENTATIVE  
 SIDNEY GARRETT



**"Virtuous Liars"**

Producer: Whitman Bennett  
Distributor: Vitagraph

As a Whole.....PRETTY FAIR AUDIENCE MATERIAL IN STORY DESPITE ETERNAL TRIANGLE SITUATION BUT IS BADLY PUT TOGETHER AND POORLY DIRECTED.

.....Brings back some of the sentees including Maurice Costello, as the rich art and music patron; Ralph Kellard as the no-account husband. Kellard was a thoroughly interesting leading man but neither his work nor looks warrant a come-back. He photographs terribly. Naomi Childers and Dagmar Godowsky make return appearances. Edith Allen is rather attractive and might be used to good advantage. He is given to posing too much. David Powell is another who has been conspicuous by his absence recently.

.....Domestic drama. Mack Banton staggers in at five in the afternoon with a woman's glove hanging out of his pocket. A short time later he staggers out, bag and baggage. The usual time elapses. The wife pursues her career as an artist and under the guise of being a widow, receives the patronage of a rich man who proposes marriage, then dies when he finds she is already married. His nephew takes up the quest and is just proposing when the husband returns. He in turn is followed by his Cuban sweetheart, who is also followed by a jealous suitor. Naturally the husband is duly killed off by the jealous one and everything rides along merrily. Probably the story isn't quite as bad as it sounds, though it is pretty poor. But it might have served to much better advantage since it contains a certain amount of audience appeal, even if only for a limited number of patrons. But the plot is like patch-quilt. A bit of this and some of that. The continuity is poor and there is no effort, in the direction, to overcome this inferiority.

.....May stand a chance where they are not critical about plot construction and are not on the alert for illogical incident. Your folks are at all fussy, they are not apt to be satisfied. The dialto audience seemed to find it quite amusing at times.

.....Depends upon how much you want to interest them. The title itself is a pretty fair one and might be used with catchlines such as: "Are white lies dangerous? See 'Virtuous Liars' for the answer. At the blank theater on (date)." You might mention the names of those in the cast especially David Powell, Maurice Costello, Dagmar Godowsky, or those you think are best known to your patrons.

.....Whitman Bennett; poor. Director ..... E. C. Holland. Scenario ..... Eve Stuyvesant. Cameraman ..... Edward F. Paul. Photography ..... Usually all right. Sale ..... New York. Length ..... 6,600 feet.

**"Try And Get It"**

Producer: Sam V. Grand  
Distributor: Hodkinson

As a Whole....STORY A TRIFLE SCANT FOR FEATURE COMEDY PURPOSES BUT IT HAS AMUSING TURNS THAT SHOULD MAKE IT PLEASING TO THE AVERAGE AUDIENCE.

Cast....Bryant Washburn good as the unshelchable bill collector and Edward Horton suitable, though not as strenuous, as a salesman. Billie Dove the fair heroine in the case and Lionel Belmore an antagonistic business man who starts all the row because he refuses to pay a small bill. Joseph Kilgour has role of minor importance.

Type of Story....Comedy. "Try and Get It" is an adaptation of Eugene Lyles' "The Ringtailed Galliwampus," a story dealing with the attempt of an ambitious bill collector to secure payment on a small bill, the success of which will bring him a big raise or, if he fails, he is to lose his job. The plot resolves into a series of attacks in which hero tries to gain a safe and sane audience with his victim. His various methods of attack and means of getting by the guard set against him afford good amusement. The stunt in which he almost ruins business in the modiste shop by squirting an odorous perfume about will probably bring many laughs, plus his ingenious methods of getting by the door man. His last big trick, which brings the payment of the bill, and a reward consisting of a good job and the hand of the creditor's daughter, is also amusing. The story is rather slight for feature purposes and at times moves along quite slowly but it is likely that the average audience will find enough laughs in it to satisfy them.

Box Office Angle....If your folks enjoy a clean, amusing comedy number you can recommend "Try and Get It." You may number enough Bryant Washburn admirers to interest them by playing up his name. Where they like to laugh and aren't cranks about the legitimacy of the comedy business, the picture should go very well.

Exploitation....Here's a catchy title that should lend itself readily to good stunt exploitation. Have throw-aways printed in the form of bills made out to "Mr. Moving Picture Patron" for the amount of \$25.11. Then across the face of the bill, in red ink, the words: "Try and Get It." Follow the stunt with announcements of the showing. You might use the idea in more extensive fashion in conjunction with your mailing list. Use a trailer showing Washburn at one of his tricks to get to the man who owes the bill.

Direction....Cullen Tate; all right. Might have speeded story in parts.

Author ..... Eugene Lyles  
Scenario ..... Jules Furthman  
Cameraman ..... Not credited  
Photography ..... All right  
Locale ..... Any place  
Length ..... 5,707 feet.

John Gilbert in  
**"A Man's Mate"**

Fox

As a Whole.....APACHE ATMOSPHERE WILL PROBABLY MAKE IT ATTRACTIVE FOR MANY. JOHN GILBERT AND RENEE ADOREE VERY GOOD. STORY GOOD AT FIRST BUT BECOMES TERRIBLY FAR-FETCHED.

Star....Fulfills requirements without any great trouble. Role doesn't give him any particularly outstanding opportunities. Asks some very outlandish things of him at times. He isn't given much chance for action but there's one good bit of fighting in the apache sequence.

Cast....Renee Adoree a capable portrayer of dramatic parts who is really far better than many actresses who claim drama as their forte. Miss Adoree was excellent in Metro's "The Eternal Struggle." She's equally good in this.

Type of Story....Drama. It's unfortunate that "A Man's Mate," couldn't have fulfilled the promises it made in the early reels. It really threatened to be a thoroughly absorbing drama of the Parisian underworld, with the son of a rich man becoming one of its inhabitants through a clever bit of substitution, made possible through his temporary loss of memory. But along about half way through the impossible begins to happen and, while the subsequent situations provide chances for Renee Adoree to do some good acting, the development becomes far-fetched, even to being almost ridiculous. When the heroine discovers that the man she loves is really the son of a rich man, she decides to take him back to his people. He fails to recognize his father and they seek to have him undergo an operation which will restore his memory but which will also blot out his experiences in the Apache dens and his love for the girl. They ask the girl to persuade him to have the operation. After he recovers he fails to remember, as they predicted, but eventually it comes back to him—in time for the usual clinch.

Box Office Angle.....In spite of the fact that it doesn't maintain the starting pace, neither in speed nor interest, you'll probably find that your folks will like it.

Exploitation....Play up the Apache atmosphere and use a trailer showing some of the scenes in which Gilbert is forced to fight for an Apache girl he had never seen before. If John Gilbert has a following use his name prominently and tell them about the good work of Renee Adoree, as the Apache girl. Use stills showing Renee Adoree in her Apache attire with the caption: "See the Queen of the Montmartre in Paris. She laughed at men and life."

Direction.....Edmund Mortimer; good with some improbabilities.

Author ..... Charles Kenyon  
Scenario ..... Charles Kenyon  
Cameraman ..... G. O. Post  
Photography ..... All right  
Locale ..... Paris  
Length ..... 5,041 feet

**"Mile-A-Minute Morgan"**

Aywon—State Rights

As a Whole....GOOD COMEDY WESTERN THAT AFFORDS ACTION, LAUGHS AND IS FIRST RATE AVERAGE ATTRACTION GENERALLY. CONTAINS FINE LUMBER CAMP LOCATIONS.

Cast....Matty Mattison and Billy Franey gets over the comedy business in fine style. They'll probably gather in some admirers for their work in this. Vivian Rich suitable heroine though not especially pretty.

Type of Story.....Comedy-western. Here's a good little picture, not conspicuous in any one particular point, but an all around, satisfying number that should please a good majority of most any audience. The story isn't especially strong but there is enough good incident, action and comedy to make up for any other shortcomings. To start with Matty Mattison and Billy Franey make a natural comedy team and "do their stuff" with ease and a certain assurity that makes them both interesting and amusing. There is a good, speedy development with the laughs and action stunts coming in quick succession. Mattison is the disowned son of a lumber king who, with his pal Franey, decides to make good by working his way up, incognito, in his father's company. Mattison incurs the wrath of one of the men and the unsuspecting Franey boasts that his pal is the famous Mile-a-Minute Morgan, renowned fighter. The lumber jacks decide to stage a bout and Mattison can find no way out of it. The fight is on and he's about to go for the count when told that the foreman's daughter is in the clutches of villain. This spurs him on and the fight is his. He saves the girl who tells him she knew all the time that he was the owner's son. Follows the usual ending.

Box Office Angle....First rate combination of action and comedy that should get this one over nicely. It's not a big picture but a really satisfying entertainment of its kind.

Exploitation.....Let your patrons know that this one contains an evenly balanced story with the laughs and action bits well distributed. It holds the attention nicely all the way, too. Show them a trailer of the bout episode and others to give them an idea of the splendid lumber camp locations. The picture contains many fine shots of a big camp at work. Tell them Matty Mattison and Billy Franey are a couple of laugh getters and mention "The Lone Wagon" if you think they liked Mattison in that.

Direction....Horace Carpenter; very good.

Author ..... Not credited  
Scenario ..... Not credited  
Cameraman ..... Elmer Dwyer  
Photography ..... Very good  
Locale ..... Lumber camp  
Length ..... 4,800 feet

# Short Subjects

## "Hit the High Spots"—Spat Family Pathe

*Don't Miss This One*

Type of production... 2 reel comedy

The troubles of the Tewksbury Spats when they go scaling Alps have been adequately titled "Hit the High Spots." They not only hit the high spots, but the low ones as well, to say nothing of mountain streams and dark caves. Under the guidance of Brother Ambrose who as usual "knows all about it," they get all dressed up in Alpine equipment including the little long-handled picks which prove much more trouble to them than help. The film gets funnier and funnier as it goes along, ending in all three of the would-be mountain-scalers tumbling down an entire mountain-side and landing right where they started from. Don's miss this one. Give your folks a hearty laugh.

## "The Racing Kid"—Century—Univ. *Should Satisfy*

Type of production 2 reel comedy

This is one of the best Messinger comedies in quite a while. Buddy is seen as the son of the owner of a racing stable. All the scenes are laid in and around the stable and for the climax a big race is put over with very good suspense and excitement. A new idea in gags is having the horse and jockey hustled into a taxi about the middle of the race and dumping them out almost at the finish so that they come in first. This will surely get a laugh. Martha Sleeper, a newcomer, is seen in support of Buddy. She has plenty of pep but is inclined to do things a bit too quickly. This should give average satisfaction.

## "Heart Throbs"—Sing Them Again Educational

*Always Pleasing*

Type of production... 1 reel song novelty

Three sentimental songs of the type that will never grow too old to sing are included in this number of the "Sing Them Again Series" and while the issue may not occasion many

laughs as some of the previous ones, owing to the songs chosen, the folks will probably enjoy singing these just as much. The songs included are "Listen to the Mocking Bird," for which an old church yard furnished the inspiration to the composer; "Good-Bye," which Chauncey Olcott used to sing, and finally that old favorite, "My Old Kentucky Home." First rate number especially for neighborhood houses.

## "A Trip to Mars"—Max Fleischer Red Seal

*Some New Tricks*

Type of production... 1 reel cartoon

Max Fleischer continues to inject originality and novelty into his cartoon numbers. His latest, "A Trip to Mars," on the Rivoli program last week, is a clever and amusing number that shows the cartoonist at his best and with his pen clown performing a series of comedy tricks that will amuse and entertain any audience. The clown is sent, via a sky-rocket, to Mars where Fleischer installs all sorts of grotesque, imaginary beings. The artist appears in his film as usual and makes a flying trip to Mars himself through means of trick photography. This is an Al cartoon number, a good novelty and quite amusing.

## "The Hollywood Kid"—Sennett Pathe

*Novel Opening and Idea*

Type of production... 2 reel comedy

Here is a Sennett comedy that should give very good satisfaction. The opening, and in fact the entire subject is novel, dealing with a producer's troubles in selecting and "making" a new juvenile star. The opening is in Mr. Sennett's private office, with Sennett himself interviewing directors, actors, would-be comedians and lions. A director tells him of a child he has seen and is told to sign him up. After much trouble this is done and the kid—played very nicely by little Jackie Lucas—becomes a star. Charlie Murray gets over a lot of good stuff as the father. The "behind the scenes" atmosphere will surely please the fans.

## "Fold Up"—Cameo—Educational *Good Number*

Type of production... 1 reel comedy

A brand-new idea in apartment houses causes much of the laughter in this Cameo Comedy. To give the tenants more room in the tiny apartments, the furniture is so arranged that by touching a button all of it slides into compartments built in the walls and is completely hidden. The owner's country cousins arrive from the wilds of Iowa and much of the action consists in showing the ways in which they are rightened, tricked and maddened by the disappearing furniture. A thoroughly amusing comedy. Directed by Albert Ray.

## "Cities of Other Lands Warsaw"— Post Nature

*Replete With Unusual Views*

Type of production... 1 reel scenic

Post is offering a series of very interesting pictures consisting of views of famous cities of the world. This one presents many unusual views of Warsaw, among them some of the magnificent structures and imposing edifices of the great city. Besides interesting detail contained in the titles there are interesting pictures showing the industrial element, street traffic, railway systems, etc. There are also evidences of destruction, results of the late war and indications of the poverty of the lower classes. Of good educational value and an interesting subject.

## Improve Print Service

*(Special to THE FILM DAILY)*

Montreal—A new arrangement, now makes it possible for exchanges to carefully check over and inspect the reels, thus insuring better prints. The exchanges have entered into a co-operative plan whereby all prints are returned immediately after the concluding performance and are not held at theaters until the following morning. Exchanges in the Albee Building, have engaged a special night porter who is on duty every night from 11 P. M. to 1 A. M.

## Albertini Back in German *(Special to THE FILM DAILY)*

Berlin—Lucien Albertini, the an stunt actor who went to the to appear in a serial for Un is back and will make pictur Phoebus Films. This compa conjunction with Zelnik Film produce 17 pictures next season

Friedrich Zelnik of Berlin New York at the moment.

## Buys for Ohio

*(Special to THE FILM DAILY)*

Cleveland—Security Picture: bought "Shattered Reputations" Lee Bradford, and "Trail of North" from Fred Balshofer Ohio.

## New Montreal Exchange

*(Special to THE FILM DAILY)*

Montreal—B. M. Garfield, ma of the Gayety for four years open an exchange in the Orp Theater Bldg.

Kelley Color Laboratory  
Negatives and first prints  
Color prints for any purpose  
Palisade, N. J.  
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just because  
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THE VISUAL  
**NEWS**  
OF ALL THE WORLD  
THE NEWSREEL  
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**ELMER HARRIS**  
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Season 1924-1925 Thirty First-Run Pictures

## "Play It With Music!"

For National Music Week—May 4th—11th, book "FRANZ SCHUBERT," the first release of James A. Fitz-Patrick's "FAMOUS MUSIC MASTERS" series. One reel novelty features with COMPLETE ORCHESTRATIONS!

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Thrills! Speed! Stunts! Action! Romance! Adventure!

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SENSATIONAL FEATURE ATTRACTIONS

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The First “HURRICANE HUTCH” Presentation

“SURGING SEAS”

*These Productions Are Not Reissues*

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“HUTCH OF THE U. S. A.”

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New York, N. Y.

# IN SAN FRANCISCO

SAN FRANCISCO CHRONICLE, SATURDAY, APRIL 5, 1924

## A TRIBUTE FROM A BIG NEWSPAPER TO A LITTLE ONE



The 1924 Film Year Book  
is  
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as a regular part of  
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THE FILM DAILY,  
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Herewith my check for \$10 covering one year's subscription to THE FILM DAILY. This to include:

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- THE 1924 FILM YEAR BOOK.
- SHORT SUBJECT NUMBERS, quarterly.
- DIRECTORS' NUMBER, every Spring.

Name ..... Theater .....

Street ..... City ..... State .....

## YEAR BOOK OF MOVIES, FULL OF INFORMATION

Every Phase of Filmland industry Covered in the 512 Pages

The Film Daily, a bright little newspaper devoted to the interests of motion pictures and published in New York, has issued its 1924 Year Book, a volume of 512 pages, containing information seemingly on every topic connected with the industry.

There are lists of theaters devoted to pictures, the titles, character, producer and director of every picture released in 1923; the titles of magazines and newspapers devoted to films; the names and their media of the men and women who write about pictures; financial statements of the larger producing companies; lists of studios all over the country.

### TEN BEST PICTURES

Also the selections of important motion picture critics of the ten best pictures for the year 1923, and the consensus of opinion of these writers, the list including "The Covered Wagon," "Merry-Go-Round," "The Hunchback of Notre Dame," "The Green Goddess," "Scaramouche," "Safety Last," "Rosita," "Down to the Sea in Ships," "Little Old New York" and "If Winter Comes."

There are an "Exhibitors' Accessory Buying Guide," a catalogue of films released by the Department of Agriculture, the names of the important first run houses of the land, reports on conditions in foreign countries, legal opinions and decisions of the year.

### FULL OF INFORMATION

Interesting is the list of newspaper "headlines" for the year, a catalog of theater chains, the personnel of important producing and distributing organizations, censor board standard by States, a list of scenario writers and their best-known works, cameramen and their productions, productions of the year by companies, directors and their productions, stars and their productions, and hundreds of other items that have interest for the public and for the men with whom motion pictures are a business proposition.

The book is well printed in clear type on calendared paper and is a valuable compendium of things pertaining to a great business. It is edited by Joseph Dannenberg—"Danny" of Film Daily.

# 1 Pictures Reviewed In 15 Cities

**"After Six Days"—Weiss Bros.  
Nixon, Pittsburgh**  
PRESS—\* \* \* it represents a distinct departure from the accepted form of photoplay. \* \* \* it is not colored by the tints of color. There are no characters introduced who did not actually exist—no incidents that did not actually occur.

**"America"—Griffith  
Pitt, Pittsburgh**  
PRESS—"America" is a masterpiece. This cannot be denied. Not since the "Birth of a Nation," has anything approached it, in the opinion of this reviewer it is even better than that feature.  
TIMES—It is the Griffith of "The Birth of a Nation" and of "Intolerance," who returns to us after "The White Rose" and "The Exciting Night," to prove to us that still has the "edge" on all competitors and it comes to power and sweep and domination.

**"The Arizona Express"—Fox  
Washington, Detroit**  
FREE PRESS—Out-and-out melodrama, which makes no pretense of being anything but which is described as "honest drama," is "The Arizona Express."  
NEWS—To report that "The Arizona Express" is sprinkled with thrills would be very conservative statement. It is simply treated with them.  
MES—Romantic in conception and strikingly modernized Mr. Fox has made a picture stand out among his productions.

**"The Blizzard"—Fox  
Modern-Beacon, Boston**  
TRANSCRIPT—Splendidly contrived scenes of the herd crossing streams, racing hillsides, and milling frantically in the center of the fir-woods as the storm overruns them, prove pictorially fascinating and arresting.

**"The Breaking Point"—F. P.-L.  
Madison, Detroit**  
NEWS—\* \* \* a very interesting motion picture, well done in most respects and particularly appealing to those people who do not ask too much in the name of plausibility.  
MES—It is typically Rinehart throughout with the unsuspected angle at the very end changing the whole story.

**Metropolitan, Los Angles  
(Week ending April 5)**  
EXAMINER—The story is one of Mary's epic plot, "The Next Corner" \* \* \* has along with good speed and well maintained suspense.  
PRESS—Never to my knowledge has any Fawcett failed to give a well-turned significant characterization \* \* \* in "The Breaking Point," \* \* \* he very nearly won with the picture.  
RALD—"The Breaking Point," is another of those melodramas dealing with the life of an amnesia victim.  
CORD—Featured by an all-star, cast picture is one of the best shown at a town playhouse this season.  
MES—Herbert Brenon made the screen action, which is mildly entertaining. You probably like particularly in the cast Moore, Patsy Ruth Miller, and Theodor Eltz.

**"Conductor 1492"—Warners  
Strand, Milwaukee**  
JOURNAL—\* \* \* flops from farce to drama and back again with confusing results.  
SENTINEL—An occasional bit of drama, as the rescue of the little brother of the hero or a spectacular fire, is thrown in for good measure, but it's the fun that counts.

**"The Fighting Coward"—F. P.-L.  
Allen, Cleveland**  
PLAIN DEALER—\* \* \* "The Fighting Coward" is a celluloid gem with its ironic cutting deeply into the traditions of the south and also reflecting a noble sense of honor.

PRESS—\* \* \* there's much that's fetching, and a good deal that's sound in James Cruze's movie. What interests us in it is the way it laughs at the old illusion of the fearless hero. \* \* \*

**Capitol, Detroit**  
FREE PRESS—\* \* \* clean entertainment, humorous and witty, artistically photographed with many "shots" of the old South, its plantations and fine old mansions, \* \* \* interesting to last. \* \* \*  
NEWS—Mr. James Cruze, of Hollywood, possessor of the keenest sense of humor in the film directing field, tosses another brilliant picture into his well-filled basket of successes. \* \* \*

TIMES—Good picture at the Capitol—"The Fighting Coward." Good cast, Very good comedy. Good direction, Good story.

**"Flowing Gold"—1st Nat'l  
Wisconsin, Milwaukee**

JOURNAL—It has humor and pathos and thrills and romance—what more can you ask? And it has been registered on the screen with fine balance by Richard Walton Tully and his capable cast, \* \* \*  
SENTINEL—The picture in view of recently awakened interest in oil and oil holdings, is decidedly timely. It is a story not of oil scandals, however, but of the early days of the oil fields, told in melodramatic fashion.

**Capitol, Montreal**  
GAZETTE—The screen play made from the novel, \* \* \* gives intimate glimpses of a side of industrial and business life unfamiliar in this part of the world, \* \* \*  
STAR—"Flowing Gold" is full of rich melodrama, romance and a spice of humor, and therefore provides good entertainment for every class of movie-lover.

**"The Great White Way"—Gold-Cos  
Ohio, Indianapolis**

STAR—William Randolph Hearst paints a melodramatic picture of New York's Main street in "The Great White Way," \* \* \* with an array of Mr. Hearst's own newspaper writers cartoonists in the large cast.  
Merrill, Milwaukee  
JOURNAL—A better than bird's-eye view of most of the celebrities of the sporting, theater, and newspaper world (with special emphasis upon the employes of the Hearst organization) is the highest high light of this story. \* \* \*

SENTINEL—"The Great White Way," is in perfect keeping with its title, for it has all the dash and glitter of Broadway itself.  
Arcadia, Philadelphia

INQUIRER—It is a picture full of laughs. The plot is a real one, composed of something more than a dashing motion picture star and several thousand dollars' worth of gowns.  
NORTH AMERICAN—Enough celebrities to make the picture worth more than the price of admission on this score alone. \* \* \*

PUBLIC LEDGER (MORNING)—The innumerable scenes of Broadway are pictured, and the notables of the newspaper world and race-track circles lend a realistic flavor to a picture which has more atmosphere than anything else.

PUBLIC LEDGER (EVENING)—The picture has for its background Broadway with all its glitter and glamour. \* \* \* The inside "shots" of a newspaper office and the glimpses of Broadway at night add to the interest of the film.

**"The Heart Bandit"—Metro  
Strand, Minneapolis**

TRIBUNE—The production affords plenty of opportunity for Miss Dana to portray her comedy and emotional talents.

**"Hoodman Blind"—Fox  
Fox, Philadelphia**

INQUIRER—\* \* \* is a story of everyday life, told frankly and with keen regard for the truth on the silent stage.  
NORTH AMERICAN—"Hoodman Blind" is the kind of picture that proceeds upon the theory that nobody involved can see or hear the obvious.

PUBLIC LEDGER (MORNING)—The adaptation of the play is well done and holds several surprises for the unwary spectator. The climax is led up to gradually and evenly.  
PUBLIC LEDGER (EVENING)—\* \* \* a good fist fight, a storm and an explanation straighten things out in the end. It is the acting which smooths over the lack of finesse displayed by the director in parts.

**"The Hoosier Schoolmaster"—Hdkns  
Keith's 105th St., Cleveland**

PLAIN DEALER—There is no complaint on the atmosphere, settings and costuming of the film. These seem true to the story and give this picture a considerable degree of charm and romantic color.

**"Hunchback of Notre Dame"  
Imperial, San Francisco**

(Week ending April 5)  
BULLETIN—Chancy has a technique that cannot be surpassed; he acts with intelligence that makes his work Mansfieldian, and it is probable that no one has ever exceeded him in the art of makeup.

CALL AND POST—\* \* \* is a cinematic masterpiece in the truest sense of the word.

EXAMINER—You get the very marrow of Victor Hugo without the ineffable weariness of fishing for it yourself. The meat is all there, carefully prepared and screenically edible.

NEWS—The settings of medieval Paris, centering about the cathedral, and the stirring revivification of the picturesque characters that people the immortal story, make the picture one worth seeing and studying.  
Broadway, Los Angeles  
(Week ending April 5)

HERALD—The production \* \* \* was met with high favor, exceeding any big production within ready memory and promising a permanence most gratifying to all who have the welfare of the screen at heart.

**"Icebound"—F. P.-L.  
McVickers, Chicago**

HERALD AND EXAMINER—\* \* \* seemed pretty good to me. It is a conflict of character, and I find such struggles considerably more interesting than the battle of some handsome Hollywood boy against the flames or floods of the studio.

JOURNAL—Transferring to the screen the terse bitterness of Owen Davis' play, "Icebound," William De Mille makes for himself another triumph.

POST—"Icebound" is quite different from the usual photoplay—a refreshing contrast because of its novelty, and will prove a rare treat to those who admire excellent acting and a very carefully chosen cast.

TRIBUNE—It deals rather with characters that, chill in themselves, send out an icy atmosphere to numb other pleasure-loving, warmth-seeking natures that come within their radius.

**"Maytime"—Preferred  
Broadway-Strand, Detroit**

FREE PRESS—Its transfers to the silver sheet has been accomplished deftly and possibly more interestingly than usual.

NEWS—Therefore, summed up in its entirety, "Maytime" is a rather incongruous effort.

TIMES—There is a nice sentiment carried throughout the reelage of "Maytime." It's purely romance.

The secret's out!  
A WAGL is a girl who marries  
for money!

**THINK THIS OVER**  
The Biggest Little Star in Pictures  
**BABY PEGGY**  
The Greatest American Story ever written of a Lone Man's Devotion and a Child's Love and Loyalty  
**"CAPTAIN JANUARY"**  
By Laura E. Richards  
Now in its 54th Edition. Circulation 600,000  
Supporting Cast: *Hobart Bosworth, Irene Rich, Harry T. Morey, Lincoln Stedman*  
Director, *Eddie Cline, who directed Jackie Coogan in "Circus Days"*  
IS IT A BIG BOX OFFICE SMASH?  
WE'LL SAY IT IS!  
Presented by Sol Lesser  
It's a Principal Picture  
METHOD OF DISTRIBUTION TO BE ANNOUNCED LATER

**"Nellie, the Beautiful Cloak Model"—Gold.-Cosmop.**

**Modern-Beacon, Boston**  
 TRANSCRIPT—But the younger may now rejoice that it has shared the diversions and distractions of at least one classic from the days of ten, twenty, and thirty, "Nellie, the Beautiful Cloak-Model," palpitating creation of that estimable journeyman of the playhouse, Mr. Owen Davis, \* \* \*

**State, Cleveland**  
 NEWS—For months and months the public has been clamoring for something new on the screen. It looks now as though the demand has been granted.

**PLAIN DEALER**—All the old time ingredients of all the old time mellerdramers are simmered into this play which if you have a grain of humor will keep you interested most of the time.

**PRESS**—\* \* \* a gaudy opus replete with hokum and boob-bumping tactics. \* \* \*

**Palace, Montreal**  
 GAZETTE—Owen Davis' eventful story has been told with graphic detail and the employment of some sensational adjuncts, including a big fire, a kidnapping and a rescue on the tracks of the elevated railway.

**STAR**—The story is told with great detail, much wealth of pictorial background and exciting incident, and it leaves you no time to do more than gasp between the thrills.

**California, Los Angeles**  
*(Week ending April 5)*

**EXAMINER**—In some sequences, because of Flynn, in others in spite of all he could do, the comedy is a scream, the entertainment superb.

**EXPRESS**—There's a laugh and even a thrill in every situation and a suggestion of a "wisecrack" in every title, \* \* \*

**HERALD**—\* \* \* action of the real old fashion variety makes hearts run up and down your spine and your heart almost stop beating for fear that the beautiful heroine is going to be killed before the hero can marry her.

**NEWS**—Those of you who have been waiting for a genuine thriller, the kind that makes the gallery gods stand up and shout, have a delicious treat waiting for you \* \* \*

**RECORD**—In fact it was just a little too much for the nine o'clock audience, and they had to laugh out loud. That's the result of seeing many breakneck two-reel comedies.

But the picture is absorbing.

**TIMES**—The satire-proof members of the audience took it all seriously, and got an awful kick out of the kidnaped and rekidnaped heroine, the double coat of black on the heart of the villain; and most of all from Nellie left on the railroad track of the New York elevated.

**"The Next Corner"—F. P.-L. Walnut, Cincinnati**

**ENQUIRER**—"The Next Corner" is so much like a dozen other photoplays using the same theme that one can anticipate almost every stage of the plot's development.

**TIMES-UNION**—Handicapped by a prehistoric plot, "The Next Corner," \* \* \* has some difficulty in living up to its advance notices.

**"Painted People"—1st Nat'l Smith's, Indianapolis**

**NEWS**—Colleen Moore, who has developed into a charming comedienne, is to be seen \* \* \* in "Painted People," a slender tale which she enlivens with her personality.

**STAR**—\* \* \* a considerably finer film than her first, "Flaming Youth." \* \* \*

**Tivoli, Washington**  
**HERALD**—\* \* \* affords its star another superb opportunity. In this subject Miss Moore assumes the role of a tomboy, and disports herself.

**TIMES**—much more humorous than the title would imply, and with the Flaming Youth girl capering as a tom-boy and an impudent little heathen.

**"The Phantom Horseman"—Univ. Cameo, San Francisco**

*(Week ending April 5)*  
**BULLETIN**—Hoxie does some of his best riding in this picture and there are many thrills

**CHRONICLE**—A dash of mystery serves to relieve the triteness of the story, and by dint of a good star and much fast action the picture holds the interest all the way through.

**HERALD**—It is a mediocre western melodrama, with a story as old as the Twin Peaks.

**NEWS**—A yarn of the "two-fingered Jack" variety that small boys will thrill over is "The Phantom Horseman" at the Cameo

**"Poisoned Paradise" Rialto, Los Angeles**

*(Week ending April 5)*  
**HERALD**—Filling all expectations, the world premiere of "Poisoned Paradise," \* \* \* is a picture only too true of the comedy, tragedy and drama that is found in any great gambling center.

**NEWS**—There is nothing about it to arouse one's enthusiasm to a fevered pitch, although in some instances the action becomes hectic; some of the situations are not without human appeal but for the most part it is simply a screen story, melodramatic in nature, artificial and unconvincing.

**RECORD**—Interesting; at moments fascinating; but not intended to resemble anything in real life.

**TIMES**—"Poisoned Paradise" isn't very much poisoned; it is just a mild little dose of bromide.

**Rialto, Omaha**

**BEE**—"Poisoned Paradise" contains everything that goes to make an interesting motion picture.

**"Shadows of Paris"—F. P.-L. Family, Cincinnati**

**ENQUIRER**—So dynamic, so turbulent is the star of this photoplay that she fairly overwhelms those who see her, and adds ardor to a production that otherwise would be sadly wanting.

**TIMES-UNION**—The tempestuous Pola, appearing first as an Apache of a notorious underworld resort and later as the respected wife of an aristocratic government official, runs the gamut of fiery emotions in her most vivid style.

**"The Shooting of Dan McGrew" Metro-Palace, Washington**

**HERALD**—\* \* \* a story of powerful climax, suspense and drama.

**STAR**—\* \* \* it is streaked with hard drinking, blood and such rare bits as "I'll tear you to pieces with my hands." The audience was duly appreciative.

**TIMES**—The picture people \* \* \* worked out quite a logical and actionful romance.

**"Singer Jim McKee"—F. P.-L. Orpheum, Boston**

**TRANSCRIPT**—The film seemed a maze of hastily thrown together sequence. Much time was spent in fruitless guessing as to what it was all about. The hazards finally revealed the substance of the plot—nothing.

**"A Society Scandal"—F. P.-L. Colonial, Indianapolis**

**NEWS**—Miss Swanson is not so good in "The Society Scandal" as she has been in her two latest films, but she is pleasant to look at.

**STAR**—Even the worst non-believer in the gorgeous and glorious Gloria Swanson's talents as an actress will have to relinquish part of his stand as an infidel after one look at "A Society Scandal," \* \* \*

**"The Song of Love"—1st Nat'l Stanley, Philadelphia**

**INQUIRER**—"The Song of Love"—a story of love, hate, and racial pride—permits Miss Talmadge again to exhibit to advantage her beauty of face and figure as well as her talent along emotional lines.

**NORTH AMERICAN**—The plots and counterplots are kept at fever heat, and that is more important than plausibility in pictures of this type.

**PUBLIC LEDGER (MORNING)**—Norma Talmadge fans will be delighted with "The Song of Love," in which their Norma appears as an Arabian dancing girl, Miss Talmadge demonstrates that she can dance in addition to her other screen accomplishments.

**PUBLIC LEDGER (EVENING)**—The picture, however, is worth seeing if but for Norma herself. She is her ever-charming self as a native dancing girl. Noormahal, probably Arabesque for Norma.

**Metropolitan, Washington**

**HERALD**—"The Song of Love" is a thrilling tale of romance, intrigue and adventure under African skies.

**STAR**—The Metropolitan yesterday had waiting crowds to see Norma Talmadge in her newest picture, "The Song of Love," \* \* \* it is undeniable that Miss Talmadge is beautiful and her acting, as always, excellent.

**TIMES**—\* \* \* Norma Talmadge \* \* \* drew her usual eager throng of admirers, far in excess of the seating capacity of the Metropolitan.

**"Sporting Youth"—Universal Granada, San Francisco**

*(Week ending April 5)*

**BULLETIN**—It has life, color, romance, danger and speed—plenty of speed, with the necessary punch of good acting to make Byron Morgan's story go over for all it is worth.

**CALL AND POST**—\* \* \* is best characterized as a real "speed" picture. So fast is its tempo that it lends the appearance of being literally sky rocketed across the screen.

**CHRONICLE**—An exciting picture \* \* \* and which introduces a very delightful young actress in a prominent role, is "Sporting Youth," \* \* \*

**EXAMINER**—No more enthusiastic audience ever attended the thrilling and dangerous contest of an automobile speedway than that which yesterday thronged the "grandstand" at the Granada. \* \* \*

**HERALD**—It has been splendidly cast, directed with the fine lightness of touch that it required, and has an admirable appreciation of the comedy possibilities.

**NEWS**—"Sporting Youth" at the Granada is mild and fast loving entertainment \* \* \* being an auto racing romance.

**"The Temple of Venus"—Fox Piccadilly, Rochester**

**DEMOCRAT AND CHRONICLE**—We experienced an extraordinary amount of artistic pleasure in the numerous natural backgrounds, chosen by some great lover of beauty.

**HERALD**—There is nothing very wild about the film. \* \* \* There are parts of "The Temple of Venus" that one enjoys very much.

**JOURNAL**—In producing "The Temple of Venus," William Fox's intention unquestionably was to create something stupendously beautiful. And beauty he has achieved. \* \* \*

**"Her Temporary Husband"—1st Nat'l Crystal, Indianapolis**

**NEWS**—Drama, mystery and comedy—with comedy mostly—are the three elements of "Her Temporary Husband," \* \* \*

**STAR**—\* \* \* is the laugh getter it is because two of the principal roles are handled in great fashion by Owen Moore and Sidney Chaplin.

**"Three Weeks"—Gold.-Cosmop. The Chicago, Chicago**

**AMERICAN**—Whether you like or dislike Ellinor Glyn as a writer, it would appear that you have an interesting time watching the unreeling of "Three Weeks," her favorite and most famous creation.

**JOURNAL**—The picture is gorgeously panoplied, extravagantly put together, radiant in picturesque effect. It is as beautiful and cool as a glowing diamond, and in the jewel box of the Chicago theater a fitting center for admiration.

**"The White Sister"—Metropolitan, Detroit**

**FREE PRESS**—Always appealing, a lovely in "The White Sister" Miss Gis added a maturity, a degree of feeling, is destined to endear her still more to already devoted American public.

**Aldine, Pittsburgh**

**CHRONICLE-TELEGRAPH**—\* \* \* offering many thrills, including an actual tion of Vesuvius and a flood that s away an Italian town and makes one a feel that he is to be taken with it, so tically has it been done.

**PRESS**—Wasted adjectives on other, oductions are regretted when a review confronted with such a picture as the King production of "The White Si" \* \* \*

**SUN**—The Aldine and the Camera; box offices will tell the tale this week or if ever there has been combined upon screen all that is best in professional industrial filmdom, we have it in "The White Sister."

**"Why Men Leave Home"—1st Loew's State, Los Angeles**

*(Week ending April 5)*

**EXAMINER**—Of course the story is light; it's a study of customs more than intense drama, \* \* \* Lewis Stone does ve a splendid performance of the role, whi is simple and natural.

**EXPRESS**—Now this naughtiness, ev to the point of broadness, is the real poi of the original \* \* \* Without it the pictur ecame a homily, mostly, though not wit ut its delicious moments and sly laughs.

**HERALD**—\* \* \* may not exactly le the reason why, but it does give a few hu, humane and humorous sidelights to the riage relation that will be invaluable t all who are, are going to be, ought to be want to be married.

**NEWS**—\* \* \* it has all the qualities on honest, wholesome entertainment; \* \* \* it is not difficult to understand its subtle hu, \* \* \*

**RECORD**—Amusing sidelights on ma life, presented in an inoffensive and bumc way, are cleverly revealed in the featu ture, "Why Men Leave Home." \* \* \*

**TIMES**—This is really a clever and cha ing production. It is one of the best ch kind, in truth, since Cecil De Mille did " Change Your Wife," which in themo somewhat resembles.

**Circle, Indianapolis**

**NEWS**—Those who enjoy true rea, not the tarnished, sordid so-called rea of some present-day writers, should visit Circle this week.

**STAR**—\* \* \* this picturization of A y Hopwood's play is an excellent film, dea ted as it is to the great American husb and his patient, waiting wife.

**ALICE**

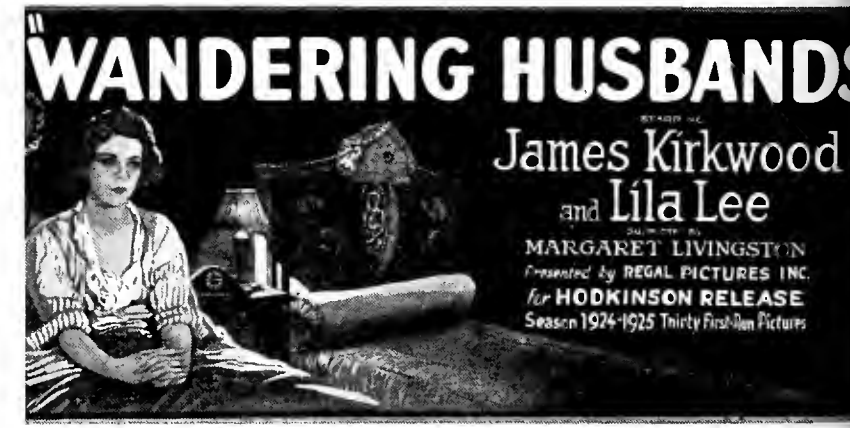


Released April 20, 1924

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James Kirkwood and Lila Lee

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Just before he  
got the bowl!

Poor fellow, his day  
was over,—he is about  
to go like the rest of  
them via the Bowl of  
Goldfish route.

It's "Connie" as the  
world loves her.



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**CONSTANCE  
TALMADGE**  
in  
*The* **GOLDFISH**

Adapted From the stage play  
"The GOLDFISH"

Directed by JEROME STORM



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A First National Attraction

# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XVIII No. 12

Monday, April 14, 1924

Price 5 Cents

## BABBLE

By **DANNY**

is April. There is a long ahead before next Fall. The most important topic, ntly, in various compa- s what they are planning for next season. All of is fine. And optimistic. does seem that a lot of ant people are overlook- e fact that there is a long er to live through, and in onths poor pictures may hurt a lot of the splendid ss which has developed so virtue of the excellent pic- released last Fall.

Instead of making splendiferous or next season some of these w would work out something good of the business during mer months it might be help- lot has been said—and it is ss true—that if the exhibitor fficiently interested in getting ctures for the summer season e producer should not worry. t is only half true. Just be- ne group of men fail to think y of a serious problem is no why others better qualified not think for them.

ne outlook for many fine, box office successes for the mer season is far from ising. You will need all the grade of pictures possible summer. Particularly be- e of the business situation.

Street regards the latest re- the Steel Corp. as an index of actory conditions. Perhaps rkers are skeptical. Perhaps, Presidential election year s the usual timidity which with such a situation. But it as well to keep your ear to und—and be governed accord-

### Quit the Babble

Harry Warner, of the cheaper idea. "Don't let people get that for next season pictures made at a lower cost than ore. Don't let them get the at because some big pictures

(Continued on Page 2)

## No. Carolina Slumps

Industrial Conditions There and Ra- dio Cutting in on Business at the Box Office

(Special to THE FILM DAILY)

Lexington, N. C.—Business in North Carolina is dull at present. The textile industry in this state is one of its most important enterprises, but cotton mills are now running two and three days only with a ten per cent cut in wages because the finished market is limited.

Exhibitors are therefore having their troubles, in view of the industrial situation, and the added burden of Federal taxes. The radio is cutting in, too, and the opinion of a conservative exhibitor is that business is duller today than it has been in the past five or six years.

The Carolina exhibitors will hold their next convention at Morehead City, June 10-11-12. The theater owners from Virginia and South Carolina have been invited as well as exchange managers from Atlanta and Washington. An invitation has been extended to Will H. Hays.

On the 11th the second meeting of those states interested in the Allied state organizations discussed at Chicago last week will occur.

### Roach Here Today

Hal E. Roach is expected in town today from the coast on his regular visit.

## Clem's Ocean Trip

Vichy.

Dear Mr. Dannenberg:

As Clem is out looking things over I thought maybe a few lines from me regarding his actions over here would be in order.

Clem is like a new man. I have a terrible time getting him to bed nights and the first thing in the morning he is up and around. This morning he got in about half past two and I asked him where he'd been. O, looking the shows over, he said. Now I don't know much about Europe, but I do know there ain't any shows open at that time in the morning and if they are it's the kind your paper don't review unless the FILM DAILY is changed a lot since Clem sent his ten dollars in last year.

Clem seems to be suffering from having things too easv. He says he ain't had a good fight since he left home and is itching to get back and get in harness.

(Continued on Page 7)

## Radio Pictures

An English Invention—Possibilities of Development Dependent Upon Improved Apparatus

The latest issue of Kinemetograph Weekly, London, carries a most interesting article on "The Radio Kinema" by F. H. Robinson, which, in part, says:

"There is a close association between the kinema and radio, obvious when one realizes that light waves and wireless waves travel through the same medium—ether.

"A definite link has now been established between these two types of waves. It is called television, and far from being the 'dream of the future' is an established fact.

"Not so very long ago I visited one John Logie Baird at his laboratory at Hastings and saw a demonstration which proved that he has proceeded so far along the road to radio vision as to make it almost a commercial proposition, for the whole of the apparatus used in the experiment about to be described could have been purchased for £40.

"The apparatus used can be applied to wire or wireless transmitters with ease and without the alteration of anything further than the microphone, in which circuit the 'Radio Vision' machine is connected.

"This roughly is the method employed by Mr. Baird. A powerful light, either a gas-filled electric or arc lamp, is used as the prime mover. The image to be transmitted is cut out of some solid opaque material, say cardboard.

"In front of the image are two revolving discs. The first contains a number of holes

(Continued on Page 7)

### Piccadilly Ready in August

Work on the Piccadilly which Lee A. Ochs is building on Broadway between 51st and 52nd Sts., is under way. Ochs plans to open the theater on Aug. 28.

Across the street on the northwest corner of Broadway and 53rd St. the steel work for the new Moss theater is being laid.

### Koerpel Reports Business Good

(Special to THE FILM DAILY)

Cleveland—J. A. Koerpel, division manager for Goldwyn, declares business is about normal. He says that although exhibitors are kicking of poor business, records show there is no falling off for this time of the year.

### West Coast Laboratories Chartered

(Special to THE FILM DAILY)

Dover, Del.—West Coast Laboratories, Inc., has been chartered with a capital of \$1,000,000.

### Astor Showing for Distinctive

Distinctive will give a showing of "The Rejected Woman" at the Hotel Astor Thursday evening, at 8:30.

## What of M.P.T.O.A.?

Speculation Over Cohen's Organization in View of Strong Line-Up of Mid-West and Southern Groups

Sydney S. Cohen on Saturday refused to make any comment on the meeting of ten Middle Western and Southern States in Chicago last week at which time an association to be known as Allied State Organizations was discussed.

An exhibitor well acquainted with the national situation pointed out that the line-up in the proposed association was a strong one since it included well organized bodies like Minnesota, Michigan, Illinois, Indiana, North Carolina and Virginia. The only weak link in the prospective chain, it was said, was the fact that New York was not included. It is understood that New York State leaders were not informed of the meeting and that the two day session came as a complete surprise.

Assuming that the states named above should decide to work together—and it looks very much like it—speculation is rife as to what the Cohen organization would have in its line-up.

Cohen's organization is, of course, at odds with the Hays office on matters pertaining to the uniform contract and the like. The new group, as pointed out, is inclined to work with Hays.

### The Changing Times

Hugo Riesenfeld, who is rounding out his eighth year on Broadway, says that what seemed an extravagant cost for a whole program back in 1916, wouldn't pay for a two reel comedy today.

"We used to get the best pictures on the market—Douglas Fairbanks, Bill Hart, Norma Talmadge—for only three hundred a week," he says. "And we thought that price so exorbitant that we insisted on having a comedy thrown in. Now if we get our features for ten times that amount, we consider ourselves lucky, and the comedies come as teasers. On music alone at the four theaters which I direct, we are spending nearly a million a year. It costs more to operate a first class motion picture house than the most lavish musical comedy."

### Naulty, Vitagraph N. Y. M'g'r

J. N. Naulty, former Eastern studio manager for Famous Players and a producer on his own, is now local exchange manager for Vitagraph.

### Henabery to Direct "Rudy"

Joseph Henabery is in town from the coast to direct the second Rudolph Valentino picture, a story by Rex Beach.



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## BABBLE

(Continued from Page 1)

did not pay that their entertainment will be the less next year." And he is right. This hits us as well. We've been hollering a long time to keep production costs down. But this is strictly within the trade. And was supposed to reach the trade only. That is different from broadsides issued to the public at large. Incidentally, it happens to be a fact that you need not pour the coffers of Ind into a production to make it a great success at the box office. This has been proven time and time again.

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### New Canadian Educ'l Managers

(Special to THE FILM DAILY)

Toronto—John Droy is now Western Canadian manager for Educational with headquarters at Calgary. Harry Matthews is now manager at Winnipeg; Joseph Plavelle in Calgary and E. Dieppe in Vancouver. Educational is taking care of the physical distribution of Hodkinson, F. B. O. and other releases in addition to handling its own and Ideal (English) pictures.

### Dante's "Inferno" in Work

(Special to THE FILM DAILY)

Hollywood—Dante's, "Inferno," will be one of the highlights of the Fox 1924-25 schedule. The picture, is being directed by Henry Otto. Lawson Butt portrays Dante, while Ralph Lewis, Pauline Starke Josef Swickard. Howard Gay, Gloria Grey, Wm. Scott and Bob Klein are in the cast.

### Pictures Popular With Children

(Special to THE FILM DAILY)

Bloomington, Ill.—A canvass made among school children shows that out of one group of 850 children, 180 attended pictures two or four times a week and more than 300 attended more than once a month. Tom Mix was selected as the most popular male star.

### George O'Brien Heads Cast

(Special to THE FILM DAILY)

Hollywood—The cast for Fox's, "The Man Who Came Back," has been completed. George O'Brien plays the title role. Others are Cyril Chadwick, Ralph Lewis, Emily Fitzroy, Harvey Clark, Edward Piel and David Gibson.

### Quimet Buys "After Six Days"

(Special to THE FILM DAILY)

Montreal—L. E. Ouimet, president of Laval Photoplays, Ltd., has secured Canadian rights on "After Six Days." Ouimet will also release "Why Get Married?," his own production starring Andree Lafayette and 13 Harold Lloyd re-issues.

### Ohio Exhibitors Help German Fund

(Special to THE FILM DAILY)

Toledo—The M. P. T. O. of Ohio is urging its members to cooperate in obtaining funds for the relief of German children.

## In the Courts

A \$5,000 suit against the Hygrade Amusement Co., owner of the Photoplay at 1770 Third Ave., brought in the Supreme Court by Margaret Moriarity on unusual grounds, was dismissed when she failed to appear at the trial. She alleged that on July 7, 1921, "The Wild Man of the Jungle" was being shown in the theater, and to attract attention the management had a man dressed in a lionskin, who so frightened persons in front of the theater that they trampled the plaintiff underfoot, and caused serious injuries.

Harry Houdini, as trustee of bankruptcy of the Octagon Films, has filed suit in the Supreme Court against the estate of Albert H. Fischer, former head of Octagon, for \$24,722 which Fischer is alleged to have caused the corporation to advance to him for his personal use, and for \$77,000 for stock alleged to have been allotted to him and unpaid for. A recent appraisal of the estate of Fischer showed that although his film ventures proved costly, he left a large net estate due to profits from a leather business.

Supreme Court Justice Gavegan has granted the application of F. B. Warren to restore to the calendar for trial his suit against Associated Producers. His attorney said that an effort to settle the case has been in process for two years and for that reason it was permitted to be stricken from the calendar. It is now found that no settlement can be made and counsel for Warren asked that he have his day in court.

The application by creditors and stockholders of the New York Motion Picture Co., that a receiver be appointed to take possession of the assets and distribute them pro rata, has been granted in the Supreme Court.

## W - A - G - L

You've guessed it, Algernon,  
Each letter stands for a word in  
a picture title.

### Some Better Films

(Special to THE FILM DAILY)

Chicago—The Joint Committee Better Films of the Parent-Teacher Ass'n the Ill. League of Voters and the Chicago Women's Clubs, recommend the following titles:

From ten years up: "The Shepherd," "The Love Master," "Our Hospitality," "George Washington, Jr." and "Pie Malone." For high school ages: "Passion," "Going Up," "The Man Passed By," "Powder River," "The White Way," and "The Greatest of All." For adults: "Scaramouche," "People," "The Eternal City," "The Ladies" and "The Green Goddess."

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**UNINVITED GUEST**

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that thrills from the  
word "go". Sound sense  
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that's your reason for  
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CARL PORTER  
Manager Victory Theatre

James Quirk says:  
(in April Photoplay)  
"Douglas MacLean is the Geo. M. Cohan of the screen".

*Could 'nt take care of the crowd in Salt Lake, against "Hunchback" and "Girl Shy"*



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ARTHUR S. KANE • PRESIDENT

Monday, April 14, 1924

**Newspaper Opinions**

**"The Courtship of Myles Standish"**  
Asso. Exhibitors  
West End Lyric, St. Louis

TIMES—The film is almost everything except what the title indicates, but is sure to be enjoyed by all who witness it.

**"Daughters of Today"**—Selznick  
Olympia, Boston

TRANSCRIPT—Patsy Ruth Miller is the real star in the cast. She is the lead in the picture, but it is merely the effervescence of youth and she has a true spirit. Miss Miller acts with some charm and ability and is far better than usual.

**Randolph, Chicago**

POST—If you like yours spicy and with a double-barrel kick, here you are; just help yourself to any kind of wicked shimmy, potent cocktail, risqué bathing party or other ultra modern jazz entertainment. It is all re in strong—and not hard to take—doses. TRIBUNE—It will probably go big with professional reformers and would-be "peep-g Tombs."

But it should have been called "Daughters Yesterday."

**The Dawn of a Tomorrow"**—F.P.-L.  
State, Boston

TRANSCRIPT—\* \* \* the only feeling is that the picture would have been good if had not been so very long drawn-out.

**Strand, Cincinnati**

ENQUIRER—Not since "Broken Blossoms" has the squalid, mysterious, crime-infected London underworld been depicted as graphically as in this remarkable film.

TIMES-STAR—"The Dawn of a Tomorrow" is not as dramatic a story of the old mingling of London slum and society life as "The Stranger," but nevertheless it is a vivid and absorbing photoplay.

**Olympia, Pittsburgh**

SUN—While the present production has much of atmosphere and excellent photographic treatment, there is an apparent lack, somewhere, of courage to make of it what Frances Hodgson Burnett evidently intended to be.

**Discontented Husbands"**—C. B. C.  
Gifts, Cincinnati

ENQUIRER—Seldom have domestic problems been treated with as much sanity and humor as in the case in this enjoyable film.

TIMES-STAR—The play is only mediocre in theme and there is little in the acting and production to save it from the class of the ordinary.

**Don't Doubt Your Husband"**—Metro—Park—Mall, Cleveland

PLAIN DEALER—"Don't Doubt Your Husband," Viola Dana's latest out of the movie mill, \* \* \* is bad propaganda for interior decorators—especially if they chance to be young, pretty and blond.

PRESS—The story itself has the merit of keeping one wondering what is going to happen next. The audience Sunday seemed to like it.

**Delmonte, St. Louis**

TIMES—If contemplating matrimony, see "Don't Doubt Your Husband."

**"The Eagle's Feather"**—Metro  
New Grand, Minneapolis

TRIBUNE—The picture contains much action and shows some thrilling shots of a battle stampede.

**The Enchanted Cottage"**—1st Nat'l  
Grand, Pittsburgh

PRESS—There is that same sincerity of effort, the same fidelity to the character

(Richard Barthelmess) portrays, the same convincing poise and action that put him on a par with Lillian Gish in "Broken Blossoms."

**"The Extra Girl"**—Asso. Exhibitors  
Grand Central-Capitol, St. Louis

STAR—Lots of fun, some melodrama and a touch or two of pathos combine to make Mabel Normand's latest, "The Extra Girl," undiluted amusement almost to the final fade-out.

TIMES—If your taste in movies runs toward comedy, do not miss "The Extra Girl," a full-length comedy drama.

**"The Humming Bird"**—F. P.-L.  
Eastman, Rochester

DEMOCRAT AND CHRONICLE—Miss Swanson is less of a clothes model and more of an actress in "The Humming Bird" than she has been in any other picture in which she has been starred.

HERALD—In other words, it is a much overdone thing including a satiety of cheap emotionalism, the wolves of the Montmartre, the World War, and a fine close up of Gloria Swanson's upper teeth.

JOURNAL—Not only does (Gloria Swanson) eschew fine feathers, she acts—actually acts. She abandons all restraint and throws herself whole-heartedly into the role of Toinette, the Apache girl \* \* \*

TIMES-UNION—"The Humming Bird," \* \* \* is a picture of such technical excellence that one overlooks the improbability of its theme \* \* \*

**"Ladies To Board"**—Fox  
Blackstone, Pittsburgh

CHRONICLE TELEGRAPH—Film fans who remember Tom Mix in "Soft Boiled," that placed him among the screen comedians, will like "Ladies to Board," it is said.

SUN—\* \* \* Tom is successfully breaking away from the stereotyped "westerns," \* \* \*

**"Let Not Man Put Asunder"**—Vita.  
Garden, Milwaukee

JOURNAL—The picture is lavishly staged with a wedding scene, an evening at the opera, and a New Year's orgy for the producers to spend money on.

**Strand, Montreal**

STAR—Pauline Frederick maintains her standard of acting \* \* \* Basil King's story is pregnant with moral teaching, despite imperfect continuity and scenes somewhat too involved.

**Karlton, Philadelphia**

INQUIRER—Instead of being a "daring" exposition of the divorce evil, as it was heralded, "Let Not Man Put Asunder," \* \* \* is the usual conventional presentation of the same old plot.

NORTH AMERICAN—It cannot be said that there is much inspiration or originality in the story or its treatment. Evidently the Farrar-Tellegen matrimonial episode suggested the idea of the plot, but this is worked out in a saccharine and flabby manner \* \* \*

PUBLIC LEDGER (MORNING)—That the acting of Pauline Frederick and the part time support of Lou Tellegen makes the picture enjoyable is without question.

PUBLIC LEDGER (EVENING)—The photography is excellent, the settings delightful, particularly the scenes of the old English estates, beautiful glimpses of English countryside and bits of the brighter parts of the Thames.

**"The Light That Failed"**—F. P.-L.  
Alhambra, Milwaukee

JOURNAL—The picture is fairly interesting and has some outstanding moments but it has some dull ones as well. And somewhere—can't just put your finger on the spot!—it just misses the Kipling spirit, and a miss is as good as a mile.

SENTINEL—The staging throughout consistently carried out the atmosphere of the story and the balance of the support is capable.

**"Long Live The King"**—Metro  
Sun, Omaha

BEE—Jackie Coogan has an unusually beautiful picture in "Long Live the King," and really lives up to the extravagant praise that has been sent out by \* \* \* Jackie's press agent.

**"Love's Whirlpool"**—Hodkinson  
Rivoli, St. Louis

TIMES—The interesting way in which a "fake" medium attempts to hoax a particular victim is shown in what is the best picture that has come to this Sixth street house in several months.

**"Montmartre"**—F. P.-L.  
Missouri, St. Louis

STAR—This is by no means Negri's best picture. There are spots in it that are not even good, but, it seems, she and her famous director have wrought fairly good entertainment of unpromising material.

TIMES—If you go to the movies to see acting, rather than to be puzzled by unexpected turns of picture plots, you will enjoy "Montmartre," \* \* \* in which Pola Negri is the star.

**"Name the Man"**—Gold.-Cosmop.  
Capitol, Cincinnati

ENQUIRER—So thickly coated with dramatic paint is "Name the Man" that it brings back fond reminiscences of those days when we used to sit up in "peanut heaven" and behold the melodramatic spectacle of the pre-movie period.

TIMES-STAR—Happily, the author's love of lurid tints has been neutralized by the efforts of a splendid cast of players, with the result that the film is a fairly gripping one, and the characters are plausibly human and real.

**"Peter the Great"**—F. P.-L.  
Fenway, Boston

TRANSCRIPT—But, violently episodic as it is, it grips the observer. The settings are picturesque; the handling of large crowds—as in the battle scenes—well-conceived; and the mimicry of the principal personages sure and vigorous.

**"Twenty-One"**—1st Nat'l  
Strand, Omaha

BEE—"Twenty-one" is a drama of youth but the story is so complicated that the spirit of the story is entangled in a mess of material that has to do with the untangling of the meshes of the plot.

**"Thy Name Is Woman"**—Metro  
Garrick, Minneapolis

TRIBUNE—Mr. Niblo has developed the theme in such a manner as to make the conclusion a stunning surprise.

**"Under the Red Robe"**—Gold-Cosmo  
Roosevelt, Chicago

HERALD AND EXAMINER—The Cos-

mopolitan production starring Robert B. Mantell as Cardinal Richelieu in a Louis XIII setting won spontaneous praise from all who saw it.

**"The Wanters"**—1st Nat'l  
Regent, Rochester

DEMOCRAT AND CHRONICLE—With such thematic material it is surprising and paradoxical that the photoplay offers a fair measure of worth while entertainment. This fact is due to the excellence of the cast, and the intelligent direction. \* \* \*

HERALD—Somehow, one feels that these motion pictures, or the makers of them do not delve at all into the way things are done in the business of living.

JOURNAL—\* \* \* choice bits of moral truth are also pointed out during the course of the picture, all aimed to prove to the poor working girl that her lot is far happier than that of her seemingly more fortunate sisters.

TIMES-UNION—Marie Provost is most conscientious in following out the commands of her director, though many of them verge upon the insane.

**"Wild Oranges"**—Gold.-Cosmop.  
Garden, Baltimore

AMERICAN—Fear is the dominant factor of this memorable if somewhat sketchy narrative, and, realizing this, King Vidor, the director, has managed to secure some really excellent effects.

**"Women Who Give"**—Metro  
Warfield, San Francisco

(Week ending April 5)

BULLETIN—There is all the thrill and go of the old-time melodrama with a modern finish in "Women Who Give" at the Warfield this week.

CALL AND POST—Those who like their drama of the human sort—with splendid scenes of spirited adventure on the high seas—will find a great deal to applaud in "Women Who Give." \* \* \*

CHRONICLE—\* \* \* "Women Who Give" is a good picture and even better than that, and should fill the Warfield to its capacity during its run there.

EXAMINER—"Women Who Give," \* \* \* will never go down into screen annals as one of the "great" pictures of the year, but it provides interesting entertainment.

HERALD—With a story of surpassing interest, a cast that challenges comparison, genuine thrills, romance and pathos, and with excellent comedy relief, "Women Who Give" \* \* \* truly a remarkably fine production.

NEWS—If you like the sea, plenty of storm scenes, and fisher folk and old salts with your romance of true young love, here it is.

**J. and H. House for Portland**  
(Special to THE FILM DAILY)

Portland, Ore.—Jensen & Von Herberg, will build a large house in the Rose City district of suburban Portland, near the Highway theater.

Snohomish, Wash.—A large new theater will be built here.

Coming Soon -



**DOROTHY MACKAILL**  
in  
**"WHAT SHALL I DO"**  
a Frank E. Woods Special Production  
for HODKINSON RELEASE  
Season 1924-1925 Thirty-First-Run Pictures

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SWEAR  
TO IT!*

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Exhibitors in the  
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to give a SWORN  
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## Radio Pictures

(Continued from Page 1)  
its edge, cut in series of fives so that as it revolved each hole transmits a strip of image. The light-flashes passed in this manner are picked up by the second disc, which revolves in the opposite direction to the first. This disc is a serrated edge, formed of spokes. The disc is driven at a speed sufficient to cut up the light impulses by the first disc into flashes of an irregular frequency. These flashes are then passed on to a light-sensitive, or selenium

cell which effect the light impulses have been converted into audible impulses, and if a telephone were connected across the output side of the cell a high pitched note would be heard. The serrated disc has therefore overcome one of the principal difficulties, which by the way has been mentioned in these columns a short time ago; that is the very definite "lag" of the selenium cell. Although this cell is very sensitive to light it is unable to follow very rapid changes. When the impulses are of an irregular frequency, however, it is able to follow these and definite current pulses result in a regular output side.

These pulses are amplified by four stages of frequency amplifiers and one power amplifier which employs 200 volts on the plate. These amplified impulses are passed into a secondary microphone circuit of a wire or carbon transmitter and radiated in the usual manner.

For detecting the audible impulses the vacuum valve detector is employed, the resulting impulses being again enormously amplified. (It should be made clear that this does not affect transmission or reception as the zero points of each wave must be at recognized periods, no matter how irregular the waves may be.)

These amplified impulses are then passed through a revolving disc. On this in place of holes which are cut in the transmitting disc there are a number of quick-acting shutters arranged in positions corresponding to the holes in the transmitting disc.

Each of these lamps are wired up to a common circuit to which the impulses are fed. The lamps then light up in sympathy with the flashes passed by the transmitting disc and reproduce the original image. It is necessary, of course, to synchronize the transmitting and receiving discs.

When I myself saw a cross, the letter 'H,' and other characters of my own hand reproduced by this apparatus across the width of the laboratory. The images were quite sharp and clear although perhaps a little unsteady. This, however, was mostly due to mechanical defects in the apparatus and not to any fault in the system.

Moving images may be transmitted by this method, and distance is no object, merely depending on the power of the wireless transmitter and the sensitivity of the receiver employed.

It is possible that machine-made apparatus on the lines indicated above could be constructed for some £50, which would be capable of transmitting letters and words clearly many miles through the ether, and all that appears necessary in order to reproduce and transmit moving pictures is more expensive and elaborate apparatus.

The inventor is confident that no technical difficulties stand in the way of the transmission of moving images by wireless.

Francis Jenkins, a Washington correspondent, has been at work on an invention along similar lines for some time. In newspaper statements, he has made the assertion that picture by radio will be an assured fact in the not far distant future.

John Rich has been engaged to play a part in a new Vitagraph production.

Here it is:  
**WHEN A GIRL LOVES**

## On Broadway

Astor—"Secrets"  
Broadway—"The Galloping Fish"  
Brooklyn Strand—"The Enchanted Cottage"  
Cameo—"Which Shall It Be?"  
Capitol—"Nellie, the Beautiful Cloak Model"  
Cohan—"The Ten Commandments"  
Criterion—"The Covered Wagon"  
44th Street—"America"  
Liberty—"The Thief of Bagdad"  
Loew's New York—Today—"The Hunchback of Notre Dame"  
Tuesday—"The Love Letter" and "Yankee Madness"  
Wednesday—"The Great White Way."  
Thursday—"The Arizona Express"  
Friday—"Excitement" and "What Three Men Wanted"  
Saturday—"The Yankee Consul"  
Rialto—"A Boy of Flanders"  
Rivoli—"The Confidence Man"  
Strand—"The Enchanted Cottage"

### Next Week

Astor—"Secrets"  
Broadway—"Beau Brummel"  
Brooklyn Strand—"Girl Shy"  
Cameo—Not yet determined  
Capitol—"The White Sister"  
Cohan—"The Ten Commandments"  
Criterion—"The Covered Wagon"  
44th Street—"America"  
Liberty—"The Thief of Bagdad"  
Rialto—Not yet determined  
Rivoli—Not yet determined  
Strand—"Girl Shy"

### Defines Use of Name "Loew"

(Special to THE FILM DAILY)

Lynn, Mass.—The State Supreme Court has restrained Marcus Loew from operating theaters under his own name in Massachusetts cities where Elias M. Loew already has houses, thus ending a bitter legal battle of two years which Marcus Loew under the name of Loew's Boston Theaters Co. waged against Elias.

The Court further ordered Elias M. Loew to refrain from operating theaters under his name in Massachusetts cities where Marcus Loew now has houses.

### Raw Stock Bill Passes

Courtland Smith of the Hays office stated on Saturday that the bill governing the kinds of films to be used by theatrical and non-theatrical exhibitors had passed in Albany, despite reports to the contrary. The measure permits theaters to use inflammable film but makes it necessary for non-theatrical institutions to use slow burning material.

### Cleveland Wary of Minors

(Special to THE FILM DAILY)

Cleveland—Local exhibitors are "off" children performances since Corinna Harding was fined and sentenced to jail after a jury found her guilty of child labor law violation. Miss Harding was released on \$200 bail pending motion for a new trial.

### The Maisonneuve Montreal Opens

(Special to THE FILM DAILY)

Montreal—The new Maisonneuve theater, in the East End is open the opening attraction being "Richard the Lion Hearted."

## Incorporations

Albany—Prism Screen Corp., New York. 200 shares common stock, no par value. Incorporators, O. V. Mahan, T. H. Forsstrom and J. F. Cleaveland. Attorneys, Lawyers' Service Corp.

Albany—Sassano Film Co., Inc., Brooklyn. Capital, \$50,000. Incorporators, Al. and Antonio Sassano, Frank Amato and H. Satriano. Attorney, M. Miele, New York.

Albany—Putnam Prod., Inc. Capital, \$20,000. Incorporators, David Samuels, Sam Grisman and Nathan Machat. Attorneys, Greenstein & Leff, New York.

Augusta, Me.—Colonial Corp., Portland. Capital, \$20,000. Incorporators, M. F. Foster, president; M. G. O'Neill, treasurer, and A. B. Farnham.

Springfield, Ill.—Scene-in-Action Corp., Chicago. Capital, \$100,000. Incorporators, T. Byrne, Jr., P. R. Simon and A. Sabath.

Dover, Del.—Universal Pictures Corp. of Delaware. Capital \$10,000.

Dover, Del.—International Publicity Service, Inc. Capital \$120,000.

Dover, Del.—Jefferson Beach Amusement Co. Capital \$10,000.

Dover, Del.—Potomac Photo Supply Co. Capital \$50,000.

Dover, Del.—Atlas Film Prod. Corp. Capital \$50,000.

Dover, Del.—Romance Pictures, Inc. Capital \$250,000.

Sacramento, Cal.—Heintz Laboratories, Inc., of Nevada.

Dover, Del.—United Newspictures, Inc. Capital \$100,000.

Dover, Del.—Louis B. Mayer Corp. Capital, \$500,000.

Albany—Garrick Pictures Corp., New York.

Dover, Del.—Strand Corp. Capital \$500,000.

### Columbia, St. Louis Buys Films

(Special to THE FILM DAILY)

St. Louis—Columbia Pictures has obtained Southern Illinois and Eastern Missouri rights to "Broad Road," "Strangers of the North," "Paying the Price," "Shattered Reputations," "The Image Maker," "A Pair of Hellions," "Courage," "In the Shadows of the Moon," "Crossed Trails," "Male - Wanted," "Caliber 45," "In the Spider's Web," "Who's Cheating," "Border Intrigue," "Western Vengeance," "Shattered Faith," "A Desperate Adventure," "The Offenders," "Crossed Trails," "What Three Men Wanted," "A Two Fisted Tenderfoot," "The Wildcat" and "Baffled."

## Clem's Ocean Trip

(Continued from Page 1)

We had a hard time getting out of Venice as the porter told Clem he had a nice berth for us on a Wagon Lits and Clem refused to budge from the hotel until he found out the wagon lits was the Eytalian way of saying sleeping car. He told the porter he wanted no Covered Wagon stuff in his and was awful stubborn. He was on the point of telegraphing Washington until an American explained it to him.

A wagon is a wagon, says Clem and putting lit behind it don't change it.

One thing is certain Clem is a smart one for traveling.

He speaks pretty good French now. Of course he has a hard time making anyone understand him, but he speaks it. He says he is sorry he won't be there for the Naked Truth dinner but that the boys there haven't got anything on him for naked truth after a visit to the music hall at Monte Carlo. He lost almost 1000 francs there working a system, but I told him if he had a system at all it was all run down and that should give it a tonic before we went back there.

Well, that's about all the news. We got to change our money again which always gives Clem an excuse for refusing to give me any, as he says wait till you learn its value. By that time we are in another country and he says the same thing. So far all I got was explanations of value.

Best regards to exhibitors wives, let the producers wives take care of themselves.

Yours truly,

MRS. CLEM DENEKER.

Fred E. Baer has moved his publicity service to 1441 Broadway.

Watch For Further  
Big Facts About

**BABY PEGGY**

in


**"CAPTAIN JANUARY"**

You're Bound to Book  
It Because Your Audience  
is Waiting

Presented by Sol Lesser  
It's A Principal Picture

Method of Distribution to Be  
Announced Later

# and here comes the new crop!



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Night Letter	

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
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HERMAN BRUENNER NEWYORK  
 WITH WOMAN ON THE JURY STOP THE PERFECT FLAPPER STOP WHITE MOTH  
 STOP CYTHEREA WE HAVE FOUR GREAT BOX OFFICE POTENTIALITIES STOP  
 WE CAN GO THE LIMIT ON THESE STOP COLLEEN MOORE GIVES ABSOLUTELY  
 GREAT PERFORMANCE IN THE PERFECT FLAPPER STOP BARBARA LA MARR  
 WITHOUT DOUBT DOES HER FINEST WORK IN WHITE MOTH AS DOES CONWAY  
 TEARLE STOP SYLVIA BREMERS DRAMATIC PERFORMANCE IN WOMAN ON THE  
 JURY WILL BE SENSATION STOP THESE PRODUCTIONS ON PAR WITH FLAMING  
 YOUTH STOP LILIES OF THE FIELD STOP BLACK OXEN STOP I AM DIZZY  
 FROM LOOKING AT GOOD PICTURES REGARDS  
 R A ROWLAND



Foreign Rights Controlled by  
Associated First National Pictures Inc.  
385 Madison Avenue, New York

# Wow! ~ but ain't it a grand and glorious feeling ~ that **FIRST NATIONAL** hit stride is never going to stop

# THE Film DAILY

BRADSTREET FILMDOM The RECOGNIZED AUTHORITY

VIII No. 13

Tuesday, April 15, 1924

Price 5 Cents

## THE PLAY

By DANNY

There are today a large number of stage plays and books in strong demand by producers. Many of these, because of plot or story, border closely on the salacious. They are—at the least—interesting. This particularly is true of certain current literature. It is natural that picture producers should desire to capitalize on these newer works. And it is on the interest they

Some of these books, or plays, have proven tremendous successes at the box office. This naturally leads producers to continue searching for such material. But the serious question arises: Even though there is a big profit in making a picture, does it, in the long run, pay?

There is, of tremendous importance in the picture business—whose vision and understanding of conditions makes his opinion authoritative, says: "There are immediate gains, huge profits, but such productions eat into the profits of established and in the long run will cost millions. Many books, plays, may do very well as they are. But they are totally unfit for the screen. When a picture is successful, it has an audience compared to the reading or speaking theater. The motion picture is a joke. The motion picture is the one real diversion for millions. It is the only entertainment for millions. For more millions, cannot absorb material without a terrific cost, regardless of the immediate

As long as such productions are profitable on the screen just so long as there is no difficulty in receiving censorship where it is—preventing it from developing elsewhere. The fact that a picture is based on a play or a book has nothing to do with the broader question of whether it is fit for the family? For the picture is the entertainment of the family, kiddies, adolescents and all.

Whether of the ills that develop in the procedure is that the advertiser

## Holds Seventh Place

Pictures Rank Seventh Among Leading Industries—How Banks Look Upon Business

The Wall Street Journal is completing a series of interesting articles concerning the financial structure of the picture business and how the industry, as such, is viewed by leading banking institutions. The first article makes the interesting assertion that films stand seventh in the list of leading industries. The complete text follows:

"Motion pictures with an investment of \$1,250,000,000 have already pushed up to seventh place among the nation's leading industries. Yet only a half a dozen prominent banks in the entire United States of America give them extensive credits.

"Leading bankers and motion picture promoters have given Dow, Jones & Co. their views on why it is that an industry spending more money than any other on plant enlargement gets 65% of its credit outside the banks.

(Continued on Page 7)

## 33 Million Cut in Revenue

(Special to THE FILM DAILY)

Washington—The new revenue bill as it now stands lists \$52,000,000 as the total revenue to be derived from admissions. This compares with \$85,000,000 under the present law or a cut of \$33,000,000.

## To Release Hoffman Film

Hodkinson yesterday closed for the distribution of the picture made by Renaud Hoffman on the coast as "Which Shall It Be?" It will be released as "Not One to Spare."

## Fox Drops Stock Players

(Special to THE FILM DAILY)

Los Angeles—Fox has let out all of its stock company and will hereafter engage players, picture by picture.

## Hunter in Town

Jack Hunter, who left Asso. Prod. some time ago and engaged in other distributing activities in Canada, arrived in town Sunday.

## Kane Returns

Arthur S. Kane reached New York yesterday from the Coast where he made his headquarters for some weeks past.

## Schenck Back on Coast

(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenck has returned from New York.

## Foreign M'g's Here

Eight of Paramount Staff in for Conventions—Japan Recovers from 'Quake

Eight foreign representatives of Famous Players are in New York to attend the Eastern sales convention which opens at the Pennsylvania tomorrow and runs for three days. Further conferences will be held with Emil E. Shauer, director of the foreign department.

As noted, John W. Hicks, managing director of the Australian company and Adolphe Osso, head of the French unit arrived a few days ago. P. N. Brinch, general representative with headquarters in Vienna arrived on the Aquitania on Saturday. Others here include R. E. Mac Intyre, assistant manager of the Japanese unit who, it will be recalled, was instrumental in securing pictures of the recent earthquake for later distribution by Paramount in advance of the regular news weeklies; William C. Winship, Mexican representative; Ary de Lima, in charge at Rio de Janeiro.

(Continued on Page 5)

## Refuses Censors More Funds

(By Long Distance 'Phone)

Albany—Governor Smith is apparently determined not to broaden the powers of the M. P. Commission. He has refused a requested appropriation of \$3,000 which was sought as salary for a new assistant deputy commissioner.

## Viola Dana Finishing

(Special to THE FILM DAILY)

Los Angeles—Viola Dana is making her last picture under her Metro contract. She will free lance thereafter.

## N. Y. Convention in Buffalo

The M. P. T. O. of New York will probably hold its state convention in Buffalo at an undetermined date, but in all likelihood after the national convention in Boston.

## Oldknow Here

Col. "Bill" Oldknow of Atlanta is in town. Expects to be around about 10 days. Says business has been pretty good all through the South.

## "Sea Hawk" for Astor Run

"The Sea Hawk" will follow "Secrets" at the Astor theater for a run beginning some time in May.

## Neilan-Sweet in Another

Blanche Sweet will appear in Marshall Neilan's next picture, following "Tess of the D'Ubervilles."

## Pickford Films Split

11 Go to Mary and 10 to Famous Players—Each Assumes Full Ownership

The twenty-one pictures, produced by Mary Pickford for Famous Players Film Co. and Arcraft, some years back, and owned jointly until now by Miss Pickford and Famous, have been divided.

Famous Players selected the following ten productions: "Stella Maris," "Hulda from Holland," "Amarilly of Clothesline Alley," "The Little Princess," "Little Pal," "A Romance of the Redwoods," "Capt. Kidd, Jr.," "A Girl of Yesterday," "The Eternal Grind," "How Could You, Jean?"

Miss Pickford selected the following eleven: "Rebecca of Sunnybrook Farm," "The Pride of the Clan," "Less Than The Dust," "The Poor Little Rich Girl," "The Foundling," "Rags," "Madame Butterfly," "Johanna Enlists," "The Little American," "M'liss" and "Poor Little Papina."

As noted, the pictures are now owned in their entirety by each party.

## Fairbanks' Ideas

Before sailing for his vacation in Europe, Douglas Fairbanks told ship news reporters that he was interested in a possible production of Baron Munchausen and Don Quixote.

## Stanley Co. Earnings \$1,110,816

(Special to THE FILM DAILY)

Philadelphia—Net earnings of the Stanley Co. of America, according to the fiscal statement just issued, for the year ending Dec. 29, 1923, totaled \$1,110,816 before taxes and depreciation, against \$964,280 in the previous year. Box office receipts in 1923 reached \$7,196,232, an increase of \$1,621,715 over the previous year.

## Women of History In 2-Reelers

(Special to THE FILM DAILY)

Los Angeles—J. E. Rickards has begun production on the first of a series of twelve two-reelers dealing with a famous woman of history. Mabel Julienne Scott is the star. Scenarios have already been prepared for a story of Pocahontas, Betty Ross and Barbara Freitchie.

## Julius Stern Coming East

(Special to THE FILM DAILY)

Hollywood—Julius Stern, head of Century Comedies, is en route to New York.

(Continued on Page 2)



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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Central European Representative—Internationale Filmachau, Prague (Czech-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	108 $\frac{3}{8}$	108 $\frac{3}{8}$	108 $\frac{3}{8}$	100
F. P.-L. . . . .	67 $\frac{1}{8}$	66 $\frac{1}{8}$	67 $\frac{1}{8}$	3,800
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	13 $\frac{1}{2}$	13 $\frac{1}{2}$	13 $\frac{1}{2}$	100
Loew's . . . . .	16 $\frac{1}{2}$	16 $\frac{1}{4}$	16 $\frac{1}{4}$	300
Warner's . . . . .	Not Quoted			

**THE PLAY**

(Continued from Page 1)

tising of such pictures often carries with it that which, for obvious reasons, the producer cannot put in the picture. The danger of such tactics has been demonstrated in many spots during the past six months.

It is time to seriously consider this problem.

Marian Nixon will play opposite Tom Mix in "The Last Of The Duanes."



Let George do it!  
**George E. Kann**  
 Corporation  
 220 West 42nd St.  
 New York, Chick. 4052 Foreign  
 Cables—Geokann, N. Y. Distribution

The Most Modern & Complete  
**ART TITLE SERVICE**  
 Under One Roof  
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 150 W. 46th St. Bryant 7273

**Dizzy!**

(By Long Distance 'Phone from Hollywood)

Dick Rowland talking: "Have just seen some of First National's coming product. I'm so dizzy; so happy about it that I just had to call you up to tell you so. Boy, it's great. G'bye."

**Music Week Aids**

Committee To Help Exhibitors In 258 Cities Stage Attractions That Will Draw

The National Music Week Committee at 105 West 40th St., is co-operating with exhibitors in 258 cities to make National Music Week, May 4-10, enjoyable to patrons as well as beneficial to the houses. The committee is offering excellent musical programs to exhibitors to be played with the pictures and assisting house managers to stage special numbers and enlist local talent.

Exhibitors in small communities that have no great musical resources are urged to communicate with the Committee who will use their best efforts to provide trained artists for such theaters.

It is expected that Music Week's slogan, "Give More Thought To Music," will bring clearly before the public the fact that picture houses have done a great deal in regularly providing the finest music with the showing of films.

**Kerman vs. Independent Pictures**

Relative to the action of Kerman Films, Inc., against Independent Pictures over local distribution of the Franklyn Farnum series, Jesse J. Goldberg denies making the statement that Bobby North had offered more for the series. North likewise declares that when approached, he found another company had them and refused to have anything to do with the matter.

**Appelgate Resigns from United**

(Special to THE FILM DAILY)

Philadelphia—The resignation of S. E. Appelgate as manager for United Artists here, has caused some comment. He is succeeded by J. E. Hennessey.

**An Idea**

The following communication has been received from George E. Kann, formerly foreign manager for Goldwyn, and now distributing in the foreign market:

"Here is a thought which in my opinion should net some valuable comment from you.

"As you know, producers make two negatives of productions; one for domestic use, and the other for foreign. As you also know, there has been considerable criticisms from foreign sources because some of our productions have a forced 'happy ending,' when the natural outcome of the story would indicate a tragic ending. In continental Europe and elsewhere they would prefer the tragic version; and, therefore, it occurred to me that at very little additional expense, and with the probability of greatly increased returns, this second negative instead of being an exact copy, could be changed to such an extent as to conform with the psychology of foreign nations.

"At first thought this sounds like a large order, considering the many countries to which our productions are exported, but really it is not. We are only people who insist on the happy ending. Europe does not; neither do the Central and South Americas. A twist here and there, a different ending in many cases, and many of our pictures would be of considerable additional value abroad. "What do you think?"

Too big a problem, George. Many producers have their own ideas. Others don't want to think. Doubtless you are right. Perhaps these endings which you suggest would help the pictures a lot. But when Mr. Producer won't bother to learn what the American public wants—through the medium of the box-office—how do you expect him to consider what a lot of European countries want?

DANNY.

Edith Yorke is playing a "mother" part in "The Beauty Prize," Viola

**KELLY**  
 For Titles, Cartoons, Prologues  
 In Color  
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Graf in Los Angeles (Special to THE FILM DAILY)  
 Los Angeles—Max Graf from San Francisco relative production.

**HAL ROACH**  
**DIPPY-DOO-DAYS**  
**COMEDIES**  
 "A Proven Product"  
 1 reel  
**Pathécomedy**

Many things happen  
**WHEN A GIRL LOVES**

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**INSURANCE EXPERTS**  
**TO THE THEATRICAL**  
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**RAW STOCK**  
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**JOHN D. TIPPETT, Inc.**  
 GEVAERT FILM  
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Coming Soon  
  
**Priscilla Dean**  
 in a series of special productions  
 for HODKINSON RELEASE  
 Season 1924-1925 Thirty First-Run Pictures

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**FILM PROTECTOR**  
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 220 WEST 42ND STREET  
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 ALLAN A. L. PERCY



Make a date with

# Nellie

THE BEAUTIFUL CLOAK MODEL

An Emmett Flynn Production

By Owen Davis. *Written for the screen*  
by Carey Wilson. *Adapted by* H. H. Van  
Loan. June Mathis *Editorial Director.*



Claire Windsor

"I got a terrible kick out of seeing Nellie tied on the elevated tracks with the 'L' train thundering down upon her. I also found Lew Cody the last word in villains. 'Nellie, the Beautiful Cloak Model' is a melodrama of the first water. Claire Windsor is just as beautiful as Owen Davis described her in the original play and has everything happen to her that any heroine in any novel ever had."  
—Louella Parsons, N. Y. American

"The screen has certainly done right by our Nell! 'Nellie, the Beautiful Cloak Model' has all the laughs and thrills of the ten-twenty-thirty and, best of all is played that way. The producers have made a frank, unashamed melodrama and the result is that they are 'eating it up' at the Capitol Theatre this week. There is a real thrill in the train wreck and the audience shrieks with delight. The cast is just what it should be."  
—Aileen Brenon, Morning Telegraph

"There is a perfectly grand picture at the Capitol Theatre called 'Nellie the Beautiful Cloak Model.' If we were you we should not miss Nellie for anything."  
—Harriette Underhill,  
N. Y. Herald-Tribune

"When Owen Davis mapped out the thrills for his old melodrama 'Nellie, the Beautiful Cloak Model' little did he think that people long afterward would shake their sides with laughter in a theatre like the Capitol at the sight of Nellie's hairbreadth escape in film form. Anybody can have an enjoyable time watching this picturization of the old fashioned melodrama."  
—F. W. M. Hall, in the N. Y. Times

With

Claire Windsor, Raymond Griffith  
Mae Busch, Lew Cody, Edmund Lowe  
Hobart Bosworth

A Goldwyn Picture

Goldwyn-Cosmopolitan

The  
Melodrama  
of  
1000  
Thrills

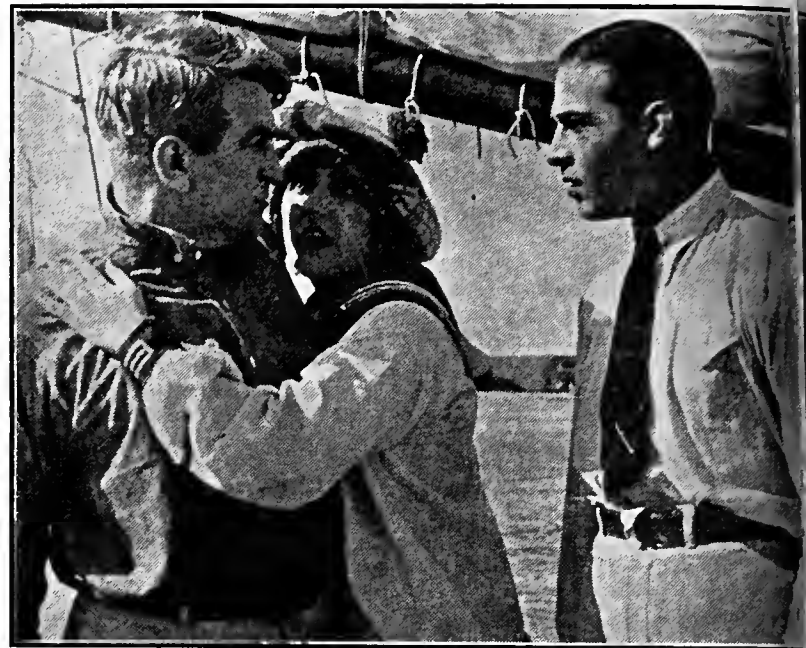
# VALENTINO AND MYERS

in "A SOCIETY SENSATION"  
which is proving booking  
sensation of the season!

Sensational is the only word that characterizes the tremendous flood of bookings which has poured into the Universal offices on this two-reel feature, featuring Rudolph Valentino and Carmel Myers. Valentino's name over any box office means real business and the picture's record of box office earnings is equally as noteworthy as the fast growing list of bookings.

"A Society Sensation" is the two-reel de-luxe edition of the former feature success starring Rudolph Valentino and Carmel Myers. New prints and new accessories help to make this a sure-fire bet for any showman. Now booking at all Universal Exchanges.

Just a few of the bookings on this big short feature follow:



Rudolph Valentino and Carmel Myers in a tense scene from "A Society Sensation". Its rare combination of action, drama, and typical Valentino romance is making the picture extremely popular with picture patrons everywhere.

CITY	THEATRE
Waukegan, Ill.	Elite
Chicago, Ill.	Windsor
Chicago, Ill.	Peerless
Chicago, Ill.	Regent
Chicago, Ill.	Plaza
Chicago, Ill.	Halstead
Chicago, Ill.	Randolph
Dayton, Ohio	Loew's Dayton
Logan, Ohio	Ruble
Hillsboro, Ohio	Forum
Oxford, Ohio	Oxford
Pomeroy, Ohio	Electric
Cleveland, Ohio	Mayfield
Steuheville, Ohio	Rex
Lima, Ohio	Quilna
Youngstown, Ohio	Liberty
Elyria, Ohio	American
Detroit, Mich.	Washington
Muskegon, Mich.	Garden
Toledo, Ohio	Valentine
Detroit, Mich.	Strand
Detroit, Mich.	East Side
Jackson, Mich.	Ideal
Louisville, Ky.	Majestic
Buckner, Mo.	Emerald
Maryville, Mo.	Electric
Wichita, Kans.	Miller

CITY	THEATRE
Geneseo, Kans.	Opera House
Mattoon, Ill.	Grand
Springfield, Ill.	Strand
Paris, Ill.	Lincoln
St. Louis, Mo.	Regent
Blackwell, Okla.	West End Lyric
Omaha, Neb.	Sun
Council Bluffs, Ia.	Liberty
Newport, Ore.	Midway
Mt. Angel, Ore.	Auditorium
Estacade, Ore.	Gem
Tillamook, Ore.	Coliseum
Toledo, Ore.	Liberty
Toledo, Ore.	Valentine
Portland, Ore.	Walnut Park
Portland, Ore.	Woodlawn
Kelso, Wash.	Liberty
Carlton, Ore.	Carlton
Sheridan, Ore.	Grand
Portland, Ore.	Sellwood
Portland, Ore.	Columbia
Long Beach, Wash.	Sunset
Portland, Ore.	Portages
Tewaco, Wash.	Tewaco
Rexburg, Idaho	Elk
Ogden, Utah	Ogden
Santa Rosa, Cal.	Elite
Del Rey, Cal.	Lyric
Oakland, Cal.	State
San Francisco, Cal.	California
Loyalton, Cal.	Loyalton
Nevada City, Cal.	Broadway
Gross Valley, Cal.	Auditorium
Valleso, Cal.	Virginia
Westwood, Cal.	Westwood
Susanville, Cal.	Liberty
Colusa, Cal.	Star
Woodland, Cal.	Airdome
Grafton, Cal.	Welcome
Tacoma, Wash.	Blue Mouse
Centralia, Wash.	Liberty
Mt. Vernon, Wash.	New Rex
Chehalis, Wash.	St. Helen's
Seattle, Wash.	Columbia
Tacoma, Wash.	Rose
So. Tacoma, Wash.	Realart
Tacoma, Wash.	Paramount
Tacoma, Wash.	Kay St.
Tacoma, Wash.	Palace
Tacoma, Wash.	Sunset
Tacoma, Wash.	Rex
Tacoma, Wash.	Bijou
Orting, Wash.	Orting
Seattle, Wash.	Grey Goose
Grafton, Cal.	Welcome
Pueblo, Colo.	Majestic
Long Beach, Colo.	Laughlin
Milwaukee, Wis.	Gem
Princeton, Mo.	Grand
Chattanooga, Tenn.	American
New York, N. Y.	Fugazy
Baltimore, Md.	Dunbar
Winnipeg, Man.	Starland
Washington, Pa.	Globe
Pittsburgh, Pa.	Cameo
Pittsburgh, Pa.	Strand
Meadville, Pa.	Academy
Pittsburgh, Pa.	Liberty
Sheridan, Pa.	Sheridan
Barnesboro, Pa.	Russell

CITY	THEATRE
McKees Rocks, Pa.	Liberty
Bloomfield, Pa.	Metropolitan
Pittsburgh, Pa.	Gould
E. Liberty, Pa.	Alhambra
California, Pa.	Savoy
Pittsburgh, Pa.	Variety
Halifax, N. S.	Orpheus
Vancouver, B. C.	Pantages
Winnipeg, Man.	National
Sarnia, Ont.	Imperial
Brooklyn, N. Y.	Strand
New Brunswick, N. J.	Opera House
Hoboken, N. J.	Strand
Montclair, N. J.	Claridge
New York City	Loew's Circuit
New York City	Sheridan
New York City	Harlem Grand
New York City	Cosmo
Newark, N. J.	State
Astoria, L. I.	Astoria
New Rochelle	New Rochelle
Newark, N. J.	Savoy
New York City	Allone
Newburgh, N. Y.	Star
Port Jervis, N. Y.	New
New York City	Jewell
Dobbs Ferry, N. Y.	Washington
Poughkeepsie, N. Y.	Strand
Paterson, N. J.	U. S.
New York City	Roosevelt
New York City	Odeon
New York City	Douglas
New York City	Bluebird
New York City	Bunny
New York City	Gotham
New York City	Loew's State
New York City	Lexington
New York City	Greeley
New York City	Orpheum
New York City	Reo
New York City	Victoria
New York City	Delancey
New York City	Avenue B
New York City	American
New York City	New York
New York City	81st Street
New York City	86th Street
New York City	Lincoln Square
New York City	7th Ave.
New York City	42nd Street
New York City	Circle
New York City	116th Street
New York City	Boulevard
New York City	National
New York City	Burland
New York City	Burnside
New York City	Elsmere
New York City	Spooner
New York City	Victory
Brooklyn, N. Y.	Palace
Brooklyn, N. Y.	Gates
Brooklyn, N. Y.	Bijou
Brooklyn, N. Y.	Warwick
Brooklyn, N. Y.	Brevort
Brooklyn, N. Y.	Alhambra
Brooklyn, N. Y.	Boro Park
Brooklyn, N. Y.	Broadway
Brooklyn, N. Y.	Alpine
Brooklyn, N. Y.	Fulton

CITY	THEATRE
Boston, Mass.	State
Boston, Mass.	Orpheum
Buffalo, N. Y.	Olympic
Butte, Mont.	Rialto
Petersburg, Va.	Bluebird
Rock Springs, Wyo.	Rex
Wheatland, Wyo.	Iris
Pueblo, Colo.	Majestic
Casper, Wyo.	Wyoming
Tama, Ia.	New Mills
Ames, Ia.	Twin Star
Waterloo, Ia.	Plaza
Los Angeles, Cal.	Broadway
Los Angeles, Cal.	Sun
San Pedro, Cal.	California
Toronto, Ont.	Loew's
Palestine, Tex.	Best
McAllen, Tex.	Queen
El Paso, Tex.	Rex
Wynne, Ark.	Dixie
Ripley, Tenn.	Dixie
Memphis, Tenn.	State
Adams, Mass.	Atlas
So. Norwalk, Conn.	Regent
So. Norwalk, Conn.	Palace
Holyoke, Mass.	Strand
Westfield, Mass.	Strand
Northampton, Mass.	Plaza
Pittsfield, Mass.	Palace
Hartford, Conn.	Palace
New Orleans, La.	Crescent
New Orleans, La.	Wonderland
New Orleans, La.	Magic
Chester, Pa.	Grand
Easton, Pa.	Star
Audubon, N. J.	Highland
Philadelphia, Pa.	D'Annunzio
Philadelphia, Pa.	Point Breez
Philadelphia, Pa.	Richmond
Philadelphia, Pa.	Jefferson
Philadelphia, Pa.	Earl
Philadelphia, Pa.	New Coloni
Philadelphia, Pa.	Ridge
York, Pa.	Hippodrome
York, Pa.	Wizard
Winchester, Va.	Empire
Baltimore, Md.	Garden
Baltimore, Md.	McHenry
Baltimore, Md.	Century
Baltimore, Md.	Grand
Washington, D. C.	Palace-Colum
Schenectady, N. Y.	Barcli
Marion, S. C.	Idlehour
Atlanta, Ga.	Grand
Birmingham, Ala.	Bijou
Nashville, Tenn.	Vendome
Americus, Ga.	Rylander
Selma, Ala.	Academy
Tuscaloosa, Ala.	Belvedere
Whittier, Cal.	Strand
Milwaukee, Wis.	Merril
Milwaukee, Wis.	Arcade
Minneapolis, Minn.	New Lyric
Minneapolis, Minn.	Lake
Minneapolis, Minn.	New Lake
St. Paul, Minn.	East Lake
St. Paul, Minn.	Lover
St. Paul, Minn.	Hamline
St. Paul, Minn.	St. Clare



**Universal's  
Great  
Spring Drive  
is on!**

**Get the big  
surprise offer  
at your  
UNIVERSAL EXCHANGE**

"A Society Sensation" is just one of the big box-office bets included in Universal's Great Spring Drive. Never before in the history of the industry has such a complete and impressive group of product been offered to exhibitors—just when exhibitors need it most!

**Foreign M'g's Here**

(Continued from Page 1)

ro and Clarence C. Margon, ger in Guatemala.

cIntyre stated yesterday that industry in Japan is now in better e than it ever had been. The rnement there is co-operating in ort to bring the business back ormalcy. The government has n great liberality in granting its for temporary theaters and ew buildings. To date twenty orary theaters, without balconies, een built in the devastated dis- and ten new ones have been ed in sections which were with- eaters prior to the earthquake. al temporary theaters have been in Yokohama and others have erted in other cities which badly damaged.

ne business of the Tokyo theaters" he "has increased from two hundred to hundred per cent since the disaster, uch as the strict regulations regarding rowding of theaters were set aside by ty officials. Every theater is packed eople hungry for the best in Ameri- ctures, and Paramount is enjoying its st business since its entry into Japan. ess will continue to grow, as there is ndication that Japan's list of motion e houses will be considerably augmented e present 650 mark within the next ears.

pan is rapidly becoming an important a picture producer, but this competi- as not decreased the interest in the t class pictures from this country. The ese theater-goers are very fond of the g American artists and keep well posted their work in the American studios. esult has been that all of the good pic- have met with a great reception. Tokyo rs which did a business of approximate- 00 yen per week are now doing from 1 to 14,000 yen and everybody is ex- y happy. Theaters outside the zone y the earthquake also are doing a ty business and the next important in the industry undoubtedly will be ection of new theaters to care for this sed business."

ur business in Austria and the Central ean countries has been very satisfactory ne considers the conditions still in nce in those countries. The outlook e future is more hopeful than ever and rking out of the problems attending the ment of the reparations issue will serve sten the restoration of more normal ions.

ne currencies of the various countries e been stabilized to a degree and the ss interests are able to make more defi- lans for the future as a result. High American motion pictures are always eceived, some of the most successful ount pictures in this country having ed great receptions in Austria and the eoring countries."

**Greene Goes to Paris**

ed V. Greene, Jr., has sailed for s as exploitation manager for ount in France.

**Theater Activities in Cleveland**  
(Special to THE FILM DAILY)

Cleveland—The Reel, on Ninth St., has closed, the lease having been pur- chased by the Cleveland Trust Co., which will use it for its mailing de- partment.

The Angella, Buckeye Rd. and East 89th has changed ownership. Joe Deutch sold it to Sam Robinson. Sam Kaufman has sold the Miles Square, Miles Ave., to H. Vincent Seas.

The New Philadelphia Amusement Co., is taking bids on a new house to be erected in New Philadelphia at a cost of \$250,000.

Andover—The Pleasurette, is open once more, this time under manage- ment of Mrs. Lillian Anderson.

Norwalk, O.—The Moose Lodge has taken over the Gilgar from J. Felter.

**In Trouble Over Minor Law**  
(Special to THE FILM DAILY)

Atlanta—Warrants have been sworn out by T. L. Griffin, head of the Dept of Commerce and Labor, charging Howard Prince, of the Kingsmore, and W. T. Murray, of the Rialto, with violating the child labor by employing children in theaters under 14½ years of age.

**Berinstein Now Owns Five**  
(Special to THE FILM DAILY)

Corning, N. Y.—Wm. Berinstein has bought the Liberty for \$100,000, taking possession July 1. He also owns the Strand and Majestic in Elmira, the Colonial, Albany, and the Palace, Troy.

**Donates \$10,000 to Hospital**  
(Special to THE FILM DAILY)

St. Louis—Harry Koplal of the St. Louis Amusement Co., which con- trols 14 theaters here, donated \$10,- 000 to the fund being raised for a new Jewish Hospital.

**Blackton's "Woman of Hollywood"**  
(Special to THE FILM DAILY)

Hollywood—"A Woman of Holly- wood" will be J. Stuart Blackton's next for Vitagraph. Production starts soon. Irene Rich will play one of the leads.

**Information-Wanted**

If Gerald Irwin, (reported to be acting in pictures) will communicate with this office he may hear some- thing to his advantage.

**Among Exchangemen**

Seattle—E. L. Walton, manager of the Butte office for Greater Features Inc., has been transferred to Denver. He is succeeded in Butte by F. E. Harris.

Cleveland—Sherman S. Webster has resigned as manager of the Hod- kinson exchange. He is succeeded by Jack Mooney, a brother of Paul C.

Omaha—Carl Mock has become special representative for Enter- prise Dist. Corp. He formerly was on United Artists staff.

Montreal—James Gorman, man- ager of Associated First National, has recovered from an operation on ap- pendicitis.

St. Louis—George Gambrill on April 1 will assume charge of the local exploitation department of Fa- mous.

Kansas City—L. W. Alexander, formerly with Universal, is here as manager of the Hodkinson office.

St. Louis—R. R. Ransdell is now touring Southern Illinois for St. Louis Exhibitors Supply Co.

Cleveland—Chester Lowe has been appointed manager of the American M. P. Co.'s local exchange.

Cleveland—A. Atkinson, formerly Metro manager in Pittsburgh, is now with Universal.

Buffalo—Charles N. Johnston, formerly with F. B. O., is now with Renown.

Omaha—Earl Bell is the new Screen Classics manager.

**Cincinnati Theater Burns**  
(Special to THE FILM DAILY)

Cincinnati—Fire destroyed the Del- bee, 40th St. and Decoursey Ave., owned by Henry Simpkins.

Independent Pictures' Releases  
The summer release schedule of Independent Pictures Corp. includes: May—"A Desperate Adventure;" June—"Western Vengeance;" July—"Calibre 45"; "Her Game"; Aug.—"Border Intrigue"; "Her Code of Honor"; "The Corsican Brothers;" "If Winter Goes" and the first of the new series of Helen Holmes features.

U.S. & CANADA AGENTS  
FOR  
**DEBRIE**  
CAMERAS AND SUPPLIES  
MOTION PICTURE APPARATUS CO.  
118 W. 44 ST. N.Y. BRYANT 6635

Everybody gets excited  
**WHEN A GIRL LOVES**

**THE NEW FORM**  
I. M. P. P. & D. A.  
CONTRACT IN STOCK  
READY FOR YOUR  
IMPRINT  
PHONE—BRYANT—1-8-7-1  
FOR OUR LOW PRICE  
ON ANY QUANTITY  
**TOTEM STATIONERY CO.**  
1476 BROADWAY ROOM 824  
COR. 42ND STREET

**Theatre Owners  
Attention!**

Can you afford to let your theaters run down? Don't let the question of expense stand in the way of necessary alterations and improvements. We will advance the funds. ..Let us explain how you can increase the value of your property at little cost.

**CHROMOS TRADING COMPANY**  
123 Broadway, - - Phone Watkins 4522

**"Not One to Spare"**

is the title of the famous classic and will hereafter be the title of the year's WONDER PICTURE  
**"Which Shall It Be?"**

We believe this change in helpful to make it easier for the public to recall to their mind the famous poem and we agree that the title better suits this marvelous story.

Producer—Madeline Brandeis  
Director—Renaud Hoffman  
Distributor—Hodkinson

**"Not One to Spare"**

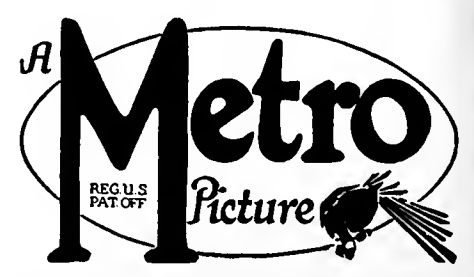
Now in its Second Week  
Continuous 10:30 A. M. to 11:15 P. M.

**C B. S. MOSS' A M E O**  
B'way at 42nd St.

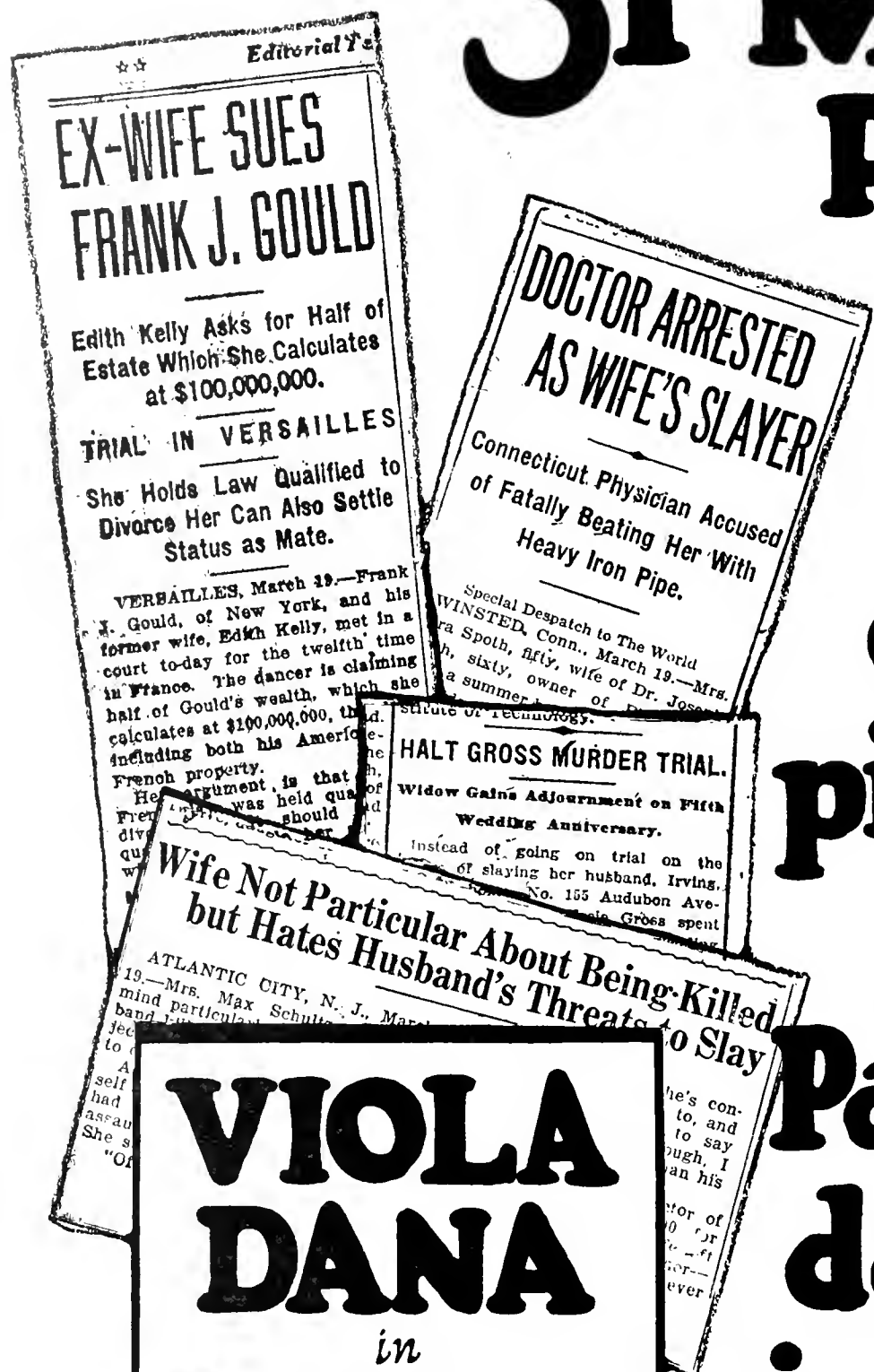
# 31 Million People are being sold on this picture by 2,500

# Papers every day in the in the year!

And it's advertising that doesn't cost you a nickel!



Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain.... Sir William Jury, Managing Director



**VIOLA DANA**  
*in*  
**DON'T DOUBT YOUR HUSBAND**  
Written by SADA COWAN and HOWARD HIGGIN  
Directed by HARRY BEAUMONT



## olds Seventh Place

(Continued from Page 1)

ankers have vivid recollections of tional methods of promoting ng picture companies. "Best biggest in the world" methods dvertising pictures even today many avoid the film business as ld for conservative investment. ecent developments, however, evoluzionizing the film business g lines which are bringing the per cent. of the motion picture stry has been concentrated in ands of a dozen firms, with as- rrunning into two-figure millions. These firms have for years getting bank credits, but from ry limited number of banks.

hey now have gotten together he producers' association, and falling into line in applying busi- methods in working to a budget, in making a statement of their ness at the end of the year. Banks which have picked pru- ly among the best motion pic- companies have done a large profitable credit business with n. Motion picture firms, too, ap- iate good bank contracts, because k credit which costs them 5% to from private money lenders costs n sometimes as high as 25%.

### Enormous Business

six companies now do 80% of production business. The 12 est concerns, producers and dis- tors together, in 1921-1923 did oss domestic business at a yearly age of \$84,000,000. The nation t \$520,000,000 on admissions last

Architects estimate that the movie stry ordered buildings to cost 9,000,000 this year, compared with 1,000,000 last.

Some 300,000 people are perma- ntly employed in the motion pic- ture business, as many as in the auto- mobile business. Studios have an nual payroll of \$75,000,000.

Studios estimated that in the year ing next June they will have nt some \$200,000,000 producing pictures.

### Stars' Big Salaries

The American motion-picture in- try pays the highest salaries in the world. Several actor-producers h as Douglas Fairbanks, Mary kford and Charlie Chaplin are n supposed to clear over a million ear. Fairbanks, said by bankers ave a fortune around \$10,000,000 into his pocket for the money to nce his latest film the Thief of ydad. It cost \$1,600,000. Norma madge is said to get \$10,000 a k. Lillian Gish and a score of ers get \$5,000 and a large number 000 a week.

Some \$8,000,000 of American films exported each year, and already erica has 80% of the international ure business. The recent British week proved a landslide for tish producers, sending their de- nd for American films well above 6 of their total consumption of year.

Will Hays' organization, Motion

## Keeping House

New York.

The Film Daily  
New York City.

Gentlemen:

Enclosed find check for \$10 covering one year's subscrip- tion.

Permit me to add that I fail to see how anyone in the mo- tion picture industry can keep house without THE FILM DAILY.

Sincerely yours,  
ALBERT M. BEATTY.  
M. P. Chamber of Commerce-  
Non-Theatrical.

Picture Producers & Distributors of America, Inc., says that at the pro- ducing end of the industry alone over \$5,000,000 is spent on advertising. Several millions more are spent by the 15,000 moving picture theaters on their own advertising. Some \$7,000,- 000 go into materials for glass slides, cards and posters.

"It is evident from these figures that the motion picture industry is forcing itself into the limelight. With radio it competes for first place in rapid expansion."

### Changes in F. P.'s Detroit Force

(Special to THE FILM DAILY)

Detroit—Otto Bolle, of Paramount, has made the following changes: C. J. Bell, has been given Eastern Michigan; succeeding R. H. Ramsey, who will cover the Northern Ohio; Tom Harper, northern Michigan salesman, will hereafter cover cen- tral territory, while Forrest Little, goes out on the road covering Har- per's old section.

### Handling Government Film

(Special to THE FILM DAILY)

Detroit—Al Mertz and Syd Hack- ford, former Universal managers, F. R. Cleaver, recently with Film Classics, and Joseph Carver, former- ly with Universal, are selling the Government picture, "Powder River." Mertz handles the eastern territory, Hackford the southern, and the other two will take of the remaining states.

### Theater Merger in Chicago

(Special to THE FILM DAILY)

Chicago—With the merging of the Chicago United Theaters, Inc., and the National Theaters, Inc., the Strat- ford, Hamilton, Chatham and nearly- completed Capitol are placed under one management. This consolidation affects over 2,000 stockholders.

### Fontenelle Will Distribute Columbias

(Special to THE FILM DAILY)

Omaha—Fontenelle has taken over the local office of Columbia Pictures and will distribute the C. B. C. pro- duct.

### "Quaker City" House in Deal

(Special to THE FILM DAILY)

Philadelphia—The Apollo, 22nd and Cambria St., has been disposed of by Dave Muldofsky, to J. Rogrove.

## Incorporations

Albany—G. B. Costume Co., New York. Capital \$10,000. Incorpora- tors, M. and S. and S. Bronstein. At- torney, A. Morris, New York.

Albany—United Chair Seat & No- velty Corp., Long Island City. Cap- ital \$10,000. Incorporators, S. Nichols, E. Fass and S. Levine. Attorneys, Fass & Levine, New York.

Albany—Till Amusement Corp., New York. Capital \$20,000. Incorpor- ators, H. G. Kraft, L. Graff and M. Oheir. Attorneys, Siegeltuch, Butler & Kraft, New York.

Albany—Port Henry Producing Co., New York. Capital \$150,000. J. Giovannilli, president, and D. Moli- terno, treasurer.

Albany—Capitol Dist. Co., New York. Capital \$30,000. Incorpora- tors, H. Merlestein, N. Green and R. Rodoff. Attorney, B. Switky, New York.

Dover, Del.—West Coast Labora- tories, Inc. Capital \$1,000,000.

Dover, Del.—Elsie Horton Studios, Wilmington. Capital \$50,000.

Dover, Del.—Penn Pictures, Inc., New York. Capital \$1,000,000.

### Mid-West Theater Changes

(Special to THE FILM DAILY)

St. Louis—Lou Stahl has taken over the Union, Union Blvd. and Easton Ave. He contemplates no change in policy.

Ironton, Mo.—A. P. Schaefer has started construction on his new 600- seat house. His old house burned down about six months ago.

St. Louis—Houses that reopened recently are the Auditorium, Dawson Springs, Ky.; Bijou, Scottsville, Ill., and Carlyle, Carlyle, Ill.

Wyaconda, Mo.—The Star has closed temporarily for repairs. There is a smallpox epidemic raging in the town.

Ziegler, Ill.—F. O. McNeil is pre- paring to open an airdome.

Now "The Lightning Rider"  
The title of the second Harry Carey production for Hodkinson release has been changed from "Desert Rose" to "The Lightning Rider."

The only cold-blooded thing about  
**WHEN A GIRL LOVES**  
is the shooting in Reel One

**DO YOU KNOW—**

That

**BABY PEGGY**

Whose First Big Picture

**CAPTAIN JANUARY**

By Laura E. Richards

Is soon to be released,  
has Millions of "Fan"  
Followers? Proof: Thousands  
of Letters to her Daily

Here's a Star with  
Box Office Power

Presented by Sol Lesser

It's A Principal Picture



Coming Soon  
**BETTY COMPSON**  
in  
**MIAMI**

An Alan Crosland Production  
Produced by Tifford Cinema Corp.

for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures

# ~ and first out of the "new crop" box



comes a great drama. The only persons this picture will not move emotionally, will be the statues to be found in the parks and public squares.

It's more gripping than "Madame X" and the realism and artistry of Sylvia Breamer's interpretation of the character "Betty Brown," is one of the greatest pieces of emotional acting ever seen.

*It's a First National hit~*



Associated First National Pictures Inc. . . . presents

## "The WOMAN on the JURY"

From the New York stage success by Bernard K. Burns  
Directed by Harry Hoyt

with an all star cast including

Sylvia Breamer, Frank Mayo, Lew Cody, Henry B. Walthall  
Bessie Love, Myrtle Stedman, Mary Carr, Hobart Bosworth  
Ford Sterling, Roy Stewart and Jean Hersholt

From the Rights Controlled by  
Associated First National Pictures Inc.  
283 Madison Avenue, New York



**and that's a guarantee you'll make money**

## BRAINS

By DANNY

It's often that Adolph talks publicly. He is shy, afraid of such affairs. It is a pity. When you ask what he has to say, for what he said yesterday at the McIntosh lunch. At the

thought of monopoly for this can only develop in the hands of one who has not studied the industry.

Too big. Any group of banks can control the steel industry, oil, or any field where there are large deposits. But the motion picture industry deals with brains, a gray matter of our industry that cannot be put under control, because the brains will clash. Dollars don't count. If you attempt to control the industry you are retarding its progress and not advancing it.

More than anything else the success of this business depends upon the financial genius is just as important as artistic influence. Competition makes this industry whole. It would not have made the industry what it has without competition. I fully welcome competition.

At no time have I shirked my duty in bringing anyone coming into the business who would put it on the right light. I have no sympathy for the parasites. This industry is big enough to employ every group, or individual who will make it a life work. We do not welcome those parasites who get in, take their money and run away."

McIntosh is right. Every state that has made bears the hall mark of monopoly. You need not only brains in the industry, but brains in every other part of the operation of a huge industry—and unfortunately there are small machines possible in the industry—calls for expert handwork and development. The making of a great picture is but a part of the general scheme of things. After all has been made it must be marketed. It must be merchandised. Marketing is the wrong word. Advertising is the real word to

monopolizing brains is an impossibility. Just as futile to  
(Continued on Page 2)

## After More States

New Exhibitor Organization Plans Expansion—Frank Rembusch Explains Purposes

The Allied State Organizations will not confine its membership to those units which have already joined, but will include other territories as well. Frank J. Rembusch, who attended the first meeting and who is an important figure in Indiana exhibitor affairs is in town for a few days and explained yesterday why the association came into being.

Rembusch declared that the need became apparent for an exhibitor group in which the buyer's interest was paramount. He said that the present M. P. T. O. A. was not strictly a buyer's unit, since it had become entangled in distribution. Rembusch was evidently in favor of two operative bodies in the industry: one, like the Hays office in which producers and distributors were represented and another, in which the exhibitor or buying portion of the business held

(Continued on Page 5)

## Lyric for Presentation Runs

The Lyric beginning June 1 will be operated as a presentation first run theater under management of Andrew J. Cobe. He has been trying for the past year to get control of a theater to be used exclusively for this purpose.

## Theater for Jackson Heights

Another picture theater is to be erected at Jackson Heights. The site, comprises a plot of ten lots at the southwest corner of Jackson Ave. and 226 St. The theater is to be erected by the Emanon Realty Co.

## Meet Tomorrow

Paramount Convention Here for Three Days—Chicago on Monday and San Francisco, the 27

The first of three Paramount sales conventions, at which fall plans will be discussed, opens at the Pennsylvania tomorrow to continue to Saturday. That afternoon home office executives will entrain for Chicago where on Monday, a meeting opens at the Drake. On Wednesday night, the group will leave for San Francisco to meet at the Hotel Whitcomb.

Following that a visit will be paid to the studios and on May 2, the group will leave for the East. The local meetings will be attended by the foreign representatives. H. G. Ballance will preside here; George W. Weeks in Chicago and John D.

(Continued on Page 2)

## Will Ohio Go Blue?

Supreme Court There Considering Whether or Not Sunday Shows Are Legal

(Special to THE FILM DAILY)

Columbus—The status of Sunday shows in Ohio is now in the hands of Supreme Judge Jones. The matter rests with the decision as to whether a picture show is a dramatic or a theatrical performance. This point has been argued in every court from police court to the Supreme Court. If a picture show is a dramatic or a theatrical performance, it is prohibited on Sunday. If it is not then it is a legal Sunday exhibition. Judge Jones is expected to render a decision within the week.

Fred Desberg, of Loew's Ohio Theaters, appeared before the Supreme Court when the case against L. V. Richards of Fenley came up, and explained why a picture show is neither a dramatic nor a theatrical performance. At the conclusion of the hearing the Ohio Allied Churches,

(Continued on Page 2)

## Vidor Series for Hodkinson

Hodkinson will distribute a series of five Florence Vidor starring pictures, the first to be "Barbara Freitchie." The producing company will be Regal Pictures, Inc., with headquarters at the Ince studio, Culver City.

## Waller Sails for Paris

Fred Waller, treasurer and technical director of the Film Guild, has sailed on the Aquitania to meet Maude Adams in Paris and confer with her regarding a production to be made abroad.

## Four Roach Features

On New Schedule—Likewise 104 Comedies, Half in Two Reels and Remainder in Single Reels

Hal E. Roach who is here from the Coast is discussing fall production plans with Pathe. He intends remaining here about a week and will then return to the coast.

Roach intends making four features next season. One will in all likelihood be a horse picture to follow "The King of Wild Horses" which is now in general distribution. Two of the four will be comedies and the other two, of a dramatic nature. The comedy output will total 104 pictures. Of this, half will be in two reels and half in one reel form. The two reelers will include, among others, the Our Gang and the Spat Family series.

## British Pictures

To Properly Present English Ideals, Regardless of Where Made, Big Plan of H. D. McIntosh

Hugh D. McIntosh of Australia, well known in his native land as the owner of a string of newspapers, a promoter of important theatrical and boxing events, and who has dabbled with pictures, sails for England today, and will, while there, perfect plans for the production of British pictures which will be useable, not only as entertainment, but for the purpose of propaganda for Britain.

At a luncheon tendered in his behalf at the Ritz yesterday McIntosh spoke briefly of his plans. He said that in justice to England, and her colonies, that something should be done to properly present England and her people, to portray the ideals of England. "The average Englishman shown in pictures is an idiot with an eyeglass. He doesn't exist. This is only one of the wrongs," he said.

The pictures, McIntosh said, would in no way be competitive with American pictures.  
(Continued on Page 2)

## Murphy Bill Not a Law

(Special to THE FILM DAILY)

Albany—Despite statements to the contrary, the original statement published in THE FILM DAILY that the Murphy bills governing the use of inflammable stock in this State were killed, stands. The measures were not enacted into laws. It is true that they did not pass the Assembly but were killed in the Senate. The clerk of the Senate has gone over his records and declares the bills were not favorably acted upon.

## Iowa Exhibitors Meet

(Special to THE FILM DAILY)

Des Moines—The Iowa exhibitor body held their annual Spring convention here yesterday.

## Cowards

A number of threats have reached Dr. A. H. Gianinni of the Commercial Trust Co. both in writing and over the 'phone, following his attack upon bonus boys and their methods of operation at the A. M. P. A. Naked Truth dinner. These threats have all been of an anonymous nature. They would be.

DANNY.



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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	108	108	108	300
F. P.-L. . . . .	67 3/4	66	67	6,400
do pfd. . . . .	Not Quoted			
Goldwyn . . . . .	14	14	14	500
Loew's . . . . .	16 1/8	16	16	500

**BRAINS**

(Continued from Page 1)

attempt to do this as to attempt to make bricks of straw. And this industry means nothing unless brains, first, second, last, all the way, is the chief commodity used.

**Hayakawa Film for F. B. O.**

F. B. O. will distribute "The Danger Line," starring Sessue Hayakawa and Tsuru Aoki. The picture is a version of Claude Farrere's novel, "The Battle."

**Vogel Sailing Today**

Sailing today with Hugh McIntosh and J. D. Williams, is William M. Vogel.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

**"The NEW SHERIFF"**  
**A Tuxedo Comedy**  
 With "Poodles" Hanneford  
 Educational Pictures

Let George do it!  
**George E. Kann Corporation**  
 220 West 42nd St. New York, Chick. 4052  
 Foreign Cables—Geokann, N. Y. Distribution

**British Pictures**

(Continued from Page 1)

can pictures, "which are now swamping England," but the best of American stars, the best of machinery, the best of everything would be used for the purpose of making these pictures worth while, and present English ideas and ideals in a worthy manner. "I hope they prove profitable," he said, "but the big point is not the possible revenue; rather of showing England in her true light."

It was McIntosh's belief that pictures would prove far more powerful in cementing a union between the two great English-speaking races than the League of Nations. "I feel that we two nations can do a great bit of work if we work together."

Sailing with McIntosh will be J. D. Williams of Ritz Carlton Pictures, who acted as toastmaster at the affair which was attended by Adolph Zukor, Elmer Pearson, Pathe, F. C. Monroe and Raymond Pawley of Hodkinson, and others. When McIntosh was pressed for details of his big plan he said that any statement which might be made now would be premature. McIntosh and Williams have been friends for many years.

Among the other speakers were Adolph Zukor, whose remarks will be found elsewhere, Bob Welsh of the M. P. World, and Dr. A. H. Gianinni of the Commercial Trust Co.

**Walsh Deal Under Way**

Raoul A. Walsh, who directed "The Thief of Bagdad," expects to sign a new contract this week and will leave for the Coast, where he will make his future pictures.

**Will Ohio Go Blue?**

(Continued from Page 1)

representing 16 Protestant churches, presented a brief objecting to Sunday shows.

The Richards case is of vital importance. On its decision rests several other decisions placed in abeyance pending the verdict of the Supreme Court. Canton is one of the cities waiting for the final word. The Richards case has been in the courts for over two years, during which time Richards has been arrested in the neighborhood of 210 times for violations. The fact that the Supreme Court of Ohio recognized a debatable point between the statute defining illegal Sunday shows and the status of pictures under that statute, seems to argue well.

**Meet Tomorrow**

(Continued from Page 1)

Clark in San Francisco. There will be a banquet Friday night at the Pennsylvania to close the local conference. The home office staff that will go West includes:

Adolph Zukor, S. R. Kent, George W. Weeks, John D. Clark, Mel Shauer, A. M. Botsford, C. E. McCarthy, M. H. Lewis, G. B. J. Frawley, A. O. Dillenbeck and Phillip Reisman.

In addition to the above, the following will attend the New York convention: From the home office, J. A. Seidlmann, O. R. Geyer, G. M. Spidell, Claud Saunders, T. A. Kilfoil, L. J. Bamberger, D. Souhami, Eugene J. Zukor.

New York and New Jersey—J. A. Hammell, J. J. Unger, P. Goldman, S. N. Burger, J. Mulhauser, R. Gledhill, A. Ferraro, M. Kurtz, H. Hummell, S. Zerlin, R. Flacks, E. Bell, J. Levine, H. Danto, M. Gluck, M. Kusell, J. Lee, J. Wolf, A. Gebhart, R. Fannon, E. Moeller.

Boston—George A. Schaeffer, J. A. Davis, Gus J. Schaeffer, H. H. Goldstein, Al Bevan, K. G. Robinson, Charles Mekeburg, H. J. Lorber, T. J. Donaldson, J. P. McConville.

New Haven—J. D. Powers, M. H. Rebanus, J. R. Tierney, H. Germaine, A. E. Poulston, J. Callahan.

Portland—William Erbb, Joseph Cronin, E. C. Bradley, F. Stone.

Albany—J. H. MacIntyre, D. Lake, J. W. Thurlow, M. N. Silver, A. J. Marchetti, A. Novak.

Philadelphia—W. E. Smith, P. A. Bloch, A. C. Benson, K. A. Suelks, B. H. Griffith, R. J. O'Rourke, L. A. Lang, U. Smith, V. O'Donnell, L. F. Whelan.

Washington—H. Hunter, F. H. Myers, H. M. Messiter, J. J. Culahan, H. J. Lego, G. Kallman, F. B. Boucher, L. F. Edelman, H. Clark, Vernon Gray.

Wilkes Barre—E. W. Sweigert, W. A. Devonshire, H. L. Coombs, H. Kehoe, W. Waters.

Buffalo—M. W. Kempner, E. M. Kempner, M. Rose, Earl Brink, A. W. Friemal, M. K. Ross, W. A. Bork, E. Williams, W. Mendelssohn.

Montreal—Edward English, John Levitt, Thos. Dowbiggan, Al Richie.

Toronto—W. A. Bach, L. D. Hatfield, R. Bell, T. H. Long, J. Marshall, H. R. Patts, H. O. Burns.

Winnipeg—G. A. Smith.  
 St. John, N. B.—P. J. Hogan.

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**LUDEDORFF ACQUITTED**—general for participation in uprisings, acquitted, at Munich.

**HARNESSING GEYSERS**—gin work in California to get of geysers.

Other news as usual.

today

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Take his latest, "THE CONFIDENCE MAN." Packing 'em in solid at the Rivoli, New York, this week, despite wonderful spring weather outside.

"Refreshing entertainment. Meighan's part gives him every opportunity to display his remarkably engaging personality," says the World. "The fans are going to step right up and be cheer leaders for 'The Confidence Man,'" adds the American.

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*"The  
Confidence  
Man"*

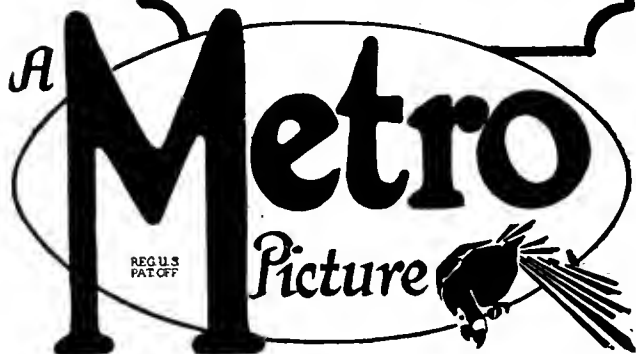
A Paramount Picture

What's the use  
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when

Reginald Barker's  
**WOMEN WHO GIVE**

Presented by  
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M'CONVILLE and J.G. HAWKS  
Scenario by A.P. YOUNGER  
Based on SARAH P. M'LEAN  
GREENE'S Famous story..  
"CAPE COD FOLKS"  
In the Cast ~  
BARBARA BEDFORD  
ROBERT FRAZER  
RENEE ADOREE  
FRANK KEENAN



is so darn  
good that it  
talks for  
itself ?

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Sir William Jury, Managing Director

## Ideas For Spring

**What Exhibitors Can Do to Fight the Automobile and Outdoor Appeal in Warm Weather**

Harold B. Franklin, director of theaters for Famous Players offers some ideas to hold theater patronage in the Spring. Writing on that general theme, he says in "The Close Up," this department's house organ:

Spring is a challenge to the efficiency of every exhibitor. This time of the year introduces many rivals to the theater. The lure of the great outdoors is strong. The automobile which was stored during the Winter is now ready to carry the family along the curving highways where Spring beckons. The appeal of the open spaces is an irresistible force which is a challenge that should make every exhibitor only more eager to prove it worth, when competition is toughest.

This is the season of the year that suggests the birth of new ideas, new thoughts. It therefore behooves every manager to make double his efforts to maintain a good, healthy business.

At this time a theater must be made more attractive than ever if it is to successfully combat the season. The spirit of Spring has touched every possible patron of your theater. They are all now in the mood of this new season.

Every detail of your theater should harmonize with the spirit of Spring. You must play upon the mood of the season.

In every theater there should be a visible effort to brighten up generally. Your patrons have their Spring vacation at home, and I am sure they will appreciate finding that their favorite theater is also cleaning up. Every theater should reflect the spirit of Spring. Stuffy atmosphere, dusty furniture, poor ventilation, thick, heavy draperies, dead music, sleepy attendants, yawning ushers, and that spirit.

In high grade theaters, the atmosphere of Spring is added by placing attractive flowers in the lobby and theater. Spring flowers are inexpensive and many a beautiful effect can be obtained in this respect. Where a theater is large and plays to Class patrons, greens on top of the marquee go a long way towards an inviting appearance. Electric signs should be brightened. If the electric signs are in bad shape, they should

be painted and varnished. If this is not necessary, they can be washed. Bay trees at the entrance to high class theaters are always inviting.

"Hangings should be cleaned thoroughly and the dark, dingy draperies should be eliminated. In every possible way the theater should get away from Winter attire and begin to introduce the cool and inviting surroundings of Spring.

"Spring atmosphere can be suggested even in newspaper advertising through the use of proper cuts (illustrations) and where theaters have their own art departments, there is a wealth of opportunity here.

"The colors used in lobby displays should be of the lighter tones and should not have a splash of glaring colors. The whole idea of your lobby should be to Refresh. For the same reason that one dresses up in his best when he wants to make an impression, so should the theater be garbed in new Spring attire. There are countless touches which the wide-awake manager who heeds the message of Spring will introduce.

"One of the reasons the motion picture theater is so popular is because exhibitors are farther advanced in theater management than any other branch of the theater business. The great care with which most modern picture theaters are managed, the atmosphere and environment that have been instilled in these theaters, have given them first place in the heart of the American public. Novelties of all kinds are a distinct claim for patronage and the 100 per cent theater never rests on its laurels. It is continually trying something new."

### "Love Week" for "Cytherea"

The week of May 4 to 11 has been designated as "Love Week" by Samuel Goldwyn to celebrate the national release of "Cytherea"—Goddess of Love." The picture will be shown simultaneously in sixty cities. The idea is Vic Shapiro's.

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## After More States

(Continued from Page 1)

dominance. He holds that individual members belonging to any exhibitor body may, as individuals, dabble in production or distribution, but that the entity must be composed of men who are primarily theater owners and nothing else.

Rembusch made the point that exhibitor interests cannot be respected and safeguarded when a national organization is interested in distribution because the other two factors in the industry can always point to the exhibitor as a producer or a distributor as well. The Allied State Organizations will work on a policy of cooperation with Will H. Hays. There may not—and probably won't—always be agreement but at least a round table conference in which all parties will participate will be held.

### Producing in Rhode Island

Edward Hurley and Joseph Byron Totten are producing features and two-reelers at Westerly, R. I. Six rural features, starring Hugh Thomson, are to be made and 12 two-reelers, with Charles De Haven and Fred Nice. The schedule also includes 26 two-reel "kid" comedies, starring Knox Kincaid and Ethel Fisher

### 465 Negatives On Auction

The trustees of the Reliance M. P. Corp., will offer for sale at public auction, 465 negatives, together with all rights in the scenario and story. The sale will be held today at the Exchange Salesrooms, 14 Vesey St.

### "Triumph" at Rivoli

"Triumph," will be the feature of the Rivoli program next week.

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Wednesday, April 16, 1924

**Newspaper Opinions**  
**"A Boy of Flanders"—Metro**  
**Rialto**

**AMERICAN**—Jackie Coogan is growing. He is losing the baby expression which gets its way into a million hearts. But the loss of the baby may be compensated by the fact that if only his elders will not attempt to push him to act.

Quida's classic, will please the great army of children who look upon Jackie as their idol.

**DAILY NEWS**—\*\*\* He is quite unchildlike now, with all his gesturings. \*\*\* The dog is perhaps the best actor in the picture. Isn't it a pity Jackie had to be all dressed up in this fashion I'm afraid we shall never again have anything so good as "The Enchanted Cottage."

**EVENING WORLD**—\*\*\* as always, a remarkably appealing performance. Though there are several distinguished faces in Jackie's supporting cast, Teddy, venerable Great Dane and one of the men's most capable actors, must be given credit for a wonderful performance. \*\*\*

**HERALD**—\*\*\* in our estimation, it is the finest thing Jackie ever did. The child gives a remarkable performance, and we know quite well that the reason we like him better than we ever did before is because he has at last grown into his genius. He never did quite fit him before, he being too young to have any such thing. \*\*\*

**MORNING TELEGRAPH**—\*\*\* he makes you laugh and cry. \*\*\* The locale of the story is Antwerp, and the praise is due to the scenic designer for producing not only some realistic sets, but for flooding the entire film with atmosphere.

The story is delicately handled \*\*\* and the youthful star off to admirable advantage.

**POST**—\*\*\* Jackie Coogan makes another hit in his new picture. \*\*\* To our way of thinking it's the best picture he's ever made in. \*\*\*

**TELEGRAM**—\*\*\* Picturesque scenes showing life in Holland make this new film usually attractive. Little Jackie is an unusually appealing figure as little Nello. \*\*\* In the scenes with Teddy, the dog who has much to do with the little Dutch boy's destiny, Jackie is at his best—and that is very good indeed.

**TIMES**—Although it may be a story for children, as told upon the screen, "A Boy of Flanders" with that clever mite, Jackie Coogan, makes quite a charming picture, provided one makes allowances for parts of the narrative. The scenic effects are beautiful and the Dutch atmosphere is entrancing.

**TIMES SQUARE DAILY**—\*\*\* "A Boy of Flanders," \*\*\* suffers from a weak script. The youngster himself has turned in a fair enough performance, but the tale is so stereotyped to make it impressive. \*\*\* A dearth of comedy is an outstanding fault, with the picture reaching its principal entertaining capabilities in the screening of children's party. \*\*\*

**WORLD**—\*\*\* Jackie's new picture is one of the best. Instead of relying, as so many child pictures do, on the pitter-patter of little bare feet, baby smiles and all that sort of bunk, this film has an intelligent plot, atmosphere, humor, action and splendid acting. \*\*\* Half of the best acting is done by Jackie, the other half by his true and trusted friend, Teddy, a huge Great Dane.

**"The Enchanted Cottage"—1st Nat'l Strand**

**AMERICAN**—\*\*\* It is so well done and handled with such rare discrimination it could be a reflection against our motion picture public if they fail to appreciate it. \*\*\* Possibly \*\*\* too long. Almost any picture built on as thin a plot structure as this could seem too long if extended beyond five reels. Yet, the workmanship, down to the smallest detail, is so fine, I cannot find it in my heart to recommend the scissors.

We might say Richard is himself again.

**DAILY NEWS**—The sheer suspense of \*\*\* is rather wonderful. \*\*\* Yes, you will be glad to have seen "The Enchanted Cottage."

**EVENING JOURNAL**—\*\*\* There is a delicacy about the treatment of the theme, a sensitiveness about the direction and acting, that contains all the strength and preserves the illusions of the story.

Richard Barthelmess and May McAvoy give a gratifyingly understanding interpretation of their roles. \*\*\*

**EVENING WORLD**—In all our picture-going experience we have never seen a better made or more charming photo-drama. \*\*\* And we have never seen Richard Barthelmess do a better bit of acting (and this goes for dainty little May McAvoy, too).

The direction by John Robertson is well-nigh perfect and \*\*\* the story, \*\*\* is beautiful and rather intricate. \*\*\*

It is a beautiful picture, beautifully done and one that no one should miss.

**HERALD-TRIBUNE**—\*\*\* one of the most enchanting pictures we have seen. \*\*\* Gaze on "The Enchanted Cottage," and never again will you believe it when they tell you that pictures are in their infancy and that the surface has only been scratched. \*\*\*

**MORNING TELEGRAPH**—A production of rare beauty. \*\*\* Richard Barthelmess has never been as forceful and interesting as he is in this picture. \*\*\*

Mr. Robertson has handled the \*\*\* play, \*\*\* with a delicate and appreciable sense of drama and beauty. \*\*\* the lighting and photography excellent.

**POST**—\*\*\* It has been given a fine production, and is well acted in the principal parts—but it isn't a good movie. \*\*\* For artistry, it would be hard to surpass "The Enchanted Cottage;" but art plays the lead over action, characterization tries to take the place of conviction. \*\*\* The only outstanding human feature of the film is the appealing work of May McAvoy, the one good player in the cast, excepting Mr. Barthelmess.

**SUN**—\*\*\* Barthelmess adds another to his series of rather fine accomplishments, and Miss McAvoy demonstrates a hitherto not fully realized ability to act. So that it is not all loss.

**TELEGRAM**—\*\*\* Barthelmess has never done anything more moving in motion pictures than this \*\*\* May McAvoy \*\*\* is an ideal associate.

**TIMES**—\*\*\* much more satisfying on the screen than it was on the stage. The director, John S. Robertson, has filmed this \*\*\* with his customary restraint, availing himself of charming double exposure effects and most attractive settings. \*\*\*

Richard Barthelmess gives a good performance.

**TIMES SQUARE DAILY**—\*\*\* "The Enchanted Cottage," with the Pinero fantasy, isn't the sort of a picture for the average film fan. It is over their heads.

In sets, lightings, direction and advancement of the story, the utmost in artistic work is shown. The same goes for the players. \*\*\*

**WORLD**—\*\*\* one of the finest motion picture dramas which we have ever seen. Richard Barthelmess comes forward here in an inspired and astonishing performance. We are not even afraid to call it great. \*\*\* We want to advise every-one to go and see the beauty of this gem of intimate cinema dramatics. \*\*\*

**AMERICAN**—\*\*\* a melodrama of the first water. The Goldwyn Company has taken some of the curse of improbability off the film by indulging in some good comedy. \*\*\* Emmett Flynn, the director, \*\*\* does very well for himself.

**EVENING JOURNAL**—\*\*\* Claire Windsor, Raymond Griffith, Lew Cody and Mae Busch make "Nellie the Beautiful Cloak Model," \*\*\* the sort of picture one hoped it would be, when one heard it was to be filmed. \*\*\*

There is a thrilling fire, a dazzling display of fashion models, a collision, and then—the elevated episode! \*\*\*

**EVENING WORLD**—\*\*\* It is a rank out-and-out melodrama and must be given credit for not claiming to be anything else. \*\*\*

**HERALD-TRIBUNE**—\*\*\* There isn't really much in the picture that one found in the play, but there are plenty of compensations. There are Claire Windsor, \*\*\* Hobart Bosworth, \*\*\* Lilyan Tash \*\*\* Mae Busch and Raymond Griffith, \*\*\* Edmund Lowe, \*\*\*

**MORNING TELEGRAPH**—\*\*\* has all the laughs and thrills of the ten-twenty-thirty and, best of all, it is played just that way.

The producers haven't kidded themselves into believing that they have created a work of art. They have made a frank, unashamed melodrama, and the result is that they "are eating it up" \*\*\*

The cast is just what it should be \*\*\*

**POST**—\*\*\* "Nellie" gives you seventy-two minutes of fast action, thrills, human interest stuff and laughs—lots of laughs—and if that isn't a good movie there never was one made.

Of course, there's nothing highbrow or very fine about the picture. It's old stuff—but so was "Way Down East." It is splendidly acted by one of the best casts of the season. \*\*\*

**SUN**—\*\*\* "Nellie" has returned, somewhat modernized from the original Owen Davism, but a corking and noble thriller. \*\*\* It is interesting, this revival of melodrama. \*\*\*

**TIMES**—\*\*\* Emmett Flynn \*\*\* gives the story in the old-fashioned way, only embellishing it with expensive settings and beautiful costumes. \*\*\*

There are some clever double-exposure photographic effects \*\*\*

Strange as it may seem, anybody can have a thoroughly enjoyable time watching this \*\*\* melodrama, in which the players appear to realize the possibilities of their parts and are happy in their screen labors.

**OFFICE FOR RENT—FILM BUILDING—729 Seventh Avenue.** We are taking larger quarters and offer for sub-lease our splendid office about 400 square feet. Rent reasonable. Occupancy May 1st or later. Answer Box K101, Film Daily, 71 W. 44th St. N. Y. C.

**THE H. C. MILLER AMUSEMENT CO., OF CHICAGO, HAS BEEN DISSOLVED.**

**TIMES SQUARE DAILY**—\*\*\* The picture is just as much of a rip-snorter of a meller as the play was. \*\*\*

The cast is the strongest thing about the production. \*\*\*

In the small houses this picture is going to mop up, but it isn't a prelease feature by a long shot. \*\*\*

**WORLD**—\*\*\* There is a thrill for you \*\*\* You have no idea how easily you can be kidded until you go \*\*\*

The H. C. Miller Amusement Co., of Chicago, has been dissolved.

It's a picture—not an exhibition—  
**WHEN A GIRL LOVES**

Exhibitors Everywhere  
 Are Waiting to Book  
**BABY PEGGY**  
 in  
**CAPTAIN JANUARY**  
 Because They Know Its Value  
 Presented by Sol Lesser  
 It's A Principal Picture  
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"Nellie, the Beautiful Cloak Model"—  
 Gold.-Cosmop.—Capitol  
**AMERICAN**—\*\*\* a melodrama of the first water. The Goldwyn Company has taken some of the curse of improbability off the film by indulging in some good comedy. \*\*\* Emmett Flynn, the director, \*\*\* does very well for himself.

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**"Not One to Spare"**  
 is the title of the famous classic and will hereafter be the title of the year's WONDER PICTURE  
**"Which Shall It Be?"**  
 We believe this change in helpful to make it easier for the public to recall to their mind the famous poem and we agree that the title better suits this marvelous story.  
 Producer—Madeline Brandeis  
 Director—Renaud Hoffman  
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# THE *Film* DAILY

BRADSTREET FILMFORM The RECOGNIZED AUTHORITY

XVIII No. 15

Thursday, April 17, 1924

Price 5 Cents

## BUILD

By DANNY

M. P. T. O. of A. will annual convention next in Boston. Recently in another group of ex- s, not identified with tional organization, met cago. And what of it? rogram has been devel- or the national exhibitor It has been printed. t tells of business ses- a trip down the Bay, a , and the election of offi- But what about the— ss sessions? Never mind st. What will these busi- sessions do to help Mr. itor? What will he e from them? What will e back home to help him business?

ere are enough pressing problems affecting every type exhibitor to keep him listen- to sane, sound advice for y minute of the time al- ed for the convention, and e him glad to forget the of things. There are gh sane, honest men who d be gathered to discuss e problems with exhibitors nake the time well spent. at is being done along these ? And if not, why not?

ner is coming. There are problems about summer to spend a day discussing o advantage. The Fall line n sight, with each company all sorts of promises—what exhibitors talk about regard- s matter? And will they try a some plan to prevent them hoked up with a lot of prom- pictures that will not arrive. yone discuss from the plat- e sheer need of keeping open r the unexpected picture that arrives every season. Will start a discussion on longer r why not? Will anyone dis- e need of better projection; (Continued on Page 2)

## Why The Noise?

E. V. Richards Asks Some Pertinent Questions Relative to the Theater Combination Report

The following wire was received yesterday from E. V. Richards, general manager of the Saenger Amusement Co., New Orleans:

"The April 9 issue of THE FILM DAILY is almost entirely devoted to 'the panic of circuits and booking combines.' Why all of the noise?"

"Who are the real big circuit and buying powers but the largest producers and distributors? Let's talk about where film rentals have jumped in the past five or six years, and how Fairbanks, Chaplin and Lloyd, and numerous others, get millions in spite of all that. Let's talk about the fact of the millions invested in theater properties by these circuits that make it possible for them to multiply rentals. Let's talk about who gets the cheapest film service in relation

(Continued on Page 7)

## Franklin Going to Coast

Harold B. Franklin leaves for the Coast on Saturday to discuss with Al Kaufman a summer policy at Famous' Los Angeles theater. He will be away three weeks and will also visit other houses.

## "Peter" on Paramount Schedule

Famous has placed "Peter The Great" in general distribution. The picture played at the Rivoli some time ago and has Emil Jannings in the title role.

## Clem's Ocean Trip

Aix Les Bains, France.  
Dix de March

Dear Film Daily:

When I asked the porter at Venice what time I could get a train out of there for Paris, he said ten minutes after seventeen. What time do I get to Paris, I asked. At half past twenty-two was his answer. Now I leave it to you as to the conditions here. I ain't sure but I think at the present rate of exchange four o'clock in New York is about eighteen o'clock here. Anyhow, that's what time I left. I'm stopping over here for a while but am getting out on the first train. I was deceived into this stopover.

I met an American encyclopedia at Venice who said, if you want to get a good look at the French pheasants, stop over at Aix les Bains. Well I (Continued on Page 6)

## Engel To Produce

May Head Unit for Metro—Louis Mayer to Handle His Duties at Studio

(Special to THE FILM DAILY)

Los Angeles—Joe Engel, at present studio manager for Metro may head a producing unit of his own and release through Metro. The matter has not been definitely determined but will be settled in New York when Engel arrives there in a few weeks for a conference with Marcus Loew.

It is understood that Engel will first finish "The Human Mill" on which Allen Holubar was working when he died. Victor Schertzinger, now directing "Bread" for Metro will probably direct.

Under the terms of the Goldwyn-Metro merger, as noted, Louis B. Mayer will be in charge of Metro production. This would have left Engel without any definite duties.

Mayer and Irving Thalberg arrived from the East Monday.

## Labor War Reaches Climax

(Special to THE FILM DAILY)

Milwaukee—Milwaukee's theater labor war has reached its climax with the arrest of Frank Hayeek, secretary of the musician's union, charged with breaking stench bombs in theaters that hired non-union musicians.

## Music Tax Hearing April 25

(Special to THE FILM DAILY)

Washington—The Committee on Patents will hold a hearing on the copyright bill April 25. There are three such measures before Congress.

## Sennett-Pathe Deal

Mack Sennett has renewed his contract with Pathe. Under its terms, there will be more Sennett two-reelers than in the past. About 42 comedies are covered in the agreement, thus permitting Pathe to list about three from the Sennett studio each month.

The company's entire release schedule for 1924-1925 is about set. As noted, Hal E. Roach will supply 52 two-reelers and 52, one-reelers. There will be a total of 104 two-reelers for the year, plus the one reelers. In addition the Roach features, will, of course, be included and the other regular series now part of the program, such as the Chronicles of America, Pathe Review, Pathe News, Aesop's Fables, Topics of the Day, Sportlights and several serials.

Harold Lloyd still has several pictures to make for Pathe under his existing contract.

## Box Office Check-Up

50 Exhibitors Aiding Famous Players Determine What Public Wants in Production

Officials at Famous Players declare that a production check-up carried on by exhibitors is working out in a satisfactory manner.

Fifty representative exhibitors in as many cities scattered throughout the country are working in conjunction with Henry Salisbury, Jesse L. Lasky's personal representative in the production department on what is termed an effective analysis of what goes and what does not go with the public. Reports are submitted on all Paramount Pictures on types of stories, production values, work of featured players and the like.

The information, it is said, is proving of value in the formulation of future schedules.

## California Theaters Show Gain

(Special to THE FILM DAILY)

Los Angeles—Admission taxes paid to the Department of Internal Revenue for the district of Southern California show that 14,606,360 persons visited picture theaters and other places of amusement in February, a gain over the figures for February 1923 which were 13,591,800.

## Neill to Make Edwards' Comedy

(Special to THE FILM DAILY)

Los Angeles—R. William Neill will produce "Sun Bonnet Sue," Gus Edwards' musical comedy, for Grand-Asher.

## S. W. Smith Sails for London

S. W. Smith of Napoleon Films, Ltd., of London, who has been in New York for several weeks sailed for home yesterday on the Aquitania.

## "Reichenbach Day" at A. M. P. A.

Today will be "Harry Reichenbach" Day at the A. M. P. A. Harry will tell about his trip abroad.

## Kane Optimistic

Says Sanity in Production Has Returned—This The Day of Independent Producer

Arthur S. Kane, back in town following a long sojourn in Hollywood, stated yesterday that sanity in production has returned and studios are now working on a firmer foundation. "Theaters both on the Pacific coast and in the Middle West are having a very good season indeed," said Kane. "Production in all studios in Los Angeles has been put on a much firmer foundation in the last (Continued on Page 2)



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**Quotations**

	High	Low	Close	Sales
East. Kod. ...	108	108	108	100
F. P.-L. ...	67 5/8	67	67	2,800
do pfd. ....	Not Quoted			
Goldwyn .....	Not Quoted			
Loew's ....	16 1/8	16	16	1,000
Warner's .....	Not Quoted			

**BUILD**

(Continued from Page 1)

cleaner houses; better courtesy and more of it, and the thousand and one other things that come up in house management?

*These are the problems that should be discussed at exhibitor's meetings. And nothing else. National legislation—yes. Any legislation that affects the business of running a house at a profit. Yes. As for the politics of the situation—who is to be president, and why, should take about nine minutes during the last ten of the last hour of the convention. That's how important that is.*

But let's see what will happen.

Let George do it!

**George E. Kann Corporation**

220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution



**Harry's Latest**

Harry Reichenbach worked a very effective teaser campaign on behalf of "Triumph," the De Mille picture which goes into the Rivoli next week. He prepared a series of seven ads, published in the dailies, with the following copy: "Tea," "Are," "Eye," "You," "Emm," "Pea," "Haitch." The first correct response, that of Charles W. Dudrap of Yonkers was awarded a prize of \$25 and the other awards are to be second, \$15; third, \$10; and then one hundred passes for the Rivoli. At 11 A. M. yesterday, 3100 responses had been received. The copy appeared in confusing order and the stunt, of course, was to arrange the words so as to spell the title.

**Murphy Bill a Law**

The confusion over the status of the Murphy bill which regulates the use of non-inflammable film in New York has been finally cleared away. The bill was passed by the Senate, at 7:45 A.M. April 11, the morning of adjournment, but was not recorded by the Senate clerk at Albany because of pressure of business at the time. The measure is now in the hands of Governor Smith awaiting his signature.

**Salesmen to Elect Soon**

(Special to THE FILM DAILY)

Kansas City—The newly formed Kansas City Salesmen's Club has nominated the following: for president, Charles Russell; first vice-president, J. E. Dodson; second vice-president, M. E. Williams; third vice-president, Fred Savage; secretary, Frank Cass, and Robert Withers treasurer.

**Fisher Interests Expanding**

(Special to THE FILM DAILY)

Milwaukee—The new Capitol will be opened by the Fishers on April 22. The house seats 800 and is located in the West Allis section. Fisher also runs the New Milwaukee.

**West Coast Books "Girl Shy"**

(Special to THE FILM DAILY)

Los Angeles—West Coast Theaters, Inc., have booked "Girl Shy" over its entire circuit. About 110 theaters will play the picture.

**Wolf Joins Orpheum Circuit**

(Special to THE FILM DAILY)

Chicago—Nat Wolf has resigned as manager for Preferred to join the Orpheum circuit.

**Elliott Handling New Projector**

(Special to THE FILM DAILY)

Syracuse—Frederick H. Elliott, instrumental in the formation of the I. M. P. D. A. has withdrawn from that organization and is here this week, demonstrating a new projector invented by George R. Macomber and C. Francis Jenkins which, it is claimed, will permit the showing of pictures in broad daylight, "operating continuously without any attention whatsoever."

Elliott is here with Charles Raymond Thomas, producer of educationals.

**Seek Data on Film Types**

(Special to THE FILM DAILY)

Washington—One of the interesting matters to come up at the League of American Pen Women convention at the Shoreham on April 23 will be a canvass of film types. A general request is being made for the titles of six best films and a reason for the selection from every person interested. Replies can be sent to the above address. The information is sought by five of the large companies in an effort to gauge future production.

**Hutchinson Series Sold**

The New-Cal Film Corp., is state righting a series of Charles Hutchinson pictures, produced by William Steiner. The first three are "Surg-ing Seas," "Hutch of the U. S. A. and "The Crash." The following have bought the series:

Commonwealth, New York; De Luxe, Philadelphia; Cosmopolitan, Boston; Advance, Syracuse; Supreme, Pittsburgh; Favorite, Detroit; Argentine-American Film, South America, Screen-Art Ltd., for United Kingdom.

**"Flying Fists," Leonard Series**

The 12 two-reelers that Benny Leonard will make for Reputable Pictures will be known as the "Flying Fists" series and will be based on stories written by Sam Hellman sports writer. Larry Windom will direct.

**Borzage Reading Stories**

(Special to THE FILM DAILY)

Los Angeles—Frank Borzage is reading stories to select one as his first picture for Metro. He expects to start actual work shortly.

**Seitz Here**

George B. Seitz, serial producer for Pathe is in New York preparing for a new serial which will be placed in production in about two weeks.

**Kane Optimis**

(Continued from Page 1)

six months than during the year. Profiting by the ex which practically all the had with the high cost of pi this season's market, they controlling expenditures mu and have been for the months.

"This makes very certainly for the whole industry. It does not r sation or even a lapse in fine prod market, but rather, for less of upon the distributive and exhibiti the business, and with logically results to exhibitors themselves.

"The position of the independe is distinctly favorable. He is ma of the outstanding hits that are b tered today. The cause of this i to find. In controlling only a fe tions each season, and as a rule v only one picture at a time, the p able to devote intensive, individua to each and every particular att

**HAL ROACH**

**SPAT FAMILY COMEDIES**

"Laughing Purposes C  
2 reels

Pathécomedy

**GEVAER**

**RAW STOCK**

As Good As The B

**JOHN D. TIPPETT, Jr**

GEVAERT FILM  
1540 B'way N.

**KELLEY**

For Titles, Cartoons, Prolog  
In Color  
Phone Cliffside 1345

Coming Soon

*Lois Wilson* in

**"ANOTHER SCANDAL"**

Cosmo Hamilton's latest and greatest novel  
an E.H Griffith Production

HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures



DURATIZE  
TRADE MARK  
YOUR FILM

**-DURA-**  
FILM PROTECTOR  
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PPES





Important Trade Showing  
Announcing the preview showing  
of Distinctive's latest feature pro-  
duction in the Grand Ball Room of  
the Hotel Astor, tonight, April 17th  
at 8:30 o'clock.

# THE *Rejected* WOMAN

with  
ALMA RUBENS  
CONRAD NAGEL  
and Wyndham Standing

John Lynch's Vital Drama of Modern Life,  
Set in a World of Luxury, Jazz and Carefree  
Beauty. Miss Rubens and Mr. Nagel appear  
Together for the First Time, supported by a  
Brilliant Cast, including Leonora Hughes,  
famous Broadway dancer and New York So-  
ciety Beauties.

Produced by  
DISTINCTIVE PICTURES CORPORATION  
Directed by ALBERT PARKER

Distributed by  
*Goldwyn-Cosmopolitan*



---

You are in the midst of Universal's Great Spring Drive! Every showman in the business should book Universal product as a matter of self-interest. No showman—not a single exhibitor,— can afford to miss the chance to cash in on this great drive offer. Your keen sense of showmanship will prompt you to act at once. Here is everything—audience-tested pictures at a price not a cent higher than you can afford to pay!

### UNIVERSAL JEWELS

#### THE STORM

with Virginia Valli and House Peters.

#### HUMAN HEARTS

with House Peters and a big cast.

#### THE SHOCK

with Lon Chaney and Virginia Valli.

#### UNDER TWO FLAGS

starring Priscilla Dean.

#### KENTUCKY DERBY

starring Reginald Denny.

#### TRIFLING WITH HONOR

with an all-star cast.

#### HUNTING BIG GAME IN AFRICA

#### THE FLIRT

with an all-star cast.

#### THE FLAME OF LIFE

starring Priscilla Dean.

#### DRIVEN

with an all-star cast.

#### THE ABYSMAL BRUTE

starring Reginald Denny.

#### BAVU

with an all-star cast.

#### MERRY GO ROUND

with Mary Philbin, Norman Kerry, George Hackathorne.

#### A CHAPTER IN HER LIFE

A Lois Weber production with a great cast.

#### DRIFTING

starring Priscilla Dean.

#### THUNDERING DAWN

with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi.

#### THE ACQUITTAL

with Claire Windsor, Norman Kerry, Barbara Bedford and Richard Travers.

#### A LADY OF QUALITY

starring Virginia Valli with Milton Sills.

#### THE DARLING OF NEW YORK

with Baby Peggy and an all-star cast.

#### WHITE TIGER

starring Priscilla Dean.

#### THE LAW FORBIDS

Baby Peggy with Robert Ellis, Elinor Faire and a big cast.

#### FOOLS HIGHWAY

starring Mary Philbin.

#### SPORTING YOUTH

starring Reginald Denny.

#### THE STORM DAUGHTER

starring Priscilla Dean.

#### THE LEATHER PUSHERS

Smashing romances of the prize ring from H. C. Witwer's *Colliers' Weekly Stories*. First, second and third series featuring Reginald Denny. Fourth series featuring Billy Sullivan. Universal Jewel Series.

#### FAST STEPPERS

starring Billy Sullivan. Stories by Gerald Beaumont, master of sport stories appearing in the *Red Book Magazine*. Universal Jewel Series.

---

# A Special Word

No. 380. *Straight from the Shoulder Talks*

by *Carl Laemmle*

*President of the Universal Pictures Corporation*



HIS talk is intended for those of you who are ruinously hammering down Universal rental prices through booking circuits, booking agencies or whatever you choose to call them.

You tell me you formed these booking combinations to defend yourselves against producers or distributors who are crushing you. You tell me your booking combination is the only weapon with which you can combat still greater circuits, whether owned by producers or not.

I don't know anything about that, because undoubtedly there are two sides to that story as to every other story. But I do know that, thoughtlessly and without intending to do so, you are hammering prices down on the very company you ought to support to the last ditch. Every time you use that booking combination against Universal, you are using it against yourself! Everything you do to weaken Universal is a good swift kick in your own pants!

I ask you to stop it and stop it now!

With all the power at my command, I ask you to realize that if you treat Universal as an enemy—as some of you are unintentionally doing—you are fighting you own future, battling your own flesh and blood!

# Booking Circuits!

Do I ask special favors for Universal?

**YOU BET YOUR LIFE I DO!**

I ask you to treat Universal as you would treat a partner. Regardless of what your booking combination rules may be, I ask you to waive them in dealing with Universal. I ask you to quit forcing me to deal with one theatre. I ask you to quit restraining me from getting the benefit of competition among you! I ask you to quit fixing the price that I've got to accept for my pictures! I ask you to quit clubbing my prices down to a ridiculous basis!

By what earthly right do I ask these things? Simply by right of the fact that I've never done anything to warrant this sort of rough treatment from exhibitors. I am not threatening you with great chains of theatres. I never tried to force you to book "everything or nothing." I never tried any cute or devilish little tricks or schemes or devices to take you into camp. I've always played with you with every darned card on the table, face up, and not a card up my sleeve.

If you are determined to use a club in booking, don't use it where it will damage you in the end. There is no greater blow you could give yourself than to injure Universal. I know you are hurting us without realizing what you are doing. Now that you do know, will you wake up and quit fighting yourself over my shoulder?

## Universal Star Series

Here is a group of high-powered box-office stars supported by splendid casts, expert direction and all the resources of Universal City in a great variety of appealing stories.

### JACK HOXIE

In seven rough-riding outdoor action pictures.

### HERBERT RAWLINSON

Nine tested and proved pictures of the gentleman-adventurer variety.

### GLADYS WALTON

In five noteworthy pictures of the modern girl.

### LAURA LA PLANTE

In two productions full of peppy, actionful comedy. A magnetic new screen personality.

### ALL STAR CASTS

Here are a dozen productions with sure-fire box-office profits guaranteed on past performances. All produced with special casts and exploitation angles.

### HOOT GIBSON

The whimsical western star in eight galloping releases, each an audience picture with a box-office wallop!

## UNIVERSAL SHORT SUBJECTS

### CHAPTER PLAYS

"The Steel Trail," "The Fast Express," "The Ghost City," "Beasts of Paradise." Featuring William Duncan, Pete Morrison, Margaret Morris, William Desmond and Eileen Sedgwick.

### CENTURY COMEDIES

starring Hilliard Karr, Jack Earle, Al Alt, Pal, the Dog; The Century Follies Girls, Buddy Messinger and Spec O'Donnell.

### UNIVERSAL ONE-REEL

#### COMEDIES

Featuring Neely Edwards and Bert Roach

#### THE GUMPS

Featuring Joe Murphy and Fay Tincher.

### TWO REEL WESTERNS

featuring: Pete Morrison, Harry Carey, Bob Reeves, Roy Stewart, Helen Gibson, Kingfisher Jones, Jack Dougherty and Helen Holmes.

### INTERNATIONAL NEWS

The best pictorial news service brought to the screen. Advertised daily in all Hearst papers to over 20,000,000 readers.

### THE MIRROR

A novelty sensation reflecting the past and current events.



## Films Self-Financed

Of the general estimate of \$200,000,000 spent on production annually, the industry itself finances 64%. Banks advance 35% and private leaders only 1% of this enormous figure. This information is embodied in the second of a series of four articles dealing with the financial texture of the industry and published in the Wall Street Journal. The second article, in full, follows:

"Although moving picture concerns take in \$500,000,000 admissions a year, and spend half of this on new productions and housing, they have not a speaking acquaintance with most leading banks of the country. Of the \$200,000,000 which goes into new films each year only 35% comes from the banks. Outside private lenders put up about 1%. The moving picture people put up the remainder.

"Only one movie concern gets its bills discounted by the Federal Reserve Bank. In general, bank inspectors put moving picture credits down as slow, according to C. S. Pinkerton, comptroller of the First National Co. He insists that reputable moving pictures concerns have for years been paying their bank debts promptly.

### What Bankers Say

"Bankers who have to do with moving picture investments give a wide variety of answers to questions about their experiences. Boards of directors and trustees of the big banks are in general hostile to moving pictures as sound investments. One vice-president gives limited credit to movie theaters in his neighborhood where the borrowers have assets at least twice the value of the credit advanced.

"But a bank is handicapped in a number of ways in determining the solvability of a movie plant. Some of the largest assets are intangible like goodwill, or in anticipated profits from films which are in the making or finished and not released. The bank must take the company's word on their value. Estimates carry more weight when supported with statistics showing returns from previous ventures such as companies today compile.

"One big bank which has carried 28 new productions in the last six months, sometimes investing \$3,000,000 to \$5,000,000 a day in motion pictures, is enthusiastic over returns and is constantly enlarging the amount of credit given. The bank does business with five of the leading

motion picture companies. All of the 28 pictures paid back credit advanced. The bank sent out an inspector to look over studios seeking money, just as it would have looked into the assets of any other concern. It checked over the motion picture company's notes, cash inventory, and current liabilities.

"Banks are often shocked by the high inventories motion picture companies carry, relatively much higher than those in other industries. Goldwyn, for example has enough properties and equipment to 'shoot' 11 pictures at a time. Some of this is doubtless a burdensome overhead.

"Banks also look with disapproval on the high salaries paid some of the stars. Producers shrug their shoulders and say the number of stars is small, and that salaries are fixed by competition in the market, and what the public is willing to pay for favorites.

"The principal objection bankers make to producers' methods is not so much in the sums of money they spend in staging a story as in their failure to keep within agreed limits. It is here that the producers' association is carrying on its most active agitation for more business-like methods. Most of the big concerns have already adopted a budget system.

### Production Economy

"The first conspicuous move toward production economy was made last October when Famous Players-Lasky closed down their plants at Hollywood and Long Island City for a couple of months. In the last two years all the big companies have adopted the budget method, estimating their production costs when the scenario is agreed upon. The four companies with their stock listed on the Stock Exchange publish annual statements. Others prepare them for the banks, but have not adopted the policy yet of making them public. In a word the motion picture industry is being put on a business basis. Mr. Saunders, comptroller of Famous Players, said:

"It is just as well that there is not a rush of investors into the moving picture field. The big companies already have bank contacts and are getting more credit as they demonstrate that they run their business along sound, profitable lines. The plungers and hokum experts in the business are being gradually weeded out and the line is constantly more sharply drawn between legitimate and fly-by-night business."

## Clem's Ocean Trip

(Continued from Page 1)

bought a gun and a hunting outfit and here I am and what do I find? That he meant the French peasants, or poor people, like ushers and operators in America. I don't know why they call them pheasants here, but guess they call the poor people in Italy guinea hens. It's the same thing.

We had an hour stop over at Pisa where the famous tower is. One man there told me it is over 700 years old. I know what made it lean—booking pictures without seeing them. That's what made me lean last year. I met an Eytalian exhibitor at Pisa who don't know the name of any of the big film companies in America. I found out later that he is a notorious bicyclist and that he is very, very religious and that he don't want to know the names of the firms he is trimming so that his conscience won't be bothered. His brother has a couple of theaters in Tunis and bicycles his films clean across the Sahara on a camel.

It's tough enough from Pneumonia to Hives, which are only twelve miles apart let alone clean across a desert on a slow going camel.

It was a great ride from Venice to the French frontier only the food on the train wasn't so good. If you didn't happen to like what the conductor liked, you could go hungry. As far as I was concerned it was OK, but Mrs. Deneker is having a hard time finding anything that is as good as her cook, Daisy hands us at home. Daisy is part Indian and part colored and we have had her two years because I give her passes to the shows. She's good, too; for some times she helps make the joint look full when things is tough.

Well, that's all the news now but I am feeling all hotsy totsy for Paris where I'll be in about four hours more.

Wish you would send me a list of new promises for the coming season.

I want to kid myself along till I home.

Your Homesick Friend  
CL

### C. B. C. Deal With De Luxe

C. B. C. has closed a deal with Luxe, of Philadelphia, for its 125 product covering 16 products eight of them "Columbias," and other eight "Perfection Specials."

## WANTED

If your organization has an opening for an efficient bookkeeper they can secure the services of a thoroughly experienced young lady by addressing me c/o The Film Daily. Box S-302

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**THE FILM RENOVATING CO.**  
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### PROCESSED FILM MEANS PROLONGED LIFE AND SERVICE

We Processed And Treated  
"NELLIE, THE BEAUTIFUL  
CLOAK MODEL"  
Playing This Week At The  
Capitol Theatre, N. Y.

### WORLDS RIGHTS NEGATIVES FOR SALE

Twelve negatives of two real westerns directed by DAVID W. GRIFFITH, with the following stars:

LILLIAN GISH, MAE MARSH, BLANCHE SWEET, HENRY B. WALTHALL, HARRY CAREY, LIONEL BARRYMORE.

Reedited and Retitled—For Sale  
—Cheap—A Sacrifice for Cash.  
Address Box S 310 c/o The Film Daily.

## "Not One to Spare"

is the title of the famous classic and will hereafter be the title of the year's WONDER PICTURE  
"Which Shall It Be?"

We believe this change is helpful to make it easier for the public to recall to their mind the famous poem and we agree that the title better suits this marvelous story.

Producer—Madeline Brandeis  
Director—Renaud Hoffman  
Distributor—Hodkinson

## "Not One to Spare"

Now in its Second Week

Continuous 10:30 A. M. to 11:15 P. M.

B. S. MOSS'  
**C A M E O**  
B'way at 42nd St.



Coming Soon  
**BETTY COMPSON**  
in  
**MIAMI**

An Alan Crosland Production  
Produced by Tifford Cinema Corp.

for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures



## Why The Noise?

(Continued from Page 1)

receipts and proportionate cost of Is it the straight picture house, mixed vaudeville and pictures? Let's ask the bond buyers and investors if the great theaters and circuits were placed at the mercy of the capitalists and skinflint selling methods would it be possible to build and improve in the theater of this industry in cities now paying enormous rentals for film service. Let's talk about who gives life to independent features when they are produced by men of ability and merit. If it is not the circuits and exchange houses throughout America, Lloyd, Chaplin, Fairbanks and National, ask the star and producer do they create conditions chaotic as existed in legitimate field, when 90 per cent of the receipts went to the producer on guarantee and high percentage houses to decay; bankers and investors disgusted; in the majority of cities and towns no improvement, or advancement, or progress for ten years; the calibre of management of the exchange of the billposter; the musicians of the old "fiddler band" type. Would the conduct of this business be on the standards of progress to the business on this basis? It is not a fact that the real alarm of the theater "closed town or book-combine" that is paying an average of 25 to 30 per cent of his receipts for his average film service and margin on big investments is not the net results of a good bond in the exchange business? Is it not a fact that we have about too many distributing organizations; about a dozen too many traders and hypo exploiters; and a thousand too many lawyers; and a legion special advisers on that side of the industry taking its toll? Danny, boy, strike at fundamentals. Don't let sky rockets. Out of this chaos will rise, very shortly, an organization headed by men of the calibre of Loew, Lieber, and others that will calm the storm. Evolution will take care of the merit in a business that is as important and is in as great demand by the public as this industry. Quell the calamity howlers and pagandists if they don't want a free and national regulation of this business they had better leave some of the profit with the local theater owners. Closed towns and circuits matter not, the banker and investor must get his. I am not writing this from any selfish interests of my company, but everybody must have the guts to tell the facts as seen by the theater of the question. I am further harmed than the average helpless laborer.

"Siegfried" Sold for Britain  
(Special to THE FILM DAILY)  
Berlin—"Siegfried," the first of Fritz Lang's pictures dealing with the slungen has been sold for Great Britain to an unnamed buyer. The picture will open at Albert Hall, London, April 29.

### Films a Necessity

In response to a communication from the M. P. T. O. A., offering the screens of its members to the furthering of public service work, President Coolidge said:

"The motion picture is a real necessity now in American life. It is one of the greatest service mediums in the world and you are doing great work for the American people."

### Fadman Going to Coast

Edwin M. Fadman, of Red Seal, will leave shortly on a sales trip to the Coast. He will take with him a series of "Funny Face" comedies, and "Marcus Cartoons" which his company recently acquired.

### Three Join I. M. P. P. D. A.

Sunset Prod., Sanford Prod. and Eddie Lyons Prod., all Coast companies have joined the I. M. P. P. D. A. A Coast representative will be selected shortly.

### To Organize Coast Unit

Jesse J. Goldburg will complete the organization of a coast unit of the I. M. P. P. D. A., work on which was launched in Los Angeles by Joe Brandt.

### Lake Amuse, Co.'s Cashier Held Up

(Special to THE FILM DAILY)

Minneapolis—Robbers made away with over \$1,000 after holding up a messenger of the Lake Amuse. Co.

### Gary F. P. Exploiteer in K. C.

(Special to THE FILM DAILY)

Kansas City—Bob Gary has been placed in charge of exploitation in this territory for Famous Players.

### "Second Youth" at Cameo

"Second Youth" has been booked into the Cameo the week beginning Sunday.

### Capitol Stage Enlarged

The stage at the Capitol has been enlarged to make more room for the orchestra.

### Virginia Dale Here

Virginia Dale, picture critic of the Chicago Daily Journal is at the Majestic.

## Newspaper Opinions

"The Confidence Man"—F. P.-L. Rivoli

AMERICAN—\* \* \* Thomas Meighan's latest is full of hokum \* \* \* Whatever are its shortcomings—they were not enough to bore \* \* \*

EVENING WORLD—In all screenedom we have yet to find a more satisfactory combination than Tommy Meighan and George Ade. \* \* \* Their latest effort "The Confidence Man," \* \* \* is merely another proof of the efficacy of this combination. \* \* \*

HERALD-TRIBUNE—We sincerely hope that "The Confidence Man" isn't as poor a picture as we think it is. \* \* \*

Can it be possibly that any one can view that picture and not know that it is dripping with false sentimentality, that the actors are all overacting and that the thing moves at such a snail's pace that it appears to be another one of those slow motion pictures? \* \* \*

MORNING TELEGRAPH—\* \* \* they have an undercurrent of delightfully human comedy that helps a lot. Victor Heerman directed the picture and did a workmanlike job, and the titles of George Ade add to the assets of the story material. \* \* \*

POST—\* \* \* This isn't a bad picture, and you wouldn't kick at all if you saw it at some suburban theater. But it's far from feature material. \* \* \*

TELEGRAM—There is a heap of shrewd American humor with the undercurrent of applied pragmatism in "The Confidence Man." \* \* \*

The story is told with a lot of human quality, and if the climax seems a bit hurried, probably it is owing to the need of hurrying the end lest it grow a bit preachy.

There is an abundance of interesting details and several amusing episodes. \* \* \*

TIMES—\* \* \* is for the most part a cheerful if improbable story, \* \* \* If the fun and speed had been maintained throughout, it would have made quite a good entertainment.

TIMES SQUARE DAILY—\* \* \* Just an ordinary Paramount program release, dependent 99 per cent on Meighan's popularity, gained in better stuff.

WORLD—\* \* \* is refreshing entertainment.

But it's well done. The plot is entertaining and the situations are amusing. Meighan's part is one which gives him every opportunity to display that remarkably engaging personality he has. And he makes the most of it.

Specify

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## This Will Establish Big House Records

Sol Lesser Presents

The Star That Wins All  
Hearts

BABY PEGGY

in

CAPTAIN  
JANUARY

By Laura E. Richards

Adapted from the great  
American classic now  
in its 54th edition; cir-  
culation 600,000.

Supporting Cast:

Hobart Bosworth

Irene Rich

Harry T. Morey

Lincoln Stedman

Barbara Tennant

Produced by

Principal Pictures Corp.  
1540 Broadway, New York

Method of Distribution To  
Be Announced Later.

# —and the second that is drawn from

The FIRST NATIONAL "new crop" box is another great drama.

This one is certainly intense—packed with the familiar Ince emotional wallop with the acting honors falling to Blanche Sweet, Bessie Love, Warner Baxter and Robert Agnew.

Get out the harvesting tools boys, there's great reaping to do with such money makers ahead as

*Thos. H. Ince*

*presents*



# "THOSE WHO DANCE"

*By* GEORGE GIBBE TURNER.

*Adapted by* ARTHUR STATTER, *Directed by* LAMBERT HILLIER.

*Under the personal supervision of* THOMAS H. INCE

*With* BLANCHE SWEET, BESSIE LOVE  
WARNER BAXTER and ROBERT AGNEW

**A First National Attraction**



BRADSTREET  
FILMDOM

# THE Film DAILY

The RECOGNIZED  
AUTHORITY

XVIII No. 16

Friday, April 18, 1924

Price 5 Cents

# METRO-GOLDWYN

## Official Statement

Details of Huge Combination—How Loew Strengthens Theater Position

Official statement issued said: Metro Pictures, Goldwyn Pictures and Louis B. Mayer Co. today forged their immense holdings into an amalgamation which will also include the distribution of Cosmopolitan. The combined company is a point of magnitude, influence, and financial scope be the peer of any other film organization in the world.

The negotiations which have been in progress for some time were initiated by F. J. Godsol, president of Goldwyn and were completed today with the signing of papers by the representatives of the companies.

The name of the merged corporation will be Metro-Goldwyn Corporation in addition to F. J. Godsol, president, and F. J. Bowes, vice president of Goldwyn, will be on the Board of Directors and actively associated with the new amalgamated company, as will also be Messrs. Kendall and William B. Mayer. Louis B. Mayer will be vice president in charge of all production matters.

The consolidation is intended to eliminate waste in production, to produce bigger and better pictures at a lower cost, to furnish better service to exhibitors, and to accomplish a tremendous saving in distribution. The new company will in no way submerge the individual companies or eliminate or curtail their producing and distributing activities.

The Goldwyn executives and the Goldwyn organization will be retained and will continue to operate. Abraham Lehr, vice president of Goldwyn, in charge of distribution, has not yet indicated whether he will remain with the Goldwyn company. This statement, issued today by Marcus Loew, president of Metro, is a denial of various unfounded rumors that Goldwyn would disappear from the field after the merger with Metro.

The amalgamation brings to the forefront the Metro-Goldwyn Company.  
(Continued on Page 7)

## France Seeks Place

Making Determined Effort for Position of Importance in Production—At Work Now

A determined effort is apparently being made in France to secure for that country a definite place in the world's film markets. An interesting move is described in a special dispatch published in the New York Times from Paris and reprinted by permission.

A company has been formed there by the Duc d'Ayen, backed by private capital but apparently with considerable official support. The Times dispatch says the most brilliant minds of France seem to be collaborating.  
(Continued on Page 2)

## Two Sales Meets Planned

Hodkinson will hold two sales meetings, one in New York, on April 26, and the other in Chicago, May 3. The managers of the New York, Buffalo, Boston, Philadelphia, Washington, Atlanta and Pittsburgh exchanges will attend the New York session, while Chicago, Cleveland, Detroit, Cincinnati, Minneapolis, Omaha, Kansas City and St. Louis offices will be present at Chicago. The company's 1924-25 plans will be announced.

## Metro Takes Over the Goldwyn Co.; Gives 5 Million of Preferred Stock

Louis B. Mayer Units Also Join Metro—Mayer to Have Charge of Metro Production—Metro Plant to Be Dis-mantled—Hearst Goes Along

Late yesterday afternoon final papers were signed and Metro Pictures Corp. took over Goldwyn Pictures. Stockholders of both corporations must ratify the proceedings. Loew, Inc., owns Metro, and there is a voting trust of five which controls the disposition of Goldwyn stock. These stockholders' meetings are expected to be held in the early future, and the deal ratified. There was some talk yesterday that the minority stockholders of Goldwyn might raise some objections to the proceedings, but this is not regarded seriously by those who engineered the deal, inasmuch as the voting trust trustees have ample power to close such a deal.

Prior to the official statement being issued, the voting trustees of the Goldwyn stock met and approved the merger at about 4.30 o'clock.

William R. Hearst, Cosmopolitan Prod. will continue—at least for the time being—to release through Metro-Goldwyn. The Louis B. Mayer Productions were also taken over by Metro, and

Mayer will have complete charge of Metro-Goldwyn production—the extent of which can be imagined when it is realized that at present 17 directors are under contract by the several companies, all of whom will produce for next season for Metro-Goldwyn.

Metro will issue \$5,000,000 of preferred stock which will be allotted to the holders of the 184,000 shares of Goldwyn stock, share for share. Assuming this stock is issued at par—\$100—it would place a valuation of \$27.10 for each share of Goldwyn stock. Metro preferred will carry 7 per cent. In other words Goldwyn stockholders are assured of a 7 per cent dividend—assuming dividends are declared.

The present Metro plant in Hollywood.  
(Continued on Page 6)

## The Passing

By DANNY

The Goldwyn Company has passed from existence and in its passing there should be a lesson—something which should never be forgotten—when ambition steps in and pride proceeds to its ultimate fall.

In a few weeks, perhaps in a few days, what was once a tremendously important factor in this business will have been forgotten. People are prone to forget very rapidly in the rush of business.

But when all others have forgotten that a concern of this name was in existence there will remain one who will never forget. He has an office on Madison Avenue and today he is regarded as an important factor as an independent producer. His name is Samuel Goldwyn.  
(Continued on Page 6)



Vol. XXVIII No. 16 Friday, Apr. 18, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod.	107 3/8	107 3/8	107 3/8	100
F. P.-L.	68	67	67 1/2	3,900
do pfd.	89	88 3/4	88 3/4	200
Goldwyn	14	14	14	400
Loew's	16 1/4	16 1/4	16 1/4	100
Warner's				Not quoted

**Fait Coming East**

(Special to THE FILM DAILY)

Cleveland—William Fait, Jr. has resigned as manager of Loew's State to take over the general sales of Fleurette Electric Signs in New York and New Jersey.

**ADVERTISE YOUR SHORT SUBJECTS' MATS** for this "ad" FREE at your Educational Exchange

TO SEPARATE YOU FROM YOUR WORRIES—  
**BOBBY VERNON** IN  
**"RENO OR BUST"**  
 A Christie Comedy  
 Educational Pictures

Let George do it!  
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**France Seeks Place**

(Continued from Page 1)

"The object of the company, which has adopted the name of the Society for Filmed Historical Romances" says the Times, "is to present to the world a true representation of France's difficult struggles toward her present greatness.

"The program consists of 18 films, which commence with the victory of Louis XI. over the Burgundians and ends with the great war. As a basis for each film a well-known French writer will take the great historical facts and weave romances about the principal characters. In the first film, which is to be called 'Miracle of the Wolves,' the love of Jeanne Hachette for one of Charles the Bold's commanders supplies the theme of the story.

"To assist in the first production 3,000 French poilus, at the order of the Government are taking part.

"Vanni Marcoux, the opera singer, enacts the part of Louis XI., and Yvonne Sergl of the Odeon is Jeanne Hachette. It is estimated the film will cost some 10,000,000 francs, not counting governmental assistance. The first representation is to be given at the Opera early in October."

**"Dorothy Vernon" in Cleveland**

(Special to THE FILM DAILY)

Cleveland—"Dorothy Vernon of Haddon Hall" opens at the Stillman Easter Sunday.

**Referendum On Sunday Films**

(Special to THE FILM DAILY)

Norwich, N. Y.—The Common Council has authorized a referendum on Sunday films to be held May 5.

**Montague Love in "Legit"**

Montague Love, last in "A Son of the Sahara," and a Whitman Bennett production, is now rehearsing in a play for Oliver Morosco.

**Back From Foreign Jaunt**

Jules E. Brulatour and Hope Hampton (Mrs. Brulatour) have returned from a trip through Europe.

**Meighan At The Rialto**

Following a week's run at the Rivali, "The Confidence Man," will open at the Rialto Sunday.

**"U" Buys Quinn Martin Story**

Universal has purchased "The Little Cat," from Quinn Martin.

**Sidney to Succeed Bernard**

Samuel Goldwyn has signed George Sidney to play the part of Abe Potash in "Potash and Perlmutter in Hollywood." This is the role originally planned for Barney Bernard. Goldwyn leaves for the Coast tomorrow to remain there for four months. Production of "Potash" and "Stella Dallis" will occupy his attention while there.

**Off For New Orleans Monday**

The following First National executives will leave for New Orleans Monday to attend the annual meeting of the company, beginning Wednesday: H. O. Schwalbe, E. A. Eschmann, E. Bruce Johnson and Mark Kellogg. R. A. Rowland will leave Los Angeles in time to attend the meetings.

**Reichenbach Day**

The A. M. P. A. celebrated the return of Harry Reichenbach yesterday by having a Reichenbach Day luncheon. Harry told some of his interesting experiences while making the Mediterranean trip.

**Abandon Road Show Plan**

Arthur S. Kane, of Associated Exhibitors declared yesterday that plans to road show "The Chechalcós," had been abandoned because of a number of protests received from exhibitors.

**Walsh of Conn. A Candidate**

(Special to THE FILM DAILY)

New Haven—The Connecticut M. P. T. O. is fostering a boom for Joseph W. Walsh as president of the M. P. T. O. A.

**Paine a District Sales Manager**

John F. Paine has been appointed a Selznick district sales manager, in charge of the Middle West, with headquarters in the home office.

**C. L. Parsons Dead**

C. L. Parsons, father of P. A. Parsons, of Pathe is dead. The end came rather suddenly. Funeral services will be held tomorrow.

**Lee-Bradford Get "Lure of Yukon"**

Lee-Bradford will distribute Norman Dawn's, "Lure of the Yukon;" via the state rights market. It will be a summer release.

**"White Sister" At Capitol**

"The White Sister" will be the feature at the Capitol next week.

**In The Court**

In the suit of the Mercantors Corp., against Warner Pictures, on the endorsement by the defendant, a judgment rected by Supreme Court Ford for \$2,500 due on notes for the Standard Film Service for the Independent Film. The defendant had paid \$5,000 Standard notes, and \$10,000 Independent notes.

A default judgment for \$18 filed in the Supreme Court of the Penn Import & Export in a suit against Frank G. notes of the Hallmark Picture of which he was president.

**May Go Abroad**

It is reported that Mae Marsh shortly sail for Germany, to in a picture for Stern Films.

**HAL ROACH**  
**DIPPY-DOO-DAI**  
**COMEDIES**  
 "Consistently Good"  
 1 reel  
**Pathécomedy**

**KINOGRANS**  
 THE VISUAL  
**NEWS**  
 OF ALL THE WORLD  
 THE NEWSREEL  
 BUILT LIKE A NEWSPAPER

OFFICE FOR RENT—FIFTH BUILDING—729 Seventh Ave. We are taking larger quarters offer for sub-lease our splendid office about 400 square feet. Rent reasonable. Occupancy May 1st or later. Answer Box K101, Film Daily, 71 W. 44th St., N. Y. C.

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**ATRILAGRAPH**  
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 723 7th Ave., N. Y. C. Bryant 545

ENLARGEMENTS of MOTION PICTURE FILM CLIPS for all purposes also DEVELOPING and PRINTING of Kodak Rolls  
**W. J. MORAT**  
 302 E. 33rd St. Vanderbilt 73

Coming Soon  
**Lois Wilson** in  
**"ANOTHER SCANDAL"**  
 Cosmo Hamilton's latest and greatest novel  
 an E.H Griffith Production  
**HODKINSON RELEASE**  
 Season 1924-1925 Thirty Best-Run Pictures





**A** powerful drama laid in  
Singapore and teeming with  
the irresistible lure of the  
Orient. Framed in gorgeous, con-  
vincing settings and delineated  
by an exceptional cast including --  
Rosemary Theby · Wyndham Standing  
Tully Marshall · Sam DeGrasse  
Raymond M'Kee · Barbara Bedford  
June Elvidge

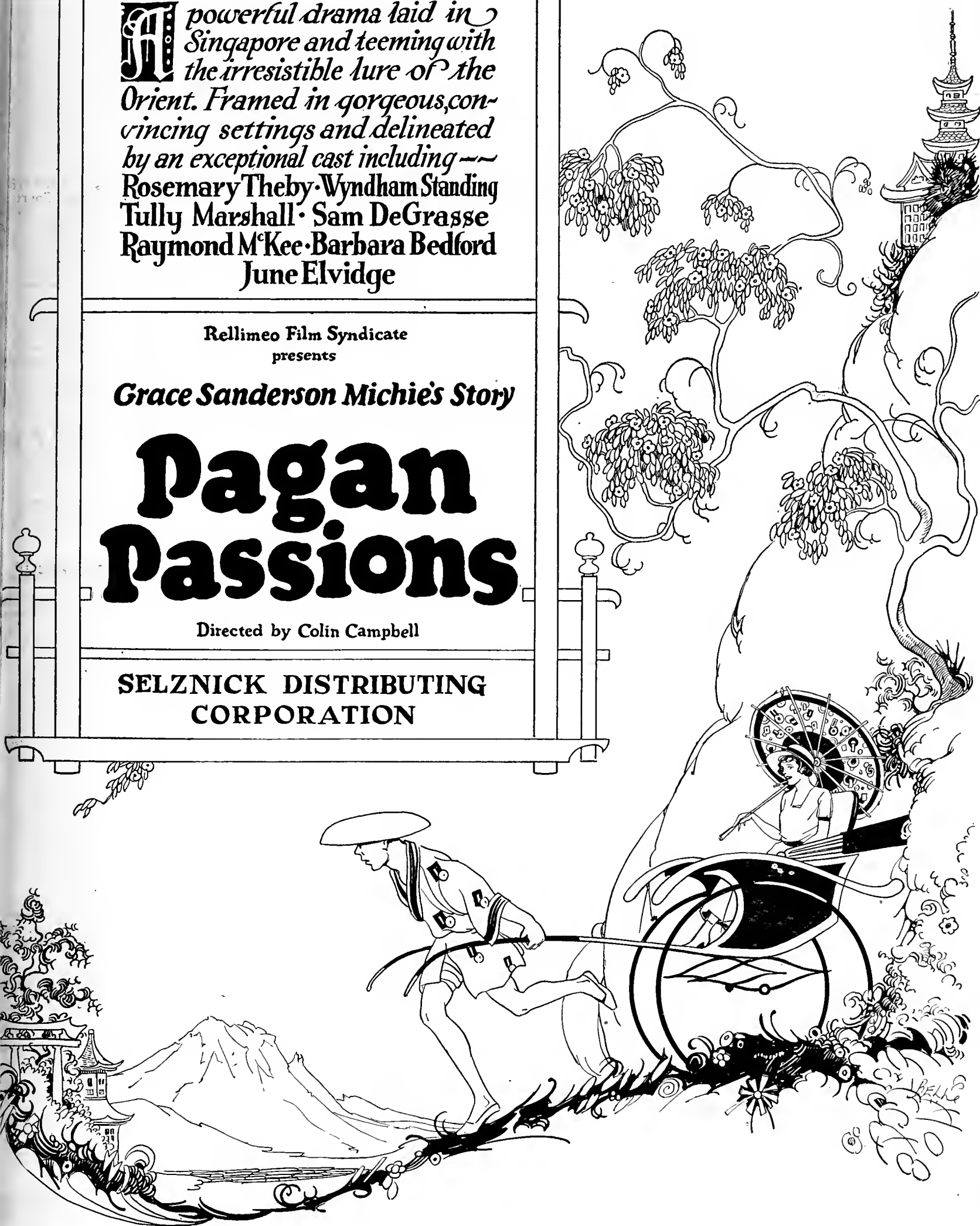
Rellimeo Film Syndicate  
presents

*Grace Sanderson Michie's Story*

# Pagan Passions

Directed by Colin Campbell

**SELZNICK DISTRIBUTING  
CORPORATION**



# DID they like CYTHEREA

*Goddess of Love*

New York's most  
brilliant audience  
comprising—

—*Showmen*

—*Authors*

—*Artists*

—*Editors*

*and just folks—*

proclaimed and acclaimed this  
production at the Ritz pre-view  
Wednesday Evening.

# —they enthused

**Lanny (Film Daily)**  
*Box Office Analyst*  
Just a whale of a box-office.

**Harold B. Franklin**  
*General Manager Theatres, Famous Players*  
Liked it. I enjoyed it. I feel sure it will make a box-office success.

**Joseph Plunkett**  
*Managing Director, Strand, N. Y.*  
A rare treat, whether they've read the book or not.

**Wally James Farnham**  
*Noted Sculptress*  
Absorbing, a corking picture. Beautiful and dramatic. Fitzmaurice is a genuine artist.

**Rose Pelswick**  
*New York Journal*  
This is every woman's picture. They'll go wild about it. Splendid direction.

**Paul Swinehart**  
*Zit's Weekly*  
Will get a whole lot of money. Every married woman will see this, cry and gossip about it.

**Bob Welsh**  
*M. P. World*  
An exhibitor wrote my review when he said at the final fade-out, "A picture packed with audience value."

**William Johnston**  
*Editor, M. P. News*  
A wonderful audience picture, especially to women. Skilfully handled all the way through. No censor can object to it.

**William Brandt**  
*Pres. M. P. T. O. N. Y.*  
A knock-out audience attraction.

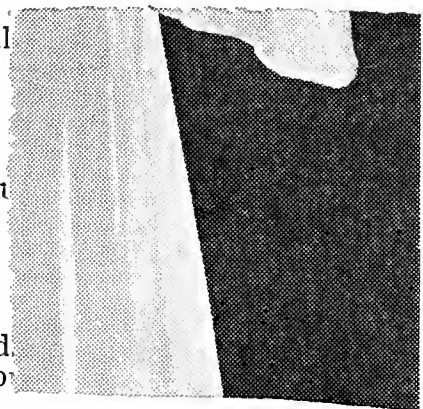
**Adele Fletcher**  
*Brewster Publications*  
"Cytherea" has real appeal to all women. I liked it tremendously.

**Louella Parsons**  
*N. Y. American*  
A great audience picture true to life.

**Dorothy Day**  
*N. Y. Telegraph*  
I liked it very much; beautiful flock to see it.

**Leland Heyward**  
*Picture Play*  
A great film, a true-to-life picture effective.

**George Blaisdell**  
*Exhibitors Trade Review*  
Delightful entertainment; hold dramatic and fine; a quality picture.



**Chalk Up Another Box-Office Sensation for**

Samuel Goldwyn  
(Not Now Connected With Goldwyn Pictures)—

# GEORGE FITZMAURICE

and FRANCES MARION

and the "Electric Light" Cast including Lewis S. Stone, Alma Rubens, Norman Kerry, Irene Rich and Constance Bennett.

## Yes! It's Getting to be a Habit!



## Metro-Goldwyn

(Continued from Page 1)

wood will be dismantled, and all production activities will be carried on at the Goldwyn lot in Culver City. The realty value of the Metro lot has been regarded by experts in Hollywood as easily worth over \$1,000,000.

The official statement issued failed to indicate whether there would be any changes in the field sales forces of the two companies, but in all likelihood exchanges will be consolidated wherever possible, and in time there will be a weeding out and rehabilitation. James R. Grainger, director of sales for Goldwyn, will continue with Metro-Goldwyn. Edward M. Saunders is at present in charge of sales for Metro.

### The Theater Situation

As part of the deal the Capitol theater, New York, the California, Los Angeles, and the Ascher chain in Chicago come into possession of Metro-Goldwyn. The old Goldwyn company had what amounts to a 50 per cent interest in the Capitol, owned the California and about 50 per cent of the Ascher circuit of about 12 or 14 houses in Chicago. At one time Goldwyn owned several other houses, but these have been disposed of.

### Powers' Negotiations

During the past two weeks, P. A. Powers has been making efforts looking to taking over control of the Goldwyn concern. These negotiations, which started with a plan to take over the notes outstanding, amounting to about \$1,300,000 to be followed by control of the company, came to naught, although only yesterday an offer in writing reached an official of the Goldwyn corporation from Powers.

### Godsol Far From Well

Now that F. J. Godsol has completed the transaction and is no longer concerned with the management of the Goldwyn company, he will take a long rest. He will probably leave tomorrow for Asheville, where he will remain the greater part of the summer, leaving there to go to Lake Placid where he will remain indefinitely. Godsol is far from well. He has been suffering for over a year with a malady that for a long time defied the experts, but the consensus of opinion of a number of diagnosticians is that he must abstain absolutely from work of any kind for the greater part of a year, rest com-

## The Passing

(Continued from Page 1)

It was something like nine years ago that he left the Famous-Lasky organization which he helped perfect, with plans which sought to dominate the motion picture business. He was about thirty-two and "he knew it all." He is forty today, a much wiser man who is anxious to live and learn.

Back of the Goldwyn Corp. at its inception was an ideal—the ideal of Samuel Goldwyn.

An ideal which has meant considerable to the motion picture business. The development of authors to write for the screen and only for the screen was one of his firm beliefs. That there should be a better relationship, a cleaner business method, a finer understanding between buyer and seller was part of the Goldwyn ideal. That there should be an aristocracy of the profession and of this art was one of his beliefs.

But the producing of pictures is one thing and the marketing of them another. One can have great ideals but a dollar is, after all, a dollar. And so the relentless pursuit of the ideal was followed by a more relentless demand that dollars be furnished for these productions. This took his mind from production. And in the business affairs of the company there developed internal difficulties, which, added to his sessions with the monied men interested led to his retirement from the corporation which he had founded and built and bankers stepped in.

When they came, the DuPonts and the others, they brought with them the promise that Goldwyn was to be the Durant of the business and that Goldwyn Pictures would be another General Motors. But when the producer wanted money from these millionaire visionaries they were very busy doing something else and the

pletely, after which he may regain his health.

### The New Name "Metro-Goldwyn"

The name of the operating company will be "Metro-Goldwyn." Excepting for the legal department practically all of the home office staff, as well as the exchanges of Goldwyn, will be taken over by Metro. Edward J. Bowes, right hand man of Godsol, in Goldwyn will go over to Metro. Abraham Lehr, vice-president in charge of production, located in Culver City, will, in all likelihood, be invited by Metro officials, to remain with them in the production department. But those who know Lehr feel that unless he is given an executive position of importance in the production of Metro he will not accept such an opportunity.

### As to Hearst

Wm. R. Hearst will have a number of productions going through Metro-Goldwyn. He will have no new product for release until September next, and during the next few months will in all likelihood determine as to his future course, although it is confidently expected by those in the know, that he will continue with Metro-Goldwyn for release of his early future product.

The Mayer offices at 383 Madison Ave., have been given up and the

great dream of a General Motors in the picture business dropped out of the Fifth Avenue eighth-story window and smashed like a tea cup.

Even when he had nothing but his stock interest in the concern—before he took up producing—Goldwyn remained active in the business which he loved. He became chairman of the committee which reorganized the old National Association and secured Will Hays to head the producers and distributors organization.

You can't make Sam Goldwyn talk about the Goldwyn Pictures Corp., no matter how hard you try. But those who have known him long and know him well know how he feels—like a mother who has lost a child. Not so much for the money that has gone although that is considerable, but for the ambition that has been killed, for the ideal that has been lost.

And the end came yesterday with the official announcement of the taking over of Goldwyn by Metro.

company will move into the State Bldg., which now houses the Loew executive offices.

For the present, the Goldwyn offices will be maintained at 465 5th Ave., chiefly because the Loew quarters are rather congested.

Sonin Joins Film Classic  
Cleveland—Carl Sonin has been named manager of Film Classics.

## THE NATION'S CHILD

Sol Lesser Presents

## BABY PEGGY

in

## CAPTAIN JANUARY

By Laura E. Richards

With This Exceptional  
Cast

Hobart Bosworth

Irene Rich

Harry T. Morey

Lincoln Stedman

Barbara Tennant

Produced by

Principal Pictures Corp.

1540 Broadway, New York

Method of Distribution To

Be Announced Later.

## "Not One to Spare"

is the title of the famous classic and will hereafter be the title of the year's WONDER PICTURE

## "Which Shall It Be?"

We believe this change in helpful to make it easier for the public to recall to their mind the famous poem and we agree that the title better suits this marvelous story.

Producer—Madeline Brandeis

Director—Renaud Hoffman

Distributor—Hodkinson

## "Not One to Spare"

Now in its Second Week

Continuous 10:30 A. M. to 11:15 P. M.

B. S. MOSS' CAMEO  
B'way at 42nd St.



**Official Statement**

(Continued from Page 1)

the immense Loew chain of theaters and the large number of theaters which Goldwyn at present controls throughout the country, the most important being the Capitol Theatre, New York. Goldwyn owns a half interest in the Capitol, the other half interest being owned by the National Realty Corp., of which Eugene Kendall is president and Edward Bowes, vice president and managing director. The policy and personnel of the Capitol will remain completely unchanged. Also included in the deal are two theaters in Los Angeles, the California and Miller's; theaters in Seattle and Tacoma, Washington and Portland, Ore., of which one-half is owned by Goldwyn and one-half by W. R. Hearst; also a circuit of houses in Chicago and adjacent territory, comprising more than twenty theaters in which Goldwyn Company owns a half interest.

The Goldwyn studios at Culver City, Cal., covering 40 acres, the largest and finest studio property in the world, is also included in the merger, and will be producing center of the combined companies.

Mr. Loew, in commenting on the amalgamation and explaining the reasons of the four companies in the merger, added:

The motion picture business is going through a stabilizing process and is working itself out on sane economic principles. Through combining our forces in the best interests of all parties to the merger, Metro, Goldwyn, Cosmopolitan and the B. Mayer Company are going the right way in the right direction. In order to obtain the greatest efficiency and economy in production a step was inevitable.

Every other business has experienced the same difficulties in its beginnings, and has come to realize the economic necessity of centralization. In the railroad business, for

instance, this was brought about by the Union Pacific, the Southern Pacific, the Central Pacific and the Illinois Central, who gradually achieved the amalgamation of all the western roads. They were centralized, as they are today, yet all retain their individuality.

"The merger will accomplish mutual savings that will react to the benefit of the exhibitor, and through the exhibitor to the public, which is what we wish to bring about."

"Marcus Loew's position as the heaviest theater owner in the country will be greatly strengthened."

"The combined organization of Metro, Goldwyn, Cosmopolitan and Mayer will have for release the coming season, as a result of the merger, such immense productions as 'Ben Hur,' now being filmed in Italy by arrangement with A. L. Erlanger; Rex Ingram's 'The Arab,' recently filmed in North Africa; Marshall Neilan's 'Tess of the D'Urbervilles,' now being completed; and Eric Von Stroheim's 'Greed,' which has been a year in the making."

"Other celebrated directors for the new amalgamation will include Clarence Badger, Reginald Barker, Frank Borzage, Charles Brabin, Edward Cline, Alan Crosland, Scott Dunlap, Emmett Flynn, Hobart Henley, E. Mason Hopper, Rupert Hughes, Robert Z. Leonard, Fred Niblo, Harry Rapf, J. Parker Read, Jr., Victor Scherzinger, Victor Seastrom, King Vidor, Robert Vignola and others."

**Loew's Ottawa Profit \$40,000**

(Special to THE FILM DAILY)

Ottawa—The 1923 report of Loew's Ottawa Theatres, Ltd., shows the Loew theater earned a net profit of \$40,000, as compared with a small deficit during the previous 12 months. The new board of officers includes E. R. Fisher, president; F. D. Helps, vice-president, and J. P. Coulson, J. E. Gravelle, and E. McMahon. Arthur Washington was re-appointed secretary of the company.

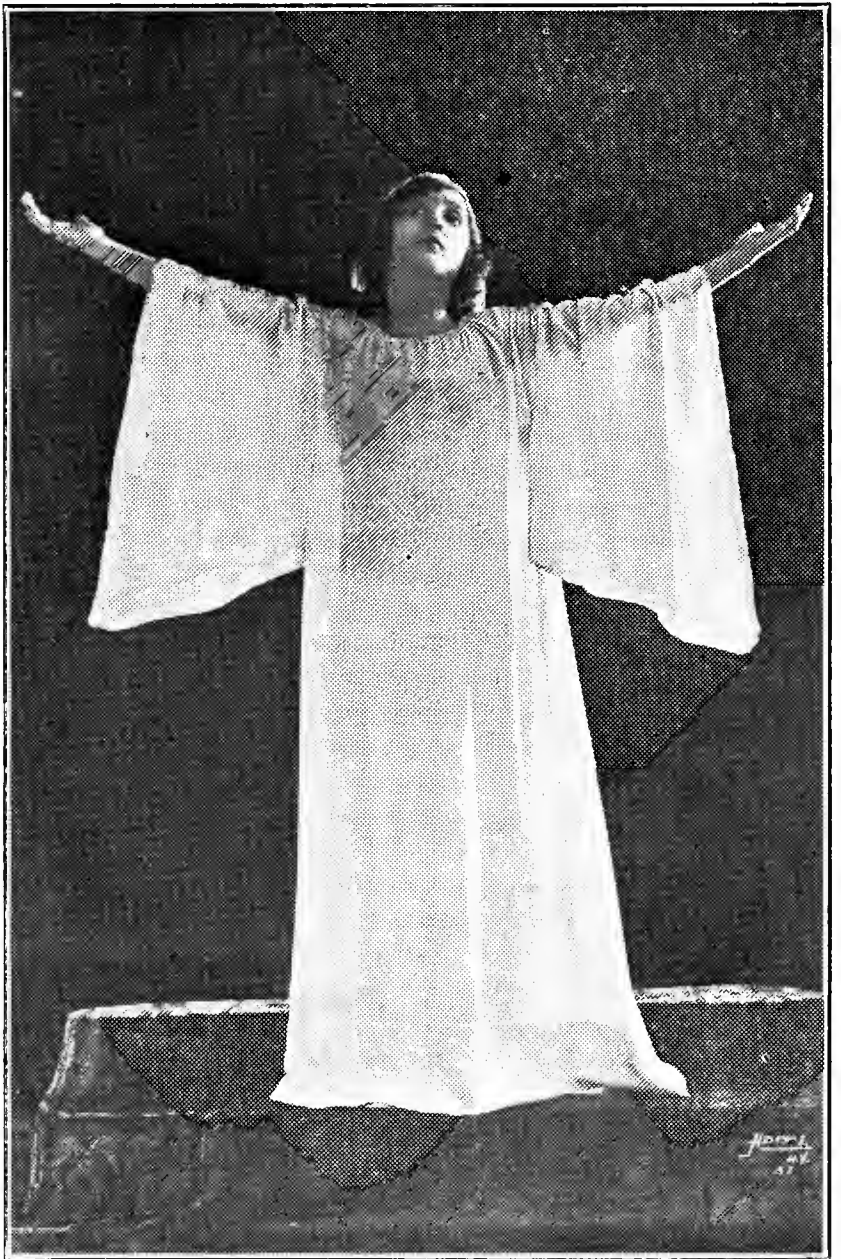
**Won't Dismantle Cleveland House**

(Special to THE FILM DAILY)

Cleveland—J. V. Wolcott has leased the Standard from the Mae Realty Co., for five years. Mae Realty just concluded a lease from Universal. It was previously announced that the house would be dismantled. Wolcott also has the Princess.

**MIRIAM BATTISTA AS JULIET PROVES GREATEST CHILD ACTRESS**

**Her Palace Theatre Debut This Week In Balcony Scene from "Romeo and Juliet" Scores A Sensational Success**



Little Miriam Battista, aged ten, who first attained fame as the crippled child in "Humoresque," has won the praise of the New York critics for her remarkable acting as Juliet in the balcony scene from "Romeo and Juliet." She is the youngest artiste ever to have attempted this exacting role, and her appearance marks a new achievement in the theater.

Master Charles Eaton, well known as a stage and screen actor, is the Romeo. He is the twelve-year old brother of Mary Eaton.

Presented by  
**ROBERT EDGAR LONG**  
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# THE **Film** DAILY

**The BRADSTREET** **The RECOGNIZED**  
**of FILMDOM** **AUTHORITY**

XXVIII No. 17

Sunday, April 20, 1924

Price 25 Cents

## 5 "Vernon" Runs

Engagements at \$1.50 Top Start Monday—60 Showings Planned Beginning Labor Day

Hiram Abrams, who has been at the lining up special runs for "Brothy Vernon of Haddon Hall" has been successful in securing 35 extended engagements for the Pickering picture, beginning Monday. In practically every case, the admission price will be \$1.50 top. Abrams also hopes to have sixty day date showings for the production, beginning Labor Day and in the nature of an opening fall smash.

The current runs are on a percentage basis. The theaters have agreed to set aside a certain block of seats which are to be sold at admissions above the regular prices, in order to lure for United Artists a revenue commensurate with the character of the picture. The purpose of the Abrams' plan, is of course, to counteract the road show situation and permit regular picture houses to play film, rather than legitimate theater auditoriums.

## Off For New Orleans

Erving M. Lesser left for New Orleans Friday to meet Sol Lesser and the Rosenbergs who are coming in from the Coast. Distribution of the new Peggy pictures and future Harlow Bell Wright stories will be discussed. They will also attend the next National meeting.

## Reciprocity In Films

French and German Film Men Discuss Exchange of Pictures At Paris Dinner

(Special to THE FILM DAILY)

Paris—Efforts to bring about a "rapprochement" and establish a reciprocal exchange of films between France and Germany were made when representatives of the French film publications gathered at a dinner in the Carlton Hotel with leaders of the German film industry.

M. Schach, head of "Stern Films," Berlin declared himself in favor of beginning a "reciprocal exchange" between the two countries, and stated that he intended to start by buying

(Continued on Page 2)

## Claire Windsor Signs

Metro-Goldwyn has signed Claire Windsor on a new long term agreement. Her present Goldwyn contract expires May 17. Hers is the first renewal under the new combination.

## Lois Wilson to the Coast

Lois Wilson, who has been in New York for the past six months making pictures, has returned to the Coast to start work on a new Paramount production.

## Murray With Metro

New Arrangement Made on Recent Visit Here—One More for Tiffany

When Mae Murray completes "Circe" for Tiffany, released through Metro, she will make her own pictures thereafter for Metro release. There has been considerable difficulty between Metro officials and executives, and Tiffany company executives with reference to contracts and other matters.

Recently Mae Murray and her husband, Robert Z. Leonard, were here from the Coast, and negotiations were finally completed with Marcus Loew for Mae Murray to continue on her own on the Metro schedule.

## Zukor Gives Dinner

The local Paramount sales convention was practically terminated Friday night with a dinner tendered the home office staff and visiting sales managers by Adolph Zukor at the Pennsylvania. The Chicago meeting opens at the Drake Monday.

A film with flashes of all Paramount stars since Sarah Bernhardt was shown, while Adolph Zukor and Sydney R. Kent, although there in person delivered addresses via the De Forest Phonofilm.

## 50 Metro-Goldwyns

38 from Metro and 12 from Goldwyn on New Schedule—24 Ready by September

While complete plans have not been made for the 1924-1925 season, in all likelihood Metro-Goldwyn will release fifty pictures. Of that number, Metro will produce 38 and Goldwyn 12.

A number of pictures designed for fall release are either completed or in last stages of production. By Sept. 1, when the fall season opens, Metro-Goldwyn will have 24 pictures completed and in the exchanges for distribution, according to W. E. Atkinson, of Metro.

The bulk of the product will be director specials. With Louis B. Mayer in charge of production, his former units will now function as part of the Metro organization. There will be series from Fred Niblo, Reginald Barker, Hobart Henley and probably a series of Elinor Glyns. Others will come from Robert G. Vignola, Frank Borzage and star groups from Ramon Novarro, Mae Murray and Buster Keaton. Jackie Coogan has two to deliver under his present contract, "Little Robinson Crusoe" and one other. Rex Ingram has, as noted, completed "The Arab" and is scheduled to make "The Goose Man" and "Toilers of the Sea." "Romola," which Inspiration is now completing in Italy at a cost to date of about \$800,000, will probably be one of the Metro specials.

The first four of the Goldwyn group will be "Tess of the d'Urbervilles," produced by Marshall Neilan; "Greed," a Stroheim picture; "The Tree in the Garden," which Victor Seastrom is making, and "Mary the Third," which King Vidor is directing. Laurette Taylor will have "One Night in Rome."

It is hoped that "Ben Hur" will be completed in time for pre-release around Christmas.

There were a number of conferences held at the Metro offices Friday, concerning details of the merger. The policy, it is understood, will be one of welding, rather than of disintegration.

Silly reports have been in circulation the past few days linking the name of Loew with that of the Capitol. Such reports are absolutely without foundation. The Capitol will continue to operate as is, without any change in name, management or policy.

## Off to Join "Ben Hur" Co.

Kathleen Key sails today on the President Roosevelt to join the "Ben Hur" company in Rome.

# Marcus

Not changed a bit. Marcus Loew. Even though through the Goldwyn-Cosmopolitan-Mayer deal he advances his position considerably in this business. Just figures he has a lot more responsibility on his shoulders. Than yesterday. That's all. Proud of his line-up for next season. Anxious that the deal shall work out well. For all parties concerned. Modest, democratic, and insists he is an exhibitor first; and a producer-distributor last of all.

Four years ago "Al" Lichtman—then with Famous—told Loew how he was going to buy "The Miracle Man." And it didn't set well with Loew. The next day he was out in the market looking for a producing organization. And landed Metro. No one was going to tell him how to run his theaters. Or his business. Metro went pretty bad for awhile. The waves were rolling high. The ship was going badly. Then came the turn of the road. And now the Goldwyn deal places him further along the road than he has ever been.

Peculiar, isn't it; that an expression from one man to another, can work such changes. Yet if Loew had not been told how he had to buy one picture—well, the history of this business would have been materially different.

## HARRY'S NIFTIES

Reichenbach. Talking to the Advertisers. Of his trip abroad.

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## Reciprocity In Films

(Continued from Page 1)

a French production at once. He also announced his intention of engaging a French director for forthcoming productions. M. Kyriloff, Russian director of the "Westi Films" Berlin, which is backed by the Stinnes group, stated that his company would make a production in France.

### Balsdon, Vitagraph Supervisor

George Balsdon, Sr. a supervisor for Vitagraph has been given charge of the following additional offices: Philadelphia, Washington, Buffalo, Albany, Toronto, Montreal, St. John's and Boston.

### Red Head Comedies in Color

Contracts have been signed with C. Lang Cobb, of K. C. Films. for the processing in "Kelley Color" of the Red Head Comedies, distributed at the rate of one per month by the Lee-Bradford Inc.

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## Song Writers Win Damages

(Special to THE FILM DAILY)

Philadelphia—Song publishers won the first battle in their three-year legal fight against exhibitors, when Special Master Walter C. Douglas, conducting hearings in the 39 suits which the American Society of Composers, Authors and Publishers has filed, found that exhibitors had violated the copyright law and were liable to \$250 damages for each right violated.

The exhibitor interests entered objections and the case is now in the hands of U. S. District Court Judge Thompson for occasion.

## Quarantine Closes Theaters

(Special to THE FILM DAILY)

Gustine, Cal.—The breaking out of the hoof and mouth disease among livestock has caused authorities to take great precautions against the spreading of the disease by human carriers. Picture theaters here have been ordered closed, public gatherings prohibited, quarantine conditions in general prevailing.

## Saxe's Strand Adopts Sliding Scale

(Special to THE FILM DAILY)

Milwaukee—Following the new policy of Saxe's Wisconsin, the sliding scale has also been adopted for the Strand. The new prices are: from 11 A.M. to 1 P. M., both houses charge 30 cents; from 1 P.M. to 6 P.M., 40 cents, and after six 55 cents

## Competition at Bemidjii, Minn.

(Special to THE FILM DAILY)

Bemidjii, Minn.—Elias Stephen will build a new house here, and the Rex will reopen. This will give the town four theaters, the other two, owned by the operators of the Rex, the Bemidjii Theater Co., Inc. are the Grand and Elko.

## House Reverts to Freuler

(Special to THE FILM DAILY)

Milwaukee—Following a trial operation of the Butterfly, the La Crosse Amuse. Co. has been released from its contract obligations and the house has reverted back to its old owners, the John R. Freuler interests.

## Palace Destroyed By Fire

(Special to THE FILM DAILY)

Beckley, W. Va.—The Palace was destroyed by fire, with a loss of \$50,000.

## Dallas Wins \$1000 Laemmle Prize

The Dallas exchange of Universal won the \$1000 prize offered by Carl Laemmle for rolling up the greatest volume of business during "Laemmle Month." New York was second, winning \$750, while Jacksonville won the third prize of \$500. Individual salesmen who received special prizes for exceptional work are: W. Esch, Indianapolis, \$250; W. Lasance, Cincinnati, \$150; J. Howley, Des Moines, \$100.

## Lee-Bradford Plans

Lee-Bradford has arranged with three producers to make 12 productions, the first to be ready August 1, and one release a month thereafter. There will also be three special productions. Arthur Lee will direct activities from New York while F. G. Bradford will take care of Pacific Coast Sales, with offices in California. Frank Whittle will handle foreign from New York office.

## Special "Roto" Issue For Theaters

(Special to THE FILM DAILY)

Baltimore—All of the larger houses and 55 neighborhood theaters are interested on the new 16-page rotogravure program to be published by the M. P. T. O. The first issue appears April 28. The program will be distributed to patrons of each theater which runs an individual ad.

## Daylight Saving for Ottawa

(Special to THE FILM DAILY)

Ottawa—Daylight Saving will go into effect on May 17 and remain "fast" until the end of September. Hull, Quebec, just across the river, has not yet decided on daylight saving and there is a possibility that the two cities will have opposed times.

## Trendle Back from Coast

(Special to THE FILM DAILY)

Detroit—George W. Trendle, general manager for Kunsky, is back from a month's stay on the Coast. He says that coming releases will be of a fine quality, judging from those in the work at various studios.

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Coming Soon  
**BETTY COMPSON**  
in  
**MIAMI**

An Alan Gosland Production  
Produced by Jifford Cinema Corp.

for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures

# Pathé News

Sees All Knows All

No. 33

BASEBALL SEASON OPENS—national and international, assume portance as the 1924 Baseball season Washington, Boston and New York

WITH THE ROUND THE FLYERS—U. S. Air Squadron a Prince Rupert, B. C., the first sto the United States.

CAMBRIDGE BEATS OXFORD—world's most famous and ancient classic ends with the defeat of the can-stroked crew by Cambridge, Thames, England.

Other news as usual.

# today

**HAL ROACH'S**  
**WILL ROGERS**  
**COMEDIES**

"Wit With A Wallop"  
2 reels

Pathécomedy

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**RAW STOCK**

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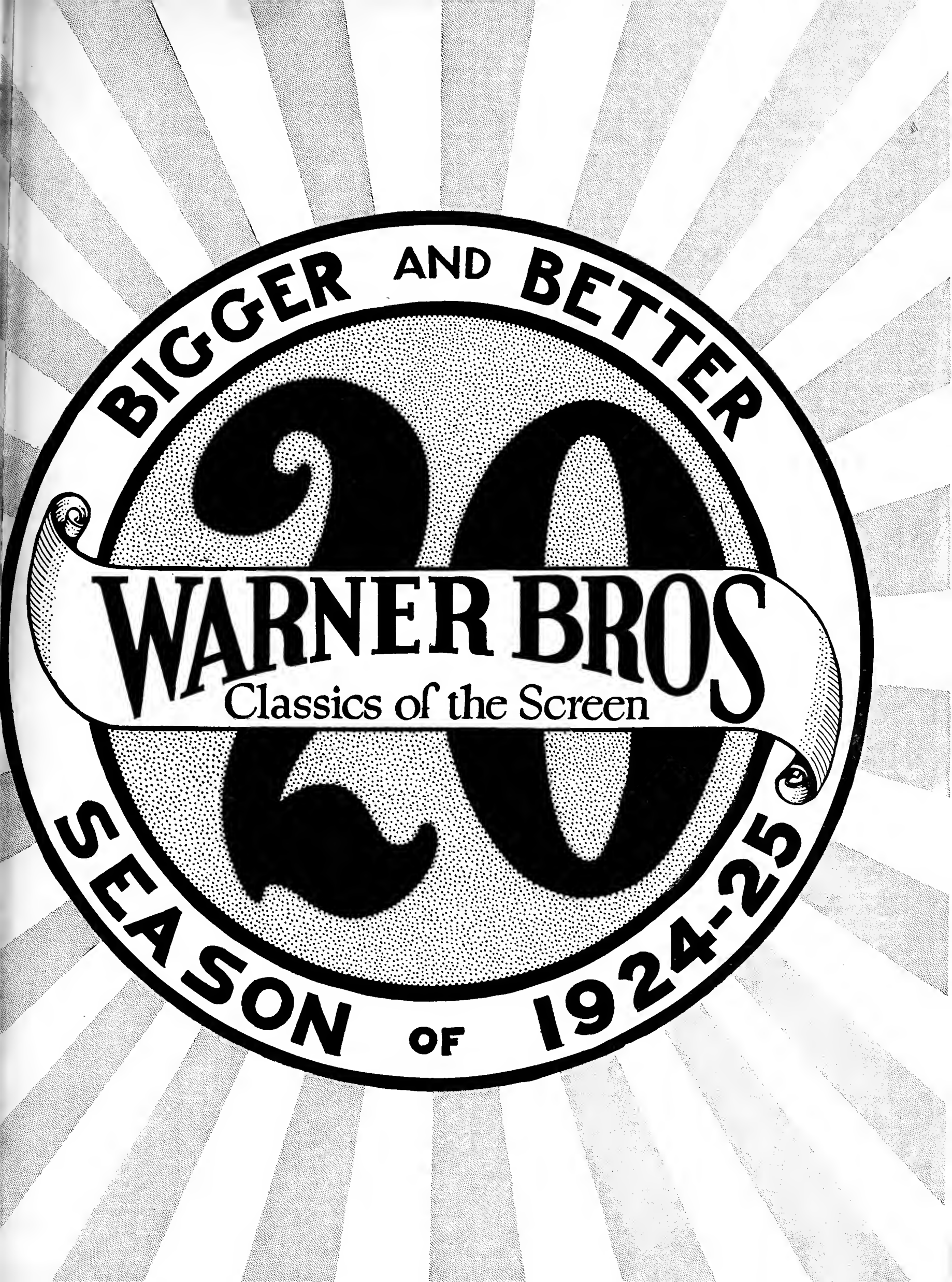
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**BIGGER AND BETTER**

**WARNER BROS**  
Classics of the Screen

**SEASON OF 1924-25**



# Marcus

(Continued from Page 1)

Speaking of Greece. "In Athens," said Harry, "it seems to me that everybody's name was Skouras. Sixty out of every 80 seemed to have that name. I was interested because of some gentlemen I know in St. Louis. Who know a lot about making up an expense account. When I asked a Greek if his name was Skouras he said, 'him Skouras,' pointing to someone else, 'him' pointing to another 'Skouras.' And it kept on that way until I learned later that skouras was a Greek cuss word.

"In Paris the fellow who was running 'Down to the Sea' had an exploitation stunt in front of his theater—he had a cutout whale, over which water was running. Ocean stuff. Some of those cookies over there would walk under the stunt for hours. Then sue the exhibitor for ruining their clothes. He had 77 suits filed against him in one day.

"In London they have a new game now—find the movie house. They keep the movie houses so dark no one can find them. An exhibitor in Shepherds Bush has a big sign over his house, the upper part of which advertises the London Express. He cannot understand why his business falls. I told him maybe his fans were tired of expecting to see the Daily Express play at his house. It has been there—according to the sign—about four years."

## GUEST OPERATORS

They have guest conductors at symphony orchestras; guest professors from English to American universities, and guest, etc., etc. So Glenn Alvine and Reichenbach arranged to have guest operators for the opening of "Triumph" Monday at the Rivoli. The operators at the Cohan and Rivoli theaters will switch for the night.

## ANOTHER NIFTY

This one from "Bux" of First National. Explaining about the Broadway showmen. "Roxy puts 'em over," he explains, "Joe P.unkett gets 'em, and Riesenfeld makes 'em."

## SECRETS

Horace Judge sends a lot of postals from Lunnon. About "Secrets." One of which reads: "It's not what you put into a picture, but what you get out of it. That's why 'Secrets' will profit you handsomely no matter what you pay for it."

They tried selling exhibitors this way a long time ago. Yes. The yelp is still heard.

## CONWAY'S CORPORATION

Conway Tearle has gone and incorporated himself. His wife will be treasurer of the concern, and his lawyer, the secretary.

Why incorporate, Conway? Hasn't it always been that way?

## DOUG'S NEXT

May be "Baron Munchausen" or "Don Quixote." Either of which should fit him to a T. But it will be some time before either is made. So don't worry about it.

## DETERMINATION

Exemplified by Madeline Brandeis. Of Omaha. Who is really responsible for "Not One to Spare," Hodkinson release. No one hears of her, so far as the picture is concerned. Renaud Hoffman gets the credit. But back of the production is Miss Brandeis; a determined, plucky woman, who for the past seven or eight years has been interested in picture production. And

who was willing to finance her own efforts. I remember meeting her about seven years ago. When she was just beginning to get interested in pictures. Keep your eye on her. Anyone who can produce the kind of a picture she has will bear watching. And a lot of it.

## A RECORD—AND AN ENDORSEMENT

If you know anything about pictures and Kansas City you know this. That next to breaking into the vaults of a national bank, the next easiest thing is for anything connected with pictures to break into the Kansas City Star. So when a paper takes notice of your business this way busts loose it's time to sit up and take notice. Here's what the Star said editorially about Frank Newman:

"It would be fine to be a movie critic if one could hibernate during long, dreary seasons of mediocre pictures and come to life occasionally to shout out the window and mail postal cards to the readers to be sure and see the rare good offering.

"That is what Frank L. Newman has managed to do and in so doing has made of himself a reviewer whose judgment of what people will like holds few equals. When he affixes his personal recommendation to a film it is well to cut out something at the cafeteria that week and sink your savings at the Newman. But then, Mr. Newman has endorsed just six pictures in ten years. Imagine what would happen to most reviewers with a record like that. He has never gone wrong, but just think how many times he has kept quiet."

## THINK THIS OVER

Personal endorsement of any picture is something you, Exhibitor, should look out for. You don't necessarily have to follow Frank, who is overcautious in this regard. Because in the last ten years there have been a lot more than six pictures that he could easily have endorsed. But the big point is this: don't endorse a picture until you know it is right. Then go the limit on it.

We've had ideas on this subject ourselves. We don't make a habit of boosting pictures unless there's a mighty good reason. First we're emotional, and that shouldn't be. And it's like the chap who had 100 reasons for not playing poker. The first was he had no money. The rest didn't count. But when you do lay one you can endorse go to it. And use the biggest megaphone you can. Meanwhile lay off recommending a lot of pictures just because someone sold you on the idea. It's the old story. Don't open your mouth until you have something to say. Then say it.

DANN



Announcing ~

**PATSY RUTH MILLER**

in a series of  
**ELMER HARRIS**  
Productions for

**HODKINSON RELEASE**  
Season 1924-1925 Thirty First-Run Pictures



**Thomas Meighan in  
"The Confidence Man"**

*Paramount*  
Whole.....MEIGHAN-ADE COMBINATION WORKS NICELY BUT STORY COULD HAVE MOVED ALONG MUCH FASTER AND STILL NOT BROKEN THE SPEED RECORDS. CUTTING WOULD HELP IT IMMENSELY.

...Will please his following and play a role that he knows how to play. Always seems to be convincingly regenerated by a little old lady who "believes in him."

...Virginia Valli poorly photographed. She's much prettier than she appears here and capable of a more expressive role. Laurence Heat suitable as Meighan's crook buddy. Others Charles Dow Clark, Helen Lindroth, George Nash.

**Type of Story**....Crook story. Here's where exhibitors can probably capitalize on the recent oil expose and get their folks interested by telling them that Thomas Meighan's latest picture contains a story in which money oil stocks play a prominent part. George Ade's yarn provides the star with another of his crook roles in which he pulls off a grand performance after doing good for a lot of small town folks, instead of doing them good" as he set out to do. There's the usual sympathetic twist and heart interest touches when the little old lady's belief in him is so strong that he just has to give up the game and reform. Hero certainly does a lot for the folks in Fairchild where he had gone to relieve the hard skinned Queritt of some of his wealth. He turns his home into a hotel for the aged, runs off a church choir and otherwise plays benefactor for the town. Of course there's a girl in the case and after hero quits his employer the man higher up, declares he's through with the game forever, etc., there's a wedding in sight.

**Office Angle**....Good little picture but would be better entertainment if it would step along a bit faster. Takes too long for things to happen but where the star is popular they may not mind watching him for seven reels instead of five—all the story warrants.

**Exploitation**.....Star's name, of course, will bring them in. Play up the Meighan-George Ade combination and mention that Ade also wrote "Our Leading Citizen," "Back Home and Broke" and "Woman Proof" for Meighan. Promise them an insight into the scandal and it might do to use this idea for a teaser campaign with titles such as: "Great Expose of the Oil Scandal at the blank theater next week." Follow up with announcements of the picture, etc.

**Action**....Victor Heerman; drags sequences.

**Director**.....George Ade  
**Scenario**.....Paul Sloane  
**Cameraman**.....Henry Cronjager  
**Photography**.....Good  
**Locale**.....New York-surburban  
**Length**.....7,304 feet

**Hollywood Previews**

*As productions are invariably cut after previewing, a general idea of each picture only is given, rather than a complete analysis. The usual review will appear when the picture is shown in New York.*

**"The Fighting Tylers"**

*Hal Roach Feature—Pathe*

This is a feature from the new unit Hal Roach established to produce five and six reels. He has taken a totally unknown cast, and in other ways inaugurated some new ideas in production methods.

It might be called a drama—every character and incident is played serious—but there are a million laughs in the picture. It makes fine entertainment, and should get over in good shape, regardless of the lack of names.

The story deals with a father and three sons back in Kansas around 1860. The father, the town's blacksmith, rules everyone and everything with an iron hand—in fact he is mayor, judge, jury, etc. combined. His two older sons also are fighters, but the younger son of about eighteen endeavors to go along on the family reputation. The older brothers continually pick on the kid, with the latter devising many ways of avoiding their wrath; with many humorous situations resulting.

**Box Office Angle**....The one big thing is to get them in to see this one at the start—then it will carry along very nicely. A big angle for exploitation can be developed along the lines "Will He Be Harold Lloyd's Successor? Glen Tryon was selected by Hal Roach, after careful investigation, to take the place of Harold Lloyd in a series of features. See 'The Fighting Tylers' and judge his possibilities yourself."

**"The Signal Tower"**

*Clarence Brown Prod.—Universal*

Here is a crackerjack railroad story, with much human interest interwoven, which gets over in fine shape. Rockliffe Fellowes has an ideal part, and the rest of the cast shows up satisfactory in their respective roles. The story is laid in the mountain country, revolving around the operators of the railroad signal tower.

Clarence Brown gets over the railroad stuff in a most convincing way, and also gives fine treatment to the human interest development. The runaway freight down the mountain, culminating in a realistic wreck, gives an abundance of thrills.

**Box Office Angle**...."The Signal Tower" is way out of the ordinary run of pictures, is good entertainment for all classes of audiences. Go after exploitation and promise a fine railroad yarn. There's plenty to satisfy them.

**"The Inheritors"**

*King Baggot Prod.—Universal*

King Baggot has done some very nice work with his story of England. Mary Philbin is as sweet and as charming as ever, and Grace Darmond puts over her role as a London chorus girl in fine shape.

The settings and background carry the quaintness and charm of English aristocracy; which, combined with an appealing story, will please generally.

In preview form, the picture was a little too long, and showed a tendency to drag in spots. This will be overcome before the picture is finally shipped from the studio. In all likelihood, the title will also be changed before release.

When finally edited, the picture should go out and do a most satisfactory business for all theaters.

**"Sherlock, Jr."**

*Buster Keaton—Metro*

You'll have to chalk up another hit for Buster Keaton. "Sherlock, Jr." has plenty of fine comedy material that is sure-fire.

Buster, as a moving picture operator, falls asleep in the booth, and dreaming, walks right into the picture. Laugh after laugh is developed for sure-fire audience value, with many good gags and situations. In preview form ran about 4500 feet, with apparently very little trimming to be done.

**Box Office Angle**....Your only trouble on this one is to get them in to see it. Buster Keaton certainly is a drawing card enough to insure good houses, but let them know this is one of his best efforts for laughs and wholesome entertainment.

**"The White Moth"**

*Tourneur Prod.—First National*

"The White Moth" radiates sex, and though skating on thin ice, never breaks through. It is a whale of a box-office picture and should get over all down the line.

Barbara La Marr has the title role, and charms the males without any particular effort. Conway Tearle, Charles de Roche and Ben Lyon are the charmed, with Tearle finishing in front at the final fade-out.

The story is laid first in Paris, where Barbara is the White Moth and then the scene moves to New York, where they have the final clinch.

Tourneur has made a fine box office picture that should draw the crowds.

**"Cytherea"**

*Producer: Samuel Goldwyn  
Distributor: Asso. First National*

As a Whole....SURE-FIRE AND A WHALE OF A SUCCESS AT THE BOX-OFFICE. CONTAINS MANY INGREDIENTS TO BRING THEM IN, HOLD THEM AND SEND THEM OUT SATISFIED. ADMIRABLE PRODUCTION.

**Cast**....Lewis Stone in another of those roles for which he has become famous—the man of forty who feels romantic. Gives excellent performance. Connie Bennett makes her screen debut and does very well. Irene Rich the somewhat nagging wife. Alma Rubens does not look the part of the fragile and exotic social leader with whom Stone has his affair. Norman Kerry in small part. Others unimportant.

**Type of Story**....It is almost impossible to make Joseph Hergesheimer's famous "Cytherea" for the screen and so certain changes have taken place; but unless your people have wildly enthused over the book they will not know this nor will they notice it. As it has been made for the screen "Cytherea" is a combination of another version of "The Dangerous Age," plus Hergesheimer's book and with a new ending for the purpose of avoiding censorship difficulties and sending the audiences home feeling good. It tells of how a married man over forty falls in love with a New York social leader and elopes with her to Cuba where she dies, after which he returns to the placidity and comfort of his home. Upon this story Fitzmaurice has thrown his wealth of production experience and he has made a magnificent picture pictorially.

**Box Office Angle**....There should be a tremendous lot of discussion about "Cytherea." Many who read the book will be anxious to see what has been done with it for the screen. This natural curiosity together with the name of the director and the well-known cast should prove extremely profitable at the box-office.

**Exploitation**....If you have run "The Eternal City" you can promise that Fitzmaurice outdoes himself in his latter production for Samuel Goldwyn—"Cytherea." If the book had wide-spread popularity in your community you can use this angle to advantage. You can also promise that Lewis Stone gives another excellent performance in the type of role for which he has become famous and don't overlook the fact that Alma Rubens wears some perfectly stunning and gorgeous gowns.

**Direction**.....George Fitzmaurice; excellent, and has given a splendid mounting including two splendid sequences in color.

**Art Director**.....Ben Carre  
**Author**.....Joseph Hergesheimer  
**Scenario**.....Frances Marion  
**Cameraman**.....Arthur Miller  
**Photography**.....Excellent  
**Locale**....Philadelphia suburb; New York mansion and Cuba.  
**Length**.....7,445 feet

## MAY 12th IS MOTHER'S DAY

By DANNY

**A**ND what are you, Mr. Exhibitor, going to do about it? May 12 falls on a Monday. And you know what your business on Monday usually is—or isn't? Are you going to let this opportunity pass you by, or are you going to cash in on it?

There are quite a few pictures around that fit in with the celebration of Mother's Day. And you can use one of them to advantage. There haven't been a conspicuous lot of pictures with a mother love theme released of late—you will find some of them on the following pages. But if for some reason these aren't available try to make a point of it to do something for May 12 and tie it in with the national celebration.

There are a lot of old fashioned, old time songs that your mother loved to sing. Some of them have been filmed appropriately and will make a mighty fine featurette. There are enough short subjects with a mother love appeal to help a lot if you'll just dig for them.

Every man is supposed to wear a white carnation on May 12 in celebration of the event. The least you can do is to supply every one who visits your house that day with a carnation. Have a table in the lobby with a lot of carnations; give one of them to the passers by, even if they don't come in. Carnations are cheap.

Reach your ministers and see to it that they devote their sermon on May 11 to the mother theme. They will probably thank you for the suggestion. Reach your editors and try in some way to capitalize for your house what you are doing in connection with the national holiday. And above all step forward with your advertising and publicity and hammer home the idea that your house is in line with the national celebration and is doing something. Then tell them what.

Don't overlook this opportunity.

# Paramount Pictures for **MOTHER'S DAY** - (Sunday May 11<sup>th</sup>) and week following:



## **BACK HOME AND BROKE**

Thomas Meighan's great Ade story of a man and his mother.

## **HUMORESQUE**

The immortal classic of every mother's heart.

## **THE LOST ROMANCE**

William de Mille's wife-and-mother success, with Jack Holt, Lois Wilson.

## **PRODIGAL DAUGHTERS**

Gloria Swanson's flaming picture of the modern girl and her family.

## **HIS CHILDREN'S CHILDREN**

Bebe Daniels and all-star cast.

## **LAW AND THE WOMAN**

Betty Compson in the story of every woman.

## **BACHELOR DADDY**

Thomas Meighan's famous kiddies picture.

## **ONLY 38**

William de Mille and Lois Wilson tell the truth about mothers.

## **THE CRADLE**

Ethel Clayton's great drama of heart-throbs.

## **IMPOSSIBLE MRS. BELLEW**

Gloria Swanson facing a hostile world for her child.

## **JUST AROUND THE CORNER**

A picture for mothers and daughters.

## **OLD HOMESTEAD**

Theodore Roberts in James Cruze's production.

## **TO THE LADIES**

James Cruze's comedy of what every wife knows.

Your Paramount exchange has fresh prints and a complete advertising campaign ready on each one of these pictures.

# A Laugh riot—

For

Every Mother

And

Every Mother's Family

They all love

*Douglas MacLean*

In

*"The Yankee Consul"*

Of Laughing Memory

**BOOK IT!                      PLAY IT!**

ON

**MOTHER'S DAY**

**Sunday May 11th**

Pathe  
Physical Distributors

Associated Exhibitors  
Arthur S. Kane, President

A Mother is a mother still  
The hollest thing alive.

—COLERIDGE

*A true symbol of mother love is Baby Peggy, sweetest of motion picture stars. Through the devotion of her mother and the constant care of her father she has been developed into what she now is—the most winning child in the world. Her greatest and latest triumph is*

## BABY PEGGY

in

# CAPTAIN JANUARY

By Laura E. Richards

Baby Peggy and her Mother

Now in its 54th edition; circulation 600,000 copies. Published by L. C. Page & Co., Boston

**WITH THIS MAGNIFICENT CAST: HOBART BOSWORTH, IRENE RICH, HARRY T. MOREY, LINCOLN STEDMAN, BARBARA TENNANT**

Directed by Edward F. Cline, who directed Jackie Coogan in "Circus Days"

Presented by Sol Lesser

Produced by Principal Pictures Corporation  
1540 Broadway, New York

Method of Distribution to be Announced Later.





*Let's make it—*

*“Mothers' Week”*

*Here are six ideal  
attractions for that week*

*Woman to Woman*

*Pagan Passions*

*Flapper Wives*

*Broadway Broke*

*Daughters of Today*

*The Monkey's Paw*

*Obtainable at live and let live prices*

*Selznick Distributing Corporation*

*Mother always  
called him*

# “BOY OF MINE”

And how like millions of other mothers—ever since the world began who called their little growing man: “Boy of Mine.”

For “Mother’s Day”—here is a wonderful title, as well as a marvelous picture. It’s story by Booth Tarkington—directed by William Beaudine—with BEN ALEXANDER as her boy—this J. K. McDONALD presentation is the sweetest box office bet for MAY 11th showing the market offers.

MAE TINEE in  
Chicago Tribune—

“‘BOY OF MINE’

is one of  
any year’s  
best pictures”



**A First National Picture**

**Fred Thomson in  
"The Silent Stranger"**

*Film Booking Offices*

As a Whole... ANOTHER ONE OF THOSE ACTION PICTURES WHERE THE THRILLS AND STUNTS EASILY COVER UP PLOT ABSURDITIES AND FAMILIARITIES.

...A hard working hero who gives a fast and furious performance in the conventional role of secret service man for whom the lead of mail robbers is no match.

...Hazel Keener suitable lead and customary villainous band composed of appropriate types, played by George Williams, Frang Hagerty, Horace Carpenter, Bud Osborne.

**Type of Story**... Western. Just a matter of liking plenty of action and liking "The Silent Stranger." Fred Thomson make a first rate western hero who furnishes his audience with a lot of thrills in the way of knock-outs, dizzy leaps and stunts, rescues, chases and the usual line-up of stunts that afford suspense and excitement. And if they prefer this sort of entertainment "The Silent Stranger," should hold the bill. It doesn't matter a great deal that the plot consists of the well worn secret-service-man-in disguise who is suspected of being a desperado until he has finally rounded up the band of mail robbers and then springs his grandstand play—showing off his little edge. Naturally it affords sufficient excuse for all kinds of action. Hero is on trail of the robbers for five reels and in his various pursuits he gets over some first rate thrills. The chase is particularly good and some of Thomson's stunts are reason enough to hold your breath. The star is ably assisted by his white horse, Silver King, well trained and intelligent animal that runs Tom Mix's Tony a close run for horse honors. The picture is not long and should please the average audience for its five reels.

**Box Office Angle**... You know best how westerns go with your patrons. If they favor them you can count on "The Silent Stranger" to satisfy. It is a good action film.

**Exploitation**... The title should go nicely worked with teaser lines such as "The Silent Stranger Is Coming to Town, Watch for His Arrival." Follow it up by having a man riding about on a white horse and displaying lines reading: "The Silent Stranger is in Town. See Him at the blank theater on (date)." Secure a trailer containing some of the picture's exciting moments and you might talk about Fred Thomson and get them interested in his line of stunts.

**Production**... Albert Rogell; made a good western.

**Director**... Marion Jackson  
**Scenario**... Marion Jackson  
**Cameraman**... Ross Fisher  
**Photography**... Good  
**Locale**... The West  
**Length**... 5,040 feet

**"Nellie, The Cloak Model"**

*Goldwyn-Cosmopolitan*

As a Whole... REGULAR OLD TIME MELODRAMA WITH ALL THE HOKUM NEATLY SERVED A LA 1924. GOOD GOOD CAST AND PRODUCTION. LIKELY TO PLEASE A GOOD MANY AT THAT.

**Cast**... First rate. Claire Windsor a pretty Nellie and Lew Cody a devilish villain who would put Claire out of the way and become heir to her fortune. Mae Busch and Raymond Griffith put over some taxicab comedy bits that are very amusing. Edmund Lowe an inconspicuous hero. Hobart Bosworth suitable in dual role. Others Lilyan Tashman, Dorothy Cummings, Mayme Kelso.

**Type of Story**... Melodrama. "Nellie, the Beautiful Cloak Model," one of the oldest of meller thrillers has found its way into the list of 1924 productions and all the hokum of Owen Davis' play is elegantly incorporated into a Goldwyn picture that, in spite of its title and dime novel reputation, looks to be a pretty good box office attraction. Emmett Flynn brings Nellie right up to date and injects the necessary bits of audience appeal that help considerably to cover up the crude improbabilities of Davis' story. There's a good looking production, first rate cast and events of interest such as a fashion show, to hold their attention. The development is good and there aren't any really slow moments in the film. Of course the thrills are pretty wild with the efforts of villain Lew Cody to put Claire out of reach of a fortune, providing most of the excitement. It wasn't considerate of the Capitol audience to laugh when Claire was tied to the "L" tracks and the express train, came within an inch of decapitating her pretty blonde head. But they seemed to enjoy the thrill of this and other bits, nevertheless.

**Box Office Angle**... Where you know they like plenty of excitement in their film diversion, you can get in back of "Nellie" and boost it. You can promise a fast moving story and rest assured you're not misrepresenting facts when you say it contains action and thrills galore.

**Exploitation**... Get your trailers busy on this one. Show them a bit of the runaway "L" Express and Nellie tied to the tracks. Use part of the wild taxi ride where Raymond Griffith chases an ambulance through the crowded thoroughfares. Tell them about the fashion show and use plenty of stills of this sequence to decorate the lobby. Use the name of the players: Claire Windsor, Mae Busch, Hobart Bosworth, Lew Cody, Raymond Griffith. Arrange for tie-ups, teaser ads and stunt exploitation to get them interested.

**Direction**... Raymond Griffith.  
**Author**... Owen Davis  
**Scenario**... Carey Wilson  
**Cameraman**... Lucien Andriot  
**Photography**... Good  
**Locale**... New York  
**Length**... 6, 598 feet.

**Charles Hutchison in  
"Surging Seas"**

*Wm. Steiner—State Rights*

As a Whole... GOOD ACTION PICTURE THAT OFFERS SOME NEW STUNTS AND THRILLS WHICH SHOULD MAKE IT A SUITABLE ATTRACTION FOR MAJORITY OF EXHIBITORS.

**Star**... Former serial star supplies plenty of excitement in role that keeps him on the jump; not a matinee idol hero but will please the action lovers immensely.

**Cast**... Contains prominent names but players are all more or less unimportant in comparison with star. Includes Edith Thornton, George Hackathorne, David Torrence, Earle Metcalf, Patrick Harmon and Charles Force.

**Type of Story**... Drama. There are a number of good action pictures on the market right now. "Surging Seas," a William Steiner production, is another that offers a fine array of stunts and thrills that should make the offering a suitable number for the majority of exhibitors. Most any audience likes a stunt hero who gives them excitement in the way of daring leaps, miraculous escapes, rescue stunts and the like. Charles Hutchison, probably the best known for his work in serials, "Hurricane Hutch" in particular, keeps the story going at a fine pace once they let him in. He's a bit late in making his appearance due to the fact that the director uses his opening scenes to lay a basis for the plot, which, really of itself is not important, but through the efforts of Hutchison offers good entertainment of its kind. The star gets over some original bits that will have them on edges, such, for instance, as where he rolls under a moving train or where he makes a getaway by climbing the rigging of a ship. No place is too tight for Hutchison to get out of. He makes all sorts of unexpected breaks and evades pursuers. Eventually he proves himself innocent of the theft of bonds from his father, exposes his guilty brother and wins the girl.

**Box Office Angle**... First rate number for action lovers. You know whether or not this form of entertainment draws well with your patrons.

**Exploitation**... You had better play this up with a trailer giving them an idea of the stunts that Hutchison performs. They won't guess the nature of the picture from the title so you'll have to do some talking about it. Promise them plenty of action and recall the star as the hero of various serials, especially "Hurricane Hutch." Talk about the stunt where he rolls under the moving train. Use the names of others in the cast who may be known to your patrons.

**Direction**... James Chapin; adequate  
**Author**... J. F. Natteford  
**Scenario**... J. F. Natteford  
**Cameraman**... Ernest Miller  
**Photography**... All right  
**Locale**... San Francisco  
**Length**... 4,700 feet

**"Second Youth"**

*Producer: Distinctive Pictures  
Distributor: Goldwyn-Cosmopolitan*

As a Whole... GROSSLY OVERDONE AND EXAGGERATED COMEDY BUSINESS THAT'S FUNNY ONLY BECAUSE IT'S SO RIDICULOUS. ARRAY OF STAGE PLAYERS NOT FAMILIAR TO SCREEN FANS. VERY POOR DIRECTION.

**Cast**... Contains many names of prominent stage people, all capable performers, even though you would never guess it judging from their playing in this. Alfred Lunt overacts to the point of being painful and Jobyna Howland, as the man-crazy, boarding house mistress, misses out altogether. Others, well known of the stage, but not familiar to picture patrons, are Maragaret Dale, Walter Catlett, Herbert Corthell, Lynn Fontaine, Lumsden Hare, Hugh Huntley. Mimi Palmeri and Faire Binney have done some picture work previously.

**Type of Story**... Comedy. Allan Updegraff's novel, from which "Second Youth" has been adapted, might possibly have served as a fairly amusing comedy number, but its material has been put to such poor use and its situations so incomprehensibly overdone, that it fails utterly as comedy. It amuses only when its situations becomes so ridiculous and are so overdone that the silliness of it is bound to bring laughs. The facial contortions that Alfred Lunt goes through are most exaggerated and why the director allowed him to go through such stretches of overacting is inconceivable. The great trouble with "Second Youth" is that there is not sufficient comedy business for feature purposes and the few good situations it does offer have been so grossly overdone and padded with so much detail that it is tedious and not a bit funny—it just fails to satisfy. Nor is the cast suitable. There is not a genuine comedian in the company. They are capable performers, no doubt, but they do not belong in this sort of picture and some do not belong in pictures at all.

**Box Office Angle**... Not very likely. It might be possible to improve this somewhat by liberal cutting and re-editing. In its present form it will hardly amuse even a non-critical crowd.

**Exploitation**... Does not warrant your playing it up to any extent. If you care to use it on a double feature program you may get by with it but at best your folks are more than apt to be bored with the long, over-detailed, unamusing sequences. There are no names to entice them in and with one or two possible exceptions they will probably never have heard any of them before. The title is misleading and certainly can't be boosted.

**Direction**... Albert Parker, extremely poor.

**Author**... Allen Updegraff  
**Scenario**... John Lynch  
**Cameraman**... J. Roy Hunt  
**Photography**... All right  
**Locale**... New York  
**Length**... 6,169 feet.

# Short Subjects

## "There He Goes"—Mermaid—Educ'l New and Amusing Material

Type of production....2 reel comedy

Jack White has several new ideas in this Mermaid comedy which has its locale in the old South where hospitality and horse-racing are the principal occupations. The first half deals with the hospitality and the second half with the horse-racing. Both are funny. Some sort of a halloween party is taking place at the Colonel's home. His daughter, Dixie Belle, has invited a variety of guests among them being a golf fan. There are the usual comedy stunts but, in addition, there are a flock of hop toads which get into all sorts of mischief, jump in the punch, get covered with popcorn and raise a disturbance. They will amuse any audience. In the horse-racing sequences many stunts strange to the usual race have been incorporated. The hero's sulky is wrecked but the unconquerable man rides on the horse's tail. Should have no difficulty is pleasing any type audience.

## "Going East"—Hamilton—Ed'c'l Here's One for Hamilton Fans

Type of production....2 reel comedy

Here's a Lloyd Hamilton comedy, which will probably be found very enjoyable entertainment where this comedian is a favorite. As a whole, however, it doesn't seem to quite measure up to the standard of some of the comedies he has previously made. The action takes place on a train. A couple of crooks are being taken to Sing Sing. They get loose and the sheriff deputizes Hamilton to help him. Hamilton is a sweet young thing who is afraid of his own shadow. This sequence is the most amusing in the picture. There is also the mother and her dozen children who puts several of them into Hamilton's berth, where they eat crackers and generally disturb the peace. They have used a skunk in the train to create an exciting finish.

## "Out Bound"—Cameo—Educational Has Breath-Taking Thrills

Type of production....1 reel comedy

Where a fast-moving comedy with a thrill that will put their hearts in their mouths is desired, "Out Bound" will fit the bill. The thrill sequence is a wow! A doctor is sitting on a patient's bed, in front of an open window. A truck with a crane passes, the crane slides under the bed and lifts it with both men, who travel right along on it. The truck comes

to a high cliff, the crane goes up in the air with the men on it. The driver endeavors to walk up the crane and save the patient. He falls, hangs over the cliff and the patient catches him by his suspenders. These stretch and stretch and finally break, but the suspense is very great and the excitement at high pitch. An excellent short reel of its type.

## Pathe Review No. 17

Up to Usual Standard

Type of production...1 reel magazine

Views of Bear Creek Canyon, Colorado, with its huge boulders and crags opens this issue of Pathe Review. A glimpse of coal, both hard and soft, under the microscope gives an interesting insight as to its substance; a visit to the factory in Philadelphia where the American flag is manufactured is interesting and has a decided patriotic appeal. The Pathe color scenes which complete the issue are of the resort of Cinto, in Portugal.

## "Get Busy"—Snub Pollard—Pathe Fairly Amusing

Type of production....2 reel comedy

This comedy didn't seem particularly hilarious to us, but Snub Pollard's following will no doubt find it entirely satisfactory. Paul Parrot is in the cast, and he and Snub try very hard to keep out of the clutches of a policeman, who tells them they must get to work or be arrested. They finally become life guards on the beach, where their one thought is to rescue someone or something from the waves and get rewarded. They throw a dog in and pull him out only to be told that he does not belong to the woman they thought he did. Snub finally does rescue a girl however, only to have her call the wrong man "her hero."

## "Politics"—Universal Just Fair

Type of production....1 reel comedy

Slim Summerville and Bobby Dunn try very hard to make this one-reeler go over, but unless your folks are easily pleased they may not think this is so funny. The boys are rival candidates for the political office of police judge. Most of the action takes place at a political rally. The old stuff of greasing the floor and putting glue on chairs to embarrass the opponent has been included. The election vote is a tie so the candidates are fighting it out with boxing gloves when the police arrive and arrest them for disturbing the peace.

## "Compromised" New One for Negri (Special to THE FILM DAILY)

Los Angeles—Pola Negri will shortly begin work on Sudermann's "Song of Songs," which Paul Bern is adapting under the title of "Compromised." Dimitri Buchowetzski will direct.

## Stromberg Moves To Ince Studio (Special to THE FILM DAILY)

Los Angeles—Hunt Stromberg has moved his entire staff to the Thomas Ince studio, where the first Priscilla Dean production will be made for Hodkinson.

## New House for Columbus, O. (Special to THE FILM DAILY)

Columbus, O.—William N. Petrarkis and Anthony J. Nelson are building a 1,000 seat theater at West Broad St. and Oakley Ave. in the west end part of Columbus. Theodore J. Pekras who manages the Dreamland will be in charge.

## Farnum's First

(Special to THE FILM DAILY)

Los Angeles—William Farnum's first picture for Paramount will be "The Man Who Fights Alone," which Wallace Worsley will direct. The second will be "The Miracle of Love."

## Syracuse Houses Fireproof

(Special to THE FILM DAILY)

Syracuse, N. Y.—Following a rigid inspection by Acting Commissioner of Public Safety, D. E. Lillis, local theaters were given a clean bill with regard to fire regulations.

## Says Radio Situation is Serious

(Special to THE FILM DAILY)

Buffalo—Arthur L. Skinner, manager of the Victoria, thinks the radio problem is a serious menace to the box-office, especially to small town neighborhood houses.

## Cutts Directing Another

Graham Cutts is directing another for Selznick in a London studio an American cast. He has started on "The Passionate Adventure" starring Alice Joyce, supported by Marjorie Daw. Cutts directed "Woman to Woman."

## Some Better Films

(Special to THE FILM DAILY)

Jamestown, N. Y.—The Pa Teachers Ass'n, working with Better Films Committee have proved the following pictures:  
For adults: "Flapper Wives," "Highway," "Icebound," "Nellie, the Beautiful Cloak Model" and "Poisoned Paradise"  
For boys and girls of high school: "The Arizona Express," "Courtin' Calan," "Daddies," "The Fighting Coward," "King Gold," "My Man," "Ride for Me," "Secrets," "Smilin' On," "Stolen Sec-Torment," "The Uninvited Guest" and "The Vagabond Trail." For younger children: "The King of Wild Horses" and "Women Who Give."

## Two Cleveland Houses Closed

(Special to THE FILM DAILY)

Cleveland—Two downtown houses, the Standard and Reel, both have closed down to make way for other business enterprises. The Standard was the first theater in this city to be built to show pictures.

## New \$400,000 House for Baltimore (Special to THE FILM DAILY)

Baltimore—The National Amusement Co., of Durham, N. C. is considering a new \$400,000 theater with seat 2,200.

## Weinberg Back from England

(Special to THE FILM DAILY)

Buffalo—Eddie Weinberg, former manager of the Mark Strand at Elmwood, has returned from a trip to England.

## Indep. Supply Co., Buffalo, Closed

(Special to THE FILM DAILY)

Buffalo—The Independent Theater Supply Co. has gone out of business. The stock has been taken over by Al Becker, of Becker Theater Supply Co.

## "Play It With Music!"

For National Music Week—May 4th—11th, book "FRANZ SCHUBERT," the first release of James A. Fitz-Patrick's "FAMOUS MUSIC MASTERS" series. One reel novelty features with COMPLETE ORCHESTRATIONS!

Produced and Distributed by

FITZ-PATRICK PICTURES, Inc.

729 Seventh Ave.,

N. Y. C.



**"Crossed Trails"**

Independent Pictures Corp.—St. R'ts  
As a Whole... RATHER WEAK  
MOSTLY ON ONE OR TWO  
IGHTS AND SOME FAST  
IDING FOR ITS ACTION.  
OOR IN COMPARISON  
WITH MANY GOOD ACTION  
ICTURES AVAILABLE  
IGHT NOW.

Star... Franklyn Farnum not called  
pon for any strenuous playing.  
is is a mild hero role with the  
ception of an occasional scrap  
nd even then they don't get very  
xciting.

Cast... J. P. McGowan would have  
illed the Farnum role much more  
apably. McGowan outdoes Anna  
Q. Nilsson when it comes to sacrific-  
ing looks. Miss Nilsson suffered  
male hair-cut for "Ponjola" but  
McGowan takes a clean shave to  
hide his identity in "Crossed  
Trails." Western types adequately  
played by Billie Bennett, Little  
Buck Black, Wm. Buehler, Mack  
Wright and Alyce Mills, opposite  
Franklyn.

Type of Story... Western. Here's  
the old stage coach hold-up and the  
pretty heroine who turns against  
hero whom she had been admiring,  
when he tells her her father is one  
of the band which has been robb-  
ing the mails. Later on hero dis-  
covers that the real bandit is one  
called "Pepper" so out he goes af-  
ter "Pepper," brings him in and  
when his prisoner is shot from am-  
bush hero get a still further hunch,  
—"Pepper's" buddy must be the  
guilty one too. Out he goes again  
and brings in another man. Mean-  
while the housekeeper in heroine's  
home discovers that "Pepper" is  
her long lost husband. Still later  
it is discovered that hero is her  
son. This is pretty poor material  
and there isn't enough good action  
to cover it up. Franklyn Farnum  
doesn't measure up to the expecta-  
tions of hero worshippers and  
doesn't put enough fight into his  
performance. McGowan and Far-  
num might have switched roles to  
very good advantage.

Box Office Angle... Fair western.  
Not enough action to satisfy the  
crowd that likes this type of pic-  
ture. May do on a double feature  
bill.

Exploitation... Not much for you to  
talk about. Use the usual trailer  
and you might interest them by in-  
cluding in the trailer pictures of the  
various ones suspected of the mail  
robberies and ending off with the  
question: "Which one of these  
men robbed the stage coach. Take  
a guess, then come and see the pic-  
ture and find out if you are right."  
Franklyn Farnum hasn't done  
enough recently to warrant boost-  
ing his name. J. P. McGowan may  
be familiar to them.

Direction... J. P. McGowan; better  
actor than director.

Author... Joseph Armant  
Scenario... Agnes Parsons  
Cameraman... Walter Griffith  
Photography... Fair  
Locale... West  
Length... About 5,000 feet

Herbert Rawlinson in  
**"The Dancing Cheat"**

Universal

As a Whole... SOMEWHAT BET-  
TER THAN THE USUAL  
RAWLINSON VEHICLE.  
CROOK REGENERATION  
THEME THAT'S FAIRLY IM-  
PROBABLE BUT OFFERS  
PICTURE OF MEDIUM IN-  
TEREST.

Star... Seems to be ridding himself  
of inclination to overact and, while  
this particular role doesn't provide  
him with anything out of the ordi-  
nary in the way of acting oppor-  
tunities, he makes the most of  
of what comes his way.

Cast... Alice Lake really has the  
more important role. She handles  
it satisfactorily. Edwin Brady is  
usual villain type.

Type of Story... Drama. They never  
make Rawlinson's position clear in  
the story. All you are told is that  
he's an American, apparently of  
wealth, who appears to have no bet-  
ter reason for staying in the Mexi-  
can town than to admire the pretty  
cafe dancer and wish that he could  
reform her although he makes no  
outward appearance of trying to do  
so and even spurns her efforts to  
become acquainted. The main ac-  
tion subsequently revolves about  
the girl and her scheme to make the  
American pay for his attitude to-  
ward her, thus giving Alice Lake the  
more important part in the story.  
Her plan offers some fair action  
and it holds the interest fairly well  
but there is a lack of suspense and  
force that fails to bring it above  
the average in entertainment value.  
Nor is the development always  
logical. Instead of the girl aveng-  
ing herself she falls in love with  
the American. Her worthless hus-  
band, originator of the revenge  
scheme, appears on the scene and  
takes her away. Later an enemy  
conveniently kills the husband leav-  
ing the way clear for the happiness  
of the American and the reformed  
dancer.

Box Office Angle... Average picture  
that you can use adequately on a  
regular daily change program. It  
should give medium satisfaction  
and where they like crook stories,  
should please.

Exploitation... The title may attract  
attention. Arrange with local vic-  
trola shops to display a small ma-  
chine with one of those mechanical  
dancing dolls and a card announc-  
ing that "The Dancing Cheat" will  
be at you theater on a given date.  
If it happens that the star is popu-  
lar you might use his name promi-  
nently in your announcements and  
say that the story deals with hero's  
efforts to reform a cabaret girl, of  
her trick to win him and her inten-  
tion to cast him aside and then her  
failure to complete her plan when  
she actually falls in love with him.

Direction... Irving Cummings; av-  
erage.

Author... Calvin Johnson  
Scenario... L. G. Rigby  
Cameraman... Wm. Thornley  
Photography... All right  
Locale... Mexico  
Length... 4,726 feet

**"Between Friends"**

Vitagraph

As a Whole... SOME NEW  
TWISTS IN THIS LATEST  
ETERNAL TRIANGLE PLOT  
AND THERE'S A SPLENDID  
PRODUCTION AND FINE  
CAST THAT ALSO HELP TO  
MAKE THE PICTURE INTER-  
ESTING.

Cast... Anna Q. Nilsson good in the  
role of wife who kills herself after  
her husband's best friend tires of  
her. Lou Tellegen suitable as the  
husband who lays an elaborate re-  
venge once he learns his friend has  
betrayed him. Norman Kerry a  
regular Lew Cody he-vamp. Alice  
Calhoun sometimes pretty as the  
model and Stuart Holmes approp-  
riate as the studio-hanger-on who  
pursues the pretty model with sug-  
gestions of breakfast, bankrolls,  
etc.

Type of Story... Domestic drama.  
Robert W. Chambers' novel under  
the careful treatment of J. Stuart  
Blackton, offers what is likely to be  
a good box office picture in spite of  
the evidence of the hoary eternal  
triangle. There are some new  
angles and the unexpected does  
happen in "Between Friends."  
Blackton tells the story smoothly,  
develops the plot with increased in-  
terest and provides an attractive  
production and a good cast to back.  
There is just one exception to be  
taken to the director's efforts and  
that is his prolonged climax. He  
takes far too long to bring the story  
to a close. Once it is obvious that  
Tellegen is about to relent and  
forego his plan of revenge against  
his best friend, it is natural that  
the end is at hand. Instead of ar-  
riving at it quickly and bringing  
about the expected conclusion, he  
drags it out. This can readily be  
remedied, especially by eliminating  
the long series of close-ups of Tel-  
legen sending a mental message to  
his friend in which he prevents the  
latter from self-destruction and the  
contrasting long close-ups of the  
friend receiving the message.

Box Office Angle... Should be a  
good attraction for majority of ex-  
hibitors. Enough for you to talk  
about and will undoubtedly satisfy  
most audiences.

Exploitation... You can talk about  
the cast, the story, the author and  
the production. Use the names of  
Lou Tellegen, Norman Kerry,  
Anna Q. Nilsson, Alice Calhoun  
and Stuart Holmes. Tell them  
Robert W. Chambers is the author  
and that his story is an eternal tri-  
angle with some new angles and  
that J. Stuart Blackton has pro-  
vided a splendid production. Stills  
will attract attention.

Direction... J. Stuart Blackton; gen-  
erally very good.

Author... Robert W. Chambers

Scenario... Chas. L. Gaskill-Marion  
Constance,

Cameraman... Steve Smith-Reginald  
Lyons.

Photography... Very good  
Locale... New York  
Length... About 7,000 feet

Richard Barthlemess in

**"The Enchanted Cottage"**

Producer: Inspiration Pictures

Distributor: First National

As a Whole... VERY SINCERE  
EFFORT TO PRESENT A  
PHASE OF LIFE NOT OFTEN  
TOUCHED UPON NOR  
TREATED. EXCELLENT HU-  
MAN INTEREST BUT DO  
PEOPLE WANT THE UN-  
HAPPY SIDE OF LIFE EVEN  
WITH THE SPLENDID MOR-  
AL THAT THIS STORY  
HOLDS?

Star... Probably has one of his best  
acting roles and handles it capably.  
Gives an interesting performance  
and one that is not easy to do.

Cast... May McAvoy sacrifices  
beauty during most of her perform-  
ance to play the ugly duckling who  
is the means of bringing sunshine  
into the crippled hero's life. Once  
again the question; do folks want  
to see a pretty girl like May Mc-  
Avoy made up to appear homely?  
Others not important but Florence  
Short manages to make herself con-  
spicuous by flaunting herself all  
over the set in which she appears,  
by way of putting over the idea  
that she's "mannish."

Type of Story... Dramatic romance.  
That love is blind is certainly  
definitely established in Richard  
Barthlemess' latest picture. And  
to give it the credit due, the picture  
is a charming film play, very splen-  
dently acted and beautifully done,  
and with a story that, while it may  
not appeal to the average picture  
patron, is decidedly different. It  
touches on a subject more or less  
sordid and not a wholly pleasant  
theme but it is rich in human in-  
terest and heart interest which  
should make up considerably for  
the unhappy atmosphere. John  
Robertson has handled it splendidly  
but it is another question whether  
or not his treatment is not over  
the heads of most folks. It prob-  
ably fits the so called "high brow"  
crowd better. The deformed war  
veteran and his homely little bride  
see only beauty in each other and  
thereby find the happiness they  
thought they had missed.

Box Office Angle... A class picture.  
Will not suit the masses. Richard  
Barthlemess, May McAvoy John  
Robertson, Josephine Lovett, the  
Cameraman, and all the others con-  
tribute to a worth while picture  
but problematical as to the exhibi-  
tor's purse.

Exploitation... Of course you can  
count on the star's name as a draw-  
ing card. Whether or not his ad-  
mirers who liked him in "Tolable  
David," etc. will enjoy him in such  
material as this, is another matter.  
You had better see this one your-  
self to judge it properly.

Direction... John S. Robertson; ef-  
fective but picture runs too long.

Author... Arthur Wing Pinero

Scenario... Josephine Lovett

Cameraman... Geo. Folsey  
Art Director... Livingston Platt  
Photography... Good  
Locale... England  
Length... 7,120 feet

**In The Courts**

The American City Bureau Film Service has filed a mandamus suit in the Supreme Court against Comptroller Craig to compel him to pay a bill of \$5,921 for exhibiting four reels entitled "Standing Room Only" in 476 picture theaters in Greater New York, at the request of the Transit Commission. The films were ordered in connection with the effort of the commission to show crowded conditions in the subway and on the elevated railroads, but the city has refused to pay the bill.

A default judgment for \$980 has been filed in the Supreme Court against the Mastodon Films in a suit of Dorothy de Jagers to recover that sum under an agreement to pay her \$150 a reel for editing and titling the film, "Average Woman," based on a scenario written by the plaintiff. The plaintiff was unable to serve the papers personally on Charles C. Burr, president of the Mastodon Films, and got a court order to serve them by publication.

**Miss Winkler Closes Deals**

Margaret J. Winkler announces the following deals:

To Sam Moscow, Moscow Films; for all of New England; the Felix, Out-of-the-Inkwell and Alice comedies; also Holmes' "Snapshots of Travel." To Masterpiece Film Attractions, for S. Jersey, and Eastern Penn.: the Alice comedies. To Trio Prod., for Maryland, Del. and District of Columbia, the Felix and Alice series. To F. & R. Film, the Holmes travel reels, for Minnesota, and Michigan.

**The Week's Headlines**

**Monday**

Speculation over status of M. P. T. O. A. in view of formation of Allied State Organizations in Chicago.

Industrial slump in North Carolina causes drop in theater business.

English inventor claims perfection of radio pictures. C. Francis Jenkins, an American at work on same scheme.

**Tuesday**

Mary Pickford and Famous Players divide Arcraft films. Mary gets eleven and Famous, ten.

Wall Street Journal survey of industry placed pictures in seventh place among industrial leaders.

Seven Paramount foreign managers here to attend sales conventions. Japan reported recovered from earthquake; Central Europe looks hopeful.

**Wednesday**

Hugh McIntosh, wealthy Australian to make pictures showing British ideals. Explains plans at Ritz lunch, prior to sailing for Europe with J. D. Williams.

Frank Rembusch, explains Allied State Organizations were formed because to keep distribution out of exhibitor affairs. More states to join.

Supreme Court in Ohio considering "blue law" regulations. Decision expected soon. Hal Roach has four features on new schedule. Comedy list totals 104.

**Thursday**

Fifty exhibitors co-operating with Famous Players in effective check-up on story and player values.

Joe Engel may produce for Metro.

Mack Sennett in new deal with Pathe. To make 42 two reelers.

E. V. Richards aroused over reported star

combination to build theaters. Gives some straight-from-the-shoulder data about existing conditions.

Arthur S. Kane, back from coast, says sanity has returned in production.

**Friday**

Metro takes over Goldwyn and forms Metro-Goldwyn Corp. Louis B. Mayer to handle all production. Capitol, New York; California, Los Angeles and Ascher Chicago circuit included. Cosmopolitan to distribute through new company. New unit will issue \$5,000,000 in preferred stock.

France making determined try for mark in world's production forces. Historical series under way, with leading celebrities in collaboration.

**Saturday**

Probably 50 pictures from Metro-Goldwyn for next season. 38 from Metro and 12 from Goldwyn. 24 will be ready and in the exchanges by September.

French and German film men discuss reciprocity in films at Paris dinner.

After Mae Murray completes "Circe" for Metro, she will make her own for Metro release.

Thirty-five extended runs of "Dorothy Vernon" at \$1.50 top. Start Monday.

**Cast Complete For Lloyd Film**

(Special to THE FILM DAILY)

Hollywood—The cast has been completed for a new Harold Lloyd production and work has already started at the Hollywood studios. The cast includes: Jobyna Ralston, Charles Stevenson, Josephine Crowell and little Mickey McBan. Fred Newmeyer and Sam Taylor are directing.

**Incorporations**

Albany—Long Lane Prod., N. York, 1,000 shares preferred stock \$50 each; 2,000 shares common stock no par value. Incorporators, Bedrick and A. A. Kastner. Attorney D. J. Goldberg, New York.

Austin, Tex.—Teatro Atenas ciudad Anonimous Mexicanas. Capital \$8,000. Incorporators, Jose Garcia, J. E. Fores and V. Salazar.

Oklahoma City—Slick Amusement Co., Slick, Okla. Capital \$4,000. Incorporators, P. R. Isley, J. J. Kir and A. M. Morley.

Austin, Tex.—City Amusement Co. San Antonio. Capital \$8,000. Incorporators, A. C. Jonas, Dave Gottlieb and J. Zalmanzig.

Albany—Siwanoy Holding Co. New York. Capital \$700,000.

Dover, Del.—Phidias Film Co. Pittsburgh. Capital \$50,000.

**Werner Secures New Product**  
(Special to THE FILM DAILY)

St. Louis—Samuel Werner United Film Exchange, back from New York last week, has purchased Southern Illinois and Eastern Missouri rights on "For You My Boy," "Fires of Youth," "Not for Sale" new series of stunt pictures by A. Mix and the Bray cartoons. Another purchase was a series of Sid Sm comedies.

**AL GILBERT**

producer of

**THE BOOTLEGGERS — IS A MOTHER TO BLAME  
SWEETENING KITTY**

**Now**

General Manager of

**ROMANCE PICTURES, Inc.**

wishes to announce  
**To The Trade**

That they secured the exclusive Motion Picture Rights for

**"THE TRIUMPH OF LOVE"**

A 6 reel super feature production with an all star cast. Now in preparation; cast to be announced later.

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# 44 Pictures Reviewed In 18 Cities

## "After the Ball" Gifts, Cincinnati

POST—The story is a good one. Spectacular dramatic moments fill the plot, which mainly concerns the life of a brother and sister, the son and daughter of a millionaire.

## "April Showers"—Preferred Fay's, Philadelphia

INQUIRER—Fight fans will appreciate an enthusiasm over this, while the average person will enjoy the romantic love story which is intertwined with the more sensational incidents.

## "Ashes of Vengeance"—1st Nat'l Grand Central, Capitol, Lyric, St. Louis

LOBE-DEMOCRAT—It ranks with the best productions ever sponsored by Norma Tange, which is saying a great deal.  
POST-DISPATCH—It is a play of emotion rather than action and it gives Miss Vining a good opportunity for her talents.  
STAR—It is only occasionally that a photoplay is brought forth that really excels. Such, however, is "Ashes of Vengeance."  
TIMES—"Ashes of Vengeance," a Norma Tange production, \*\*\* ranks among the best pictures of the year.

## "Big Brother"—F. P.-L. Capitol, Detroit

FREE PRESS—It is not often a power-sermon comes in the guise of popular entertainment, but that is just how it is presented at the Capitol this week \*\*\*

## "Bluff"—F. P.-L. Metropolitan, Los Angeles

(Week ending April 12)  
EXAMINER—Unfortunately after giving us Ayres what promised to be such a real opportunity they promptly turn the story out into a sort of illustrated argument.  
HERALD—Clever continuity and equally good direction is in a measure responsible for neatness and dispatch with which this old fashioned plot, \*\*\* is carried out in a good and logical ending.  
ILLUSTRATED NEWS—It is somewhat surprising to find that Mr. Sam Wood's photoplay, "Bluff," is neither pretentious nor fish, and although it does not merit unusual attention, it can immediately be regarded as using.  
RECORD—"Bluff" takes its place in the Pluck and Luck series that the movies have been carrying on from the point where the less elaborate paper back novel series left off.  
TIMES—The story is ingenious and diting, if not inspired. But the work of Miss Ayers and Mr. Moreno is very fine indeed.

## "A Boy of Flanders"—Metro Madison, Detroit

FREE PRESS—Jackie Coogan in "The Boy of Flanders," one of the most appealing pictures this greatest of all juvenile stars has ever made, \*\*\*

## "Boy of Mine"—1st Nat'l Karlton, Philadelphia

INQUIRER—Though full of comedy, this picture is probably more serious in intention than any of the other screen successes of this year's life by the same author.  
NORTH AMERICAN—That elusive trait of whimsical understanding and keen sympathy which marks Booth Tarkington's series of adolescence has been felicitously captured and made eloquent on the screen in "Boy of Mine." \*\*\*  
PUBLIC LEDGER (MORNING)—"Boy of Mine" is the entertaining picture of juvenile life \*\*\*

## "The Breaking Point"—F. P.-L. Columbia, Washington

HERALD—Love, mystery and melodrama have been wonderfully blended in Herbert Brenon's new Paramount production, "The Breaking Point," \*\*\*

STAR—Romance, mystery and the strange adventures of a wealthy clubman in New York provide the elements around which is developed from the story a picturization not only entertaining, but commanding in its appeal.

TIMES—A brilliant cast and competent direction have restored to the story its original vitality and power.

## "The Dawn of A Tomorrow" F. P.-L.

### McVicker's, Chicago

AMERICAN—Such stories no doubt have a "draw," \*\*\* And this one is a rather good one of its type.  
London tenement atmosphere is well conveyed. Fog scenes, particularly, will catch your eye.

HERALD AND EXAMINER—The picture oozes with atmosphere, from the dirty children and lame beggars to the long-neck curate of the mission and the London policemen, \*\*\*

JOURNAL—As a relief from the frisky-flapper stories which fill our programmes, there comes "The Dawn of a Tomorrow" to McVickers, sweet, uplifting, chaste and rosy.

### Palace, Washington

HERALD—Jacqueline Logan, \*\*\* brings what is easily her greatest characterization to the screen \*\*\*

STAR—"The Dawn of a Tomorrow" is melodramatic, interspersed, however, with threads of comedy, philosophy, tragedy and pathos.

TIMES—"The Dawn of a Tomorrow" is surely a skeleton, there is no fleshy padding, no graceful curvature of figure—bone, just bone.

## "Desire"—Metro Clune Broadway, Los Angeles

(Week ending April 12)  
EXAMINER—\*\*\* offers you a lot of genuine screen entertainment. The cast is one of the most imposing that's been assembled in any recent picture. \*\*\*  
HERALD—If you like something different in the films, something that has in its basic story a real idea, a real plot, you will worship the film "Desire," \*\*\*  
ILLUSTRATED NEWS—\*\*\* if it is to be at all convincing it must be made interesting and that is what "Desire" is not. It is so melodramatic that it is funny; \*\*\*  
TIMES—It is warmly human throughout, its story is absorbing if naive at moments, it is very finely acted \*\*\* and it has moments that are truly great.

## "The Drivin' Fool"—Hodkinson Eastman, Rochester

DEMOCRAT AND CHRONICLE—On the whole, however, the story material is rather too thin to hold the attention of the spectator throughout so many thousand feet of film.

HERALD—As for acting—well, Wally Van is a fairly good speed driver, he is not much of a comedian, and, in the serious parts, he is a little ridiculous.

JOURNAL AND POST EXPRESS—\*\*\* "The Drivin' Fool" is rather weak as a feature.

TIMES-UNION—"The Drivin' Fool" is a light but cleverly constructed film play. There is nothing new in plot or in development, but there is constant action, amusing incidents, suspense, and a well worked out climax.

## "The Enchanted Cottage"—1st Nat'l The Chicago, Chicago

HERALD AND EXAMINER—My advice is just this—don't miss "The Enchanted Cottage." Now you—or rather, I—can't say that about many films.

POST—The picture is one of the most enchanting fantasies you have ever beheld. It is a story which you will tuck away in the corner of your heart and keep forever.

### State, Los Angeles (Week ending April 12)

EXAMINER—As delicate as the touch of Queen Mab's wand, as English as crumpets, or monocles, or gaiters, or broad "A's," is "The Enchanted Cottage." \*\*\*

HERALD—If you are a disciple at the shrine of Difference "The Enchanted Cottage," \*\*\* should stand forth as a special diety.

ILLUSTRATED NEWS—In this season of unusual photoplays, "The Enchanted Cottage" may rightly be considered the most unusual; \*\*\*

RECORD—"The Enchanted Cottage" is a fine thing to see on the screen. I only hope the Loew's State management and other exhibitors who show it can draw to their theaters people who can understand and appreciate such a picture, and thus justify Inspiration's production of it.

TIMES—For this picture summons certain charming illusions out of the nowhere into the yes, and endows the screen with a new sort of romance.

## "Excitement"—Universal Rialto, Washington

HERALD—"Excitement" is a high-g geared farce-comedy in which the star assumes the role of a girl who lived and thrived on excitement and thrills.

STAR—A notable addition to the few clever motion picture farces is at the Rialto this week, in the Universal photoplay, "Excitement."

TIMES—\*\*\* "Excitement" is well named. Laura La Plante, as Nila Lyons, sees that there is plenty of it, well seasoned with fun.

## "The Eternal Three"—Gold-Cosmop. New, Baltimore

AMERICAN—If you enjoy these husband-wife-lover film-plays, you'll enjoy Mr. Neilan's latest, for, in spite of its theme it is well done and sufficiently diverting.

## "The Extra Girl"—Asso. Exhibitors Broadway Strand, Detroit

FREE PRESS—"The Extra Girl" is an original story of comedy and thrills from the pen of Mack Sennett and tells a story that enables Miss Normand to bring all her winning ways and clever acting ability into full play before the camera.

## "The Fighting Coward"—F. P.-L. Garrick, Minneapolis

TRIBUNE (MORNING)—Not alone is the comedy excellent, but the production displays good direction, background and photography. The locations are exceptionally interesting.

TRIBUNE (EVENING)—Same.  
Strand, Omaha

WORLD-HERALD—If you are fond of satire, don't miss \*\*\* "The Fighting Coward," \*\*\*

## "Flaming Barriers"—F. P.-L. Park and Mall, Cleveland

PLAIN DEALER—The old hokum bucket is carried to the well a good many times in "Flaming Barriers." \*\*\*

## "Flaming Gold"—1st Nat'l Metropolitan, Washington

HERALD—The picture reaches a hair-raising climax when an oil well is set ablaze by a flash of lightning during a cloudburst and the high water breaks down the dam and the country is flooded with a deluge \*\*\*

STAR—\*\*\* tangles with real adventure, spiced with authentic twentieth-century romance and flavored with homely humor that is entertaining \*\*\*

TIMES—All the thrill and romance that could be packed into the bringing of a gusher with its consequent change from poverty to riches for a poor prairie nester and his family is in this picture.

## "Gentle Julia"—Fox Fox, Philadelphia

INQUIRER—Clean fun and lots of it, mingled with real romance, mark the production \*\*\* of "Gentle Julia," from one of Booth Tarkington's stories \*\*\*

NORTH AMERICAN—Many humorous touches are added to the picture by Florence Atwater, a niece of Julia's, a lively youngster as full of deviltry as Peck's bad boy. This role is very naturally acted by Mary Arthur.

PUBLIC LEDGER (MORNING)—The picture follows the famous novel by Booth Tarkington very closely and is quite interesting in that it shows clearly the difference between real love and just plain "mashing" of the man from the "big city."

## "George Washington, Jr."—Warners' Hippodrome, Cleveland

PLAIN DEALER—It has everything a good picture ought not to have, including Master Barry, \*\*\*

This new one is a farce, comedy, with heavy accent on the farce, but accent it as strongly as I could, there were few laughs—and if you only knew how easily I am amused!

### Strand, Milwaukee

JOURNAL—It's a pretty ticklish proposition—finding the right sort of story for a boy of Wesley's unhandsome years. And, while the kid is not just the Cohan type, both star and story might have fared a heap sight worse. The result proves at least mildly entertaining.

SENTINEL (MORNING)—Young Barry is not the type of hero the play was written about, but he does nicely and is assisted by a cast including Gertrude Olmstead, Leon Barry, Charles Conklin and Otis Harlan.

NEWS—George M. Cohan's vehicle has given Barry one of the finest chances he has had since he reached the lanky stage.

## "The Heritage of the Desert" F. P.-L.

### Rialto, Omaha

WORLD-HERALD—If all western pictures were as good as Paramount's "The Heritage of the Desert," \*\*\* which is based on Zane Grey's novel, \*\*\* the western type of picture would never lose its popularity.

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**"His Darker Self"—Hodkinson  
Kings, St. Louis**

GLOBE-DEMOCRAT—"His Darker Self" is one of those rare comedies that are not only played by a good comedian, but which have in their plots real comedy situations.

STAR—Whoever directed it seems to have been unable to make up his mind to what he was trying to do.

TIMES—From those who like to go to the movies to laugh away their worries, "His Darker Self," a Ham Hamilton feature will find a hearty response.

**"The Hoosier Schoolmaster"—Hod.  
Fenway, Boston**

TRANSCRIPT—Over-emphasis is a pitfall that has snared many an actor and spoiled many an attempt to portray rural life on the screen. \* \* \* Something of the sort happens here, \* \* \*

**"Icebound"—F. P.-L.  
Capitol, Cincinnati**

COMMERCIAL TRIBUNE—The presentation is thorough in every respect and the acting of the two principal roles exceptionally fine.

ENQUIRER—Given a play like "Icebound," a director like William deMille and two featured players like Lois Wilson and Richard Dix, what but a film masterpiece could result?

POST—"Icebound" is different. Its story is a departure from the ordinary themes, and it is presented with simple scenes and dialogue.

TIMES-STAR—"Icebound," dependent for its dramatic effect solely on character conflict and atmosphere, is the sort of picture material with which William DeMille is at his best.

**Alhambra, Milwaukee**

JOURNAL—For Icebound marks all who are connected with it as the foremost exponents of repressed emotions on the celluloid.

SENTINEL (MORNING)—One of the best studies in small town life ever offered is to be found in "Icebound," \* \* \*

**Granada, San Francisco**

(Week ending April 12)

BULLETIN—"Icebound" is a romance of the new variety and William De Mille the producer, has given some very interesting type interpretations of "Down East" folks.

CALL AND POST—If anything, the work has gained in its transition to the screen and it stands as entertainment of the highest order.

CHRONICLE—One might call it super-fine, for De Mille has refused to fall for the usual movie hokum and has done a straight, artistic piece of work.

EXAMINER—In its film version, De Mille has succeeded in bringing a good story, filled with interesting type studies to the screen.

HERALD—William De Mille, who produced it, has done a beautiful piece of work with this story. There is not one false note in it, even down to the smallest detail absolute sincerity characterizes the picture.

**"The Land of Whispering Hope"  
Tivoli, San Francisco**

BULLETIN—With Borneo for its background, Burr Nickle has created for the screen what might be termed one of the very few great adventure pictures. \* \* \*

CALL AND POST—"The Land of Whispering Hope," \* \* \* gives us something that is as new and different as it is amazing and authentic.

CHRONICLE—If you would see the wild man of Borneo in his native haunts, together with his wives, aunts, uncles, cousins, sons, daughters and nephews, go to see "The Land of Whispering Hope."

EXAMINER—It is an extraordinary picture, full of interest for those who like to see the primitive folk in their native haunts and little raiment.

**"The Moral Sinner"—F. P.-L.  
Missouri, St. Louis**

GLOBE-DEMOCRAT—While it is another story of Paris with its wicked cafes and underworld inhabitants, it furnishes the best screen material of the year for the photoplay dramas that have the famous French underworld for their locale.

POST-DISPATCH—Miss Dalton's acting is subdued throughout but through gesture and expression, she conveys the impressions of one who has undergone a deep moral change.

STAR—It is a program picture, neither better nor worse than dozens of others.

TIMES—In "The Moral Sinner," at the Missouri, Dorothy Dalton is not shown at her best. But it seems like the role of Leah Kleschna could have been filled as well by almost anyone else.

**"The Next Corner"—F. P.-L.  
Stanley, Philadelphia**

BULLETIN—"The Next Corner," well merits the classification of "a fine film." The most searching analysis discloses but one weakness, and that is of plot, \* \* \*

INQUIRER—Why the tedious picture at the Stanley this week should be named "The Next Corner" is probably a question that not even the writer of the scenario could answer.

NORTH AMERICAN—It ought to have considerable appeal here, since it has a full-sized moral attached, \* \* \*

PUBLIC LEDGER (MORNING)—"The Next Corner" does not display any great deal of originality, for it is based upon the threadbare triangle theme.

**"The Rendezvous"—Gold.-Cosmop.  
Ohio, Indianapolis**

NEWS—The story of "The Rendezvous" is of no importance, since it is almost ridiculous. Lucilee Rickson, however, is excellent as the heroine, and Conrad Nagel is a substantial American hero.

STAR—Sidney Chaplin's merry-making is the joy of the somber part yMarshall Neilan has concocted in his Russian drama, "The Rendezvous," \* \* \*

**New Lyric, Minneapolis**

STAR—To say that a Marshall Neilan production would ordinarily be sufficient, but this time the famous director must share honors with his cast, for the playing of Conrad Nagel, Lucilee Rickson, Sydney Chaplin, Richard Travers and Elmo Lincoln is exceptionally good.

**"Shadows of Paris"—F. P.-L.  
Stanton, Philadelphia**

BULLETIN—"The Shadows of Paris," the film play, produced under the more striking title, "The Shadows of Paris," \* \* \* is brought forth as one of the cinema successes of the season.

INQUIRER—"The Shadows of Paris" it has a definite story to tell instead of the vague meanderings of the usual scenario.

NORTH AMERICAN—An unusually fine cast and splendid direction combine to make the "Shadows of Paris," which yesterday began a run at the Stanton, a picture of absorbing interest.

PUBLIC LEDGER (MORNING)—Pola Negri has at last come into her own in "Shadows of Paris." \* \* \* Her admirers will be glad to hear that something worthy of her has at last been done.

**"The Shepherd King"—Fox  
Modern, Beacon, Boston**

TRANSCRIPT—Now the tribes of the Bostonians camp into their house of pleasant sights, which they do call the Modern or yet again the Beacon House. And when they had looked, loud was the voice of lamentation in their land.

**Palace, Montreal**

STAR—Moreover, there is in this film such a variety of incident, such a wealth of color and of conflicting emotions as cannot fail to satisfy even the most exacting of movie enthusiasts \* \* \*

**"Sherlock, Jr."—Metro  
State, Boston**

TRANSCRIPT—But, in the main, the picture seems to rely on Mr. Keaton's wholly perfect and inimitable face. He never laughs; he never even smiles; but the on-looker realizes that beneath the composure of his features lies a true appreciation of the humor and the fun.

**"Singer Jim McKee"—F. P.-L.  
Piccadilly, Rochester**

DEMOCRAT AND CHRONICLE—"Singer Jim McKee," Will S. Hart's latest starring vehicle, will scarcely satisfy the thousands of Hart fans who go to see the erstwhile hero of the "open spaces" \* \* \*

HERALD—"Singer Jim McKee" is a picture fraught with overdone emotion \* \* \* Bill Hart acts well the part that seems hardly worth acting. Phyllis Haver overdoes things a bit and the rest of the cast suffices.

JOURNAL AND POST EXPRESS—These prove conclusively that the gods did not endow Mr. Hart with a sense of humor. \* \* \* He has swallowed whole the hokum propagated by the dime novel and the early two reelers and never risen above it.

TIMES-UNION—As a picture, there is not much to be said for "Singer Jim McKee," but as a medium for keeping Bill on the screen and putting him through all his old paces \* \* \* it scarcely could be bettered.

**"A Society Scandal"—F. P.-L.  
California, San Francisco**

(Week ending April 12)

BULLETIN—In "A Society Scandal" there is more than the story. In a way it is a screen fashion show. Miss Swanson \* \* \* wears a collection of the most startling gowns, hats and cloaks, \* \* \*

CALL AND POST—"A Society Scandal" Miss Swanson combines in her characterization a rare blending of the best of her accomplishment. She is really more fascinating, more vivacious and even more dramatic than she has ever been in any one single production.

CHRONICLE—If any doubt lingered that Gloria Swanson has become an actress of first rank, her work in "A Society Scandal," \* \* \* forever settles the matter that she can

EXAMINER—Miss Swanson's beautiful gowns do not in any way detract from the emotional power and fire she throws into the big scenes of the production. \* \* \*

HERALD—It is a splendidly produced feature, with a role that fits the star excellently, and in which she does some very fine acting—to say nothing of her gorgeous assortment of gowns, \* \* \*

**"The Stranger"—F. P.-L.  
State, Minneapolis**

TRIBUNE (MORNING)—The picture is earnest, and although it is lightened by romance bringing about the regeneration of the lovers, there is no attempt at comedy. TRIBUNE (EVENING)—Same.

**"The Temple of Venus"—Fox  
Cameo, San Francisco**

(Week ending April 12)

BULLETIN—There are many spectacular scenes. The picture was made at Santa Cruz Island, and at times hundreds of bathing beauties are seen in the beach scenes.

CALL AND POST—It looks like all the bathing beauties in the world are on the screen at the Cameo this week, nymph, if you get what we mean.

**"Temptation"—C. B. C.  
World, Omaha**

WORLD-HERALD—It is founded on common sense and a theme that preaches "the more truth than poetry" theory.

**"Torment"—1st Nat'l  
Strand, Cincinnati**

COMMERCIAL TRIBUNE—"Torment" is a dramatic film that savors somewhat of the usual detective-mystery story. The story undoubtedly will interest the average spectator because there is just enough suspense and mystery to hold the attention.

ENQUIRER—"Torment" dealing with the disappearance of the Russian crown jewels \* \* \* That's what Maurice Tourneur has done, however, in "Torment," and so far as the critic was able to ascertain he seems to have done it well.

POST—Russian crown jewels and a Japanese earthquake lend a colorful background to "Torment," the detective melodrama \* \* \*

TIMES-STAR—"Torment" everything considered, it provides excellent entertainment, containing just enough mystery to massage the intellect and just enough thrills to excite interest.

**"Thy Name Is Woman"—Metro  
Wisconsin, Milwaukee**

SENTINEL—For the second time Barbara La Marr and Ramon Novarro are seen together in a passionately tragic story of consuming love in "Thy Name Is Woman," an excellent drama that is heavier fare than is usually ladled out on the celluloid.

NEWS—"You'll agree that it's one of the most beautiful pictures in some time.

**"West of the Water Tower"—F. L.  
Strand, Montreal**

STAR—Either the passion of the director to "improve" upon the original story, or the anxiety of some censors \* \* \* is responsible for the complete ruination of the thesis and significance of the novel in screen version.

**"When A Man's A Man"—1st  
State, Cleveland**

PLAIN DEALER—Western melodrama, played in the customary vein, with the customary comedy antics from Arthur Hays Sulzberg as a "very" tenderfoot; pretty good entertainment. Pictorially beautiful.

PRESS—If you like western serenade, broncho busting, bulldogging steers, play, fist fights, and the like, you'll find plenty of it in "When A Man's A Man." But as to idea. You'll find little.

**"Wild Oranges"—Gold.-Cosmop.  
Regent, Rochester**

DEMOCRAT AND CHRONICLE—"Wild Oranges" melodrama" is the verdict of the review of this paper regarding "Wild Oranges."

HERALD—All in all "Wild Oranges" strikes one as a very well done motion picture. It is well cast, well acted, a remarkably fine example of photography and it is one of the best fights that the writer has even seen on the screen.

JOURNAL AND POST EXPRESS—"Wild Oranges" bespeaks the skill of the director who by means of a decaying house, desolate surroundings, flapping shutters, a high wind and spiders has managed most successfully to create the eerie, unnatural atmosphere which the story calls for.

TIMES-UNION—"Wild Oranges" is stirring and thrilling in many of its moments; but it can't be denied, \* \* \* that it is one of the most repulsive repellant plays that we have seen.

**"Woman To Woman"—Selznick  
Sun, Omaha**

NEWS—Temperamental, artistic, at times vicious yet restrained, dainty Betty Compson runs the gamut of emotions in "Woman to Woman" \* \* \*

WORLD-HERALD—Elaborately arranged, beautifully photographed and well acted by the star, Betty Compson, "Woman to Woman," \* \* \* is an interesting production.

**"Women Who Give"—Metro  
Allen, Cleveland**

PLAIN DEALER—"Women Who Give" is smoother, because it has a more interesting story to tell, which includes the capture of swordfish, and finally because it saves its "big punch" for the climax—and the delivery a terrific wallop.

PRESS—There are interesting picture fishing schooners with their dorries of cod and sword fish. Also there are really successful scenes which show a schooner can toss in a gale.

TIMES—All in all, "Women Who Give" is one of the best pictures Cleveland has seen for some time.

**"Why Men Leave Home"—1st  
Warfield, San Francisco**

(Week ending April 12)

BULLETIN—It is not so much the story but the manner in which the screen version of the stage success, \* \* \* is handled that makes the picture thoroughly enjoyable entertainment.

CALL AND POST—"Why Men Leave Home" is fun and humor. And then, to interlard with the comedy, there are touches of pathos, interest, drama and pathos.

CHRONICLE—"Why Men Leave Home" is a very enterprising comedy picture with a serious undertone.

EXAMINER—"Why Men Leave Home" adapted from the Hopwood farce, is an entertaining from beginning to end, with a moral as the tag caption.

HERALD—The picture contains novel situations, but, unfortunately, the photography is somewhat poor.



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*He had kidnapped her for revenge—*

He had taken pleasure in tormenting her—took a great joy in the thought of the pain he was causing her father—the one man in the world he despised—then suddenly he realized he loved her.

*My! what picture this is!*

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presents

**"A SON  
OF THE  
SAHARA"**

From the novel by LOUISE GERARD  
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BERT LYTELL, CLAIRE WINDSOR,  
WALTER McGRIL, ROSEMARY THEBY,  
MONTAGUE LOVE, PAUL PANZER  
Directed by ~ ~ ~ EDWIN CAREWE



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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol XXVIII No. 18

Monday, April 21, 1924

Price 5 Cents

## SHOWMEN

By DANNY

Who are they? Where do they live? And how do they operate? For many of them, I wonder, do they follow the idea advanced by George Trendle of the Kunsky houses. And start showing big pictures beginning about July 10? One of the most important distributors of the business, has told Trendle that he can release as many of the big pictures as he wants them in any time he wants them in. There is no special preference to the Kunsky houses in this offer. Doubtless he will do this cheerfully for any other first run operator. The plan is hardly practicable in cases of other denomination.

Showing big pictures in July on a pre-release basis, is going to do a lot for the entire business. First it will keep people coming to the theater during the summer. This is most important. Everyone knows how business slumps off after audiences have seen five or six poor pictures in a row. And everyone in this business knows how late May, June and July have been used as the spot to get rid of the poorer type of picture.

When—and this is most important—distributors will not face the problem of trying to have a market absorb such a tremendous quantity of pictures for the coming season, beginning with Labor Day. There will only a limited number of first run pictures in the important cities; distributors want early play dates so they can follow through on sales to neighborhood houses and the second and third runs, and when play dates are pushed further and further back it means the capital involved in these productions is "frozen" when it could be liquid. Pre-release shows in July will mean a lot in curing this difficulty, and giving four to five millions of liquid capital for future productions.

But the biggest point of all is that instead of having your

(Continued on Page 2)

## London House

"The Capitol" Secured by Ben Blumenthal and Al Woods—Important for American Distributors

(By Cable to THE FILM DAILY)

London—It is understood that Ben Blumenthal and Al Woods have taken over the Capitol, the newest 2,500 seat house built in London, for 50 years, and will use it for extended runs for important pictures.

Ben Blumenthal admitted on Saturday that the cable was correct, and added: "The opening of this house should prove a Godsend for American producers and distributors. It is the only house in the active downtown section of London that seats 2,500 people, has a stage and will allow for the presentation of pictures in the manner and style which is known as a 'Broadway presentation.'"

"Mr. Woods has six theaters in Europe today and if the Capitol works out as we hope we may develop others of this type for other points abroad."

While Blumenthal refused to discuss the matter it is known that negotiations are on for the services of one of the best known managers in the business to take this house over.

## Goldin to Europe

Sidney M. Goldin leaves for Europe on the Berengaria, Wednesday to direct the Yiddish Art Players starring Maurice Swartz, in several pictures.

## Rosher Sailing

Charles Rosher, cameraman for Mary Pickford, is at the Astor, and will sail on Wednesday for Europe to remain until August.

## Combines and Why

H. B. Varner Tells of Their Development—Says Producers and Distributors Don't Follow Hays

The following communication has been received by this publication from Col. H. B. Varner, president of the M. P. T. O. of North Carolina:

"I have just read your issue of April 9th and I am not surprised at the alarm of the producers and distributors in the growth of booking circuits and buying combines. It is perfectly natural that such things would exist on account of the action of film boards of trade and their methods toward exhibitors especially in open towns. The distributor combines and their methods are responsible and nobody else.

(Continued on Page 6)

## Summer Schedule

George Trendle Will Carry On With Big Pictures—Pre-Release for Fall Season—Beginning July 10

One of the big operators in the business who is not deterred by the so-called summer slump is John Kunsky of Detroit. George W. Trendle, who manages the Kunsky properties, said Saturday that he was laying plans for running the biggest pictures scheduled for the Fall season beginning with July 10; just as he did last year, when the idea proved very successful.

"This policy," said Trendle "means that we have a period of about three weeks during which we cannot find the kind of pictures we would like. But that is all. In July we start showing the biggest pictures on the Fall schedules of the big companies as a pre-release, and we keep our patronage coming in fine shape. This can be done by any exhibitor with a first run house. The distributors, excepting those of independent producers, have ample product, and the only problem of course, is getting together on the price. Obviously we cannot pay as much during a summer season as in the Fall. But we can, and do, give the pictures a start, we hold up

(Continued on Page 2)

## All Set for Pennsylvania Meeting

(Special to THE FILM DAILY)

Pittsburgh—Plans have been completed for the fourth annual convention of the M. P. T. O. of Western Pennsylvania, at the Fort Pitt Hotel, April 28, 29 and 30.

## Warner on Coast

(Special to THE FILM DAILY)

Los Angeles—Harry M. Warner arrived from the East Saturday.

## Lehr On His Own

May Work for Metro-Goldwyn—Mayer Moves Over to Goldwyn Plant Today

(Special to THE FILM DAILY)

Los Angeles—Abe Lehr, for six years vice-president of Goldwyn Pictures in charge of production, will branch out as an independent producer, starting activities at once.

He states that a distributing contract with "a big organization" has been practically closed but he won't mention which one. It is understood, however, that the company is the new combination, Metro-Goldwyn.

Louis B. Mayer, the new production chief for Metro-Goldwyn, moves over to the Goldwyn studio today to assume charge.

## No Foreign Changes

Planned Now By Metro-Goldwyn—Each Has Effective British Distribution

There is naturally much interest as to what—if anything—will occur in the foreign field in view of the Goldwyn merger with Metro. It can be stated authoritatively that for the present no changes will occur, and at the moment none are contemplated.

In Canada both Metro and Goldwyn have been releasing through Regal Films and no change is necessary there, except for routine and office management. In Great Britain, which represents 50 per cent of the foreign market both organizations are very strong. Metro releases through Jury's Imperial Pictures, of which Sir William Jury is the head. Metro has been very satisfied with the results obtained. On the other hand Goldwyn has its own organization in London headed by George Smith and the record established by this organization has also been very satisfactory.

Those interested in foreign fields are watching the developments with much concern.

## Leave Coast for New Orleans

(Special to THE FILM DAILY)

Los Angeles—Richard A. Rowland and Earl J. Hudson left yesterday for New Orleans to attend the First National convention.

Sol Lesser, Mike and Abe Gore and Adolph Ramish are already en route.

## Emory Johnson To Make 4 Features

(Special to THE FILM DAILY)

Los Angeles—Emory Johnson is scheduled to produce four big features for F. B. O. this year instead of two which he formerly turned out.

## Industry Steadier

Survey Shows Hazards Are Being Eliminated—Producers More Careful With Finances

Internal changes in the industry are tending to lift it out of the class of hazardous speculation and transforming it into a more secure investment field, according to a Wall Street Journal survey. The publication points out that the biggest stabilizer is the fact that 95%, or some \$2,137,500,000 invested, is controlled by a dozen establishments. The article, the third in a series of four, then says:

"Producers are not abruptly saving money, but they are not throwing it

(Continued on Page 7)



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## SHOWMEN

(Continued from Page 1)

clientele grow sour over the many bad pictures you will keep them happy, keep them coming, and be all set for a real, profitable business when the Fall arrives.

Joe Godsol left Saturday for Asheville. Later he proceeds to the Adirondacks. He is a very sick man. You know the kind of illness that causes one to go to the mountains for dry, crisp air. And that is what he has. It's tough luck.

### Daylight Saving for Ottawa

(Special to THE FILM DAILY)

Ottawa, Ont.—Ottawa will have daylight saving once again. A motion has passed the City Council to this effect.



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### Comerford Growing

(Special to THE FILM DAILY)

Scranton, Pa.—Besides taking over the Pinebrook here, and the Family at Glenyon, the Comerford Amusement Co. will build new theaters shortly in Luzerne, Green Ridge and Plymouth, Pa.

### Writer Sues for \$51,250

(Special to THE FILM DAILY)

Los Angeles—Frank Howard Clark, has brought suit against the Douglas MacLean Prod. for the recovery of \$51,250 damages resulting from alleged breach of contract.

### Film Indorsers' Election

(Special to THE FILM DAILY)

Indianapolis—Mrs. David Ross has been elected president of the Indiana Indorsers of Photoplays. The organization indorsed 480 out of 520 releases during the past year.

### Bailey on His Own

(Special to THE FILM DAILY)

Wilmington, N. C.—George W. Bailey, former general manager of the Wells Amusement Co., has leased the Royal from that company.

### Landau Back from Trip

(Special to THE FILM DAILY)

Milwaukee—Leo A. Landau, director of the Garden and Alhambra, has returned from a vacation through Florida and Mississippi.

### Reopening Famous Players House

(Special to THE FILM DAILY)

Memphis—Famous Players reopened the Strand yesterday. The house has been dark for several months.

### Aywon Sells "Virginian Outcast"

Aywon has sold rights for "The Virginian Outcast," for Indiana, Michigan, Penna., N. J., Maryland, Virginia, Illinois and New England.

### Walgreene Film Corp. Dissolves

(Special to THE FILM DAILY)

Albany—Dissolution papers have been filed by the Walgreene Film Corp., of New York.

### R. L. Barnhart, Exhibitor Dead

(Special to THE FILM DAILY)

Charleroi, Pa.—Robert L. Barnhart, owner and manager of the Palace, is dead.

### Old Hyperion to be Rebuilt

(Special to THE FILM DAILY)

New Haven, Conn.—The old Hyperion will be closed April 26, and immediately workmen will start tearing down the structure which will be replaced by a new house for the Poli interests.

### Plan to Cut School Competition

(Special to THE FILM DAILY)

Kansas City—Representatives of the Parent-Teachers Ass'n met with members of the state M. P. T. O. to devise a plan to cut the number of school showings.

### New \$1,500,000 Chicago Theater

(Special to THE FILM DAILY)

Chicago—Fred Becklenberg will build a new \$1,500,000 theater which Jones, Linick and Schaefer have contracted to lease for 20 years. The new house will seat 3700.

### Bandy Has New Job

(Special to THE FILM DAILY)

Cleveland—H. A. Bandy, district manager for First National, is acting manager of the local exchange, due to illness of Norman Moray.

### Cast Returns From South Seas

(Special to THE FILM DAILY)

Los Angeles—The Thomas H. Ince Company sent to the South Sea Islands to film the "The Marriage Cheat," has returned.

### Protest Sunday Noon Concerts

(Special to THE FILM DAILY)

Milwaukee—Strong protests have been registered in church circles over the Sunday noon concerts at Saxe's Milwaukee.

### American Film Safe Co. Expanding

(Special to THE FILM DAILY)

Baltimore—A concrete three-story addition is to be made to the plant of the American Film Safe Corp.,

OFFICE FOR RENT—FILM BUILDING—729 Seventh Avenue. We are taking larger quarters and offer for sub-lease our splendid office about 400 square feet. Rent reasonable. Occupancy May 1st or later. Answer Box K101, Film Daily, 71 W. 44th St., N. Y. C.

## Summer Schedule

(Continued from Page 1)

business, and keep the good the community, and that me later in the season.

"It is impossible for any to run all the good, big pictures are released in September, b with Labor Day; although e tributor thinks you are against him when you cannot pictures. This is sure: you anything like all of them, t too many good ones, and th too much together."

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# The SHOOT

The word 'SHOOT' is rendered in large, bold, black letters. Each letter contains a different scene from the movie. The 'S' shows a man in a suit. The 'H' shows a woman in a long dress. The first 'O' shows a man in a suit holding a camera. The second 'O' shows two people holding crossed swords. The 'T' shows a woman in a dark dress.

# DANNING

The word 'DANNING' is rendered in large, bold, black letters. Each letter contains a different scene from the movie. The 'D' shows a woman in a swimsuit. The 'A' shows a woman in a long dress. The first 'N' shows a man in a white uniform. The second 'N' shows a woman in a dark dress. The 'I' shows a man in a suit. The 'G' shows a man in a suit.

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**INC**   **Q**  **of**  
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*Supervised by*

**Arthur H. Sawyer**

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## Incorporations

Albany—Optical Illusion Advertising Co., Inc., New York. 200 shares stock, no par value. Incorporators, V. D. Gordon, F. R. Rosenbaum and George Wilson. Attorney, Louis Schnitzer, New York.

Albany—American Play Co. Stock Department, Inc., New York. Capital \$5,000. Incorporators, J. Rumsey, R. Madden and H. Rumsey. Attorneys, Ernst, Fox & Cane, New York.

Albany—Jordan Amusement Co. Inc., New York. Capital \$100,000. Incorporators, G. H. Jordan, R. Campbell and A. E. Magnus. Attorney, J. J. Buckley, New York.

Springfield, Ill.—United Theaters Concession Co., Chicago. Capital \$1,000,000. Incorporators, S. C. Anschell, E. Schonfeld, S. H. Anschell, J. Schonfeld and R. F. Anschell.

Springfield, Ill.—Universal Theaters Candy Co., Chicago. Capital \$50,000. Incorporators, S. C. Anschell, E. Schonfeld, S. H. Anschell, J. Schonfeld and R. F. Anschell.

Albany—Bee-Bee Enterprises, New York. Capital \$5,000. Incorporators, B. G. Baerwitz, D. Sussman and H. L. Boasberg. Attorney, D. Steinhardt, New York.

Albany—Lyric Playhouse, Inc., New York. Capital \$50,000. Incorporators, Rose Pincus, L. Passman and A. Ritter. Attorneys, Kramer & Kleinfeld, New York.

Albany—Standard Play Co., Inc., New York. Capital \$5,000. Incorporators, H. O. Blaney, G. M. Karmin and K. L. Blaney. Attorney, D. H. Sloane, New York.

Albany—Lucon Prod., New York. Capital \$25,000. Incorporators, M. Phillips, V. R. Beecroft and C. M. Rosenthal. Attorneys, Goldsmith & Rosenthal, New York.

Albany—Delaney Prod., New York. Capital \$100,000. Incorporators, H. Delaney, C. A. O'Donnell and W. L. Stow. Attorney, R. Cohen, New York.

Albany—Triumphant Prod., New York. Capital \$20,000. Incorporators, N. Nathanson, F. J. Whittle and M. Rothman. Attorneys, Campbell & Miners, New York.

Albany—Jayman Prod., New York. Capital \$25,000. Incorporators, C. C. Fuchs, R. Burroughs and E. L. Bishop. Attorney, W. Klein, New York.

Hartford, Conn.—Lenox Investment Co., Inc. Capital \$70,000. Incorporators; Joseph Rattnor, Max Pearl, and Leo M. Glassman.

Dover, Del.—Superior Art M. P., Inc., Wilmington. Capital \$50,000.

Sacramento Cal.—Oakland Ticket Co., Oakland. Capital \$10,000.

## Asks Protection of French Films

(Special to THE FILM DAILY)

Paris—The French industry is in peril, declared Pierre Taittinger, a member of the Chamber of Deputies, in an interview in "La Liberte," in which he urged the adoption of high protective tariff against foreign pictures. Claiming the motion picture as a French invention, and declaring that from an artistic point of view French productions far surpassed "cheap foreign pictures," Taittinger nevertheless admitted that "French motion picture theaters are practically becoming an American colony within the country."

## Anti-Flam Question in France

(Special to THE FILM DAILY)

Paris—The question of non-inflammable films is now before the government bureau of "cinematographie." Although no decision has been arrived at, it is thought that considering the unfavorable results obtained with non-inflammable film, that the government bureau will continue to permit the exhibition of inflammable films.

## A Correction

In the review of "Nellie, the Beautiful Cloak Model," published in yesterday's issue, transposition of type credited Raymond Griffith with being the director when, of course Emmett J. Flynn was meant. The analysis of Flynn's work characterized it as "quite all right."

## Chicago Film Men To Play Golf

(Special to THE FILM DAILY)

Chicago—With the opening of the golf season film men are planning a good deal of activity. The opening match will be held between Harry and Nate Ascher of the Ascher circuit, and Fred Aiken and L. A. Ulrich of Pathe.

## Polart Film Co. Opens Office

The Polart Film Prod. Co., of Lwow, Poland, has opened an American office at 729 7th Ave., which will be managed by Joseph J. Akston and Marjan L. Pisarek. The company has been in operation for over a year in Lwow, making educational.

## Two Changes in Capital

(Special to THE FILM DAILY)

Albany—The capital of Screen Craft Pictures, of New York, has been reduced from \$100,000 to \$25,000, while that of the Shield Theater Co., also of New York, has been increased from \$60,000 to \$150,000.

## Mark Strand Leases the Lincoln

(Special to THE FILM DAILY)

Troy, N. Y.—The Mark Strand interests, operating the Troy, have taken a ten year lease on the Lincoln, the Troy's chief competitor. Harry Symansky has been retained as manager.

## West Virginia House Burns

(Special to THE FILM DAILY)

Beckley, W. Va.—Fire destroyed the Palace, with a \$50,000 loss.

## Combines and Why

(Continued from Page 1)

"I had great hopes of seeing the film industry put on a legitimate basis like other lines of business, under the leadership of Hon. Will H. Hays, who is big and broadminded and I think he has done his best to improve conditions, and he has improved a great many things in the industry, and would revolutionize this business for the common good of everybody if the people who employ him would only follow his advice.

"My observation is that the majority of the distributors of this country are only following Mr. Hays' advice purely from a short-sided, money standpoint. They are not following his advice in the broader, more far sighted policies that he advocates. The slogan of 'confidence and cooperation' has not been carried very far, I am sorry to say, and result is, today there is more bad feeling between exhibitors and distributors than in anytime during the past ten years.

"I am sorry to say that the exhibitors are not organized with few exceptions, in their respective states, and so far as a National organization is concerned, we haven't any worthy of the name, with the exception of that group of exhibitors who are cooperating with Mr. Hays for the repeal of the admission tax.

"On the other hand the distributors are thoroughly organized, and know what they want and go after it in a more intelligent manner than they ever have been before, and knowing their power under our so-called-uniform contract, and knowing the weakness of exhibitor organizations, the average small exhibitor has been catching the devil for more than a year.

"In many instances, the exchange members of the boards of arbitration with the backing of strong organized film boards, have been running rough-shod over the small exhibitor. I have in mind a recent case where the Board of Arbitration in Charlotte, in my absence, tried an exhibitor without any authority whatever in his absence, and did him a great injustice. The matter was I could get relief, and I appealed to the exchangeman who was prosecuting the exhibitor, I appealed to the Charlotte Film Board to give the exhibitor a rehearing, but they did not listen. They insisted on squeezing this man for every drop of blood and every pound of flesh. Then I felt sure that I could get relief, and I appealed to the Hays organization, and up to this good hour, I could get relief, and I appealed to the agent from either New York or Charlotte. In the meantime, we discovered that the exhibitor had not signed a uniform contract and the exchangeman failed to get his flesh or blood.

"Such conditions as this and other methods that are being used, are exactly the things that are producing booking agencies and buying combines.

"I agree with you, absolutely, that the exhibitor has no business whatsoever producing or distributing films. He should stay in his place and operate his theater. I am also just as strongly convinced that the producer and distributor should only produce and distribute and should stay out of the theater business. And that enough producers and distributors should get together and force, if possible, the industry to re-

form itself and do business on the same manner that any other business conducted—'Confidence and Cooperation' "I am still of the opinion that if the industry can be reformed and be made to have itself, that Hon. Will H. Hays do it, and while I have the greatest faith in Mr. Hays, I sometimes doubt his ability to do the things that I think he is striving to do.

"Personally, I don't need any booking bines. I can fight my own battles, but methods that are now being used are cut out, we are going to see exhibitors coming together in some fashion or other, have got to do it in order to protect own individual business. I am in of getting together with producers around and settling these matters. If we can't control them in that way, I favor of booking combines. In other words the only way to fight the devil is to him with fire and water, and if the producers and distributors won't be fair, then exhibitors will be compelled to fight in same manner that the film boards have fighting.

"Pardon me for writing in length, but editorial was so one-sided that I could resist expressing myself"

## Fined for Sunday Violation

(Special to THE FILM DAILY)

Harlingen, Tex.—H. K. Allen has been fined \$50 here for operating Rialto, on Sunday. Harlingen is the only town in this section that prohibits Sunday shows and Allen is fighting the case in higher court.

## Epidemic Closes Wisconsin Ho

(Special to THE FILM DAILY)

Milwaukee—The theater at Pilsen, has been ordered closed by health authorities, because of a typhoid fever epidemic.

## Theaters Fight Daylight Saving

(Special to THE FILM DAILY)

Schenectady—Local theaters are putting up a fight in conjunction with the Parent Teachers Ass'n. against the adoption of daylight saving.

## 10 Road Shows For "After Six Days"

Harry Asher will send out ten road showings of Weiss Brothers' "After Six Days," providing an elaborate musical and vocal program with performance.

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**BETTY COMPSON**  
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Season 1924-1925 Thirty First-Run Pictures



Monday, April 21, 1924

### On Broadway

Asr—"Secrets."  
 Broadway—"Beau Brummel."  
 Brooklyn Strand—"When a Man's a Man."  
 Caeo—"Second Youth."  
 Catol—"The White Sister."  
 Ocean—"The Ten Commandments."  
 Oerion—"The Covered Wagon."  
 4 Street—"America."  
 erty—"The Thief of Bagdad."  
 w's New York—Today—"King of the Wild Horses."  
 uesday—"Cupid's Fireman" and "The Law Forbids."  
 ednesday—"Society Scandal."  
 hursday—"The Plunderer."  
 riday—"Virtuous Liars" and "Riders Up."  
 aturday—"Chastity."  
 Rito—"The Confidence Man."  
 Roli—"Triumph."  
 Stand—"Girl Shy."

#### Next Week

Asr—"Secrets."  
 Broadway—Not yet determined.  
 Brooklyn Strand—"Girl Shy."  
 Caeo—"Second Youth."  
 Catol—"The Rejected Woman."  
 Ocean—"The Ten Commandments."  
 Oerion—"The Covered Wagon."  
 4 Street—"America."  
 erty—"The Thief of Bagdad."  
 Rito—Not yet determined.  
 Roli—Not yet determined.  
 Stand—Not yet determined.

#### May Take Over Houses

(Special to THE FILM DAILY)

Chicago—It is reported that the Midwest Theaters, Inc. (the Burd organization) may take over houses in several important towns within the next week.

#### New One for K. C. Ready

(Special to THE FILM DAILY)

Kansas City—W. C. Gumm plans to open his new theater, at 75th and Washington, Waldo, about June 30. The house will be called the Westmoreland.

#### Martinas Acquires Another

(Special to THE FILM DAILY)

Middleport, N. Y.—The Martin Bros., operating theaters in Mt. Morris and Dansville, have taken control of the Star here, formerly owned by J. Crowell.

#### Liberty, St. Louis Dark

(Special to THE FILM DAILY)

St. Louis—The Liberty on Delmar Blvd., will be dark for one week. When it reopens it will present a feature in conjunction with a girl show.

#### Comedies To Feature Gordon White

(Special to THE FILM DAILY)

Los Angeles—Leland Stamford Smidell has started work on two comedies featuring Gordon White at F. B. O. studios.

#### Goldin To Work in Germany

Sidney Goldin sails today for Germany, where he is to direct two productions.

### Industry Steadier

(Continued from Page 1)

around in the dark as was done in the past. They spend lavishly, but for larger returns. Some firms gauge public taste for a 100% success as precisely as a successful magazine editor knows a sure ringer short story.

"Hit-and-miss producers are falling by the wayside. The successful producers have the probabilities and even the purely artistic side of their business diagramed and weighed as elaborately as an insurance company.

"The financial comptrollers of several of the largest firms let Dow, Jones & Co. in behind the scenes showing how they make their budget. The most doubtful factor in the business would seem to be the future success of a film. The returns from new pictures do not come in for three years.

"Two companies interviewed were Famous Players-Lasky, whose 1923 report shows inventory \$15,383,482 in negatives; rights to plays, and total assets of \$47,943,454; and the First National with 26 franchise holders with motion picture theaters worth \$150,000,000.

#### Lasky Charts Everything

"Famous Players-Lasky stands out conspicuously in the field for scientific management. Their financial comptroller was formerly cashier of the National Bank of Commerce. He has several young New York University statisticians associated with him. Dozens of charts and statistical curves were shown analyzing past business and determining cycles in that to come. In tabular form they show costs, and past and future returns of all their films. Out of the last 164 films, but nine failed to pay expenses, some by but a small margin. Four of these were films with Fatty Arbuckle. Another was a film with an English cast produced abroad to show the English that no attempt was being made to crowd out their home talent. The American public found the star too cold and rejected the picture. Two of the remaining were below the dead line by only a small margin.

"An interesting chart was what seemed to be a parallel range of mountains showing in different colors returns from each picture over the range of its life. This chart demonstrated that, irrespective of the picture, the span of its life and the high and low points of returns on it follow much the same cycle. The film barometer shows that film rentals ordinarily bring in returns over 3½ years. In three months 50% of the cash returns come in. The residual value of the film from long experience is marked down 88% in a year and 100% in two years.

"Before a picture leaves the studio the producer usually can tell whether it will be a success or a partial one. In the first few weeks of its run in New York total earnings can be gauged with surprising accuracy. It is only the rare degree of failure or success, like 'The Covered Wagon', which cannot be foreseen. This picture has already paid costs of production, brought in gross receipts of

some \$9,000,000, and is expected to make \$3,000,000 clear profits. A picture should bring in three times its cost of production. Distribution takes an added 20-25% of cost.

Every phase of motion-picture production has been charted. There are charts showing returns from each film in terms of the stars in it, those showing earnings of pictures by producers, by total costs, by amount of publicity, by sections of the country and in foreign returns.

"Comptrollers of Famous Players, of First National and several others declare that they now make rigid budgets, and more important still keep to them. When a scenario is completed, items of cost are not left to the fertile fantasy of the producer and to chance as in the past, but are fought over item by item with the business department. When a producer threatens to overdraw, a business conference is held to determine on cutting certain scenes or, if some improvement has been made, of providing for a new appropriation. Famous Players boast that in their 60 pictures under way this year they are still well on the sunny side of their budget—an achievement unique in movie history.

#### Stars' Market Value

"The outsider looking into motion picture production costs is startled by the enormous sums spent on stars and on staging. Stars will continue to get salaries running as high as \$10,000 a week and more producers say because the public demand them and are willing to pay for them. The presence of this or that star is at once reflected at the box office. Appearing separately, pictures of stars show steady high averages. With two stars in one film their box office returns were double what they would have been for either one of them alone. It is the public and not the producer, therefore, which in last analysis pays the star.

"The last few years the public has demanded grandiose palatial sets, vast caravans, armies, and mobs of thousands. Producers admit that this has been overdone and turn with relief from the super-film to the more intimate one. It is not overlooked, however, that the world wide success is still linked with colossal presentation such as the Covered Wagon, The Ten Commandments and the like.

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that can touch it!

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and the performance has yet to be performed that can beat Sylvia Breamer's marvelously real portrayal of the woman who sacrificed everything to save another.

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Directed by Harry Hoyt

with an all star cast including

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Frank Mayo, Lew Cody, Henry B. Walthall, Bessie Love,  
Myrtle Stedman, Mary Carr, Hobart Bosworth, Ford Sterling,  
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# THE **Film** DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

V. XXVIII No. 19

Tuesday, April 22, 1924

Price 5 Cents

## WIDE OPEN

By DANNY

No monopoly in raw stock. That's just what the Federal Trade Commission says. In its findings against the Allied Laboratories, Eastman and Brulatur. And then tells Eastman to dispose of the three big lab's about New York. Only fair to—in behalf of Eastman—at in February, 1923, he sent a letter to the members of Allied, and told them that the Kodak Company did not wish them to feel "obligated in any way to be in your laboratories only American made film."

But while the members of Allied may not have been "obligated" they certainly didn't break their necks to foreign raw stock. For, according to the report during the first eight months of 1921, foreign raw stock was sold to Allied members to the extent of over 67,500,000 feet. And from September 14, 1921, to date, neither Gavaert, Pathe or Agfa have sold enough raw stock—if any—members of the Allied—to talk out.

If these lab's used no foreign raw stock they must have used some other kind. Self-evident, isn't it. Perhaps they used Powers, or Bay State, or something else. Possibly they used Eastman stock. At all events 67 million feet of raw stock means something in dollars and cents. And the decision opens the door again—presuming the lab men want to use foreign raw stock.

Film men posted as to the situation talk like this: "Eastman isn't cozy. He doesn't want to control the market and get in hot water constantly with the Federal Government. If the foreign makers of raw stock get a certain amount the Kodak company doesn't become alarmed. Because it still does a tremendous business. Beyond that point, however, Eastman's men step in."

This is sure: the one end of the picture business that never loses is the raw stock maker. You may have a lot of it galore. But when you buy raw

(Continued on Page 2)

## 52 From First Nat'l

And Perhaps More—Home Office Group Off for Annual Meeting at New Orleans

Definite plans for 1924-1925 will be formulated by Associated First National at the annual meeting of the 26 franchise holders which opens at New Orleans on Wednesday.

At five o'clock yesterday, the following executives left for the South where, during the life of the sessions, they, and others from different parts of the country, will be the guests of Saenger Amusement: H. O. Schwalbe, Robert Lieber, E. A. Eschmann, Herman Brunner, Marc Kellogg, E. Bruce Johnson, C. S. Pinkerton, Moe Mark, Nathan Gordon, John H. Kunsky, George Trendle and Abe Fabian. At Philadelphia, John McGuirk and Abe Sablatsky of the Stanley Co. joined the group and at Washington, Harry M. Crandall.

The organization will have a feature release weekly for next season and it is quite likely there may be more. The meetings will run from Wednesday through to Saturday. The New York delegation expects to start for home immediately after the final meeting.

### Germans Exhibiting Cash

(Special to THE FILM DAILY)

London—Many of the German film men coming here on business seem to have an abundance of cash. Reparations and indemnities apparently have not made any difference.

### Colman in "Tarnish"

Ronald Colman, who attracted considerable attention by his work in "The White Sister" has been engaged by Samuel Goldwyn to appear opposite May McAvoy in "Tarnish." George Fitzmaurice will direct.

## Clem's Ocean Trip

Paris, Midnight.

Dear Old Film Daily:

Here I am in Paris for the first night it's just twelve o'clock, the beginning of the day here. Mrs. Deneker is asleep and I am just starting out to see the town. Tomorrow you can look for the hottest letter ever writ by an American Motion Picture exhibitor or any other kind for that matter.

Sure enough we got here at half past twenty two and took it on the run for the Crillon Hotel where the manager, and house detective said they remembered Danny very well and considered him an active man.

(Continued on Page 5)

## Rapf On Metro List

Will Make Three—Details of Production Plans for Each Director Announced

Harry Rapf, who terminated his relations with the Warners' recently and then joined Louis B. Mayer will be one of the latter's assistants in handling the heavy production schedule planned by Metro-Goldwyn for 1924-1925. He will also make three pictures.

It is quite likely that upon completion of "Tess of the d'Urbervilles, the Neilan-Sweet combination will be continued. Reginald Barker is now making "Broken Barriers" and will next make "Dixie." There will be at least two others from him. Fred Niblo who is now directing Ramon Novarro in "The Red Lily" will contribute five more to the 1924-1925 program. Elinor Glyn's first picture will be "His Hour." Hobart Henley will make five, the first to be "Free Love." Robert G. Vignola is now on the Coast preparing for "East of Suez."

Rex Ingram's future activities will be concerned with "The Dead Command," an Ibanez story; "The World's Illusion" and "The Goose"

(Continued on Page 4)

### Sunday Fight in Norwich

The M. P. T. O. of New York is about to launch a move to combat the referendum for Sunday shows which the reform element in Norwich, N. Y., a town of about 8,000 is sponsoring. The vote will be held on May 4. Norwich is in Chenango County and has three theaters.

### Garrett Back in London

(Special to THE FILM DAILY)

London—Sydney Garrett has returned from New York.

## Britain Inactive

(Special to THE FILM DAILY)

London—There is considerable inactivity in British production at this time.

The Bromheads have three directors at work: George Pearson, Graham Cutts and George Cooper. The Stoll plant is quite busy. Aside from these two companies little is happening. Single units are making a picture here and there, but there is no attempt to turn out a program on their part. Ideal has closed its studio and Hepworth is practically shut. "The Ten Commandments" is doing a record business. "Secrets" and "Anna Christie" both proved very disappointing at the Palace theater.

## Eastman To Fight

Will Oppose Federal Trade Decision—Intends Appealing to Circuit Court

The Eastman Kodak Co. announced yesterday at Rochester that it will oppose the order of monopoly filed against it and others, by the Federal Trade Commission and that it will apply to the Circuit Court of Appeals for a revue of the Commission's findings. George Blair, speaking for the company, said:

"The order does not affect the manufacture of raw film, but simply the printing of film from original negatives."

Investigation launched by the Federal Trade Commission in February 1922, terminated on Sunday with the issuance of an order citing the Eastman Kodak Co., the Allied Film Laboratories Ass'n, Inc., and Jules E. Brulatour, a monopoly in restraint of trade.

The Commission gives Eastman 120 days in which to submit a brief, indicating to what extent it has carried out the Government order to break up those practices considered monopolistic.

One of the important decisions pronounced in the findings makes it compulsory for Eastman to dispose of the Paragon, San Jacq and G. M. laboratories to parties not identified with any Eastman enterprises. The opinion was voiced yesterday that Eastman might experience some difficulty in doing this, in view of the present tendency in the laboratory field to combine plants for the purpose of reducing overhead.

(Continued on Page 2)

### Paramount Meets in Chicago

(Special to THE FILM DAILY)

Chicago—The Mid-West Paramount sales convention was launched at the Drake yesterday. The home office group arrived on the Century Sunday morning.

## Migrating Eastward

Decided Tendency Toward Production Here, Wall St. Journal States—Interesting Data

The final article of the Wall Street Journal dealing with motion pictures concerns itself with the trend in future production. The publication states that the tendency is decidedly Eastward and explains that New York banks have been "cold" to films produced on the other side of the Rockies.

(Continued on Page 5)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	107	104 1/8	106 1/4	1,100
F. P.-L. ... do pfd.	69	67 1/8	67 3/4	5,800
Goldwyn	15 3/8	15 1/8	15 1/4	800
Loew's	17 1/8	16 1/2	16 1/2	1,400
Warner's	Not Quoted			

**WIDE OPEN**

(Continued from Page 1)

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Wonder, by the way, what will happen to the three big lab's that Eastman and Brulatour own around New York?



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**Six 'Changes Opened**

By F. B. O. in Canada, Thereby Completing Its Own Organization in Dominion

(Special to THE FILM DAILY)

Toronto—F. B. O. has completed its direct exchange organization in the Dominion. The company was formerly represented in Canada by the United Exhibitors of Canada, Ltd., which succeeded the Canadian Exhibitors Exchange.

Phil Hazza has been appointed general manager and six branch offices have been opened, as follows: Toronto, 277 Victoria St.; Montreal, Albee Bldg.; St. John, 39 Waterloo St.; Winnipeg, 504 Hargrave St.; Calgary, 405 Eighth Ave., and Vancouver, 533 Granville St.

**Some "Vernon" Runs**

"Dorothy Vernon of Haddon Hall," opened at the Park, Boston; the Tulane, New Orleans; the Victory, Dayton; the Stillman, Cleveland and the Princess, Waterbury, Conn. last night. Other openings this week will be in Edmonton, Alta.; Seattle and Portland, Ore. The Chicago run at Orchestra Hall, opens on May 26th.

**Graham Wilcox Buy "Siegfried"**

(Special to THE FILM DAILY)

London—Graham Wilcox is the British company that has taken over "Siegfried" for England. The presentation at the Royal Albert Hall will have an orchestra of seventy-five pieces and several operatic stars.

**Special Shows for Old Folks**

(Special to THE FILM DAILY)

Detroit—The News has arranged to show "The Greatest Love of All," the George Beban picture to five homes for the aged. The first showing was given yesterday.

**Plan Novelty Two Reeler**

(Special to THE FILM DAILY)

Los Angeles—Kathleen Clifford has been engaged by Christie for "Grandpa's Girl," a two reeler in which she will appear both as a boy and a girl. Gil Pratt will direct.

**Wm Cranston Dead**

(Special to THE FILM DAILY)

Toronto—William Cranston is dead. Cranston was one of the best known individuals in Dominion film circles. He was with Famous and United Artists at various times.

**Eastman To Fight**

(Continued from Page 1)

The agreement between Eastman and Allied under which members of the association were to use American-made stock is ordered dissolved. It will be recalled that on Sept. 9, 1921, Eastman and members of Allied entered upon agreement which prohibited the use of other than American raw stock. For this consideration on the part of the laboratories, Eastman agreed not to operate its three plants, the capacity of which is sufficient to accommodate the needs of practically the entire Eastern market.

However, Eastman made the point that the plants would be kept in readiness at all times, in the event that Allied members failed to keep their agreement. It is understood that Eastman maintained working forces in all three "labs" keeping the equipment up-to-date, but that in recent months, the plants have been permitted to deteriorate. On Feb. 28, 1923, Eastman sent an unsolicited letter to Allied members, advising them that stipulations of the 1921 contract were no longer obligatory. The Commission in its report declares that Eastman changed its attitude while the Government investigators were at work but before the complaint was formally issued.

Under the law the findings will be turned over to a Federal Court which will then issue the order. Eastman Kodak can appeal the decision. A telegram requesting the attitude of the company was dispatched to the Eastman Company yesterday, but at press time no response had been received.

Joseph H. San of San and Van Voorhis, attorney for Allied, declared yesterday that it was the intention of that body to obey at all times whatever regulatory measures the Government decided upon.

The reaction in the trade was one in favor of the importers of foreign raw stock. The ruling makes it illegal for any American laboratory to discriminate against imported stock and, in effect, throws the market wide open.

Jack Cosman, American representative for Agfa of Germany said:

"I have been waging this fight quietly for about two years. It is a source of gratification to me that the Government, by its decision has recognized the rights of foreign importers in this market."

A. D. A. Ball Thursday  
The Assistant Directors' Ass'n hold its annual ball at the Peninsula on Thursday. Tickets will be available at the entrance to the ballroom at 9 P. M. that evening.

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for **HODKINSON RELEASE** Season 1924-1925  
Thirty First-Run Pictures



# A HANDY CHECK-UP ON BIG PICTURES

**THREE WISE FOOLS.** With Eleanor Boardman, Claude Gillingwater, Alec Francis, Wm. H. Crane, Wm. Haines, Brinsley Shaw, Zasu Pitts. King Vidor, Director. Adapted from play by Austin Strong. Staged by Winchell Smith. Presented by John Golden. June Mathis, Editorial Director. A Goldwyn Picture.

**SIX DAYS.** By Elinor Glyn. With Corinne Griffith and Frank Mayo. Directed by Charles Brabin. Scenario by Ouida Bergere. June Mathis, Editorial Director. A Goldwyn Picture.

**THE GREEN GODDESS.** With George Arliss, Alice Joyce, David Powell and Harry T. Morey. Directed by Sidney Olcott. Adapted by Forrest Halsey from the famous stage play by William Archer. A Distinctive Picture.

**THE SPOILERS.** By Rex Beach. A Jesse D. Hampton Production with Milton Sills, Barbara Bedford, Robert Edeson, Anna Q. Nilsson, Ford Sterling, Louise Fazenda, Noah Berry, Robert McKim. Directed by Lambert Hillyer. A Goldwyn Picture.

**ENEMIES OF WOMEN.** By Vicente Blasco Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.

**RED LIGHTS.** With Marie Prevost, Johnny Walker, Alice Lake, Raymond Griffith. A Clarence Badger Production. Adapted by Carey Wilson from Edward E. Rose's Stage Play. June Mathis, Editorial Director. A Goldwyn Picture.

**THE RENDEZVOUS.** By Madeleine Ruthven. With Conrad Nagel, Lucille Ricksen, Elmo Lincoln, Sidney Chaplin. Directed by Marshall Neilan. A Goldwyn Picture.

**THE ETERNAL THREE.** With Hobart Bosworth, Claire Windsor, Bessie Love, Raymond Griffith. Directed by Marshall Neilan and Frank Urson. A Goldwyn Picture.

**THE STEADFAST HEART.** Sheridan Hall, Director. With Marguerite Courtot, Mary Alden, Joseph Striker, Miriam Battista, Joseph Depew. Adapted by Philip Lonergan from Collier's Weekly Story by Clarence Budington Kelland. A Distinctive Picture.

**SLAVE OF DESIRE.** Presented by Gilbert E. Gable. Directed by George D. Baker. With George Walsh, Bessie Love, Carmel Myers. Adapted from the immortal story "The Magic Skin" by Balzac. June Mathis, Editorial Director. A Goldwyn Picture.

**THE DAY OF FAITH.** By Arthur Somers Roche. Directed by Tod Browning. With Eleanor Boardman, Ford Sterling, Raymond Griffith, Tyrone Power, Wallace MacDonald. Adapted for the screen by June Mathis and Katherine Kavanaugh. June Mathis, Editorial Director. A Goldwyn Picture.

**IN THE PALACE OF THE KING.** By Marion Crawford. Directed by Emmett Flynn. With Blanche Sweet, Pauline Starke, Hobart Bosworth, Edmund Lowe. Written for the screen by June Mathis. A Goldwyn Picture.

**LITTLE OLD NEW YORK.** With Marion Davies. Directed by Sidney Olcott. Adapted by Luther Reed from stage play by Rida Johnson Young. Settings by Joseph Urban. A Cosmopolitan Prod.

**UNSEEING EYES.** From Arthur Stringer's Story. Directed by E. H. Griffith. With Lionel Barrymore, Seena Owen, Louis Wolheim. Adapted by Bayard Veiller. Settings by Jos. Urban. A Cosmopolitan Production.

**RENO.** Written and Directed by Rupert Hughes. With Helene Chadwick, George Walsh, Lew Cody, Carmel Myers. A Goldwyn Picture.

**THROUGH THE DARK.** Directed by George Hill. With Colleen Moore. Adapted by Frances Marion from the story by Jack Boyle. A Cosmopolitan Production.

**UNDER THE RED ROBE.** Directed by Alan Crosland. With Robert B. Mantell, John Charles Thomas, Alma Rubens. Adapted by Bayard Veiller from the story by Stanley Weyman. Settings by Joseph Urban. A Cosmopolitan Production.

**WILD ORANGES.** By Joseph Hergesheimer. Directed by King Vidor. With Frank Mayo, Virginia Valli, Ford Sterling. June Mathis, Editorial Director. A Goldwyn Picture.

**NAME THE MAN!** Victor Seastrom, Director. Adapted from "The Master of Man" by Sir Hall Caine. With Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale. Screen adaptation by Paul Bern. June Mathis, Editorial Director. A Goldwyn Picture.

**NELLIE, THE BEAUTIFUL CLOAK MODEL.** By Owen Davis. Directed by Emmett Flynn. With Claire Windsor, Edmund Lowe, Mae Busch, Raymond Griffith, Lew Cody, Hobart Bosworth. Adapted by H. H. Van Loan. Scenario by Carey Wilson. June Mathis, Editorial Director. A Goldwyn Picture.

**THE GREAT WHITE WAY.** E. Mason Hopper, director. With Anita Stewart, Oscar Shaw, T. Roy Barnes, theatrical, newspaper, sports celebrities and Ziegfeld Chorus. Adapted by Luther Reed from story "Cain and Mabel" by H. C. Witwer. Settings by Joseph Urban. A Cosmopolitan Production.

**SECOND YOUTH.** Directed by Albert Parker. With Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne. Adapted by John Lynch from Allan Updegraff's novel. A Distinctive Picture.

**TRUE AS STEEL.** Written and Directed by Rupert Hughes. With Aileen Pringle, Eleanor Boardman, Louise Fazenda, Norman Kerry, William H. Crane, Raymond Hatton. A Goldwyn Picture.

**RECOIL.** By Rex Beach. Directed by T. Hayes Hunter. A. J. Parker Read, Jr. Presentation. With Betty Blythe, Mahlon Hamilton and Europe's Ten Most Beautiful Women.

**THE REJECTED WOMAN.** Albert Parker, Director. With Alma Rubens, Conrad Nagel, Wyndham Standing. From the Story by John Lynch. A Distinctive Picture.

**THREE WEEKS.** Elinor Glyn's Production of Her Famous Novel. Alan Crosland, Director. With Conrad Nagel and Aileen Pringle. Scenario by Elinor Glyn. Continuity by Carey Wilson. June Mathis, Editorial Director. A Goldwyn Picture.

Tried and Proven  
Box-Office  
Attractions

*Goldwyn-Cosmopolitan*

Tried and Proven  
Box-Office  
Attractions

### Theater Changes

Washington, Pa.—John C. Bixler has disposed of his interest in the Palace to his partner, N. I. Walken. Bixler will go to Scottsdale to operate a theater now under construction.

Seattle—A. E. Barry, with the Jensen-Von Herberg theaters for the three years, has been made manager of the Strand, succeeding Dana Hayes, who resigned.

Schuylkill Haven, Pa.—Refowich Brothers, operating the Refowich at Freeland, are new owners of the Opera House, having bought out C. A. White.

Grand Rapids, Mich.—Glen Fleser, will open a new house shortly. The new theater is but a few blocks away from one Fleser now operates.

New Prague, Minn.—The Savoy has been closed by Lowell Taft, who plans to enter exhibition elsewhere. J. Bowman is the new owner.

Chicago—The 900 seat Crescent, on Milwaukee St., has been disposed of by J. M. Kleczski, to Max Gumbiner for \$84,000.

Mifflintown, Pa.—L. R. Eicker, who also owns the Photoplay, Duncantown, bought the Stouffer from Wm. Heffley.

Goldfield, Ia.—W. A. McCarthy, owner of the Princess and Eagle, Eagle Grove, Ia., has reopened the Cosmo.

Bremerton, Wash.—A. Finkelstein has resigned management of the Rialto, and has been succeeded by J. P. Scates.

Lexington, Ky.—Earle Hall Payne is now managing the New Kentucky for the Lafayette Amusement Co.

Stewartville, Minn.—Weiland Bros. have taken over the Opera House. E. E. Horton formerly owned it.

Stillwater, Minn.—The Hilltop is no more. The building is being remodeled into a garage.

Cleveland—Matthew Schiessel, manager of the Reel until it closed, is now auditor for Universal.

Seattle—A. Barry of the Greater Theaters Co., has taken over management of the Strand.

Seattle—Hal Vaughn, short subject salesman for Pathe, has been transferred to Spokane.

Buffalo—L. G. Barger has resigned as general manager of the Border Amusement Co.

Hoidredge, Neb.—The Crescent is now under management of M. H. Garvin.

Palestine, Ill.—Guy Waumple has sold the Royal to Hawkins & Salisbury.

### Incorporations

Albany—Westchester Ad Film Corp., Bronx. Capital \$30,000. Incorporators, J. A. Sarafitel, J. Nafatalison and L. Joffe, Attorneys, Joffe & Joffe, New York.

Albany—Tompkinsville Amuse. Corp., Richmond Borough. Capital \$60,000. Incorporators, R. B. Curtis, P. Licht, Jr. and T. F. Buchanan. Attorney, F. H. Innes, St. George.

Albany—H. B. H. A., Inc., New York. Capital \$50,000. Incorporators, A. Gans, R. Kinoy and K. Kendler. Attorneys, Kendler & Goldstein, New York.

Trenton, N. J.—Robin Hood Amusement Corp. Capital \$50,000. Incorporators, Louis Schaukler, Morris Rabinowitz, Jack Finkelstein.

**Mexicans Behind New Venture**  
(Special to THE FILM DAILY)

Kingsville, Tex.—The Teatro Atenas Sociedad Anonimous Mexicanas has been formed by Jose A. Garcia, J. E. Fores and V. Salazar to open a combination vaudeville-picture theater.

**Rebuild Ocean Park Theater**  
(Special to THE FILM DAILY)

Ocean Park, Cal.—The Raymond Co. has started to rebuild the old Rosemary, which was destroyed by fire, with fireproof structure costing \$150,000.

**Amsterdam Buys Color Magazines**  
(Special to THE FILM DAILY)

Philadelphia—Ben Amsterdam of Masterpiece Attractions has bought the first twelve "Kelley Color" Magazines for Southern New Jersey and Eastern Pennsylvania.

**New Theater Building For Durham**  
(Special to THE FILM DAILY)

Durham, N. C.—The Southern Amusement will build an eight story theater building to cost \$500,000. The exact site is as yet unknown.

**Price War at Pierre, S. D.**  
(Special to THE FILM DAILY)

Pierre, S. D.—A price war is raging here between J. E. Hipple, owner of the Bijou, and Charles L. Hyde, running the Grand.

**Central Park, Chicago Celebrates.**  
(Special to THE FILM DAILY)

Chicago—The Central Park, first of the Balaban & Katz chain, is celebrating its seventh anniversary.

### Rapf On Metro List

(Continued from Page 1)

Man." The fall schedule will contain three Viola Dana vehicles: "Revelation," "Along Came Ruth" and "The Beauty Prize." "Wife of the Centaur" will be released as a special. No announcement is made of the director for "Toilers of the Sea" which will be made on a large scale, but it has been generally thought that Ingram would do it. At least, it was once on his schedule of future pictures.

A new purchase is "The Waning Sex," by Frederic and Fanny Hatton.

### Cuts and Flashes

Victor Fleming has completed "The Code of the Sea" for Paramount. Rod La Rocque and Jacqueline Logan are featured.

The firm name, Numotion Products Corp., New York, has been changed to Old Dominion Motion Products Corp.

Henry Sands has completed work in "Crossed Wires," which is being directed by Elmer Clifton.

Wittman Bennett has changed the name of "Divorced in Name Only" to "Love of Woman."

Brenda Bond has completed work in "The Fool," being directed by Harry Millarde.

**Dallas Theater Burns**

(Special to THE FILM DAILY)

Dallas—The Garrick theater is a total loss from fire.

Fire caused \$100,000 damage to property at Colorado, Tex. The blaze started in the projection room of the Palace.

**Split Policy for Midwest Theaters**

(Special to THE FILM DAILY)

Elgin, Ill.—The Midwest Theater Corp., has introduced a vaudeville-picture policy in its theaters. The company recently acquired the Crocker on a ten year lease.

**California Exhibitors Hopeful**

(Special to THE FILM DAILY)

San Francisco—The prospect for good crops is destroying pessimism among farmers and causing small exhibitors to book liberally.

**Choteau Has Plans for Chain**

(Special to THE FILM DAILY)

Houston, Tex.—A. A. Choteau has bought the Cozy. He also owns a house at Fort Worth and plans a string in this section.

**Friedman To Quit Universal**

(Special to THE FILM DAILY)

Detroit—Friedman will resign as manager for Universal, as soon as a successor can be appointed.

**Alexander In Kansas City**

(Special to THE FILM DAILY)

Kansas City—L. W. Alexander is here from San Francisco to take over the Hodkinson exchange.

### Among Exchangers

St. Louis—Roy Dickson, former Selznick manager, is now in charge of the Associated Exhibitor change, succeeding Steve O. now assigned to other duties.

Cleveland—George Jacobs, principal representative for Al Lichtman, has been appointed temporary manager for Universal, following the resignation of Harry Brown.

Albany—The new film sales club, of which Jimmy Rose is president, is planning many parties the summer, including baseball and a clambake.

Minneapolis—Ben Marcus, formerly for F. B. O., has been promoted to assistant manager and booked Omaha.

Detroit—J. J. McCabe, formerly with Paramount in Pittsburgh and Columbus, has joined the Gotham staff.

Buffalo—Max Rowley has been engaged by the First Graphic to succeed Phil Gentile in Rochester.

Detroit—The eastern half of Michigan will hereafter be covered by H. Livesy for Standard.

Minneapolis—John Kopald has signed from F. B. O. to join Universal Artists.

Buffalo—Bob Murphy, formerly with Warner's is now with Hodkinson.

Milwaukee—Donald McLoud has been appointed Paramount explorer.

## PRODUCERS

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**PRISCILLA DEAN**  
in *The Siren of Seville*  
for HODKINSON RELEASE  
Season 1924-1925  
Thirty First-Run Pictures

## Clem's Ocean Trip

(Continued from Page 1)

The funny way the time runs here twenty-four o'clock gets Mrs. Denker puzzled but not me. I am wearing two watches and look at them both and then just add them up. I asked the porter where we could see life and he said go to Pair-ports which we did but we didn't have no dress-suits on so we couldn't get in. I got it fixed for tonight though for I made an affidavit before the American Express Company that I have a dress-suit but my trunks hadn't arrived. If this affidavit don't get us in I'm going to stick to the trousers which ain't so terrible but they are full of French mammas who give you nice dirty looks as you go by.

The money's changed again and they give me with a pocket full of Eye-lish liars and they're no good, so I guess I will give them to my wife tomorrow. Maybe she can pass 'em. I got some great ideas for exhibits when I get back. One place I passed through I see all the men sitting on a fence watching the women following so I'm thinking now of buying a farm. Especially as Mrs. Denker is taking on weight.

The ticket sellers at the movies are smart. When you go to buy a ticket they look at you and if you are an American they set you back twice as much as you were a foreign man. So here's my idea. The ticket buyers should know everyone in the towns then when anyone buys a ticket, if he's a stranger charge him double. Of course you got to be careful in case a person comes up who is moved to your town. If you get to be perfect make a tie-up with the station agent and he can tip you how many people got off the train each time one gets in.

There's an old guy in front of the hotel here who says if I give him a few franks he'll show me around after Mrs. Denker gets to sleep tomorrow but its just my luck she won't be sleepy then or the guy won't show up.

The concierge here tells me Danny is this old guy every night he was here last year. Hot dog? Look for the hot letter tomorrow if you think it is too frank (like money here) don't publish it but I'll get it for me when I get back so I remember what to tell you I saw. Ask Doc. Gianinni if he's got a check here. It looks like I'm going to need it if this old guy is on the list.

Best Ever,  
CLEM.

**Resignations at Fox, Phila.**  
(Special to THE FILM DAILY)  
Philadelphia—Frank J. Black, assistant conductor of the Fox orchestra has resigned. In the past few weeks many attaches have resigned and been let out.

**\$2,000,000 Theater For Poli**  
(Special to THE FILM DAILY)  
Worcester, Mass.—The Poli circuit will erect a \$2,000,000 theater before the end of the summer.

**Plan 4 Columbus Theaters**  
(Special to THE FILM DAILY)  
Columbus, Ohio—William M. James, president of the James Amusement Co., is making plans to build four theaters, each with a seating capacity of at least 1000.

**Curfew in Camden, N. J.**  
(Special to THE FILM DAILY)  
Camden, N. J.—The Board of Censors has decided that children will not be allowed to attend shows after nine o'clock, unless accompanied by parents.

**Seattle F. B. O. Office Wins Contest**  
(Special to THE FILM DAILY)  
Seattle—The F. B. O. exchange is the winner of the ten weeks' sales drive, barely nosing out Philadelphia, which held first place through the drive.

**MacIntyre Heads Albany Board**  
(Special to THE FILM DAILY)  
Albany—J. H. MacIntyre, new manager of the Famous-Lasky exchange has been elected president of the Film Board of Trade.

**"Counterfeit," New 1st Nat'l**  
(Special to THE FILM DAILY)  
Los Angeles—Colleen Moore and Conway Tearle are to be co-featured in "Counterfeit" for First National.

**Palma Files Name Change**  
(Special to THE FILM DAILY)  
Dover, Del.—The Palma Pictures Corp., of New York has filed a name change to Associated Arts Corp.

**Ten Weeks' Sales Drive**  
(Special to THE FILM DAILY)  
Detroit—Vitagraph has launched a ten weeks' drive for new business. It ends June 14.

**Coast Brevities**  
(Special to THE FILM DAILY)  
Hollywood—Metro has signed Pat O'Malley for a part in "Bread." He is now appearing opposite Viola Dana in "The Beauty Prize."

Ford Sterling has been cast for one of the roles in "We Are French," Rupert Julian's new Universal production.

Ramon Novarro will start work on his first starring picture for Metro following the Fred Niblo's "The Red Lily."

Isadore Bernstein, has been chosen to do "Heart of the Night Wind," the next William Desmond serial.

Eulalie Jensen, Gertrude Claire and Lucille Hutton have been added to the cast of "Mary the 3rd."

Irving Asher, has been assigned to assist Zion Myers, supervisor of comedy units at Universal.

Wanda Hawley and Mae Busch have been engaged for parts in "Bread" for Metro.

GREENE

## Migrating Eastward

(Continued from Page 1)

"The tide of motion picture production," says the Wall Street Journal, "which until now has moved westward for California sunshine has been checked by 'good-as-sunlight' improvements in artificial lighting. The motion picture business of the next decade will be mostly within sight of the tower of the Woolworth building, except for tropical sets which can be made somewhere near Miami, Fla., 42 hours from Broadway."

"Money spent in the motion picture production has gone mostly to California, to the building of enormous studios and cities such as that of Hollywood with its permanent 15,000 colony. But managements continued to keep their main offices in New York. It is here that films receive the stamp of approval or fail. Forty per cent. of their money is invested on this side of the Alleghenies. Off in California companies have huge traveling expenses, and oftentimes work at odds with the home office. A European setting means a 2500-mile trip east and as far again to the Continent. Costs for shipping properties are large, and often mean circling half the globe. New York banks were cold to films produced on the other side of the Rockies.

**Long Island Favored**  
Migration east has begun. In 1922 Famous Players-Lasky produced but 20% of their pictures at Long Island City, last year 40%. They also are planning to sell one of their smaller studios in California. When asked about this shift of production Famous Players said they have no intention of shifting their entire production east.

"A group of promoters have an option on a large expanse of property near Brooklyn and intend to begin constructing large studios in the near future unless blocked in court by adjoining property owners.

"Griffith continues to stage his films along the eastern coast. There are a number of studios growing up on Long Island and in the neighborhood of Jersey City.

**Why East Desirable**  
"Now that New York banks are showing more active interest in financing moving pictures producers see advantages in being nearer their money. Most of the industries manufacturing moving picture supplies are also in the neighborhood of New York. An important consideration is in greater facilities for getting casts in New York. The choice is many times larger, mobs come cheaper, and enormous transportation charges are eliminated.

"According to Jenkins' percentage tables 42.4% of the movie public is in the states between Maine and Virginia. New York has 18.7%, New England 8.5% and Pennsylvania 8%. The largest western state is Illinois, with 9% of the total public.

"Some of the motion picture industry is firmly anchored in California. Some producers have settled

down for good, and get their money from local banks. Some of the movie stars and producers have invested much of their money in California real estate. It is safe to say, however, that in the future the bulk of production will be done within easy reach of Manhattan."

Helen Ferguson will appear with Lillian Rich in "Never Say Die," featuring Douglas McLean.

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**CAPTAIN JANUARY**

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~ and when "The End" is  
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like stone they'll sit,  
as though glued to  
their seats ~ hushed,  
tightly gripped in the  
spell of the most  
powerful drama the  
screen has ever seen

Oh! It's a marvelous picture  
they have made of ~ ~ ~

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From the New York stage success by Bernard K. Burns  
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with an all star cast including  
Sylvia Breamer

Frank Mayo, Lew Cody, Henry B. Walthall Bessie Love,  
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# THE BRADSTREET OF FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

LXXVIII No. 20

Wednesday, April 23, 1924

Price 5 Cents

## A CALL

By DANNY

Add a call down. Real one. Harry Segal. Pioneer Film Boston. Who "argues" just as others were asked to do. About pictures for next summer. Says, in part, of a very interesting letter:

You make general statements that are slightly out of focus with facts. Your vision seems to be limited to the doings of the chain organizations only. You overlook the independent exchanges who buy and release pictures of merit who maintain the same standard of ethics, right along—winter or summer.

It may be that to the chain exchange systems, whose well-advertised peach orchards are plentifully watered with lemon trees, the summer, as you say, 'seems to be the cleaning-up period for all the unsatisfactory stock on the shelves.' They are apparently blind to the fact that the independent exchanges, who are in the open market the best of their money can buy, need no cleaning-up period."

No, Henry. Not blind. Maybe a trifle astigmatic. But not wholly blind. Because if all these fine pictures for the summer season are in sight, let's ask this: who has seen them? True; there are a lot of good, fair to middling pictures in sight. But they are just the kind that have always caused trouble. Because the public has been so fed on the better type of picture that the ordinary one's won't do. That's all there is to it.

Pioneer, like other good independent operators, can only furnish what the market offers them. Segal says the product for the next seven months is excellent. Good. And he also insists that before we start wailing we should be sure there is something to wail about. True. Good enough. But bear in mind, Henry; there is nothing to wail about then occupy the corner all alone.

But also bear this in mind: that if we happen to be right; and the good pictures don't show up this summer we won't occupy the wail corner. Instead there will be a lot of exhibitors doing our act. And hey, how they wail when they wail! You know, Henry, you know.

## Jackie Finishing

Last Picture for Metro to Be Ready by Summer—"Dirty Hands" is Title

(Special to THE FILM DAILY)

Los Angeles—Jackie Coogan's last picture for Metro will be "Dirty Hands." It will be finished by the early summer, but will probably be held for release late in the year or the early part of 1925.

This will complete a series of four, the first of which was "Long Live the King" and the second, "A Boy of Flanders." These have already been released. Production work on the third, "Little Robinson Crusoe" is about completed.

It is understood that the question of future Coogan pictures under the present distributing arrangement has not as yet been discussed. Jackie is scheduled to take a trip abroad, as soon as the present production schedule is rounded out.

## French Trade Unsatisfactory

Jean Wall, former Paris representative for Universal is here seeking product for European distribution. He said yesterday conditions in France were not particularly satisfactory and advanced the opinion that, with the exception of one American distributor, all others were losing money in maintaining their French establishments. Wall is making his headquarters with Arthur Landau, 1476 Broadway and intends remaining here until May 14.

## Completing Merger

(Special to THE FILM DAILY)

Dover—The Metro Corp., capital \$3,100,000 was formed here yesterday.

J. Robert Rubin, attorney for Metro declared yesterday that the formation of the above company was the first step in the merger of Metro and Goldwyn. The present Metro company is a New York corporation. The new unit, a Delaware company can now merge with Goldwyn, likewise a Delaware incorporation.

## Brenon to Direct "Peter Pan"

Herbert Brenon has been selected to direct "Peter Pan" for Paramount. He is now finishing "The Mountebank;" will next direct Tom Meighan in "The Alaskan" on the coast and will then start the Barrie fantasy. It will be recalled that Brenon directed "Neptune's Daughter" and "A Daughter of the Gods" both fantasies for Fox some years back.

## "Styx" In Films

Emmett Flynn to Make Bangs' Famous Stories—Like "Connecticut Yankee"

(Special to THE FILM DAILY)

Los Angeles—Emmett J. Flynn who is now making "The Man Who Came Back" for Fox has purchased the rights to the two famous stories by John Kendrick Bangs, "The Houseboat on the Styx" and "The Pursuit of the Houseboat."

It is not stated whether Flynn will make them for Fox or produce them later as an individual venture. It will be recalled that Flynn directed "A Connecticut Yankee in King Arthur's Court." The Bangs stories are along the same lines.

## Douglas Rothacker Re-elected

(Special to THE FILM DAILY)

Chicago—At the convention of the Screen Advertisers Ass'n. Douglas D. Rothacker, of Rothacker Film, was re-elected president. Vice-presidents are: M. J. Caplan, of Metropolitan, Detroit, and George A. Zehring, head of the Y. M. C. A.'s film activities; Marie E. Goodenough was re-elected secretary-treasurer. An educational campaign among non-theatrical operators, intended to result in better projection and increased life for prints will be launched.

## Nigh Plans "The Red Streak"

Shooting on "Born Rich" which Will Nigh will direct for Garrick Pictures will start tomorrow at the Biograph studio. Later, Nigh will make "The Tumbleweed" and "The Red Streak" for Nighsmith Pictures, his own company.

## Zelnik Sails Today

Friedrich Zelnik, of Zelnik Films, Berlin sails for home today following a short visit. He intends returning this summer with Lya Mara, one of his stars to do some work here.

## Start Huntington Park Theater

(Special to THE FILM DAILY)

Los Angeles—A 2000 seat theater to be built on South Pacific Blvd Huntington Park will be started shortly by West Coast Theaters, Inc.

## Here Until October

The Barbara La Marr unit which is now in New York will remain here until October, during which time two pictures for First National will be made. The first will be "Sandra."

## Ideal-F. B. O. Deal

English Films Go to American Distributor—Three Productions Involved

(Special to THE FILM DAILY)

London—The Cinema declares it is in a position to announce that three of Ideal's recent productions have been sold for America to F. B. O. The pictures are "The Great Well," "I Will Repay" and "Out to Win." The deal was closed when Harry Rowson was in New York.

At F. B. O., Joseph I. Schnitzer had nothing to say about the London report.

## Two From Rin-tin-tin

There will be two dog pictures with Rin-tin-tin on the Warner schedule for 1924-1925. One will be a modern detective story with a New York setting.

Hitherto unannounced stories include "The Lighthouse by the Sea," by Owen Davis; "My Wife and I," by Harriet B. Stowe; "The Narrow Street" by Edwin Bateman Morris and "The Dear Pretender" by Alice Ross Colver. The list of new franchise holders will be practically the same as last year.

## Greene in Projector Co.

(Special to THE FILM DAILY)

Albany—The Capitol Machine Co. has been formed here. Active capital is listed at \$300,000; 1,500 shares are preferred, valued at \$100 each and 6,000 common at \$25 each. The incorporators are W. E. Greene, J. Frankenberg and L. J. Rosett.

Walter E. Greene yesterday refused to comment on the purposes of the Capitol Machine Co. The incorporation papers stated, however, that the company would deal in projectors.

## The Ballins Leave

Hugo and Mabel Ballin have left for the Coast to produce "The Prairie Wife" for Metro-Goldwyn. Following that, Ballin will make "The Woman at the Door."

## Polo Going To Spain

Eddie Polo is expected to sail for Spain Saturday concerning future production. It is reported he will make "The Barber of Seville."

## Rialto Eight Years Old

Next week the Rialto will celebrate its eighth anniversary. The feature will be "Bluff." An anniversary program will be offered.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	106	106	106	600
F. P.-L. ....	69	67½	68¼	3,100
do pfd. ...	89	89	89	100
Goldwyn ...	15¾	15½	15½	3,400
Loew's .....	16¾	16¼	16¼	1,800
Warner's .....				Not quoted

**In the Courts**

(Special to THE FILM DAILY)

Los Angeles—Ivor McFadden has filed suit for \$30,000 against Belasco Prod. Inc., alleging that amount to be due him for rights on "Stepsons of Light."

**Birskin On His Own**

Samuel J. Birskin, for three years secretary and office manager of C. B. C. has resigned to form a state right organization of his own.

Robert Frazer has been signed by Metro for "Bread."

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange



Let George do it!  
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**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—Scott Darling, who has just finished six scenarios on Gerald Beaumont stories of "The Information Kid," will collaborate with Beaumont in writing the 10 stories which Jack Dempsey is to do for Universal. Jess Robbins will direct.

Eddie Gribbon, Dot Farley, Sheldon Lewis and Mildred June, are in the cast of "Lady Macbeth," one of the "Classics in Slang" for Grand-Asher.

The next Harold Bell Wright story to be filmed will either be "The Winning of Barbara Worth" or "The Mine With The Iron Door."

Hjalmar Bergmann has completed adaptation of "The Tree of the Garden" for Goldwyn. It will be directed by Victor Seastrom.

Spotiswoode Aiken has been added to the cast of the third Harry Carey production for Hodkinson, titled "Tiger Thompson."

Harry Myers has been signed by J. Stuart Blackton to appear in a new Vitagraph production, title undecided.

Tom Mix's latest production, filmed under the name of "Mixed Manners," has been changed to "Fine and Dandy."

James Cruze will start work within the next 30 days on "Merton of the Movies" starring Glenn Hunter.

Harold Goodwin will support Shirley Mason in "The Strange Woman," now in production by Fox.

R. William Neill is busy making his next for Grand-Asher, "The Back of Beyond."

William de Mille has completed shooting on "The Bedroom Window."

George Fawcett has been engaged for a part in "Tess of the D'Ubervilles."

Slim Summerville is back at the Fox lot directing comedies.

GREENE

**Gaudio Heads A. S. C.**

(Special to THE FILM DAILY)

Los Angeles—Gaetano (Tony) Gaudio has been elected president of the American Society of Cinematographers. Other officers are: Gilbert Warrenton, Karl Brown and Homer Scott, vice-presidents; Victor Milner, secretary, and Charles Van Enger, treasurer. The board of governors includes Philip H. Whitman, James C. Van Trees, Frank B. Good, Lyman Broening, Fred Jackman, King D. Cray, Reginald Lyons, Paul P. Perry and John F. Seitz.

**Additions to "For Sale" Cast**

(Special to THE FILM DAILY)

Hollywood—Vera Reynolds, John Patrick, Jule Power, Lou Payne, Phillips Smalley, Christine Mayo, Jean Vachon, George Irving, Frank Elliot, Finch Smiles and Marga de Rubia have been added to the cast of "For Sale."

**Capitol Radio Artists on Second Tour**

"Roxy" and his broadcasting artists have left on a second tour, giving benefit performances for local charities, to take in towns of Massachusetts.

**Robinson with Garrick Pictures**

Clark Robinson has been engaged as art director by the newly formed Garrick Pictures.

**Incorporations**

Albany—New Plays, Inc., New York. 500 shares preferred stock, \$100 each; 1,000 shares common, no par value. Incorporators, A. F. Jenks, R. D. Thomas and R. W. Gilmore. Attorneys, Holmes & Gilmore, New York.

Albany—Cosmos Stage & Screen Prod., New York. 1,200 shares common stock, no par value. Incorporators, M. Robertson and V. J. Royer. Attorney, A. D. Van Buren, New York.

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**Among Exchange**

Minneapolis—Charles Bocker, former Goldwyn-Cottan manager, is the new of Hodkinson.

Cleveland—A. E. Brauning Pathe to join First Nat'l.

**Siegman Here**

George Siegman is here a Coast to appear in "Janice M" in support of Marion Davie

Pan Berman, son of H. M. of F. B. O. is back from t where he worked with the A unit, making "Fools in the I

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Season 1924-1925 Thirty First-Run Pictures

# What will Cecil B. De Mille's "TRIUMPH" do at the Box-Office?

## Here's the Answer →



Step up to the Rivoli, New York, where "TRIUMPH" is playing this week, and take a look at the crowds lined up.

And these reviews: "A showman's picture." (N. Y. Times.) "An uncommonly high class picture, good for any kind of theatre and crowd." (Telegraph.) "A splendid box-office film." (Daily News.) "Give De Mille credit for giving the public what it wants." (American.)

**YES, SIR — "TRIUMPH" IS THE SPRING'S GREATEST BOX-OFFICE ATTRACTION!**

Screenplay by Jeanie Macpherson from May Edington's story. With Leatrice Joy, Rod La Roque and all-star cast.

# "TRIUMPH"

is truly a triumph for  
Cecil B. DeMille

## A Paramount Picture

### Released April 28<sup>th</sup> →

## PREVIEW IS DELIGHTFUL, SURPRISING

### Cecil B. De Mille's Late Play, "Triumph" Is Well Named

"Not in the plaudits of the throng,  
Not in the crowded street,  
But in ourselves lies Triumph,  
—and defeat."

This is the text of a sub-title and briefly states the theme of Cecil B. DeMille's newest Paramount production, "Triumph," which was previewed at the Temple theater last night.

The reaction of the audience told the story of the picture's success. Applause greeted the title on the screen as the watchers recognized the name of the great producer. Following the final fade-out, a veritable torrent of applause swept the house as the audience realized they had just viewed one of the finest screen offerings ever produced.

"Triumph" is a story of a poor man ruined by wealth, and a rich idler made into a useful man by contact with poverty. Although the elements of capital and labor enter into the story, there is no shade of antagonism to either class. Rather the angle is used to heighten the appeal of the striking plot.

#### Many Stars

The dramatic honors go to Rod La Roque, Victor Varconi and Leatrice Joy. Although Miss Joy's role gives little opportunity for exceptional acting, she is thoroughly capable in a prominent part.

Rod La Roque gives an impressive performance and one that will make him an even bigger favorite with picture fans.

Victor Varconi, a young Hungarian actor who has been taken under the directorial wing of Mr. De Mille, gives a portrayal that stands out in bold relief. His work stamps him as an artist whose expressions are perfectly adapted to screen work, and gives promise of developing into one of filmdom's foremost players.

William Boyd, Zasu Pitts and Charles Ogle make small roles stand out with prominence. Others in the cast include George Fawcett, Robert Edeson and others of lesser importance.

#### Is Real Triumph

In summary, "Triumph" is truly a triumph for Cecil B. De Mille. Although not the most spectacular, it is as fine an entertainment as he has ever sponsored, and one that is surely destined for big things when it is released.

Alhambra (Cal) Post-Advocate



**"Keep 'Em Coming"**

Says Joe Schnitzer—As the Solution For Good Shows During The Warm Weather

The following communication has been received from Joseph I. Schnitzer of F. B. O.:

"In a recent editorial—"ARGUE"—you quote a film executive as advancing the theory that exhibitors should close their theaters in the summer and not attempt to buck Old Sol and the out-door sports.

"F. B. O. is a firm believer that motion picture entertainment is an all-around-the-year proposition. We seldom find ideal weather conditions that can be coupled up with the business. In the winter time, it is too cold and blizzardy to bring them out of their homes; in the summer time it is too hot; in the spring they like to ride in automobiles, and in the fall they do something else. In order to pull them away from the various things we all think they are doing, we must furnish the exhibitor with the highest type of attraction.

"As far as the summer business is concerned, exhibitor efficiency has reached the point where the inside of any motion picture theater is cooler than it is outdoors, and on hot nights nowadays many people flock to the theaters to keep cool. The exhibitor can't afford to close his theater in the summer time unless it becomes a matter of everybody closing—which might be a good thing for the entire industry from the standpoint of creating a stronger desire on the part of the public, after being denied its entertainment for a period of weeks. Otherwise, many showmen know, to their great sorrow, that the closing of a theater means that the great portion of their patronage, who visited their shows each week, will acquire the habit of going to some other theater and, in the vernacular of the street, "try and get them back."

"Without attempting to inject any advertising into this letter, let me advise you that F. B. O. is going to release the three best pictures of its career during the summer months. If the exhibitor hasn't the type of entertainment that will offset the hot weather, it won't be our fault. We proved conclusively and to our own satisfaction last year when we released "Human Wreckage" in the middle of July, that all this talk about not being able to get satisfactory prices in the summer time is the bunk."

**Ballyhoo Truck in Indianapolis**  
(Special to THE FILM DAILY)

Indianapolis—The "After the Ball" minstrel ballyhoo truck has reached here on its journey to the Coast. The party, in charge of Wm. Quick, has been on the road three months. Of the 860 theaters that played the picture in the Southern territory, during the time the car has been on the road, 450 of them have been able to use the ballyhoo.

**New Theaters**

Toronto, O.—The Washington, a new house, has opened. It is on S. 14th St., and will be operated by F. D. Sinclair, S. B. Goucher, Peter Calicus and Nick and John Manos.

Mexico, Mo.—The New Grand Theater Co., headed by Melville Paul, has begun work on rebuilding the Barnes Motor Bldg., into a theater, to be called the New Grand.

Bellaire, W. Va.—A theater will replace the Presbyterian Church, according to James Velas, owner of the Liberty, Wheeling. The house will cost \$50,000 and seat 1,000.

Kelso, Wash.—J. Brooks, of the Washington Investment Co., has acquired a site here on which he will erect a new two-story theater to seat 1,500.

Columbus, Ga.—Roy E. Martin will build a new \$25,000 theater at 22nd Street and 2nd Ave. The house will seat 1,050.

Kansas City—W. C. Gunn has let contracts for the construction of a \$65,000 picture house in the Waldo district.

Chicago—Fitzpatrick and McElroy have started work on the new Highway, to cost \$350,000.

Belding, Mich.—Frank Joslin, owner of the Empress, is building another house here.

Price, Utah—Georgides Bro. have opened the new Star. The house seats 750.

Wichita Falls, Tex.—Wm. McIlheran has opened his new Garden.

Elksville, Ill.—A. E. Atkins plans to build a new \$35,000 theater here.

Susanville, Cal.—The new Orpheum has opened.

**At Broadway Theaters**

**Cameo**

"Second Youth" is the feature, although there is another picture along semi-feature lines, the title of which is "The World Struggle for Oil," made by the Dept. of the Interior and the Sinclair Oil Co., which tells of the progress of oil is. The usual short reels and opening musical number makes up the balance of the program. An organ solo closes.

**Rivoli**

The overture is "Concerto in A Minor" (First Movement), followed by the Pictorial News Weekly. One of the series of the De Forest Phonofilms: Chauncey Depew on "My 90th Birthday" is third. The Ritz Male Quartet, rendering two selections: (a) "The Palms" and (b) "Ave Maria," precedes the feature, Cecil B. De Mille's, "Triumph."

**Strand**

Preston Wareorem's "American Indian Rhapsody" is the overture. The feature of the Strand's Tenth Anniversary is Harold Lloyd's "Girl Shy." Other units include: "Do You Remember," excerpts from old Pickford, Hart, Fairbanks, and other early successes; "Our Birthday," a revue, and a prologue to the feature, which is sung by Estelle Carey and Frank Mellor.

**At Other Houses**

"Secrets" remains at the Astor. "The White Sister" is again at a Broadway house, this time at the Capitol. The Cohan houses "The Ten Commandments," and of course the Criterion, "The Covered Wagon," for just a while longer. "America" and "The Thief of Bagdad," remain at the 44th Street and Liberty, respectively. The Rialto is playing a holdover: "The Confidence Man," at the Rivoli last week.

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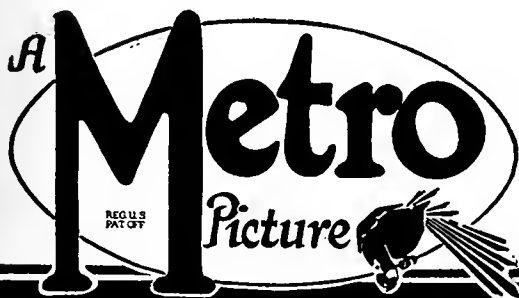
**"Don't Doubt  
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# Thank You Mr. Crossland—

## THE EVANSVILLE COURIER

EVANSVILLE, INDIANA

April 17, 1924

Film Daily,  
71 West 44th Street,  
New York City.

Dear Sirs:

I am not ungrateful nor unappreciative, merely busy and therefore advance such an excuse for not communicating with you sooner to tell you that I think your 1924 Year Book is the most complete document of its kind ever published.

The book is actually invaluable to me and I have used it almost daily in my work since it arrived. Your statistical data is marvelous and you and your staff are to be congratulated upon the painstaking efforts portrayed upon every page. I have taken the liberty of "lifting" several items of various kinds from both the Year Book and from FILM DAILY, which I have carefully credited to the publication from which they were taken.

Again congratulating you upon your wonderful piece of work and wishing you continued success, I beg to remain,

Sincerely Yours,

*R. O. Crossland*

M. P. Editor Courier (Morning).  
Journal (Afternoon)

The Year Book Is FREE To Film Daily Subscribers—Others \$2.50

Wednesday, April 23, 1924

**Newspaper Opinions**

**"Triumph"—F. P.-L. Rivoli**

AMERICAN—\* \* \* In addition to its office appeal "Triumph" has an interesting story. \* \* \* The de Mille workmanship, which in production, direction and photography, have only praise. Summed up as a whole, "Triumph" is a very satisfactory production. The story is out of the ordinary, and is all more than adequate and the entertainment is first class. \* \* \*

DAILY NEWS—\* \* \* Mr. De Mille has a fine Joy and Rod La Rocque acting all over the place. She seems to me too coy, and he too certain of his undeniable male charms. \* \* \* However, it will be a splendid boxoffice success. I'm sure. It never bores you.

EVENING JOURNAL—\* \* \* the photography in staging, gowns and settings, reaches the level of Cecil B. De Mille. The story is extremely interesting. Miss Leatrice Joy is very appealing and Rod La Rocque and Victor Varconi stage a thrilling fight.

EVENING WORLD—\* \* \* is even more appealing than some of his earlier pictures. It is a thing were possible. It is replete with ultra-modern sets and figures; gaudy and of a splendor to defy such things in life, yet withal, stringing along with all the swiftness of set and costume and revealing a right human touch. \* \* \* Make it all in all, "Triumph" is well worth seeing, and it is Cecil De Mille at his best. \* \* \*

HERALD-TRIBUNE—\* \* \* "Triumph" is a great picture, but it is a very interesting and amusing picture, and we like the way it is written, the way it is acted and the way it is directed. Leatrice Joy never has done anything better than the heroine. \* \* \* And Rod La Rocque never has done anything nearly so good as \* \* \* the hero.

MORNING TELEGRAPH—\* \* \* not an original film, but an uncommonly high-class dramatic picture, good for any kind of a theater and appealing to any class agreeing to the proposition that "all's well that ends well." \* \* \* There can be no criticism of the work done by the three leading players.

POST—\* \* \* is the world's funniest picture. It was undoubtedly intended to be a very serious drama. But if it is true it's only a step from the sublime to the ridiculous, then Cecil De Mille is the champion broad jumper of the universe. He is responsible for "Triumph"—and what a terrible responsibility it is.

Frankly, it is almost impossible to say anything adequate about this picture. \* \* \* SUN—\* \* \* If we were to be perfectly fair to the play we would be compelled to admit that it has several incidents which are well done that they become quite entertaining. But we have no desire to be fair to the play—it dies not quite deserve fair-ness. It is stupid, ineane and ingenuous to almost inconceivable degree.

The play is from a story \* \* \* by May Clayton. We read it, if we remember correctly, and if we do Miss Edington has hands for suit.

TELEGRAM—\* \* \* The scenario, it seems to us, lacks sequence and in one or two places is abrupt, which was not apparent in the original. \* \* \* The film is a model of sharp and clear photography, natural portrayal of the various roles and, withal, has enough laugh-making scenes to make it a very pleasing and diversion.

TIMES—Originality and subtlety are not shared in Cecil B. De Mille's new pictorial. \* \* \* Mr. De Mille has bowed to what is termed a showman's idea of a picture, and the result is that one has to sit through a mile and a half of hokum. \* \* \* It may be entertainment to those who like to gaze upon life in a can factory,

but so far as the rest of it goes, it is an unreal and unconvincing story, acted in a way which reminds one of the movies of earlier days.

TIMES SQUARE DAILY—\* \* \* looks to be one of the best program features this director has turned out in some time. Perhaps a bit too long, in that it runs 88 minutes, the film can nevertheless stand up, principally through the work of the cast. \* \* \* It's a smooth presentation that will do Paramount, the director and the entire personnel a world of good. \* \* \*

WORLD—"Triumph," \* \* \* is a series of pretentiously annoying absurdities, made endurable by the magnetic personality of Rod La Rocque and a momentary glimpse of Raymond Hatton as a tramp. \* \* \* This picture has everything but sense. \* \* \* In reality the picture has nothing but Mr. La Rocque, his charm and his gift for comedy, all of which are good. It has Leatrice Joy, to be sure, and she makes Mr. La Rocque a likeable companion, even though the freaks of this thing's plot are a bit unfair to her.

**"Girl Shy"—Pathe Strand**

AMERICAN—\* \* \* "Girl Shy" bears a remote resemblance to "The Tailor Made Man," although the kinship is not close enough to agitate the author or Charles Ray, starred in the screen version. \* \* \*

Needless for me to suggest that a visit \* \* \* will not be time misspent, because the Harold Lloyd fans, who are legion, will be there anyway. \* \* \*

EVENING WORLD—We have seldom, if ever, heard more laughs per minute than \* \* \* during the showing of \* \* \* "Girl Shy." \* \* \* Harold has a role absolutely to his liking, and, as always, he squeezes every bit of comedy and every laugh possible out of scores of honestly funny situations.

As far as our opinion is concerned, one cannot make a mistake in going to see a Harold Lloyd picture; and that goes double for "Girl Shy." \* \* \*

HERALD-TRIBUNE—\* \* \* It sounds so foolish to say that Harold Lloyd's latest picture is his funniest. One just keeps on saying that after each comedy he makes, but it really does seem as though this one is the funniest. We do not care so much for the story as for "Dr. Jack" \* \* \* but in the new picture the fact that the plot is about as minus as most comedy plots is compensated for by the fact that the picture is full of new ways of getting laughs, and getting laughs is serious business. \* \* \*

MORNING TELEGRAPH—\* \* \* "Girl Shy" is not as entertaining as some of its predecessors, due to the fact that the story structure, especially in the fifth reel, is too thin and burdened with "gags," still it is diverting enough to make \* \* \* audiences laugh their troubles away. This is more than most comedians accomplish, even with their best productions. \* \* \*

POST—\* \* \* This is a very entertaining and at times amusing comedy, directed by Albert Parker. Lunt especially does some good work. \* \* \*

TELEGRAM—\* \* \* "Girl Shy," is one of the most hilarious films that have ever been shown in this city.

"Girl Shy" surpasses all Mr. Lloyd's previous efforts. \* \* \* TIMES—\* \* \* filled with farcical sequences. Mr. Lloyd is a genius in obtaining and mak-

ing the most of new ideas to bring happiness to audiences, and while we do not think that this particular effort is quite as subtle in its fun as "Why Worry?" there is no denying that row upon row of faces in the packed theater enjoyed it to their heart's content. \* \* \*

WORLD—"Girl Shy" is the feeblest of the more important Lloyd film plays. At the same time it is the funniest thing in screen form in town. \* \* \*

A sweet and talented little lady, Jobyna Ralston, has stepped gracefully and capably into the professional shoes of Mildred Davis. Miss Ralston is a worthy partner of the lad we consider to be the screen's greatest comedian.

**"Second Youth"—Gold-Cosmop. Cameo**

AMERICAN—It takes the mind of a mathematician and the patient soul of a Job to keep the plot unraveled. Not that plot matters a great deal in a broad farce of this kind. \* \* \* "Second Youth" is a farce. If you have a sense of humor that includes a sense of the ridiculous, you may find "Second Youth" to your liking. \* \* \*

DAILY NEWS—\* \* \* However, it is a comedy. \* \* \*

\* \* \* has a most engaging and lovely heroine in the person of Mimi Palmieri.

EVENING WORLD—\* \* \* It is an interesting picture and one that could and would attract a line to the box office. \* \* \*

HERALD-TRIBUNE—\* \* \* a perfectly terrible picture—just snatches of horrible slapstick joined together by nothing. Perhaps when the picture was assembled they inadvertently used the part they had intended to throw away.

MORNING TELEGRAPH—\* \* \* we regret that there is little to be said about his latest effort. It is all overplayed and unfunny—the only laughs coming from such overpowering humor as seeing a few of the leading characters groveling about on the sidewalk or stretched out on the drawing-room floor. \* \* \*

POST—\* \* \* it's a humdinger. A very pretty little story runs through it, and there are more Al funny stunts of genuine comedy value than we ever saw in a picture of equal footage. It wouldn't be quite fair to say that this is his best film, for it is very different from any of his recent releases. \* \* \*

SUN—\* \* \* We enthusiastically and amid hearty guffaws recommended it as thing of unflagging delight and invention; of laughter almost uninterrupted. It has, moreover, four or five incidents of comic richness equal to the best of Chaplainia.

Harold the serious, the always expectant, the inevitable surprised, wanders in "Girl Shy" through as delicious a series of side-splitting adventures as we can remember having seen on the screen or elsewhere. It is the best Harold Lloyd movie we have ever seen. \* \* \*

TIMES—\* \* \* it is a farce, and as such it makes an amusing and pleasing enter-

tainment, with capable acting and splendid photography. It is fairly well produced, nothing being overdone in the matter of scenery.

TIMES SQUARE DAILY—\* \* \* It is a topical comedy drama that has a lot of laughs provided to a great extent by Miss Howland, who looks like a million dollars on the screen and puts over a character role with a wallop. Withell handled a comedy role effectively.

WORLD—\* \* \* This is a silly piece of work, presented in amateurish manner despite the great names in its cast.

Alfred Lunt gives what is recognized as one of the finest performances of the current dramatic season in "Outward Bound;" in this motion picture he grimaces and overacts until it hurts.

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—some do and  
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but "Those Who Dance" the step as depicted in this tense Ince drama, certainly do dance to a lively tune.

Here is a picture for every darn person who can see—a cracker-jack title and a cast of headliners. It's an ace high product for any showman—

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*presents*



# "THOSE WHO DANCE"

*By* GEORGE GIBBE TURNER

*Adapted by* ARTHUR STATTER, *Directed by* LAMBERT HILLYER

*Under the personal supervision of* THOMAS H. INCE

*With* BLANCHE SWEET, BESSIE LOVE  
WARNER BAXTER and ROBERT AGNEW

**A First National Attraction**





*Trace the lead*

# THE **Film** DAILY

**THE BRADSTREET FILM DOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 21 Thursday, April 24, 1924 Price 5 Cents

## 10 YEARS

By **DANNY**

ch, in this business, means a lifetime. And yet, from day, since April 11, 1914, the Strand has gone merrily on profitable Broadway way. stands, even in this era of octant, big houses, the out- ing mark—the pioneer of te picture palaces, not only ts country, but the world

as the genius, the inspiration tch" Mark, a brother of Moe that caused the Strand to start. te Broadway theatrical wise- laughed at the idea of a pic- alace. How they have eaten vords? And, reasoning other- ow those who invested in the stock have made them laugh!

ll that special presentation ans in pictures started at Strand. All that "Broad- y showmanship" means to- y started with "Mitch" rk. All that splendid con- struction, gorgeous decora- ns, magnificent music, and ogram amplification means erted at the Strand. And s should never be forgotten.

whole industry owes much to od old Strand. How much no wnows. There "Roxy" started international career. His pro- ideas, his entertainment con- n proved the nucleus for hun- of exhibitors. Basically, pro- for picture houses, have red- in a general sense of the what "Roxy" and "Mitch" started.

s week Joe Plunkett has ar- d a program thoroughly befit- the tenth anniversary. Among novelties he shows bits of film, 50 feet or so, of the important es played in succeeding years at house. And what a riot they proving! Especially the bit of in.

Here's long life to the Strand ay it live long—it must pros- r.

to Joe Plunkett—who has had uch to do with the continued ss of the house—here's hoping ys a long time on the job.

## Picture Conference

Held by League of American Pen Women in Washington—Scenario Editors Talk

(Special to THE FILM DAILY)

Washington—The League of American Pen Women held a motion picture conference at the Shoreham Hotel yesterday. The original plan called for a two day session, but this had to be curtailed.

A number of well-known figures came down from New York to attend and deliver short addresses. Those here included Col. Jason Joy, Chairman of the Committee on Public Re- (Continued on Page 7)

## Seeking American Players

Syd Walker and John Harding are at the Algonquin, from London, looking for players and material for a company known as International Prod. Ltd., which will produce in both London and Berlin. They are going to Hollywood to study production and will return here sometime in May. Walker is the original "Old Bill."

## Klaw Won't Enter Films

(Special to THE FILM DAILY)

Los Angeles—The Times publishes an interview with Marc Klaw in which the latter denies any intention of entering the picture business. The Times adds that "rumors of another merger" have now been set to rest.

## Leave For States Shortly

(Special to THE FILM DAILY)

Berlin—Paul Davidsohn and Samuel Rachmann expect to leave for New York shortly.

## Clem's Ocean Trip

Dear Film Daily:

If ever there was a two legged scorpion, that guide is it and that hot letter I told you to expect is all cold.

I give up all of last night after twelve o'clock to go with the guide and what do I see? Napoleans Tomb and Notre Dame from the outside.

I traveled ten thousand miles to see a Universal set. I must a walked twenty miles too, and was so tired and bent over I could a played Lon Chaney's part without any corsets.

But I got even. I slipped the guide a hundred german marks in the dark and he don't know yet, as far as I found out that it wasnt french money I slipped him.

I'm sure disappointed in this burg. (Continued on Page 7)

## Garsson Expanding

Signs Extended Contract with Associated Exhibitors, Inc.—Several Series Involved

Murray W. Garsson, Inc., has signed a new contract with Associated Exhibitors for a number of pictures designed for 1924-1925 release. The statement makes no mention of the number involved, but it is understood to run into several series.

The first will be "The Spitfire," directed by Christy Cabanne under the working title of "Plaster Saints." The second will be "The Love Thief" with Alma Rubens as the feminine lead.

## Unique Front for Criterion

The Norden Electric Sign Co., is preparing a special front for "Dorothy Vernon" at the Criterion. It will represent the exterior of Haddon Hall in and around which the action of the picture occurs. The front is now being constructed and must be erected in two days, since "The Covered Wagon" closes on May 3rd and the new picture opens on the 5th.

## Walsh Dickering for "The Miracle"?

A press story issued yesterday on behalf of R. A. Walsh declared that he was negotiating with Morris Gest for the picture rights to "The Miracle". Walsh is credited with planning Lady Diana Manners and Orville Caldwell for the leads.

## Germans Leave for Home

Messrs. Glass and Morawsky, executives of Terra Films of Berlin and K. J. Fritsche of Trans-Ocean Film, Berlin sailed for home yesterday.

## Hobart Elected

Henry M. Hobart was elected President of Distinctive Pictures at the annual meeting held Tuesday night. He was one of the organizers of Distinctive and has been in charge of all production.

Earlier in the day a meeting of stockholders was held, at which Jefferson Seligman, of the banking firm of J. & W. Seligman & Co., was added to the board which is now constituted as follows: Hobart, Charles S. Hervey, Winthrop Aldrich, Jefferson Seligman and Richard Whitney. Hervey, was re-elected treasurer Richard Whitney was named assistant treasurer, and Cornelius H. Miller, secretary.

It is understood that Distinctive's future plans will be rounded out in the near future.

## Strong Combination

One of First Developments of Metro-Goldwyn Deal to be Mae Murray in "The Merry Widow"

(Special to THE FILM DAILY)

Hollywood—Mae Murray will make "The Merry Widow" for Metro release.

This is the first significant move following the Metro-Goldwyn merger. Goldwyn owned the rights to the famous operetta and Metro have Murray under a working arrangement. Probably no one on the screen can handle this delightful role to better advantage than Mae Murray. Incidentally it will give her another opportunity to dance to Lehar's fine music, and this should be a great angle for showmanship when the picture is released.

Bob Leonard will, of course, direct.

When Goldwyn acquired the property it was regarded as highly likely that Von Stroheim would direct the picture. But the experience of Goldwyn with "Greed" has probably killed off any possibility in that direction.

## Publicity Clocks in Theaters

The Publicity Clock Co., Inc., has secured the co-operation of the M. P. T. O. units in New York and Jersey in fostering the sale of a contrivance which projects a series of 12 ads on a clock face at intervals of thirty seconds. The mechanism is supplied by the company and is usually placed alongside the screen. The exhibitors pay a stipulated amount per month and the treasury of the state exhibitor unit is also swelled for the endorsement which the unit gives. The clock company, of course, gets its revenue from the advertiser.

## 270 Cities To Observe Music Week

The National Music Week Committee, states it will cooperate with exhibitors in 270 cities to celebrate National Music Week, May 4-10.

The National Committee is assisting exhibitors through local bodies in communities throughout the country, to stage special instrumental and vocal numbers, and to arrange musical programs of the finest selections.

## Sutch With "Janice" Unit

Cosmopolitan has engaged Herbert Sutch formerly with D. W. Griffith to direct certain exteriors for "Janice Meredith." The production is in general directorial charge of E. Mason Hopper.



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**Quotations**

	High	Low	Close	Sales
East. Kod...	106½	106	106½	300
F. P.-L....	69¾	68½	69	6,700
do pfd....	89¾	89¾	89¾	100
Goldwyn ...	15½	15½	15½	800
Loew's ....	16½	16½	16½	300
Warner's .....	Not quoted			

**Incorporations**

Indianapolis, Ind.—Sylvan Beach, Inc., Fort Wayne. Capital \$40,000. Incorporators, A. Boan, C. G. Brennan, J. E. Doran, E. W. Drake, C. L. Drake, H. C. Flaugh, C. S. Harris and O. J. Farman.

Nashville, Tenn.—Memphis M. P. Corp. Memphis. Capital \$100,000. Incorporators, G. Hively, T. Bell, Blanche Webster, V. E. Johnson and Howard Webster.

Trenton, N. J.—Shields Picture Corp., Trenton. Capital \$250,000.

Albany—Imperial Amusement Co., Inc., Paterson. Capital \$100,000.

Albany—U. S. W. I. Realty Corp., Rochester. Capital \$150,000.

**Censors Praise Films**

(Special to THE FILM DAILY)

Richmond, Va.—The State Board of Censors since its establishment in July, 1922, viewed 2656 pictures, disapproving of only nine. Emma Speed Sampson, a member of the board, declared the quality was improving, particularly in regard to photography and acting. Comedies, she stated, have not kept pace in excellence with features.

**C. B. C. Selects 8 Stories**

C. B. C. has selected eight stories for 1924-1925 release. They are "The Battling Fool", "Fatal Kiss", "Woman First", "The Woman Hater", "The Fearless Lover", "A Fight for Honor", "All for Love" and "The Price She Paid".

**"Expo" in Indianapolis**

Through George L. Clarke, Jane Thomas, Zena Keefe and Mary MacLaren have been signed to make personal appearances for the National Screen Players Co., at an exposition in Indianapolis this week.

**Here From Washington**

John Payette, general manager of the Crandall theaters, Washington, and E. W. Sherwood, manager of the Exhibitor Film Co., operated by Harry Crandall are at the Astor for a few days.

**Aronson in Detroit**

(Special to THE FILM DAILY)

Detroit—Alexander S. Aronson of Truart was here yesterday. He is due back in New York in about ten days.

**Goldburg To Lecture On Sales**

J. J. Goldburg, says he will tour the country starting July 1 and deliver lectures on salesmanship, advertising and exploitation.

**Deal with Arrow**

The Electric Theater Supply Co., Phila., has bought "The Mysteries of Mah-Jong" from Arrow.

**Cuts and Flashes**

Stuart Holmes and Alan Forrest will appear in support of Priscilla Dean in "The Siren of Seville."

Tom Terriss is shooting exteriors for "The Banderlo" at the Tec-Art studio.

**Indianapolis Theater Unit**

(Special to THE FILM DAILY)

Indianapolis—The Selmar Theater Co. has been formed here with a capitalization of \$40,000. The directors are Harding O. Martin, Cresson E. Smith and John A. Verhoeven, Chicago; Clyde E. Elliott, Evanston, Ill.; Damon Orlovski, Gary. The company has secured a ten year lease on the Masonic Auditorium, Hammond, Ind., with a ten year renewal option.

**Scenarist Writes Stage Play**

G. Marion Burton who prepared a number of scripts for Rex Ingram has written a play called Values" which has been accepted by A. H. Woods. Miss Burton is in Miami where she wrote the script for "Another Scandal," a Hodkinson release.

**Calvin, Northampton Opens**

(Special to THE FILM DAILY)

Northampton, Mass.—The Calvin Theater, named after the President is open. The house was built by Goldstein Bros. Amusement Co. who operate a chain in New England.

**Making "11th Commandment"**

(Special to THE FILM DAILY)

London—Fay Compton will be the featured player in "The 11th Commandment" which George A. Cooper will direct. It is based on a play by Brandon Fleming.

**Title of "The Goof" Changed**

The title of "The Goof" being produced by J. K. McDonald Prod., Inc., for First National has been changed to "A Self-Made Failure."

**Bennett in Burr Film**

Richard Bennett has been secured for "Youth to Sell" which Charles C. Burr is producing for state rights release.

**Heath Cobb with C. B. C.**

F. Heath Cobb has joined C. B. C. as publicity and advertising director succeeding Ralph Rossiter, resigned.

**THE WORLD IN COLOR**

A short subject  
Issued monthly by  
Kelley Color Laboratory Inc.  
Palisade, N. J.  
Phone Cliffside 1345  
State Rights

**Film Board Elections Ap**

(Special to THE FILM DAILY)

Buffalo—The Film Board election of officers April 28.

**HAL ROACH**  
**SPAT FAMILY**  
**COMEDIES**

"Laughing Purposes On"  
2 reels

Pathécomedy

**ARE YOU THE MA**

If you have exceptional sales and exploitation ability, are constructive in your work, independent and have a record of accomplishment, there is place for you with a leading contributing organization in building a staff to market outstanding attractions. Your detailed reply to OPPORTUNITY, care of FILM DAILY will be kept in confidence.

**GEVAER**  
**RAW STOCK**

As Good As The Best

**JOHN D. TIPPETT, Inc.**  
GEVAERT FILM  
1540 B'way N. Y.

Let George do it!  
**George E. Kann**  
Corporation

220 West 42nd St  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution



Coming Soon ~

**DOROTHY MACKAILL**  
in

**"WHAT SHALL I DO"**

a Frank E. Woods Special Production

for **HODKINSON RELEASE**  
Season 1924-1925 Thirty-First-Run Pictures

**DURATIZE**  
YOUR FILM

**-DURA-**  
**FILM PROTECTOR**  
INC.

220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE CHICKERING 2937  
ALLAN A. LOW PRES.



# Must Woman Use Her Sex

*to forge ahead in Business?*

## RUPERT HUGHES'

*drama of home and business*

## TRUE AS STEEL

*Written and Directed by Rupert Hughes*

*Another Live Love Story from*

*Goldwyn-Cosmopolitan*



Norman Kerry



Aileen Pringle



Eleanor Boardman



Raymond Hatton



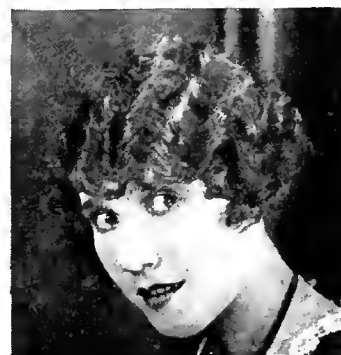
William H. Crane



Huntly Gordon



Cleo Madison



Louise Fazenda



They couldn't handle the crowd

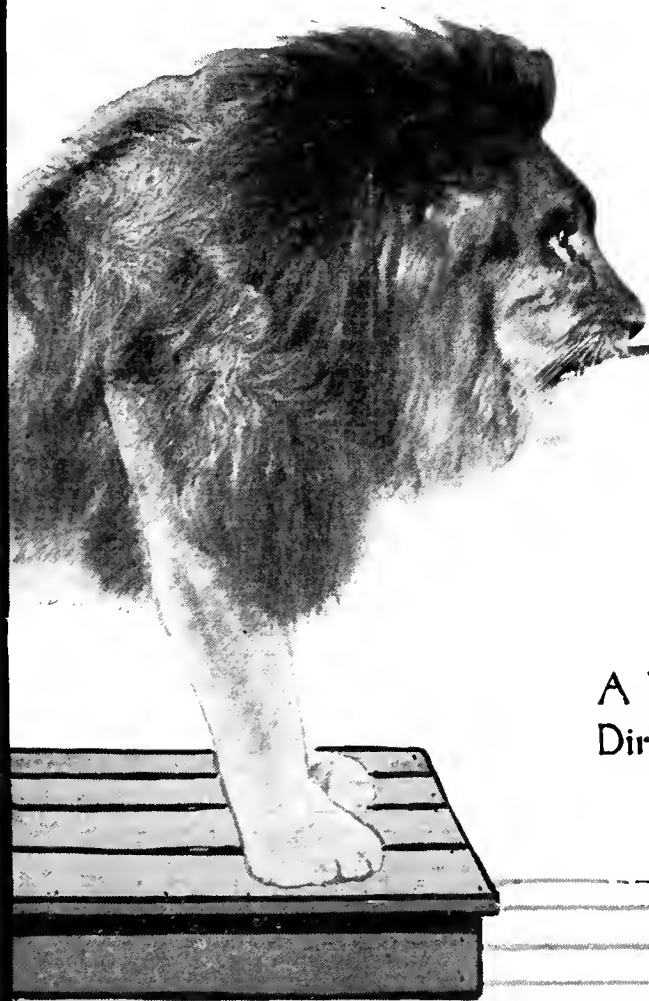
# Mabel Normand in The Extra Girl

Phil Gleichman wires:

"Mabel Normand has proved the biggest personal feature ever offered in Detroit.

"We were absolutely unable to care for the crowds at the Broadway Strand, and the finest society women were forced to stand at the rear of the gallery.

"Everyone says a good word for 'The Extra Girl.'"



A Mack Sennett Production  
Directed by F. Richard Jones

Encore  
Pictures

## ASSOCIATED EXHIBITORS

Physical Distributor Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garrett



**Summer Business**

**What a Salesman Thinks—How the Average Small House is Run—Why It Needs Improvement**

The following communication was sent in by a film salesman, well known in the territory he covers, whose name, for obvious reasons, is withheld.

"Lenny: I get your F. D. every day, and I'm very actively interested in the M. P. business in Penn., I want to add a little to the recent reports and interviews about the "summer business" etc.

The producers pass the pan to the exhibitor, then to the sales department, then to the exhibitor, and the exhibitor squirms around to cut and cut some more in the summer. All business reacts from the manufacturer to consumer and then from consumer to manufacturer, or visa versa. All this while the whole industry figures very little about the 'Dear Old Public', who, when it is all said and done, is the backbone of the business. Instead of starting a real 'Keep going to the theater' all the year round campaign to the public in April and May, they wait until hot weather hits them, then they start to 'panic themselves'. Start a campaign in April, keep it to tell the public, the good pictures that are coming in June and July and August other points of interest in the picture news' to the fore. The public believe in the truth. There is no wonder that the public gets tired especially in the summer.

"On a recent trip of six weeks down South starting from here, I stopped in most of the towns through Pennsylvania, Maryland, Virginia and down the line. Here is what I found: theaters in eight out of ten, dirty; projection in eight out of ten, absolutely rotten; instead of congenial employees in the houses, they assumed the attitude 'we don't care a damn if you come in or not'. Seven out of ten poorly lighted; seven out of ten the music was rotten, no cue music rendered with the pictures; several places no music at all. Six out of ten, the lobby advertising was exceedingly bad; some places it was disgrace to look at.

"If the summer business is to keep within normal confines, the small and big town exhibitor must be reached and taught 'house personnel' with balanced good pictures, and the producer must kick in, too. Unless someone, or group of exhibitors and executives devise a 'standard' for all theaters, 'that need it', then theater owners can squawk until it hurts. Why not use Will Hay's office to bring these essential helps through diplomatic channels; show the exhibitor that good steady projection, obliging employees, excellent music, good lighting, clean lobby and display advertising will keep business normal winter and summer?

"All the bunk both sides of the industry expounds is of no avail unless the 'dear old public' is appealed to right.

"Just a parting shot: Exhibitors say that the automobiles hurt them.

Sure, so does a belly filled with green apples. Fight fire with fire. Have the exploitation and publicity experts get up a series of weekly slides to automobilists, give them a schedule for every evening, 'after dinner a ride until 8:30 P.M., then to the theater for a good Show at 9 P.M.' It's safer in the theater, amusing the family than risking being jammed up in collisions, etc. Let them keep the 'live news' on the screen starting in April for the summer. It can and must be done.

"Cordially,  
"Just An Ordinary Film Salesman."

**Films for Geography Study**  
(Special to THE FILM DAILY)

Kent, O.—The State Normal School has contracted with the American M. P. Co. for a series of pictures on geographical subjects to be used in a summer course which is ordinarily attended by about 4000 teachers. It is thought that these teachers will also use pictures when they teach.

**3 Big Pictures for Phila.**  
(Special to THE FILM DAILY)

Philadelphia—When the "Thief of Bagdad" opens at the Forrest, April 28, there will be three pictures showing here at a top price of \$1.65. The others are "The Ten Commandments" at the Aldine, and "America" at the Chestnut St. O. H.

**Consolidated Film Corp. Dissolved**  
(Special to THE FILM DAILY)

Richmond, Va.—The Consolidated Film Corp. has filed dissolution papers.

De Kalb, Ill.—The capital of the De Kalb Theater Co. has been increased from \$75,000 to \$100,000.

**Two Deals on Arrow Product**

The Blank Enterprises will handle "Jacqueline" and "The Broken Silence" in Iowa, Nebraska, Western Missouri and Kansas. The six Hatton Westerns have been bought by Independent Film, of Omaha.

**Competition for Toronto**  
(Special to THE FILM DAILY)

Toronto—Competition is seen for picture theaters here with reports that a new \$2,000,000 vaudeville house will be built. Jerry Shea is said to be interested.

**Stanley Co. To Celebrate Boys' Week**  
(Special to THE FILM DAILY)

Philadelphia—The Stanley Co. will celebrate Boys' Week, Apr. 26-May 3, which will end with a free show to children at the Metropolitan O. H.

**Fined for Sunday Violation**  
(Special to THE FILM DAILY)

Harlington, Tex.—The Rialto has been fined \$50 for violating the Sunday opening ordinance. The case will be appealed to higher courts.

**Two Texas Theaters in Fires**  
(Special to THE FILM DAILY)

Granbury, Tex.—Fire partially destroyed the theater here. Considerable damage has been done the Opera House at Mexia by fire.

**In The Courts**

Supreme Court Justice Giegerich has denied the application by Kerman Films, Inc. for an injunction restraining the Independent Pictures Corp. from distributing Franklyn Farnum films in Greater New York and Northern New Jersey territory through anyone except the plaintiff. Kerman alleged that Independent was trying to compel it to pay an increased price for the film, Independent replied that Kerman broke the contract by failing to make reports in some cases and making false reports in others, and is alleged to have cancelled the agreement itself on April 3rd. Jesse J. Goldburg, president of the defendant, declared in an affidavit that Kerman misrepresented its financial ability, that checks it gave were dishonored, and that it distributed reissues representing them to be new productions.

Justice Giegerich decided that there is such "grave doubt" of the plaintiff's right to the injunction that he would not be justified in granting an injunction prior to the trial of the case.

In a suit of Gerald C. Duffy against Mastodon Films, Inc., C. C. Burr, Inc. and Charles C. Burr, to recover on an accounting for sums due, a default judgment for \$1249 was filed in the Supreme Court.

**Knickerbocker in Minneapolis**  
(Special to THE FILM DAILY)

Minneapolis—Charles Knickerbocker is new manager of the Hodgkinson office, formerly held by E. E. Reynolds, resigned.

**Penn Censors Tightening Hold**  
(Special to THE FILM DAILY)

Philadelphia—The Board of Censors is tightening its grip on pictures which deal with crime.

**LARGE PICTURE PRODUCERS SEEKING BEST SCENARIO EDITOR AVAILABLE**

**Desire Man Or Woman With Successful Record Possessing Necessary Ability To Establish Finest Scenario Staff In Motion Picture Industry.**

One of the largest motion picture producing organizations offers a remarkable opportunity to the right man or woman:

This company is seeking the services of an experienced scenario editor thoroughly versed in every phase of scenario duties; one who possesses to the highest degree the executive ability to surround himself or herself with the very finest talented staff.

The applicant must show by past achievement a keen unflinching sense of sound picture values in addition to a fine imagination that can swiftly and surely visualize the screen possibilities in the manuscripts submitted.

He or she must be a thorough craftsman—a showman as well as artist. To such there is here offered a most remarkable opportunity.

Only applicants possessing splendid records of actual achievement need apply. Of course, all letters will be received in strictest confidence. Address your letter to XYZ, Box M.-205.

FILM DAILY,  
71 W. 44th Street, N. Y. C.

# FILM BOOKING OFFICES

Announces the Third Big

# PALMER PHOTOPLAY

To Be Released  
April 14th



# "HIS

# FORGOTTEN

*Starring*  
**MADGE BELLAMY**  
**WARNER BAXTER**  
*and exceptional Cast*

# WIFE"

It is with pleasure we announce "HIS FORGOTTEN WIFE" as the third big PALMER PHOTOPLAY. Directed by Wm. A. Seiter, story and scenario by Wm. Lambert and Del Andrews. With Madge Bellamy and Warner Baxter and great supporting cast, this production with its powerful box office title will go over big.

If you've played "JUDGMENT OF THE STORM" and "THE WHITE SIN" you already know the pulling power of PALMER photoplays. If you haven't played these two, do so and arrange your play dates now for "HIS FORGOTTEN WIFE." Our powerful posters and advertising material guarantees your success with these pictures.

723 Seventh Ave.,  
New York, N. Y.

# FILM BOOKING OFFICES

Sales Office: United Kingdom,  
R-C Picture Corp., 26-27  
D'Arb'lay St., Wardour St.,  
London W. 1, England

### Clem's Ocean Trip

(Continued from Page 1)

After seeing "The Apaches Revenge" and "Boulevard Bertha" both of which I lost dough for me, I thought this was a live place.

Everyone wants to show me cemeteries and tombstones as if we didn't have one of the most successful cemeteries in Pneumonia that exists in the whole country and one of the largest in percentage to the population.

I met an American named Walter Viger here on the Boulevard De la Paix and asked him where I could go for lights. Well Walter, being a nice guy says, why not go up to Mose's and I said, will my wife enjoy it. Oh, says Walter, if you got your wife with you why not go to the cafe and get a good rest. Well, of course as I didn't get hep to what he meant, I asked him to have lunch with me and he did and while we were eating (by the way they eat snails over here) he says, I think you would enjoy the cheese Fisher.

Well, if there's anything Mrs. Deneker loves it is cheese, so promptly at eleven o'clock we grab one of the there condensed taxes and get out at what is spelled Chez Fisher. I goes in and sits down and as we get as we gets planted, they sticks a little of wine on the table. Well, I leaves it away and tells them to bring one straight whiskey and one chocolate soda.

The waiter keeps putting the wine bottle back and then a waiter who speaks English tells me they don't have nothing but wine there so I told him we was on the grape wagon because as they didn't sell nothing but wine, we'd just take a Cannibal sandwich and sit around. Well, we wait a pretty soon the place starts to flap and boy, talk about crowding. I kept putting tables in every corner they could till finally people was sitting on Mrs. Deneker's lap and I blew the joint. I never saw so many people crowded into one room before. It was so full a guy at the table to me was feeding another guy by mistake.

I'm disappointed at Paris but the energy here tells me he'll write the names of some places for me so if I get another night out.

Tomorrow I make make the movie scenes so look for the analysis.

Bon Soir,  
CLEM.

### Flood Inundates the Troy

(Special to THE FILM DAILY)  
Troy—The Troy had a narrow call on destruction when the flood waters from the Hudson inundated the basement of the theater and damaged part of the boiler room.

### Just Moved THE O. & W. Restaurant

New—Comfortable—Spacious  
48 W 49th St. - N. Y. C.

### Portland Houses May Combine

(Special to THE FILM DAILY)

Portland, Ore.—Reports are current of a consolidation among suburban theaters, who are said to have agreed to pool their interests and arrange a profit-sharing plan. Details are vague, but the houses and their owners, mentioned are: W. E. Tibbitts, Highway; W. E. Graeper, Union Avenue and Tivoli; Bob White's Bob White; Stephen Parker's Alhambra; Edward Fautz's Echo; G. O. Garrison's Laurelhurst; McCreedy's Multnomah, and Phillips' Gay. It is assumed one man will do the booking for all.

### Film Board Settles Disputes

(Special to THE FILM DAILY)

Philadelphia—The local Film Board of Trade since its inception two years ago, has settled many disputes which would ordinarily have gone through the lengthy and expensive process of court trial. The majority of disputes concerned dates for which attractions were contracted to be played, exhibitors frequently desiring to change the play dates originally stipulated. The arbitration board sits every Tuesday morning.

### Arrow Closes Two Deals

De Luxe, of Philadelphia, has bought the "Tom and Jerry" series from Arrow, for Eastern Penn., So. Jersey and Delaware. "The Lone Horseman" and "Western Justice," have been purchased by Fontenelle Feature Films, of Omaha.

### New Serial Starts at "U"

(Special to THE FILM DAILY)

Universal City—Work has started on "The Fighting Ranger", a new Universal serial, starring Eileen Sedgwick and Jack Daugherty, under direction of Jay Marchant.

### Federal Photoplay Prod. Starts

(Special to THE FILM DAILY)

Hull, Que.—The Federal Photoplay Prod. Co., Ltd., has been formed with a capital of \$50,000 by a group of local business men to produce.

### Phonofilms for Science

Lee De Forest intends turning over prints of a number of Phonofilms to the Smithsonian Institute at Washington for the permanent use of that establishment.

### Progress Office in Okla. City

(Special to THE FILM DAILY)

Oklahoma City—Arthur Bromberg, head of Progress, has opened an office here.

### Picture Conference

(Continued from Page 1)

Representatives of the Hays office who spoke on "Opportunities for Women in the Film Industry"; Don Carlos Ellis, secretary of the General Vision Co.; Mrs. Florence Straus, scenario editor for First National; and Ralph Block, managing editor of the Famous Players story department. The general theme was "How Can Writers and Producers Co-operate to Produce the Best in Screen Drama?". An interesting development is expected out of the voting contest. The producers whose films appear on the lists of the six best which those interested have been asked to submit will be queried on the box-office value of the productions. This information will be relayed to members of the League for their future guidance in writing.

Ellis delivered an interesting talk on developments in the educational field.

Mr. Ellis traced the development of the movement for visual education, pointed out that it was now occupying the attention of leading educators had been given major recognition by the National Education Ass'n. "Authors," said Ellis, "will find a new field of endeavor awaiting them here, but must develop a specialized ability and work in closest co-operation with pedagogical producers and school people".

Specify

### GOERZ-RAW STOCK

FOR QUALITY

FISH-SCHURMAN CORP.  
45 W. 45th St., N. Y. C.

Manager German Film Company in New York wishes to make arrangement with American producers to handle their product in Germany.

Apply Box S.-303

Film Daily, 71 W. 44th St.  
New York City

### Hodkinson Conference May 3

(Special to THE FILM DAILY)

Chicago—Central divisional managers of Hodkinson will meet at the Congress Hotel May 3. Eight branches under the jurisdiction of Cecil Maberry will be represented.

### Organize Treasurers' Club

(Special to THE FILM DAILY)

Boston—Theater treasurers of the city have organized a society called the Treasurers' Club of New England.

- A Child
- Her Devoted Dog
- A Battling Pelican
- An Uncensored Parrot
- A Lovable Old Sea Captain
- All in a Lighthouse

Sol Lesser Presents

## BABY PEGGY

in

## CAPTAIN JANUARY

By Laura E. Richards

Now in its 54th Edition;  
Circulation 600,000


Produced by  
Principal Pictures Corp.

Method of Distribution to  
Be Announced Later

EST'D. 1915  
**THE FILM RENOVATING CO.**  
OF  
**AMERICA, INC.**  
729-7<sup>TH</sup> AVE. N.Y. - BRYANT 2158  
**THE MACKLER PROCESS**

**PROCESSED FILM MEANS  
PROLONGED LIFE AND SERVICE**  
We Processed And Treated  
"THE WHITE SISTER"  
Playing This Week At The  
Capitol Theatre, N. Y.

COMING SOON  
**"HOLD YOUR BREATH"**  
an Al Christie Feature ~with  
**Dorothy Devore**  
Walter Hiers, Tully Marshall,  
Jimmie Adams Priscilla Bonner  
and Jimmie Harrison  
**HODKINSON RELEASE**  
Season 1924-1925 Thirty First-Run Pictures



—so this is  
**PARIS!**

Right again!—and what a Paris it is!—a Paris where the rich and the aristocrats spend their lives—gorgeous!—beautiful!

TOURNEUR has hit the box-office bull's-eye right in the middle with

# “THE WHITE MOTH”

Presented by M. C. LEVEE

By IZOLA FORRESTER

**A MAURICE TOURNEUR PRODUCTION**

with

**BARBARA LA MARR and CONWAY TEARLE**

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—each week is hit week with

**FIRST NATIONAL!**





# THE **Film** DAILY

*The* BRADSTREET *of* FILMDOM *The* RECOGNIZED AUTHORITY

XXVIII No. 22

Friday, April 25, 1924

Price 5 Cents

## MID-WEST

By DANNY

There is a world of significance in the news that there is some sort of a deal on between Balaban & Katz and the Midwest Theater organization in Illinois. Information at hand does not disclose to what extent B. & K. will control the Midwest houses. But some sort of a working arrangement is in effect.

Those who know Sam Katz will appreciate that this is the first of his moves in what in his opinion is a necessary part of the exhibition business. For a long time he has believed in the value of the booking office to the business. Both to the exhibitor as well as the producer and distributor. To him it is the finest of economics. And he believes sincerely in the idea that without sound economics no business can prosper.

Whether you agree with Katz is beside the question. Katz, with his associates, has proven that showmanship can be made to pay strong dividends. There are few amusement properties, indeed, throughout the world that have made the financial, as well as the artistic success that the B. & K. houses have.

Several years ago Sam Katz was one of the organizers of the National Booking Corp. Which set up offices on Broadway. And for a time looked as if it was going to get somewhere. But several obstacles arose; offices were dismantled, and the idea was abandoned. Few, however, appreciate how close to successful operation the National Booking idea was.

Down here on the little old paper have always been opposed to the idea of a booking proposition of any kind. Chiefly because unless it is operated by an infallible being it will produce the greatest distress imaginable. We have had several long talks and arguments with Sam Katz on this subject. Of course, we got nowhere. Two men looking at the same idea through different views never do.

We're going to keep an eye on the new combination. Maybe something will develop worth recording. Any time any man as smart as Sam Katz starts something it is worth watching. And Sam

(Continued on Page 2)

## Theater Merger On

Small-Straseberg Circuit Reported About to Close With Suozzo's Queens Chain

It is understood that the Small-Straseberg circuit of theaters which includes six neighborhood houses in Brooklyn is discussing a merger with Charles Suozzo who operates eight theaters in Queens.

It was stated in one quarter yesterday Suozzo had admitted that the deal was under way, but that nothing of a definite nature had been determined upon. From another source, it was learned that negotiations had reached a rather definite stage. The Small-Straseberg chain includes the Kismet, Marcy, Republic, Williamsburg, State and Sumner, all of them

(Continued on Page 2)

## Metro Units at Goldwyn.

(Special to THE FILM DAILY)

Los Angeles—With the exception of the Schertzing unit which is at work on "Bread", all of the Metro units and staffs are now housed in the Goldwyn plant at Culver City. Louis B. Mayer has likewise brought over his various companies, with the exception of the Stahl troupe which is temporarily at the plant on Mission Road.

Joe Jackson will be director of the combined studio publicity staffs which have been retained in their entirety.

## Salesmen Insurance

Planned by Paramount—100 Per Cent Club Formed—To Advise Home Office Staff

Formation of the Paramount 100 Per Cent Club and the provision for group insurance of salesmen, head bookers and exchange advertising sales managers, were announced by S. R. Kent at the Paramount sales convention in New York last week but revealed publicly yesterday.

The club will be a continuing organization with changing personnel and will be made up of 18 salesmen, who are deemed the best representatives in the field. This group will meet yearly as a council, will sit in on sessions of the executives and by the exchange of ideas will be able

(Continued on Page 5)

## "Wagon" Closing Run

"The Covered Wagon" will close its run at the Criterion on May 3 at which time it will have rounded out fifty-nine continuous weeks on Broadway. Famous declares the picture will have played to practically 500,000 people and to a gross aggregating \$600,000. It had its premiere March 16, 1923.

Five million persons is the estimated number of those who have seen the picture, in New York, Hollywood and in those cities where it has been road shown. The gross at the Egyptian, Hollywood is placed at about \$700,000.

## FORE!

The Spring Film Golf Tournament will be held on Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

Everybody pray for good weather.

This will be the sixth tournament held, and no one need be told what a great outing it is. Everyone in the business knows that by now.

The Committee will strive to make the coming event more successful than any ever held. There is every indication that between 250 and 300 will attend.

Send your application to any member of the Committee. Also your check: \$10 for players, \$7.50 for goofers who have lunch and dinner, and \$5 for those goofers who only come to dine and laugh.

The Committee: Bruce Gallup, First National, 383 Madison Ave.; Felix Feist, State Theater Bldg., 1540 Broadway; Abe Warner, Warner Brothers, 1600 Broadway; E. K. Gillette, Motion Picture News, 729 Seventh Ave., and Danny, care Film Daily.

## 50 Houses in Deal

Balaban and Katz and Mid-West Theaters Inc., Merge—Sam Katz the President

(Special to THE FILM DAILY)

Chicago—An important theater deal has been perfected here. It includes the Balaban and Katz Chicago theaters and those houses operated by the Mid West Theaters, Inc. in many Illinois cities. The official announcement follows:

"Balaban and Katz have completed the formation of the Balaban Katz Midwest Theaters, Inc., a Delaware corporation. This corporation will be headed by Samuel Katz as president, and the policies carried out under his personal direction.

"This corporation will include the theaters of the Balaban & Katz group, and also those theaters formerly grouped under the Midwest Theaters, Inc., and operated by Messrs. Thielen, Burford, Ruebens, Van Matre, Ellis, Lucas, Irwon, Koppelberger, Charles Lamb and C. B. Sawyer. The activities of this corporation

(Continued on Page 5)

## Outsider as Exhibitor Head?

There is some talk about the appointment of a T. O. C. C. committee to attend the Boston M. P. T. O. convention with a plan to secure an outside figure to head a national exhibitor body. In view of the fact, that the T. O. C. C. has no affiliation with the national body, the actual carrying out of such an intention might prove rather delicate handling.

## Series for Associated Exhibitors

(Special to THE FILM DAILY)

Los Angeles—Paul Schonfield and W. K. Howard have formed Schofield-Howard Prod. and will start shortly on the first of a series of four for Associated Exhibitors. Production at the Ince studio.

## Three Holdovers on B'way

"Triumph", at the Rivoli; "Girl Shy", at the Strand, and "The White Sister," at the Capitol will be held over for a second week.

## Ginsberg on His Own

To State Right Six Jesse Hampton Prod.—Production to Be Centered on Coast

(Special to THE FILM DAILY)

Los Angeles—Henry Ginsberg, former sales manager of Preferred intends entering distribution on his own and has arranged with Jesse D. Hampton to produce a series of six pictures for independent release.

(Continued on Page 5)



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### Quotations

	High	Low	Close	Sales
East. Kod...	106½	106	106½	300
F. P.-L....	69¾	68½	69	6,700
do pfd....	89¾	89¾	89¾	100
Goldwyn ...	15½	15½	15½	800
Loew's ....	16½	16½	16½	300
Warner's .....	Not quoted			

### MID-WEST

(Continued from Page 1)

Katz is one of the smartest men in this business—even if we don't agree with him on the booking idea.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange



Let George do it!

**George E. Kann Corporation**

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### Cuts Commissions

5 Per Cent on Bookings of \$5,000 and More Under Arthur Smallwood's New Schedule

Arthur N. Smallwood, president of Producers Dist. Guild, which will inaugurate a merchandising and advertising service in the fall season, announces a further reduction in the sales commissions to be charged producers on bookings exceeding \$1,000.

The previously published schedule provided for a minimum charge of 10% on all bookings of \$1,000 or more, with a graduating scale to cover producer costs on lesser bookings. Smallwood's revised schedule provides for a sales commission of only five per cent on bookings of \$5,000 or more.

A circuit booking will be handled as one booking, regardless of the number of theaters embraced, and the rate of commission will be based on the sum total of the booking, insofar as the commission charged the producer is concerned. Following is a revised selling commission.

Bookings of \$5000. or over.....	5 Per Cent
" " 4000. to \$5000....	6 " "
" " 3000 to 4000....	7 " "
" " 2000 to 3000....	8 " "
" " 1500 to 2000....	9 " "
" " 1000 to 1500....	10 " "

The commission scale on bookings of \$900 to \$1000, and thence on down to \$15 bookings remains as originally published.

These commissions cover selling costs. Physical distribution will be handled by an established organization which will handle the actual physical distribution on a small flat service charge basis for inspection and shipping of prints, collection of rentals and remittance direct to the producer of his share of the rentals. It is promised that immediate cash returns will be made direct to the producer by the physical distributor on each booking.

### Merger Capital \$8,100,000

Stockholders of Goldwyn Pictures Corp., are in receipt of a letter signed by William Braden, F. J. Godsol, Moritz Hilder and Duncan A. Holmes in which the capital of Metro-Goldwyn is given at \$8,100,000. The Metro Corp. of Delaware is capitalized at \$3,100,000 and Goldwyn at \$5,000,000.

### Selznick After Films

About to Close Deal With Well-Known Producing Organization—Now Releasing Elsewhere

Arrangements are nearing completion for the acquisition by Selznick of the output of a well known producing organization. Negotiations have been going on for some time and the deal will be closed in a few days.

New Selznick releases for the next six months include "The Passionate Adventure", being made in England with Alice Joyce as star; "Missing Daughters" with Pauline Starke, Rockcliffe Fellowes, Eva Novak and Eileen Percy; "White Shadows," starring Betty Compson; "\$20 A Week," starring George Arliss.

L. K. Reichert has been appointed division manager for the West Coast.

### Miller Heads Calif. M. P. T. O.

(Special to THE FILM DAILY)

Los Angeles—Newly elected officers of the M. P. T. O. of Southern California follow: Fred Miller, California theater, president; B. M. Vanderlip, first vice-president; Harry C. Arthur, second vice-president; Glenn Harper, secretary and the following, directors: L. J. Siler, James Sams and F. W. Anderson.

### Brown Continues with "U"

(Special to THE FILM DAILY)

Los Angeles—Clarence L. Brown has signed a new contract with Universal under which he will make four features for next season. He is now at work on "The Butterfly".

### M. P. Engineers Meet May 19

The Spring meeting of the Society of M. P. Engineers will be held at Lakewood Farm Inn, Roscoe, N. Y. May 19-22. The Engineers meet twice a year.

### Perry, Ia. May Have "Blue" Sundays

(Special to THE FILM DAILY)

Perry, Ia.—An ordinance prohibiting shows on Sunday has been introduced in the city council.

### KINOGRAMS

THE VISUAL

NEWS

OF ALL THE WORLD

THE NEWSREEL

BUILT LIKE A NEWSPAPER

Released April 20, 1924

## WANDERING HUSBANDS



STARRING  
James Kirkwood  
and Lila Lee

PRESENTED BY  
MARGARET LIVINGSTON  
Presented by REGAL PICTURES INC.  
for HODKINSON RELEASE  
Season 1924-1925 Thirty First-run Pictures

### Theater Merger

(Continued from Page 1)

in thickly populated Brooklyn tracts. Suozzo operates the Arena, Steinway in Astoria; thoria, in Elmhurst and the Hy Victoria, Colonial and Palace rona. The Corona houses are formerly operated by Sam Sh

## HAL ROACH

DIPPY-DOO-DAD  
COMEDIES

"Consistently Good"

1 reel

Pathécomedy

### ARE YOU THE MA

If you have exceptional sales and exploitation ability, are constructive in your work, 100% dependable and have a record of accomplishment, there is place for you with a leading distributing organization in building a staff to market outstanding attractions. Your detailed reply to OPPORTUNITY, care of FILM DAILY will be kept in confidence.

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New—Comfortable—Spacious  
148 W 49th St. N. Y. C.

# coming TO SWEEP THE NATION

And an Avalanche of dollars to Thousands of Exhibitors—

## EMORY JOHNSON'S MIGHTY NEW MOTION PICTURE

# "THE SPIRIT OF THE U.S.A."

with MARY CARR and JOHNNIE WALKER

Together again for the first time since—"OVER THE HILL"

*TREMENDOUS EXPLOITATION*

SPEAK NOW FOR YOUR PLAY DATES

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New York, N. Y.

### FILM BOOKING OFFICES

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D'Arblay St., Wardour St.,  
London W. 1, England



## Incorporations

Albany—Lin-Croft Pictures, Inc., New York. 200 shares, no par value. Incorporators, Viola McLaughlin, Pearl Cohen and Sabra Ellis. Attorney, M. P. Lesser, New York.

Albany—Theodore Hammerstein, Inc., New York. Capital \$40,000. Incorporators, T. Hammerstein, Al. Price and Henry Redfield. Attorney, Max Greenfield, New York.

Albany—Athletic Holding Co., Woodstock, Ulster Co. Capital \$30,000. Incorporators, W. S. Elwyn, F. Happy and H. White. Attorneys, Van Eltten & Cook, Kingston.

Albany—Capitol Machine Co., New York. Capital \$300,000. Incorporators, W. E. Greene, J. Frankenberg and L. J. Rosett. Attorneys, Rosett & Deutsch, New York.

Albany—Dahaus Amusement Co., Brooklyn. Capital \$25,000. Incorporators, D. and E. Davis and M. Hausner. Attorneys, Levy, Gutman & Goldberg, New York.

Albany—Harry E. Morton, Syracuse. Capital \$50,000. Incorporators, H. E. and M. S. Morton and D. R. Sanneman. Attorneys, Hogan, Byrne & Byrne, Syracuse.

Albany—Pickwin Realty Corp. New York. Capital \$1,000. Incorporators, David Blum, Irving H. Greenfield and Matie Hammerstein. Attorney, I. Frey, New York.

Springfield, Ill.—Du Page Theater Corp., Chicago. Capital \$150,000. Incorporators, V. T. Lynch, G. J. Kappus, V. R. Langdon, F. W. Moreau and M. J. Mueller.

Sacramento, Cal.—San Francisco M. P. Corp., San Francisco. Capital \$1,000,000.

Albany—Tantrum, Inc., New York. Capital \$20,000. Incorporators, Wm. Dugan, Ed. Petigor and Adele Jasous. Attorney, Ed. Petigor, New York.

Augusta, Me.—Hall Amusement Co., Bangor. Capital of \$10,000. Incorporators, Frederick T. Hall, Louis D. Hall, Benjamin W. Blanchard.

Springfield, Ill.—Paramount Theaters, Inc., Chicago. Capital \$250,000. Incorporators, L. K. Edmondson, R. M. Johnson and W. W. Porter.

Hartford, Conn.—Canaan Amusement Co., North Canaan. Capital \$55,000. Incorporators, Herbert E. Blanchard, and "others".

Dover, Del.—Metro Corp., Wilmington. Capital \$3,100,000. (Corporation Trust Co. of America).

Sacramento, Cal.—Golden State Theater & Realty Corp., San Francisco. Capital \$1,000,000.

Dover, Del.—Central Texas Theaters Corp. Capital \$25,000.

## Putting it Over

*Here is how a brother exhibitor puts his show over. Send along your ideas. Let the other fellow know how you cleaned up.*

### "Secrets" in Cleveland

Cleveland—M. A. Malaney, publicity director of Loew's Ohio Theaters, sprang a bull's eye stunt in connection with the opening of "Secrets." Every day in the week, he mailed out five "Secret Envelopes" to five people, selected at random from the city directory.

Newspapers carried the story that they were sent at the request of Norma Talmadge. Each day were announced the contents of the envelopes of the previous day, and the names of the recipients of the next day's package. Here's a sample list of the "secret envelope"; a pair of silk stockings; a box party at the Stillman where "Secrets" is playing; check for \$5; round trip ticket to Buffalo on the Secandbee; a year's subscription to the magazine called "Secrets."

The prizes varied each day, and aroused tremendous interest in the picture. The \$1.65 admission price marks the first time a Norma Talmadge picture ever played here for more than seventy-five cents.

### 500 Exploiters for This Picture

Indianapolis—Five hundred newsboys helped exploit "When a Man's A Man", when that picture played the Circle. Ace Berry was responsible for the stunt.

The newspapers harped continually on the fact that some of America's greatest men had worked as newsboys and that often the self-made man had been a newsboy.

This idea, got the kids interested, with the result that over a thousand newsboys were advertising the picture with their papers, both before and after the showing.

### Tank Divers Featured in Prologue

Paterson, N. J.—A novel idea in prologues was worked out on "The Galloping Fish" at the Garden. Behind a scrim, to give a silhouette effect, four tents were placed, each one large enough to allow a person to turn around in. The scene showed four girls in bathing suits, something along the lines of an artistic bathing review.

The four girls then moved up the ladder to a high diving plank, at the bottom of which was a tank, and jumped off.

### Dates Suggested for "Sahara"

First National suggests using dates in exploiting "A Son of the Sahara". A tie-up with any fruit shop can be made with the simple reminder to the public that "a date should be kept open" for "A Son on the Sahara."

The dates can be placed in small envelopes either at the theater a week or so before the run, or else on the streets and at offices.

### Odd Fellows Help "Shepherd King"

Winnipeg, Can.—The highlight of the exploitation campaign conducted for "The Shepherd King", during the run at the National, was the cooperation given by the Odd Fellows, who were in convention at the time.

A special screening was held for the delegates, which resulted in the Odd Fellows getting the National Railways to use the following indorsement in their main office window: "The Shepherd King" traveled from place to place on the backs of camels. Had he lived today, in the present age of rapid transit, his mode of travel would surely be in a Canadian National Pullman".

The Grand Master of the Grand Lodge of Manitoba sent out a letter to residents in the vicinity of the theater, strongly recommending the picture.

### Four Stores Stage Revue

Ashville, N. C.—Four of the big department stores cooperated in exploiting "Fashion Row", for the Imperial. E. D. Turner, manager, and C. D. Haug of Metro, were responsible for an elaborate fashion revue, the expense of which was paid by the stores.

Models of thousands of dollars worth of cloaks and suits were used, full page advertising in the dailies, a singer, a mail campaign and a large stage setting. Besides this, each clerk was instructed to mention the picture and the showing when waiting on customers.

### Song and Book Tie-ups

Numerous song and book tie-ups are announced by First National for exhibitors, on the following pictures:

Grosset & Dunlap have published an illustrated edition of "The Sea Hawk" and also "Sundown", while "A Son of the Sahara", is out in a photoplay edition. Exhibitors can get in touch with the leading book stores in their city for window displays.

Jerome Remick & Co., song publishers are distributing a song, titled "Secrets", which can be featured in a prologue.

### Parking Space for Autos

Pittsburgh—"The Lariat", the house organ of the Rowland & Clark theaters, recently published a long article, calling the attention of its patrons to the parking space in East Liberty, where the Liberty is located, as a business stimulator for the automobile trade.

### Lobby Turned Into Chinese Cabaret

Philadelphia—When "Thundergate" played the Victoria, the entire front was done over in a Chinese Cabaret. Chinese lanterns, Oriental lighting effects were visible. Character cutouts and stills from the picture, with Chinese lettering appeared.

## Among Exchanges

Cincinnati—Joseph Mayer, was publicity manager and salesman for Universal is now selling film stock in Kentucky.

Kansas City—L. W. Weir signed as manager of Universal to take over a position on the coast with Hodkinson.

Seattle—H. N. Holmes has been appointed Universal as Western Washington salesman to replace Melvin G. stock.

Los Angeles—Joe Stout has been appointed Hodkinson manager, succeeding J. R. Beal, resigned.

Cincinnati—George Germain has been appointed Universal as joint manager with Selznick as joint manager of Kaiser Enterprises as salesman.

Kansas City—George Hintikka was manager for Universal has been replaced by Hodkinson.

Buffalo—Jack Thompson has been appointed Universal as joint manager with Associated is now with Selznick.

Philadelphia—Carl Schwarzenberg resigned as salesman for F. B. D.

### Form \$1,000,000 Company

*(Special to THE FILM DAILY)*

San Francisco—The San Francisco M. P. Corp. has filed articles of incorporation with capital as \$1,000,000. Directors for the new company are Percy E. Towne, A. W. L. Edmund Scott, M. Colhurst, Rhein and F. B. Campbell.

### Two Houses for Steubenville

*(Special to THE FILM DAILY)*

Steubenville, O.—The Amusement Co. has started work on a new \$500,000 picture house. The Bros. have filed plans for a house cost \$200,000.

### Daylight Saving To Be Coined

*(Special to THE FILM DAILY)*

Albany—Exhibitors in this city as well as in Troy and Schenectady are making a bet that daylight saving will be in business between \$5000 and \$10,000.

### De Forest Making New Phonofilm

Lee De Forest is making a new phonofilm titled "East Side, West Side", in which a German elevated train and a group of boys will be used.

## NOTICE TO EXHIBITORS

### CHARLES HUTCHISON

*(HUTCH of Serial Fan)*

wishes the Exhibitor to know that former serials are being re-issued as five reels.

Don't Confuse These with Own series of Six Feet Under Now in the making in this country and being released Only through Wm. Steiner, N. Y. C.



## Salesmen Insurance

(Continued from Page 1)

advise on the operations. Promotions will be made from the club.

In addition each member will receive an annual bonus of \$750 and a paid up life insurance policy in the Equitable Life Assurance Society for \$1,000. The first year a salesman becomes a member the life insurance will be for two years. If the salesman qualifies for a second year in the club, the policy will run for five years. According to the group insurance plan, each salesman, head booker and advertising sales manager who has completed six months of continuous service is insured on a straight life policy for \$1,000. The policies, which are issued by the Equitable and are non-assignable, were distributed at a convention by Kent and are dated March 1.

Each policy-holding employee is given a quota to fill during the fiscal year ending April 30, and should he be successful in filling this quota he has his insurance increased to \$3,000, to be in force throughout the succeeding year. The insurance is carried free to the insured, as long as he remains in the department of distribution. In case of total disability through injury or disease the full amount will be paid in cash installments starting six months after the submission of proof of disability.

### Associated to Release 8

Associated Exhibitors will release the following pictures in the next two months: "Racing Luck," featuring Monty Banks, "The Spitfire," starring Betty Blythe and Lowell Sherman, "The Chechahcos," "Unseen Hands," featuring Wallace Beery; "The Sixth Commandment" with William Faversham; "Why Get Married?," with Andree Lafayette; "When A Girl Loves," with Agnes Aris; "The Lone Wolf," starring Brothy Dalton.

A private showing of "The Chechahcos," followed by a supper for the press will be held at the Ritz-Carlton Hotel, May 1.

### Paul Gulick's Father Dead

Paul Gulick, director of publicity for Universal was called to Salisbury, N. Y., on Wednesday because of the illness of his father, the Rev. Harvey Gulick. Yesterday Universal was advised by telephone that the minister had died. He was 78 years of age.

**Some Lee-Bradford Deals**  
Lee-Bradford announce the following sales:

To Greater Features, Inc., Seattle, Northwestern rights to "Cap't Kleinschmidt's Adventures in the Far North". To Apex Film, Pittsburgh, the West, Penn. and Western Virginia rights to "The Stranger from the North", and to Neptune Film, "Adventures in the Far North", for China.

### 4 Detroit Theaters Change Hands

(Special to THE FILM DAILY)

Detroit—Four theaters have been sold. The Dix, on Dix Ave., has been sold by A. W. Buton to Mr. Markowich, former owner of the Ecorse. Otto Golchert has bought the Billiken from P. W. Bradt. Arthur Simpson is the new owner of the Wayne. Al Martens has sold the Fairmount.

### Tally Suing Fox

(Special to THE FILM DAILY)

Los Angeles—T. L. Tally has filed suit in the Superior Court against Joseph K. Hutchinson and the Fox Film Corp. for the recovery of \$7785 Tally asserted was due in rent under the terms of a lease on the Broadway.

### Dempsey At Work

(Special to THE FILM DAILY)

Los Angeles—Jack Dempsey has started work on his first two reeler for Universal, under direction of Jess Robbins.

### N. J. M. P. T. O. To Meet June 25

(Special to THE FILM DAILY)

Asbury Park, N. J.—The New Jersey M. P. T. O. will hold their annual convention here June 25 and 26.

### Beaumont to Make "Cornered"

(Special to THE FILM DAILY)

Los Angeles—Harry Beaumont will direct "Cornered" for Warners'.

## Ginsberg on His Own

(Continued from Page 1)

Ginsberg leaves for New York in about a week and Hampton may accompany him. Production, however, will be maintained here.

Ginsberg will probably state right the Hampton pictures on a franchise basis. Through long experience with Preferred, he is personally acquainted with the more important state rights distributors in the field.

Hampton was reported about to close a deal with F. B. O.

## Changes in Chicago

(Special to THE FILM DAILY)

Chicago—Herman Stern, former district manager for Universal, has joined Hodkinson, in charge at Omaha. Harry Hollander is no longer with Goldwyn, having resigned to take charge of Universal's Kansas City branch. Ted Schlanger, for years with Universal, is now with the Gregory Enterprises, operating an Indiana theater chain.

### Kenma Offers Managers Prizes

To aid sales promotion on "Three Miles Out," the Kenma Corp., is offering to managers of Associated Exhibitors, which is distributing the film, prizes consisting of an equity on a house and lot worth \$10,000, a \$25 a week increase in salary and a \$500 dinner ring. Prizes will be awarded Aug. 16 on the basis of collections on the quota of sales assigned to each branch office.

### Neilan on Exterior Jaunt

(Special to THE FILM DAILY)

Los Angeles—Marshall Neilan is in San Francisco shooting exteriors for "Tess of the D'Urbervilles". The picture is practically completed, except for those scenes now being shot.

### Allen in from Coast

L. H. Allen, general manager of the Coast units producing for Educational is here, conferring with E. W. Hammons. Fred Hibbard, Lloyd Hamilton's director came East on a visit.

### Sunday Shows Win 15 Year Fight

(Special to THE FILM DAILY)

Staples, Minn.—At an election, recently, Sunday shows were victorious by a vote of 435 to 318, following a bitter 15 year fight.

### Finney to Produce

Ben Finney, Jr., who appeared in "Miami", is to become an independent producer and will make his first picture in the East.

## 50 Houses in Deal

(Continued from Page 1)

comprehend the city of Chicago and the major cities of the State of Illinois, and number approximately fifty theaters at the present time.

"The purpose of the corporation will be to institute into all these theaters the same policy of operation and service that has made Balaban & Katz theaters successful. The entire group of theaters will be institutionally advertised in their respective communities, and the highest standard of entertainment maintained.

"All film purchases and bookings for the entire group of theaters will be concentrated under the direction of Floyd M. Brockwell, formerly distribution head of Associated First National Pictures, Inc.

"All legal matters and details of management and policy have been consummated and the company begins operations May 1.

"Offices of the new corporation will be in the Butler Bldg., North State St.—opposite the Chicago Theater Bldg".

### Goldwyn Back on Coast

(Special to THE FILM DAILY)

Los Angeles—Samuel Goldwyn has returned from the East. His stay here will be of several months' duration.

### Simplex Projection Rooms

Longest throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight.  
Chickering 2110-2111  
220 W. 42nd Street

### ENLARGEMENTS

of  
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**BETTY COMPSON**  
in  
**MIAMI**

An Alan Crosland Production  
Produced by Jilford Cinema Corp.

for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures

# "THE WHITE MOTH"

Isn't that a walloper of a title?

It sure is and furthermore—it's a walloper of a picture Tourneur has made of this story by Izola Forrester.

—And Oh! Boy! wait until you see those scenes in the gilded night palaces of Paris.

And look at the featured players —BARBARALAMARR as "The White Moth" and CONWAY TEARLE form a wonderful ticket selling team—

You're going to knock 'em cold with this  
**MAURICE TOURNEUR** production

Presented by M. C. LEVEE

Personally directed by MAURICE TOURNEUR



It's the fourth of the **FIRST NATIONAL** new crop hits

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVIII No. 24

Monday, April 28, 1924

Price 5 Cents

## Walturdaw Receiver

Expected to Carry Business on—American Companies Concerned—One of Best Known Concerns in England

(By Cable to THE FILM DAILY)  
London—A receiver has been appointed, and is in charge of Walturdaw's, Ltd. It is proposed to carry on and continue the business. Much depends, however, on what is possible to be done with the Preferred Pictures contract. The liabilities are heavy. Walturdaw handled, among other product, certain Selznick releases as well as the first year output of Preferred Pictures.

C. Doolittle, foreign manager for Selznick, stated he had not heard about the Walturdaw receivership but said he felt sure that his own representative in London would have informed him about it.

The Preferred foreign distribution being handled by Ben Blumenthal, who said on Saturday that he arranged a cash settlement with Walturdaw some time ago and that the receivership meant nothing of importance to him.

## Hoxie Starts New Contract

(Special to THE FILM DAILY)  
Los Angeles—Jack Hoxie's first picture under his new Universal contract will be "Fighting Fury". Cliff Smith is directing.

## Russian Situation

Little American Product Going In—Basler of Berlin Here Regarding Opening of American Product

H. H. Basler of Chateau Films, and identified with other film propositions in Berlin, is in New York, handling, incidental to other matters, the possible opening of business in Russia to American films.

There seems to be a hesitance on part of American film men to consider doing business in Russia," Basler says, "but in our country we are going right ahead. A considerable business has developed. Last year something like \$10,000 of film was sent by our firm to Russia. Of this something less than 10 per cent was American product. The rest was German, Swedish, Among the American pictures sent was 'The Kid' which brought \$10,000. This gives an idea of values.

(Continued on Page 2)

## Trifling Changes

Personnel of 1st Nat'l Practically the Same—Moe Mark Off Executive Committee

(Special to THE FILM DAILY)  
New Orleans—The personnel of First National remains practically unchanged. There have been some changes in the realignment of vice-presidents while George W. Trendle, of the Kunsky organization of Detroit, succeeds Moe Mark on the executive committee.

Robert Lieber was re-elected president; Sol Lesser is first vice-president; John H. Kunsky, second vice-president; Jacob Fabian, third vice-president; Harry O. Schwalbe, secretary-treasurer. The new executive committee is composed of E. V. Richards, Sam Katz, A. H. Blank, George W. Trendle, Robert Lieber and Harry O. Schwalbe.

## Closes Sale for Hampton Series

(Special to THE FILM DAILY)  
Los Angeles—Henry Ginsberg left for New York Saturday, but before leaving sold the Jesse Hampton series to All Star Features for all of California, New Mexico and Arizona. Ginsberg will open an office in Loew's State Bldg., New York.

## Exhibitors Favor Summer Closing

(Special to THE FILM DAILY)  
Milwaukee—Exhibitors are favorably disposed toward closing theaters for a period of six weeks during the summer and it is likely that the M. P. T. O. will consider the question.

## Henius, Terra's Agent Here

Wolff M. Henius, has been appointed resident agent for Terra Films of Berlin. He will make his headquarters at 1482 Broadway after May 1.

## Details of Merger

How Metro-Goldwyn Will Be Constituted, Explained by Stock Brokerage House

Newburger, Henderson and Loeb, members of the New York Stock Exchange, have prepared a circular letter giving the details of the Metro-Goldwyn merger, as follows:

"Plan—A new corporation Metro-Goldwyn Corp. will be formed with a capitalization of approximately \$8,000,000, of which about 5,000,000 will be 7% cumulative preferred and the balance common.

(Continued on Page 2)

## Financial Problems

(By Cable to THE FILM DAILY)  
London—J. D. Williams of Ritz Carlton is here. It is understood that a number of conferences have taken place with Mr. Thompson, who represents the British capital invested in Ritz, and who it is said, wants to withdraw. This is said to be due to something which has occurred with the contract that Ritz has with Rudolph Valentino.

## Cautious Over Block Bookings

Sam Morris, general manager for Warners' back after visiting exchanges in Chicago, Des Moines, Cleveland and Milwaukee says:

"Big block bookings are just what the exhibitor is cautious about. I found this to be true everywhere I went. They do not want to sign up for fifty or sixty pictures, and take them on a gamble. But all exhibitors are anxious to sign up a dependable product of about twenty pictures as a foundation of their bookings."

## M. P. T. O. Eliminates Ball

(Special to THE FILM DAILY)  
Boston—The plan to hold a ball on May 27, during the M. P. T. O. A. convention, has been abandoned because of the inability of the local committee under Ernest H. Horstmann to secure the promise of stars to attend.

## Bershon Again Resigns

(Special to THE FILM DAILY)  
Los Angeles—Dave Bershon, booking manager for West Coast Theaters, Inc., has again resigned. He left West Coast some months ago but was later persuaded to return.

## Studio Formally Opens

(Special to THE FILM DAILY)  
Los Angeles—The Metro-Goldwyn studios formally opened on Saturday with the presence at the plant of a number of city celebrities.

## Ince to Remain

Expected to Continue Distributing Through First National—No Signed Deal Yet

(Special to THE FILM DAILY)  
Los Angeles—It is understood that details of a new arrangement between Thomas H. Ince and First National are now being cleared away and that the producer will sign a new contract covering 1924-1925 in about a week.

It will include the Ince specials and will have no effect on the productions Ince is turning out through Regal Films for Hodkinson release.

## Cooper Resigns

Important Official of Guaranty Trust Co., Well Known in Film Circles, to Join Private Banking Concern

Oscar Cooper, for many years a vice president of the Guaranty Trust Co., and through whom most of the motion picture loans were transacted, has resigned, effective May 15. He will tour Europe and on his return join Shearson, Hamill & Co., bankers.

He will be succeeded by George L. Burr, who will come uptown mid-week to the Fifth Ave. headquarters.

While the Guaranty Trust has not been overly active in financing picture propositions, they have been steadfastly interested in several companies, notably the Vitagraph Co. of America. They have also, in the past several years, developed some interesting picture accounts. In film circles on Saturday there was much interest as to whether with his new connection he would continue his interest in pictures. At Shearson, Hamill & Co. it was stated, however,

(Continued on Page 2)

## Flood, a Warner Director

(Special to THE FILM DAILY)  
Los Angeles—James B. Flood, Ernst Lubitsch's assistant in the production of "The Marriage Circle" has signed a three year's contract with the Warners' to direct.

## Charges Combine

S. S. Cohen Renews Charges Against American Society at Music Tax Hearing

(Special to THE FILM DAILY)  
Washington—Sydney S. Cohen, here in connection with the music tax hearings, told the House Patents Committee that he believed the American Society of Composers, Authors and Publishers to be a combination in restraint of trade and that a complaint had been filed with the Department of Justice on that ground. He also asserted that the society controlled 90 per cent of the popular music produced in this country.

Cohen also presented a brief in which he declared that "good public policy should not require us to pay it (the tax) as license fee or tax."

E. C. Mills of the American Society said on Saturday that Cohen had filed a complaint with the Federal

(Continued on Page 2)



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### Cooper Resigns

(Continued from Page 1)

that Cooper was not expected to join them until July 1 and that at present it was very indefinite as to just what his activities would be.

### Gilbert Plans Six Reeler

Al Gilbert, general manager of Romance Pictures declares he is preparing to make a six reeler called "The Triumph of Love". Jack Crosby will do the casting.

### Goldbeck to Confer With Brenon

Willis Goldbeck has arrived in New York to confer with Herbert Brenon on the adaptation of "The Alaskan" and "Peter Pan."

### Plans Branch on Coast

James S. Brown, Jr., vice-president of M. P. Arts, Inc., leaves Wednesday for Los Angeles, where he will establish a branch office.

### Minter Moves

(Special to THE FILM DAILY)

Detroit—James Minter has moved his Strand Pictures, Inc. to John R and Adams Ave.

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### Details of Merger

(Continued from Page 1)

"The preferred stock will have a par value of about \$27 a share, the book value of the present Goldwyn stock, and will be distributed to Goldwyn holders share for share.

"Metro-Goldwyn common stock will be given to Loew's Inc. in exchange for its holdings of present Metro stock.

"Significance to Goldwyn stockholders—In place of a stock which has received no dividends since organization, Goldwyn stockholders will receive a new stock with an annual cumulative dividend rate of approximately \$1.90 a share, or over 12% on the present market price. This stock will be the premier security of the company owning the entire assets of the present Goldwyn Pictures Corp. and Metro Pictures Corp. While official earnings figures are not available, it is estimated that the new corporation will have an earning power of between \$1,500,000 and \$2,000,000, or approximately from four to six times annual dividend requirements on the preferred, without giving effect to the economies that might be effected by the merger.

"In addition, a sinking fund of \$100,000 per annum will be available, beginning 1926 to retire this preferred at about 27.

"On account of its priority to the interest of Loew's Inc. in the new corporation, which it is said involves a substantial part of Loew's earnings, this preferred will occupy a strategic position.

"Significance to Loew's, Inc., stockholders—The company will control the consolidated holdings of the two present existing corporations, and will operate 340 theaters, including the Capitol, said to be the largest theater in the country. Stockholders will benefit by the excess of present earnings of Goldwyn over the dividend requirements, which are reported to have been earned by its controlled theaters alone. Increased efficiency and material economy of operations due to the elimination of the present double overhead and the wider distributing facilities should materially add to the earning power of Loew's."

### Theater Owner Elected Mayor

(Special to THE FILM DAILY)

Pierre, S. D.—J. E. Hipple, veteran owner of the Bijou, has been elected Mayor.

### Russian Situation

(Continued from Page 1)

Russian conditions today do not warrant of cash business. We get about 25 per cent cash and the balance over a period of six to nine months, but well secured.

"There are about 1600 theaters in Russia now open. None of them compare to your big first run houses. Besides there are thousands of cinema clubs—every factory has its own theater, and in many of them films are shown. The Soviet operates a number of houses through the State film organization. But through the Dufa company we are doing considerable business."

### Urges Burial of Hatchet

(Special to THE FILM DAILY)

Little Rock, Ark.—At the convention of the M. P. T. O. of Arkansas, the following resolution was adopted:

"Whereas, dissension and disagreement have resulted in the partial dissipation of the strength of our national organization, and

"Whereas, we believe the hour is ripe for reuniting our forces and that a reconciliation between the warring factions can be effected if both sides will adopt a sane and reasonable attitude toward each other;

"Therefore, Be it resolved that the M. P. T. O. of Arkansas in convention assembled does urge these leaders to subordinate all personal grievances and lend, each to the other, full cooperation in adjusting existing conditions,

"And be it further resolved that this organization thru its officers does offer its good services in any plan that will reunite and solidify our national organization."

### Charges Combine

(Continued from Page 1)

Trade Commission and with the Department of Justice two years ago; that the Commission had dismissed the action and that the Department of Justice had done nothing. Mills declared that about 22,000 musical compositions are filed in the copyright office at Washington annually and that the members of the American Society contribute only two per cent of that amount.

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T. O. C. C. Installation May  
 The installation dinner of the T. O. C. C., an annual event will be on May 24 at the Ritz.

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**OUR GANG**  
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### On Broadway

—"Secrets."  
 way—"Nellie, the Beautiful  
 Model."  
 yn Strand—"Girl Shy."  
 —"The Enchanted Cottage."  
 —"The White Sister."  
 —"The Ten Commandments."  
 on—"The Covered Wagon."  
 street—"America."  
 7—"The Thief of Bagdad."  
 New York—Today—"When  
 an's a Man."  
 usday—"Untamed Youth" and  
 galloping Gallagher."  
 Vinesday—"The Unknown Pur-  
 2."  
 rnesday—"Love's Whirlpool."  
 ray—"His Darker Self" and  
 Wanted by the Law."  
 arday—"Wild Oranges."  
 —"Bluff."  
 —"Triumph."  
 al—"Girl Shy."  
 Next Week  
 —"Secrets."  
 way—Not yet determined.  
 olyn Strand—"The King of Wild  
 Hses."  
 Not yet determined.  
 pl—"The Rejected Woman."  
 —"The Ten Commandments."  
 ition—"Dorothy Vernon of Had-  
 ic Hall."  
 hstreet—"America."  
 cy—"The Thief of Bagdad."  
 al—Not yet determined.  
 v—Not yet determined.  
 rad—"Why Men Leave Home."

### Landau Issues a Slam?

*(Special to THE FILM DAILY)*  
 waukee—An advertisement in-  
 tl in local papers by Leo Landau,  
 eor of the Garden and Milwau-  
 es believed to be a direct thrust  
 e Saxe interests, who recently  
 ed the new Wisconsin.  
 e ad, captioned "No Strings  
 e to These Two Theaters", and  
 rd "Alhambra and Garden Man-  
 ent", reads in part: "No film  
 any has any interest in them or  
 y contracts for all of its films.  
 e two theaters pick from all film  
 anies solely on a merit basis.  
 ame of the producer cuts no ice.  
 picture itself must be up to  
 ard \* \* \*"

### Comerford Indorsed

*(Special to THE FILM DAILY)*  
 Philadelphia—The M. P. T. O. of  
 ern Penn. has endorsed M. E.  
 erford as a candidate for the  
 edency of the M. P. T. O. A.

### Hays on Guard

**Determined to Keep "Sexy" Books  
 and Titles Off Screen—Excerpts  
 From Addresses**

The complete text of the letter read by Col. Jason Joy on behalf of Will H. Hays before the League of American Pen Women in Washington contains an interesting assertion regarding the production of books that have doubtful titles. That portion of the Hays letter read as follows:

"Our Association is determined to do everything possible to prevent the more or less prevalent type of book from making any serious inroad toward becoming the prevalent type of picture; to try to make certain that there is recognition of the fact that that which may be produced in a spoken drama, or written in a book or newspaper, in many instances cannot be made the subject matter of a motion picture; to try to make certain that only books or stories are used which are of the right type for screen presentation; to avoid the picturization of books or plays which can be produced only after such changes as to leave the producer subject to the charge of deception, and to avoid using titles which are indicative of a kind of picture which could not be produced, or by their suggestiveness seek to obtain attendance by deception, a thing equally reprehensible."

Col. Joy read a paper of his own in which he said that a survey had shown that 750 former journalists were now engaged in the production end of the business. Discussing the present trend toward economy, he declared scores of capable women at the moment were without unemployment because of temporary suspensions in production.

Ralph Block, managing editor of the story department of Famous Players said, in part:

"I know that it is generally believed that the producer selects and changes titles arbitrarily out of pure willfulness. As a matter of truth, the producer is artistically much wiser than many of his conscientious critics. The producer alone understands that audiences are not born, but must be created,

and that no entertainment exists successfully unless it creates its own audience. It is the motion picture title which performs a very large part of this function. The producer knows that he must have in electric lights names and phrases that will strike at the time-sharpened imagination of his potential audience. He knows that a significant title will create an audience out of an unformed mass of people uniting them in bondage to one idea.

"I am aware that there is a general prophecy that some day the screen writer will occupy the same position as the stage dramatist. In my opinion, this will come true only to a very limited extent. No doubt as motion picture distribution is divided up into its various elements and certain theaters exist for certain kinds of entertainment and certain kinds of audiences, there will then be a sufficient incentive for creative minds of the first order to write directly for the screen, after they have learned the capacities and limitations of the form. But in the end, no visualized drama can ever be actually written, it can only be produced; and when the screen reaches an adult age, its great figures will be creators who embody in themselves all the logical imagination of the writer and the visualizing power of the artist and the director. The great screen figures will always be screen producers, not merely writers, nor merely directors."

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THE VISUAL  
**NEWS**  
 of ALL THE WORLD  
 THE NEWSREEL  
 BUILT LIKE A NEWSPAPER

### Zachariah W. Tinker Dead

*(Special to THE FILM DAILY)*  
 St. Louis—Zachariah Wainwright Tinker, pioneer in building picture houses died on Apr. 19.

Every American  
 is waiting to see

# BABY PEGGY

in

# CAPTAIN JANUARY

A Marvelous Picture  
 for American "Home  
 Folks," From An  
 American Classic Read  
 by 1,300,000 people

Presented by Sol Lesser

Its a Principal Picture

Method of Distribution to  
 Be Announced Later

# 627

persons bought standing room tickets last week and remained standing through 13 reels of Cecil B. De Mille's "THE TEN COMMANDMENTS." You don't have to stand to see this greatest of Paramount pictures if you buy your tickets in advance at the box office of the GEO. M. COHAN THEATRE, Broadway at 42nd Street. Twice Daily 2.30 and 8.30, Sunday Matinee at 3. Best Matinee Seats, \$1.00. Fifth capacity month.

Coming Soon ~

**DOROTHY MACKAILL**

in  
**"WHAT SHALL I DO"**

a Frank E. Woods Special Production

for HODKINSON RELEASE  
 Season 1924 1925 Thirty-First-Run Pictures



# —Sweet cookie!

Here's a box-office!

—a corker!

—a rip snorting audience holder  
if there ever was one

Tourneur at his best! His  
very, very best—and Barbara  
La Marr a sensation. Catch

## “THE WHITE MOTH”

with BARBARA LA MARR and CONWAY TEARLE

by Izola Forrester—personally directed by Maurice Tourneur—presented by M. C. Levee

a MAURICE TOURNEUR PRODUCTION



and you've got a FIRST NATIONAL

*“new crop” hit that will knock'em for a row of duck pins*

# THE **Film** DAILY

**The BRADSTREET** **The RECOGNIZED**  
**of FILMDOM** **AUTHORITY**

XXVIII No. 25

Tuesday, April 29, 1924

Price 5 Cents

## WHY?

By DANNY

When the cockles of your heart warm—when your vest is a bit tight—and you feel very good about this business—write column four—don't forget this: that one of the reasons for the big advance at the office—the big interest—is the finer and better picture. No other cause can be attributed the splendid show—the theater has made during the past nine months. Business agencies tell of a slump, of curd buying, etc., but this business has kept merrily on its way. Which is fine.

Don't overlook this: that the business you are having, and you had, can keep up only with a continuance of this type of material. The summer months are in sight. Agencies to buy cheaper product with many, natural. It won't do. The quicker you forget it, Mr. Exhibitor, the better off you will be.

Go after the good pictures. If they cost a few dollars more, don't bother about it. Pay for them and keep your clientele happy. Good showmanship will help a lot, too. Keep the people coming to the box office. Give them no opportunity to go autoing these fine spring days. Make your show so attractive that they will be compelled to come. And your regulars will be with you right along.

"Pick" Rowland and his party are from New Orleans. And happy they are so pepped up it's hard to talk to them without being infected with their contagion. "You know that crowd of franchise holders, don't you?", asked Rowland, "and I tell you that after seeing 'The Hawk'—and they started it after night—this crowd cheered like you'll have an idea of what we are in this picture."

Yes, Dick, we do know those 26 franchise holders. Know them pretty well. Perhaps better than that. And they can cheer anything at 1.30 A. M. It must be good. Because when it comes down to analyzing box of-

(Continued on Page 2)

## Changes

**Paul N. Lazarus Resigns from United Artists—Abe C. Berman Quits Foreign Post**

Paul N. Lazarus, general sales manager for United Artists and an official of that organization since its inception five years ago has resigned. He declared yesterday there was nothing he could say about his future plans. Hiram Abrams has appointed T. Y. Henry, Lazarus' successor. Henry has been associated with Abrams in various film enterprises for a decade.

Lazarus joined United Artists from Vitagraph and was first placed in charge of advertising and publicity. He later gradually took over sales control until he was finally appointed general sales manager.

Abe C. Berman, likewise an old employee of United has resigned. He was in charge of foreign sales and has been succeeded by Monte Spele, who has been with the company for several years. Berman has been Canadian manager, New York manager and head of Allied Artists (British).

## More Changes Reported

It was reported yesterday that additional changes in the United Artist's personnel would develop later in the week, but Hiram Abrams stated he knew nothing about any such report.

**Taylor Quits "U"; Joins F. B. O.**

(Special to THE FILM DAILY)

Toronto—P. C. Taylor has resigned as sales manager for Universal in Canada to accept the general managership of F. B. O. in the Dominion.

## Lesser Here

Sol Lesser arrived in town yesterday from the First National convention. Distribution of the Baby Peggy pictures and the future Harold Bell Wright's has not been determined.

## Maeterlinck Sues

**Seeks \$200,000 from Goldwyn, Basing Claim on 1920 Contract for Three Stories**

Maurice Maeterlinck, the famous Belgian author yesterday filed a suit for \$200,000 damages against Goldwyn Pictures Corp. alleging breach of a contract made for three scripts in 1920.

Maeterlinck claims he was to write three original stories or prepare adap-

(Continued on Page 2)

## 1923-24 Theater Business Tops Previous Year's Record By Millions

**Month by Month, Admission Taxes for Current Season Show Increase Over 1922-1923—Nine Months' Total Ending in March Reaches \$57,767,266 As Compared With \$51,171,209 in Corresponding Period**

(Special to THE FILM DAILY)

Washington—Compilation of admission tax returns from July, 1923 and ending with March, 1924 shows a consistent up-trend, month by month during that period. The figures indicate that theater business for that nine months' interval exceeds the corresponding period during 1922-1923 by many millions.

Tax totals from July, 1923 to March, 1924 reached \$57,767,266 as compared with \$51,171,209 during the same period of the previous year. This is an increase of \$6,596,057 and represents millions of additional dollars spent at theater box-offices by the public.

A comparative statement reveals the extremely interesting and important fact that each month during the last half of 1923

## Optimistic

**Rowland Declares 1st Nationalities are Delighted With Next Season's Prospects**

R. A. Rowland, general manager of Asso. First Nat'l Pictures returned yesterday from New Orleans, where he dropped in on the annual meeting en route from Hollywood where he has been looking over product for the coming season.

"I never saw such an enthusiastic crowd," said Rowland, referring to the First Nationalites. "You know

(Continued on Page 2)

**Five Year Deal With Warners'**  
(Special to THE FILM DAILY)

Los Angeles—Lee Duncan, owner of Rin-tin-tin has signed a five year contract with the Warners. He will produce two pictures yearly with the German police dog.

## Unique Short Reel

**C. B. C. Handling Distribution for French Animal Picture Bought In Paris by Harry Reichenbach**

While Harry Reichenbach was on his pleasure jaunt abroad, he purchased a feature produced in France with an entire animal cast. The picture is now in this country; it is being edited and is now in the hands of C. B. C. which is handling its sale for Reichenbach.

(Continued on Page 3)

and the first quarter of 1924 the Government figures indicate a greater volume of business as compared with the corresponding month of the previous year. In January, 1924, the total was \$7,576,991, an increase of \$500,000 over December, 1923 and exactly \$810,783 more than in January of 1923. Likewise, it is interesting to note that January figures represented the finest business at the box-office since June, 1921, or in about two years and a half.

A comparative table of returns for the nine months ending with March follows:

	1923	1922
July	\$5,140,506	\$4,620,893
August	5,560,748	4,710,470
Sept.	4,932,527	4,789,391
October	6,999,867	5,396,461
November	6,849,212	5,484,790
December	7,047,876	6,825,249
1924		
January	\$7,576,991	\$6,766,208
February	6,738,627	5,877,392
March	6,920,912	6,700,355
Totals	\$57,767,266	\$51,171,209

Seating tax collections for March

(Continued on Page 3)

## Peters, a "U" Star

It is understood that negotiations are about completed for House Peters to star in a series of six Jewels for Universal. The contract will probably be signed today.



Vol. XXVIII No. 25 Tuesday, Apr. 29, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod...	106 1/4	106 1/4	106 1/4	100
F.P.-L.....	70 1/2	68 3/4	69 1/4	3,400
do pfd. ....	90	90	90	400
Goldwyn....	14 5/8	14	14 5/8	500
Loew's.....	16 1/2	16 3/8	16 3/8	400
Warner's .....	Not quoted			

**WHY?**

(Continued from Page 1)

rice product they are just about as tough as they come.

*If these Spring days—and nights—do nothing else they should do this: keep a lot of people away from the radio. Which gives you a chance for an even break for their business. At the little, old, but well-known box-office.*



*Let George do it!*  
**George E. Kann**  
Corporation

220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

**THE WORLD IN COLOR**

A short subject  
Issued monthly by  
Kelley Color Laboratory Inc.  
Palisade, N. J.  
Phone Cliffside 1345  
State Rights

**Maeterlinck Sues**

(Continued from Page 1)

tations from written works for which he was to receive a guarantee of \$15,000 per script and one third of the net profits.

He returned to Europe following an American tour, the papers claim, and there wrote an original story called "The Power of the Dead". This and several others were rejected, it is alleged. Maeterlinck then asserts he attempted to discover what Goldwyn expected from him in the nature of material without avail.

The damages he seeks are based on what he says he would have secured had the Goldwyn contract been carried out or what he would have earned had he been free to carry on other work without being hampered.

No one at Goldwyn could be reached yesterday for a statement.

**Calls Public to Task**

(Special to THE FILM DAILY)

Schenectady, N. Y.—Wm. Shirley, of the State, took the public to hand in a newspaper advertisement, because of its failure to support the "better pictures" he had given them in response to a declared demand. The advertisement said:

"Are we to infer that you simply talk of better pictures? Must we believe that no matter how excellent are the pictures we show you will not support them? Are we to take our lesson and offer you the usual run of program pictures?"

**Goldburg Closes Deal**

(Special to THE FILM DAILY)

Cincinnati—Jesse J. Goldburg, while en route to Los Angeles from New York, stopped off here and closed with Excelsior Film for the eight Franklyn Farnum's for Ohio.

**O'Hara to Direct**

Kenneth O'Hara will direct "The River Road" for Ernest Shipman. The complete cast includes May Allison, Mahlon Hamilton, Mary Foy, Fay Marbe, Flora Finch, William Calhoun and George Williams.

**Lunch to Benny Leonard**

Benny Leonard, the lightweight champion, will be the guest of honor at a "Silent Drama Luncheon" to be given tomorrow, at the Knickerbocker Grill by Reputable Pictures which will star him in two reels.

Charles Beyer has completed work in "Youth to Sell," directed by Wm. Christy Cabanne.

**Optimistic**

(Continued from Page 1)

most of the time when meetings of this kind are on they are always interested in coming product. They never even mentioned it. Not once. And when they saw 'The Sea Hawk' they gave the greatest cheer I have ever heard in a theater. They started it after 11 at night, and it was nearly two the next morning before it was completed. And they had a hard day of it, too, before we started the picture. That gives you an idea of the enthusiasm.

"On the Coast I saw five pictures which are in the making for Fall release. They look good. I think 'The Sea Hawk' will be one-two-three among the big pictures for next season."

**Plan "Super" Educational**

(Special to THE FILM DAILY)

Hollywood—Sol Lesser and Louis H. Tolhurst will start immediately on "From Fire-Mist to Man," the educational which they plan to make along special lines.

**"Secrets of Life" Titles by Anthony**

(Special to THE FILM DAILY)

Hollywood—Walter C. Anthony will write the titles for all the "Secrets of Life," series of insect pictures, now being filmed by Principal.

**Illinois Elects in May**

(Special to THE FILM DAILY)

Chicago—The Illinois M. P. T. O. will hold an election of officers on May 6.

**Montgomery Here**

George N. Montgomery, president of the Supreme Film Co., inc., of Los Angeles, is in town. At the Astor.

**Simplex Projection Rooms**

80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight.  
Chickering 2110-2111  
220 W. 42nd Street

**Art Title Service**

Special Photography  
Trailers—Announcements  
H. E. R. STUDIOS, Inc.  
150 W. 46th St. Bryant 7273



Coming Soon  
**BETTY COMPSON**  
in  
**MIAMI**

An Alan Crosland Production  
Produced by Jifford Cinema Corp.

for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures

Gifts Drops Admission  
(Special to THE FILM DAILY)  
Cincinnati—The Gifts will drop regular admission price of fifty to thirty cents for the summer.

**HAL ROACH'S**

**DIPPY-DOO-DADS**  
**COMEDIES**

"A Proven Product"

1 reel

Pathécomedy

**GEVAER**

**RAW STOCK**

As Good As The Best

**JOHN D. TIPPETT, Inc.**

GEVAERT FILM  
1540 B'way N. Y.

Just Moved

**THE O. & W.**  
Restaurant

Old and New Friends  
Cordially Welcomed  
148 W. 49th St.

Bryant 3740



1540 Broadway, N. Y.  
INSURANCE EXPERTS  
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MOTION PICTURE INDUSTRIES

**DURATIZE**  
YOUR FILM  
**-DURA-**  
FILM PROTECTOR  
220 WEST 42nd STREET  
NEW YORK  
PHONE CHICKERING 2937 ALLAN A. LOW PRES.



**Admissions Higher**

(Continued from Page 1)

\$15,646, a decrease of \$280 over same month in 1923.

**Finds Less Unemployment**

The Cosmopolitan News Service in its regular survey of business conditions finds that unemployment is decreasing, the main improvement being noticed in the building trades and particularly in skilled lines. In New England, many textile mills have closed but the labor has found employment elsewhere during the shutdown. A spirit of cautious buying, however, seems to be actuating merchants in general.

The Guaranty Survey, published by the Guaranty Trust Co., reports a slight depression in business and maintains that there is no threat of general depression comparable to that of 1920-1921. Normalcy in the future is looked for.

The Federal Reserve Board in Washington, in its usual monthly survey reports a drop in wholesale and retail trade during March and adds that the slight depression is not expected to assume proportions of an alarming nature.

**"Messalina" Showing in Rome**

Walter Williams in a special dispatch, published in the Sunday Times says:

The new moving picture, 'Messalina,' dealing with the incidents in the life of the Emperor Claudius, and full of thrills, has been produced here and is attracting large crowds. It has been made in Italy at the scenes in the Forum, and the house of Castor and Pollux have been well executed. The chariot race in the Coliseum is probably one of the most realistic and exciting incidents of its kind ever thrown on the screen."

**Sohmer Buys Comedy Series**

David Sohmer of Biltmore Exchange has purchased Greater Newark and Northern New Jersey rights in a series of Red Head Comedies. He intends increasing Biltmore's release schedule and is in the field for additional product.

**"Thief" Opens in Philadelphia**

(Special to THE FILM DAILY)  
Philadelphia—"The Thief of Bagdad" opened at the Forrest last night. Philadelphia critics made a trip to New York Sunday night to see the picture at the Liberty.

David Smith is on location for "The King Boss."

**Felts May Stage Come-Back**  
(Special to THE FILM DAILY)

Philadelphia—It is reported that the Felt Bros. plan re-entering the local theater field, and that they intend building a 1,800 seat house at Fifth and Olney Ave. and another in Wynnefield. The Felts' last venture was not successful. They built the Aldine and the Ambassador, and later acquired the Aldine, Wilmington, and the Aldine, Pittsburgh. The latter proved unprofitable, the Ambassador was leased to Nixon-Nirdlinger, and the Aldine to the Stanley Co.

**Chaplin Film, Reconstructed; Passes**  
(Special to THE FILM DAILY)

Harrisburgh, Pa.—"A Woman of Paris", once rejected by the Censor Board, has been passed, following elimination of parts objected to. The picture will play the Stanley, Philadelphia, the week of May 19.

**"Merton", Cruze's Next**

(Special to THE FILM DAILY)

Los Angeles—"Merton of the Movies" will be James Cruze's next picture. Glenn Hunter will be starred. He is now in New York but will shortly leave for Hollywood.

**Radio for Saxe's Wisconsin**

(Special to THE FILM DAILY)

Milwaukee—Saxe's Wisconsin has arranged for the broadcasting of its musical program, the first theater in the city to use the radio.

**"Quaker City" House Closed**

(Special to THE FILM DAILY)

Philadelphia—The Argonne, formerly the Stenton, a neighborhood house on Stenton Ave., has been closed indefinitely.

**Three New Salesmen for Friedman**  
(Special to THE FILM DAILY)

Milwaukee—Friedman Film has added E. E. Reynolds, Frank Mantzke and W. C. Lestic to its sales staff.

"The Dangerous Coward" is the fifth Fred Thomson picture for F. B. O. release.

**MAY 11th**  
IS  
**SHORT SUBJECT DAY**

**Unique Short Reel**

(Continued from Page 1)

The film was made by Rene Fequent in Nice and took two years to complete. In its original form, it was a six reeler but was later edited down to three. There is a story thread running through but the entire cast is composed of dogs, chicken, turkeys and mice. The French title was "Betes-Comme les Hommes" but the American title will be "Hot Dog." Fequent is said to have made the picture because of his love for animals. It was more of a pleasure task than an attempt to turn out a commercial piece of property.

**Strand Features Acquires Pictures**  
(Special to THE FILM DAILY)

Detroit—Strand Features, Inc., has secured for Michigan the following: Four Wm. Fairbanks specials; four Rex Bakers; nine Neal Harts; six Leo Maloney Westerns; six featuring Franklin Farnum; four with Ora Carew, and a new series of Syd Smith and Paul Parrott one-reel comedies.

**Anoka "Scalping" Tilt Over**

(Special to THE FILM DAILY)

Anoka, Minn.—While both sides offered different versions, the case of Kopman Brothers, Green theater, against First National, was settled out of court when brought up before the arbitration board.

Specify  
**GOERZ-RAW STOCK**  
FOR QUALITY  
FISH-SCHURMAN CORP.  
45 W. 45th St., N. Y. C.

**CHARLES HUTCHISON**  
(HUTCH of Serial Fame)

announces release of his first new feature through William Steiner, N. Y. C.

**"SURGING SEAS"**

with an all-star cast including Edith Thornton, George Hackathorne, David Torrence and "Hutch" in his Legitimate Death Defying Stunts.

**Burglars Active In St. Louis**  
(Special to THE FILM DAILY)

St. Louis—Theaters were hit hard by burglars and yeggmen last week. On April 13, cracksmen robbed the Lyric of \$4,000. The same night robbers stole \$600 from the New Shendoah after prying open the projection booth. A burglar stole a picture machine valued at \$200 from a public school.

Wanda Hawley will appear in "Bread" for Metro.



Lester F. Scott Jr. presents

**BUFFALO BILL JR.**

**DON'T HESITATE!**

A SERIES OF 8  
FEATURES THAT  
SPELL DOUGH AT  
THE BOX-OFFICE.

**ACTION AND THRILLS  
GALORE.**

FOR OPEN TERRITORY



Distributed by  
**ARTCLASS PICTURES CORP**  
1540 Broadway, N. Y. C.

**CHROMOS TRADING COMPANY**  
1123 Broadway

"GREAT oaks from little acorns grow"  
—a small borrower often becomes a large operator. Curtailed working capital curtails results. We finance worthy individuals and worthwhile projects, specializing in motion picture problems. Consult with us.

Watkins  
4522

Limitless Resources  
Convenient Arrangements



Coming Soon -

**DOROTHY MACKAILL**  
in

**"WHAT SHALL I DO"**

a Frank E. Woods Special Production

for HODKINSON RELEASE  
Season 1924-1925 Thirty-First-Ram Pictures

# Attraction POWER!



# "Cythrenea"

*Goddess  
of Love*

George Fitzmaurice's  
greatest achievement

SAMUEL GOLDWYN  
(NOT NOW CONNECTED  
WITH GOLDWYN PICTURES)  
PRESENTS

The Book, by Joseph Hergesheimer, A Big Seller!

A Great Director!

A Box-Office Cast!

A Great Audience Picture!

Adapted for the screen by FRANCES MARION  
With a stellar cast including LEWIS STONE,  
ALMA RUBENS, NORMAN KERRY  
IRENE RICH and CONSTANCE BENNETT

A First National Picture

Play it **LOVE WEEK**



Foreign Rights Controlled by  
Associated First National Pictures Inc.  
383 Madison Avenue, New York

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVIII No. 27

Thursday, May 1, 1924

Price 5 Cents

## BLIND

By DANNY

Well known exhibitor talking. Feder among New York exhibitors. Sane, sensible man. No has done a tremendous lot of exhibitors in this territory. Commenting on markedly decreased revenue to distributors. Because of buying combines of Greater New York.

"Some men can't see further than the tip of their nose," he said. Right off the bat. Like that. "Some men don't want to see. They don't realize they are heading for destruction. Among these are exhibitors who have gone down the price of film. They don't realize that men cannot stay in business unless they have money to meet their obligations. Producers cannot live without revenue. Cutting revenue arbitrarily simply means in the end that they will be forced to get cheaper pictures and their big heavy investments will go to the dogs.

"They don't seem to realize that their actions will bring about further combinations among the big producers-distributors. It will not be long—the present practice continues—where there will be but four, or at the most, five big producing-distributing combinations. And through their own theaters they will control this entire business. Because no exhibitor of importance can exist on the product which will be left once these big combines are operating."

These combinations will have their own theaters. Famous, Loew. First National have a tremendous start in that direction already. God help the independent exhibitor when this day comes. If he isn't in on the combination somewhere he may as well push buttons as peddle lead pencils. Because he will be out of this business, even though he owns one or two houses. He will be better off than in."

There are a lot of people who are studying this business. The existing evolution is making them think. Where they never thought seriously before. And among these are a large number who agree with the line of reasoning of his exhibitor.

It makes little difference—at the end—who originally caused the

## Trophies

At the Spring Golf Tournament in addition to the usual trophies for the golfers there will be special prizes for two classes of goofers-pinochle and bridge. Al Aronson of Truett is in charge of the committee which will have charge of the pinochle goofers and J. C. Barnstyn will be in charge of the bridgers.

## Jury Coming Over

Likely Metro-Goldwyn English Situation Will Be Clarified Upon His Arrival Here

(By Cable to THE FILM DAILY)

London—Sir William Jury, in charge of Metro distribution in Great Britain, sails for the States shortly. It is expected that the disposition of the distribution of Metro-Goldwyn pictures will be settled upon his arrival in New York.

Those interested in the foreign market are awaiting with interest the settlement of the question of the distribution of the Metro-Goldwyn product abroad. Both Metro and Goldwyn have excellent machines for distribution in Great Britain.

## Witchalls, Waturdaw Receiver

(Special to THE FILM DAILY)

London—F. W. Witchalls has been appointed receiver for Waturdaw, Co., Ltd. The business will be carried on; a receiver being appointed only as a protective measure in the interest of creditors.

## Clem's Ocean Trip

Paris nif de Mars. Mon Cher Dannie:

(Rub that French on your bald spot) here's the hot letter. Of course Danny you got to read between the lines for no one is going to put exactly what happens to him in this town, down in print. But if you just shut your eyes for a minute and imagine some of the scenes, boy you'll know Clem Deneker is living.

You remember I told you about B. B. (you remember without my spelling it) well out we blew last night after Mrs. D. is knocking off the morphia sixty miles to the gallon of snores and the first place we gets to

(Continued on Page 5)

## Exhibitors Back up Hays

Various producing offices yesterday received from the M. P. T. O. of Michigan a letter backing up the attitude taken by the Hays organization with reference to preventing the existing tendency of plays and books from becoming screen material. The Michigan letter suggested that this matter be given serious attention in producers' plans for the coming season. Some producers answered the communication, and others decided to take it up with the Hays office.

*Editor's Note*—The problem of pictures of this type has given producers much concern in their plans for next season. At the suggestion of the Hays office several pictures of this type which were planned for production have been definitely cast aside. The Hays office at the moment, faces no problem of more importance than this. This is due not only to possible productions but the manner in which these are exploited, not only by distributors, but by exhibitors as well.

## Won't Flood Britain

Removal of Import Duties Doesn't Presage Deluge, Local Opinion Here

(By Cable to THE FILM DAILY)

London—There is considerable agitation in the trade over the recommendation of the Chancellor of the Exchequer to abolish the McKenna Duties, including that on imported film. It is felt that, once the step is

(Continued on Page 2)

## "Chechahcos" Showing Tonight

"The Chechahcos" will be shown privately at the Ritz Carlton tonight. Two showings are planned, one at 8:30 and a second, at 9:45 P. M.

## Selznick in Radio

In announcing his connection with the General American Radio Mfg. Corp., with which Arthur Friend is identified as treasurer, L. J. Selznick added this:

"Up to this time I have never seen fit to dignify by denial the absurd stories that have been circulated to the effect that I have retired from the picture business. However, it is now reasonable to question me on this matter. In reply, I need only say that I and the immediate members of my family own, always have owned, and always will own over 80 per cent of all the Selznick motion picture interests. As far as active participation goes, Myron Selznick is Vice-President of the Selznick Dist. Corp. I have other picture plans, which, because of the ambitious scope of my radio enterprises, must be held in abeyance for the present. These may also hold a measure of interest for the picture world."

## Local Combines

How Prices Have Been Reduced Through Operations in Greater New York

Distributors call them "buying combines."

Exhibitors use the term "interlocking interests."

Both mean the same thing, as applying to the condition in the Greater New York territory, where, as an important distributor says, rentals have been reduced about 40 per cent during the past year, because of the actions of the combined buying groups.

Prominent local exchange managers said yesterday they doubted whether the reduction in income reached 40 per cent. All agreed however, that the income had been cut at least 25 to 30 per cent and

declared that for the coming season there was every indication that another cut in income was in sight.

One local manager of a very important company made the prediction that if the buying combines continued in operation for another year that instead of the Greater New York territory being regarded as a 12 per cent territory it would drop to the level of a 7 per cent territory.

Another voiced the belief that a company with a very strong line up

(Continued on Page 5)

## "Beaucaire" at Strand Aug. 12

The tentative date for the opening of "Monsieur Beaucaire" at the Strand is August 12. The picture will remain there for several weeks to be followed by a week at the Rivoli.

## Pathe Declares Dividends

Pathe Exchange, Inc., has declared a dividend of 10 per cent on the common stock, payable in common stock, June 5th, to stockholders of record as of May 15th, and the regular quarterly dividend of 2 per cent on the preferred, payable June 1, to stockholders of record as of May 10.

## No More Movie Chats

Urban Contract With M. P. T. O. Runs Out—Production Temporarily Discontinued.

It was learned yesterday that the contract between the M. P. T. O. A. and the Urban M. P. Industries, Inc., for the production of Movie Chats has run out after a two year period. Urban has for the time being discon-

(Continued on Page 2)



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod. ....				Not quoted
F. P.-L. ....	69	68 1/4	69	1,600
do pfd. ...	89 1/2	89 1/2	89 1/2	100
Goldwyn ....	14 1/2	14 1/2	14 1/2	300
Loew's .....	16	16	16	1,900
Warner's .....				Not quoted

**BLIND**

(Continued from Page 1)

trouble. Once this fight gets down to bare knuckles and free-for-all rules, it will be a case of the devil take the hindmost. And this isn't so far away as it may seem.

Either this business must readjust itself to a parity of live and let live. Or there promises to be the damndest smash that any business ever saw.

**"Film Facts", New Series**

Red Seal has made arrangements with the Inkwell Studios for a new series of single reels called "Film Facts" to be edited by Max Fleischer. There will be 26 during the year, each to consist of a complication of happenings all over the world during the past ten years.



Let George do it!  
**George E. Kann**  
Corporation

220 West 42nd St.  
New York, Chick. 4052  
Cables—Geokann, N. Y. Foreign Distribution

**Won't Flood Britain**

(Continued from Page 1)

taken it will allow every cheap picture from America and other countries to flood Britain.

American exporters do not share the opinion of the trade in London, regarding the effect of the proposed lifting of the duty on films imported into England. They point out that England has already been flooded for many months with films of dubious quality and that only those of more than average box-office pull get bookings.

The most important reaction to the move seems to be the saving that British renters will meet with in no longer finding necessary to pay the import duty. In England, however, exhibitors will benefit in that the tax on sixpenny seats will be eliminated entirely and that on admissions up to 1 s., 3 d. will be cut in half.

**February Exports Worth \$778,940**

(Special to THE FILM DAILY)

Washington—Exports during February, as reported by the bureau of Foreign and Domestic Commerce, included 13,666,608 ft. of positive, valued at \$532,317; 597,038 ft. of negative, valued at \$129,350; and 5,147,429 ft. of unexposed, valued at \$117,273.

The best markets during the month were: Positive, England, 1,007,669 ft. valued at \$67,767; Canada, 1,529,122 ft., valued at \$65,635. Negatives, England, 253,278 ft., valued at \$103,837. Unexposed film, Japan, 2,239,845 ft., valued at \$56,683; France, 1,096,458 ft., valued at \$16,916.

**"Wagon" Sign Down Today**

The famous "Covered Wagon" sign which has graced the Broadway and 44th St. fronts of the Criterion for almost fifty-nine weeks will be taken down today to make room for the new sign for "Dorothy Vernon." It is understood the Pickford picture will remain there for fourteen weeks.

"The Covered Wagon" goes into the other Famous Broadway theaters later for week runs.

**Simplex Projection Rooms**

80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight.  
Chickering 2110-2111  
220 W. 42nd Street

**"Expo" In Brussels**

International Exposition To Be Held May 10-18 Will Embrace All Phases of Industry

(Special to THE FILM DAILY)

Brussels—An international cinema exposition in which representatives of the film industry from every country in Europe will participate will be staged here May 10-18.

The city has offered the use of the magnificent palace of the Duke of Arenberg for the show, and sessions will be held there every day. The exposition will embrace every phase of the industry. Particular attention being devoted to scientific developments made possible through the motion picture.

Supplementing the show, sessions will be held under the direction of leading scientists in which will be demonstrated the use of films for educational, pedagogic, hygienic and industrial purposes. There will be special showings for students of the universities. The exposition will end with a banquet and ball.

**Lease Space in L. A. Bldg.**

The following companies have agreed to lease space in the new twelve story exchange building which Messrs. Pacht and Aller will build at Pico and Olive Sts., Los Angeles; F. B. O., Hodkinson, Educational, Vitagraph, First National and Pathe. Universal which planned its own building will probably abandon the project in favor of the proposed building on which work starts in a month.

**Vitagraph Waging Sales Drive**

This is the third week in Vitagraph's ten week drive for summer business.

**Barbara La Marr at A. M. P. A.**

Barbara La Marr will address the A. M. P. A. at the Cafe Boulevard today.



**PROCESSED FILM MEANS PROLONGED LIFE AND SERVICE**

We Processed And Treated "Dorothy Vernon of Haddon Hall" Opening At The Criterion Theater N. Y. May 5th  
The Process That Made Good

**No More Movie Cha**

(Continued from Page 1)

tinued the reel, but it was stated yesterday that it will probably be resumed shortly.

Distribution was handled through Hodkinson but that agreement which originally ran for a year and was renewed for another has now terminated. Because of the fact that Hodkinson will no longer handle shorts, Urban will be forced to look elsewhere for distribution.

**HAL ROACH'S**

**SPAT FAMILY COMEDIES**

"Laughing Purposes Only"

2 reels

Pathécomedy

**MAY 11th**

IS

**SHORT SUBJECT DAY**

**THE WORLD IN COLOR**

A short subject Issued monthly by Kelley Color Laboratory Inc. Palisade, N. J. Phone Cliffside 1345 State Rights

**GEVAERT**

**RAW STOCK**

Negative — Positive

As Good As The Best

**JOHN D. TIPPETT, Inc.**

GEVAERT FILM 1540 B'way N. Y. C.

**ANNOUNCING ELMER HARRIS'**

**"THE WISE VIRGIN"**

first picture starring PATSY RUTH MILLER and MATT MOORE

for early fall release by

**HODKINSON**







Producers Security Corporation  
Takes pleasure  
in  
Presenting

*Carlyle  
Blackwell*

in WM. J. LOCKE'S  
most widely read and  
best loved story

**"THE  
BELOVED  
VAGABOND"**

High class advertising material  
and accessories ready prepared for  
this unusual photodramatic offering.

**FILM BOOKING OFFICES**  
OF AMERICA, Inc. 723 Seventh Avenue, New York City

**About Hollywood**

(Special to THE FILM DAILY)

Hollywood—The Wampas have presented gifts to a number of those responsible for the success of the Frolic in San Francisco.

Fred Niblo, who has been master of ceremonies at the three Frolics, was presented with a handsome silver-mounted megaphone. Bryant Washburn and Wanda Hawley, who gave their time for publicizing the event in advance in 'Frisko, were also the recipients of both hearty thanks and gifts. Hal Roach, who donated the services of Garrett Graham to take charge of the affair, was presented with a set of silver spurs.

The Wampas presented a check for \$1000 to the Actors Fund, and also donated the same amount to San Francisco charities.

Sid Grauman last week put on a little celebration upon the two hundred and fiftieth performance of "The Ten Commandments" at the Hollywood Egyptian.

The event was widely advertised, and was used as one of the many stunts to hold local interest in the production. The way business is holding up, it looks like "The Ten Commandments" will run into the summer, with "Thief of Bagdad" following. Weekly gross right now is consistently hitting around \$18,000.

When R. A. Rowland planned a visit here last fall, someone connected with First National thought it would be a fine thing to erect a handball court for Rowland's pleasure.

Then plenty of enthusiasm for the game developed among the hired help, and this continued until the departure of Rowland for the east. At which time the game was soon forgotten, and there stands a forlorn handball court on the United studio lot waiting for customers.

Al Kaufman, in charge of the three downtown Grauman houses, recently experimented in turning the Rialto into a second run, following the Metropolitan. Apparently results were not up to the mark, for last week the house returned to the extended run policy of first showings with "Poisoned Paradise".

Hal Roach has one of the consistently busy studios on the coast, and still finds time to play polo, vice president for the producers association, etc. His latest addition to a long list of activities is that of president of Clippinger-Kincaid, Inc., one of the most important Chevrolet distributors in Los Angeles.

The Motion Picture Producers Assn. and the Directors' Association have launched a campaign to have all important pictures produced on the coast open their Los Angeles engagement before being shown in New York or the rest of the country.

Bruce Guerin is no longer under contract to Warner Bros., and will hereafter free-lance.

GREENE

**American Films Lead in Singapore**  
(Special to THE FILM DAILY)

Washington—Imports of American films to Singapore for the fiscal year ending March, 1923 amounted to 18,226 ticals or \$6,743.62, according to reports of the Bureau of Foreign and Domestic Commerce. Imports from all other countries for the same period amounted to 9,490 ticals or \$3511.30. Total imports for the Kingdom of Siam were 281,050 ticals, or \$103,988.50. The business is practically monopolized by one firm which operates nine theaters.

**To Revise Minneapolis License Fees**  
(Special to THE FILM DAILY)

Minneapolis—The license committee of the city council is seeking information relative to a scale of licensing theaters, with a view to revise the present system. It is claimed that the suburban theaters are paying a larger fee, in proportion, to the downtown houses and Alderman C. H. Rudsil urges a readjustment. The new license year begins May 5.

**Sunday Closing Activities**

(Special to THE FILM DAILY)

Bloomfield, Ia.—The city council, by unanimous vote, has passed an ordinance prohibiting shows on Sunday. G. M. Solon, of Spencer, Ia., will pay all expenses of a referendum.

**Bitter Fight Over Sunday Closing**

(Special to THE FILM DAILY)

New Sharon, Ia.—With Elmo Hoffman, of the Star, waging a strong counter attack against the Sunday closing forces, the battle has developed into a hot fight.

**Otto J. Lauer Back on Job**

(Special to THE FILM DAILY)

Detroit—After 27 months' absence, most of it spent in a Milwaukee sanitarium, Otto J. Lauer has resumed the management of the Lyric at Manistee.

**Trio Buys Inkwell Series**

Trio Prod. of Washington has purchased 36 Out-of-the-the-Inkwell novelties from Red Seal for the District of Maryland, Virginia and Delaware.

**Incorporations**

Albany—Daniel Costume Co., New York. 150 shares preferred stock, \$100 each; 100 shares common, no par value. Incorporators, B. T. Paslow, H. L. Finkelstein and W. R. Rawick. Attorneys, Leibowitz & Shientag, Brooklyn.

Albany—Ker Corp., New York. Capital \$10,000. Incorporators, W. G. Lovatt, W. S. Walters and N. Hechheimer. Attorney, H. S. Hechheimer, New York.

Sacramento, Cal.—Studio Motor Car Corp., Los Angeles. Capital \$10,000.

Dover, Del.—Leo A. Schuenman, Inc. Capital \$500,000.

**Newspaper Opinions**

**"The Goldfish"—First Nat'l Circle, Indianapolis**

NEWS—The story is amusing, full of laughs, and it would seem, nicely fitted to Miss Talmadge's gifts as a comedienne.

STAR—Constance Talmadge \* \* \* gives a delightful light comedy performance that is more nearly akin to her "Dulcy" than anything else.

**"The Great White Way"—Gwyn-Cosmop., Madison, Detroit**

NEWS—There are thrills in the spectacular fire; the old melodrama of the track, with the crooked jockey \* \* \* the opening of a new show on Broadway and finally a great prize fight, \* \* \* The fight scenes are exceptionally good.

Anita Stewart is the Follies queen but she is neither enchanting nor convincing.

TIMES—E. Mason Hopper held the megaphone and he has done a far better job than he did with the one or two other Cosmopolitan productions he directed. \* \* \* represents one of the most entertaining works to reach a Detroit screen in a good long time.

**"A Lady of Quality"—Universal Karlton, Philadelphia**

BULLETIN—But it is a good plot, nevertheless, and entirely interesting throughout. It is unusual, this picture.

RECORD—The picture is well photographed and the backgrounds of England in the time of Good Queen Anne are picturesque.

**"The Leavenworth Case"—Vitagraph Broadway, Los Angeles**

(Week Ending Apr. 19)

EXPRESS—The story is splendid melodrama and the scenario is well devised so as to sustain interest, but we can't imagine

anyone sitting through Paul Doucet's representation of the guilty secretary without believing he is seeing a burlesque.

HERALD—Some laughs, some tears, a thrill, some suspense, all stirred into entertainment called "The Leavenworth Case."

NEWS—"The Leavenworth Case" is lukewarm attempt on the part of the film to steal a little of the stage's thunder.

RECORD—Almost five reels of fast moving scenes are shown before the mystery is solved.

**"Let Not Man Put Assunder"—Vitagraph**

Miller's, Los Angeles

(Week Ending Apr. 19)

EXAMINER—Pauline Frederick appears to much better advantage than in the film she made immediately prior to her sojourn away from things silver-sheetistical. Tellegen, \* \* \* shows his fine training.

EXPRESS—Miss Frederick \* \* \* looks, intelligence, sensitiveness and the power to put those qualities into effective act. Lou Tellegen was curiously inept, but rather interesting by reason of his good looks.

HERALD—A great story, a wonderful actor and an equally wonderful actress in hard combination to beat. \* \* \* contains the elements that spell an entertaining picture.

NEWS—\* \* \* vividly pictures the intense emotional drama of love, marriage and divorce.

RECORD—While the plot is a bit involved, the action is brisk and the scenes well staged.

TIMES—If, after the picture has been run off once, you know what it was about, you should be entitled to any kind of medal you choose to present yourself.

**"Triumph"—F. P.-L. Ohio, Indianapolis**

NEWS—\* \* \* Rod LaRocque, Leatrice Joy, Victor Varconi, ZaSu Pitts, Charles Ogle, George Fawcett, Raymond Hatton and Theodore Kosloff are the principal members of the cast. Their acting is as good as a highly conventionalized plot permits.

**SERVICE STATION  
FILM DAILY TALKING**

**SAM ROTHAFEL  
DR. RIESENFELD  
JOE PLUNKETT**

SUBJECT

**"Broadway and the Short Subject"**

BROADCAST IN

**SHORT SUBJECT ISSUE  
SUNDAY MAY 11th**

### Clem's Ocean Trip

(Continued from Page 1)

Well, I got scruples, but I says, go to it Ben, if it's as good as it sounds, tell 'em to do it twice. Well, a hugh looking Guiny comes out, grabs one of the dames and took a hammerlock on her and I was just on the point of jumping up and biffing him, when Ben tells me to sit down. Well, I seen a lot of dances, some of them by Indians but this was the real thing. Hot Petite Marmite. The way that guy slung her around you'd a think they was married. Well after that I'm feeling tuned up and Ben says, now we'll go over to the Rat Mort. Go to it I says but it sounds dirty to me. Well over we went to another place, spelled Rat Mort meaning dead rat so Ben told me maybe that was the name, but I never seen so many live rats in one place, human rats I mean.

Here we see another dance, this time with no throwing around, but feet can't used much (read between the lines here.)

That's all I can write about from here then we went to a place that sounded like Pigs Alleys where we saw Boogies dancing with white girls, and (read between etc.)

Well, we went to two more places (read etc.) and at five o'clock in the morning I sneaks into the room and there's Mrs. Deneker sitting up wide awake. She's heard noises out in the hall and was sceert.

Where you been, she cracks. Seeing a private showing, says I. Of which, she asks. German pictures, I comes back. What was their names, she pulls. They ain't titled yet, says I. Book 'em, says she. Not yet says I. Then I had to watch her all night out of the corner of my eyes. But boy, this is the way. If I can peddle that circuit (read between the lines.)

Bon Voyage,  
CLEM.

### In the Courts

Supreme Court Justice Leonard A. Geigerich has issued a temporary injunction restraining the Roy Sheldon Prod., from selling stock in New York State. The order was issued upon the application of Attorney General Carl Sherman, after receiving a complaint from Peter Anselmo, who wanted to become an actor by attending the company's school.

Erasmus J. Sigler, president, and Roy Sheldon, secretary, were directed to show cause in Special Term, Part 1, next Friday morning, why the injunction should not be continued.

Eric Von Stroheim and two surety companies named as co-defendants has filed demurrers to suits brought by Selma and Gladys Lewis on account of the novel version of "The Merry-Go-Round," and the Citizens' Print Shop filed an answer denying Von Stroheim's assertions in his suit against it.

#### Leonard Meets Newspaper Folks

Reputable Pictures, sponsors for the new Benny Leonard series of two reels, gave him a lunch at the Knickbocker Grill yesterday to introduce him to newspaper folks. The picture will be known as the "Flying Fist" series, twelve all told. The first is "Ham and Eggers" now in production at the Metro studio.

#### Sheriff at Grand-Asher Plant

(Special to THE FILM DAILY)

Los Angeles—The sheriff is now in possession of the Grand-Asher studio, following the filing of an attachment for \$20,000 secured by Ben Wilson on notes which have not been met.

#### May Resume With M. P. Journal

I. E. Chadwick may resume publication of the M. P. Journal, the local regional publication which has been suspended for several numbers. Al. Karten is talked of as the new editor.

#### "Rejected Woman" At Capitol

The feature at the Capitol next week will be "The Rejected Woman."

*Just Moved*  
**THE O. & W.**  
Restaurant  
Unsurpassed Hungarian Kitchen  
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### Local Combines

(Continued from Page 1)

could successfully beat off the buying combines. All, however, admit the situation is serious. "Where we formerly got \$500 for a second run in the Heights (Washington Heights)" he said, "through the buying combines we now get \$300 for first run. That is the situation throughout the territory."

It is contended that the Mayer & Schneider circuit on the East Side have an "agent" who arbitrarily fixes a price and allots product for other exhibitors in the same territory covered by M & S. In the Williamsburg section Straseberg controls the situation, and Bach & Landau and Jaffe have the Heights situation in hand.

At the Mayer and Schneider office, it was said both members of the firm were out of town and when the office of William Small of the Small-Straseberg circuit was reached, Small had gone for the day. Efforts made to reach the others for statements proved unavailing.

#### Monta Bell Here

Monta Bell, director of "Broadway After Dark" and "How to Educate a Wife," is at the Algonquin for a week. Just in from the Coast.

**JUNE 4th 1924**  
**SOUND VIEW**  
**GREAT NECK, L. I.**  
**FILM DAILY**  
**GOLF TOURNAMENT**  
**AND**  
**SLAZENGER'S**

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**BUFFALO BILL JR.**

**"RARIN TO GO"**  
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From the popular story by  
ETHEL M. DELL  
Directed by Paul Scardon  
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for HODKINSON RELEASE  
Season 1924-1925 Thirty First Run Pictures

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From the New York stage success by Bernard K. Burns  
Directed by Harry Hoyt

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IN



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ETHEL M. DELL

Directed by Paul Scardon  
Produced by  
EASTERN PRODUCTIONS *Inc.*

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Season 1924~1925  
Thirty First-Run Pictures~



# THE **Film** DAILY

**The BRADSTREET OF FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 29 Sunday, May 4, 1924 Price 25 Cents

## New \$1,000,000 Film

### by Universal with Lon Chaney in Leading Role—Launched in Summer

Universal is at work on plans to make another \$1,000,000 picture in which Lon Chaney will have the principal role. E. H. Goldstein admitted Friday that Chaney had been signed for a big production, but declined to give any information about the picture's story. It is understood, however, that the picture will be of a semi-historical nature; that it will be placed in work to begin during the summer, probably in June or July and that it will be one on a large and impressive scale.

## Universal Film Exchange Chartered

(Special to THE FILM DAILY)

Fort Worth, Tex.—Corporation papers have been filed with the Secretary of State, by the Universal Film Exchange, Inc., of New York, listing 100 shares preferred stock and 100 shares common, no par value.

## Terriss Sails

John Terriss, who is making "The Colbero," will sail this morning for Mexico where bullfight scenes will be filmed. He will be accompanied by Dolores Cordoba, Renee Adoree, Manuel Granada, Dorothy Ruth and others.

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## Important Deal

Reported on Between Katz of Chicago and Famous—Sam Katz Denies Report  
(Special to THE FILM DAILY)

Chicago—It is understood that Adolph Zukor has some sort of a deal on with Sam Katz of Balaban & Katz whereby Katz will take over the management of McVickers, and also the entire output of Famous for all their houses.

Sam Katz says the report of his deal with Famous is "entirely without foundation."

## Busy on Criterion Exterior

Workmen are busy erecting the new front for the Criterion on "Dorothy Vernon." The theater, as it appears now, is to pass from view, and be made to resemble in every detail the Haddon Hall of Tudor days. The structure is now being built in details, battlements, turrets and walls. The only modern touch will be the electric lettered signs, and these will be made to harmonize with the structure just as far as a flashing display can be linked up with the facade of an old castle.

## "Birth of Nation" at Cameo

"The Birth of a Nation" has been booked into the Cameo next week.

## Another Consolidation

(By Cable to THE FILM DAILY)

London—Regent Films, distributing "Stormy Seas" have made a distributing arrangement with Butchers, Ltd. This is the latest consolidation here.

There is talk concerning one of the largest distributing concerns having financial difficulties.

## Two Franchises Sold

Franklin Film of Boston and Skouras Bros. of St. Louis First To Sign for New Warner Product

The first two deals covering 1924-1925 distribution of the Warner product have been closed. Franklin Film of Boston will handle the group of twenty pictures in New England and Skouras Bros., owners of the St. Louis Film Exchange, in Eastern Missouri and Southern Illinois. Sam Morris has been making a number of trips into the Middle West on other deals.

## (Special to THE FILM DAILY)

Los Angeles—The Warners have completed a three story laboratory  
(Continued on Page 2)

## F. B. O. Will Release "Napoleon"

F. B. O. will release "Napoleon and Josephine".

## Plan More Financing

M. P. Capital Corp. Increases Capital, Preparatory to Increasing Loans to Producers

The M. P. Capital Corp. has filed notice of an increase of capital from \$6,250,000 to \$9,250,000 with the Secretary of State at Dover, Del. This move is a prelude to the introduction of additional money into the business for the financing of production.

The company is headed by Frank R. Wilson as president and has been active of late in financing a number of pictures for Hodkinson release. Of the group interested in it, Jeremiah Milbank is one of the prominent figures. It is said that the experience of the M. P. Capital Corp. to date in advancing loans has been so satisfactory, that the sponsors now stand ready to put up large, additional sums. Several hundred thousand dollars are understood to be immediately available.

## Banner Prod. Formed

S. J. Briskin and George H. Davis have formed a partnership under the name of Banner Prod. The company will franchise on the state right market a series of eight pictures. Four of them will be produced here and four on the coast. Offices will be maintained in the State Bldg.

## New Step In Merger

(Special to THE FILM DAILY)

Dover, Del.—The Goldwyn Cosmopolitan Co. of America has changed its corporate name to Goldwyn Cosmopolitan of New York.

## Bell With Metro-Goldwyn

Monta Bell, in from the Coast on a brief vacation has signed a year's contract with Metro-Goldwyn where he will be associated with Harry Rapf.

## Garyn Plans Trip

W. P. Garyn, one of the Goldwyn sales managers leaves Wednesday for a trip through the Middle West. He will visit fourteen exchanges.

## Theda Bara Forms Unit

(Special to THE FILM DAILY)

Dover, Del.—Theda Bara Prod. have been formed here with a capitalization of \$50,000.

## Mac Lean May Go Abroad

Douglas Mac Lean is due in New York from the coast the last week in May. He may go abroad for a short stay.

# Closing In

Under the caption of "The Disappearing Renter", appears an excellent editorial in the current issue of "Kine" of London. In telling of how the industry is becoming centralized the article says, in part.

"One result—perhaps inevitable—of the growth of the Film Industry is the gradual elimination of the small renter. With the increase in the cost of production, the demand for big pictures, the refusal of the public to accept program films, and the need for heavy capitalization to carry the cost of intensive exploitation and high-priced productions, the small man is going to the wall. \* \* \*

"In the recent past three have been washed away by the ever-rising tide of expansion. They have refused to admit that the day of the small program feature, cheaply made and as cheaply acquired, had gone.

"In America the State Right distributor is in fair danger of extinction for similar reasons. He approximates much more closely to the small renter here than he does to the territorial renter, and one by one, the few big concerns who distributed in the States by this method are withdrawing and either selling up their own exchanges or operating through the big National distributors.

"So also here the tendency is for the large American concerns to operate on their own account instead of through British renters. \* \* \*

(Continued on Page 14)





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## Two Franchises Sold

(Continued from Page 1)

which will be placed in operation June 1. It is said to have a weekly capacity of 2,000,000 feet. It contains five storage vaults, complete ice plants, filters for waters and chemicals, large ventilating system, three big projection rooms and eight cutting rooms.

Three more pictures are yet to be made on the present schedule: "Cornered" which will be started May 14 with William Beaudine directing; "Lover's Lane", to be directed by Mal St. Clair and "The Tenth Woman."

### Building Boom in Canada

(Special to THE FILM DAILY)

Toronto—Permits to the value of \$592,500 have been issued in Canada during the first three months of 1924, for the erection of theaters. This figure includes two new houses which Independent Amusements, Ltd., plan to erect.

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### New Film Center in Cologne

(Special to THE FILM DAILY)

Washington—Investigations by the Bureau of Foreign and Domestic Commerce indicate that a new German film center is being built up at Cologne. Many companies that are affiliated with the Berlin and Munich industry have opened offices at Cologne.

A laboratory is planned to make the Western German film industry more independent of Berlin. Gevaert has established an agency here.

In spite of high admissions, theaters are crowded.

### Metropolitan Theater Corp. Formed

(Special to THE FILM DAILY)

St. Louis—The Metropolitan Theater Corp., with a capital of \$600,000, has been incorporated. It is the company that will build William Goldman's big theater, work on which has already started. The incorporators are: David Sommers, E. S. Straus, L. Ackerman, E. A. Frendregen, Sam Kopler, Sam Lewis and Lambert E. Walther.

### Disapprove Sunday Forenoon Shows

(Special to THE FILM DAILY)

Milwaukee—Agitation has been started by church authorities to prohibit the opening of houses on Sunday before 1 p. m., following a series of noonday concerts inaugurated by the Wisconsin. Other houses open at 11 a. m.

### Buy Out Capitol Amusement Co.

(Special to THE FILM DAILY)

Dallas—Ray Stinnett and Si Char-ninski, who have been operating the Capitol on a lease, have purchased the stock of the Capitol Amusement Co. The pair have been running the house on a short term lease.

### Oregon Theaters Consolidate

(Special to THE FILM DAILY)

Portland, Ore.—The following theaters have consolidated in order to buy jointly: the Tivoli, Union Ave Bob White, Echo, Alhambra, Highway, Laurelhurst, Gay and Multnomah.

### New \$1,000,000 Company

(Special to THE FILM DAILY)

San Francisco—The Golden Gate Theater and Realty Co. has been incorporated with a capital of \$1,000,000 by R. A. McNeil, E. H. Emmick, M. Thomas and L. S. Hamm.

### Glucksmann Decision Reversed

The Appellate Division of the Supreme Court has reversed a decision secured in the lower court by Max Glucksmann for \$5,159 against Gillespie Bros. The original action concerned the distribution of Select Pictures in South America. Gillespie had the rights for the northern portion of South America and also acted as agent for an Argentine company that held southern rights. Select cancelled the Argentine contract and made a deal with Glucksmann, not, however, before the Argentine company had distributed several pictures. Glucksmann then brought action, basing it on what he alleged his profits would have been had he released the pictures. The Appellate Division threw out the lower decision.

### Vote Against Carnivals

(Special to THE FILM DAILY)

Los Angeles—The M. P. T. O. of Southern California has petitioned the City Council to make the regulations against carnivals and outdoor shows more stringent. The request also is for an increase in license fees from \$25 to \$100.

### "Passionate Adventurer" Ready Soon

"The Passionate Adventurer," which is being made in England with an American cast for Selznick, will be completed about May 15. The company will return to this country by June 1.

### Claire Adams in Semon Cast

(Special to THE FILM DAILY)

Los Angeles—Claire Adams will have the lead opposite Larry Semon in "The Girl in the Limousine." Charles Sellon is in the support.

### Hines Back With Burr

Johnny Hines has signed a new contract with Charles C. Burr.

"Rapid Transit", a short reel produced by John J. Iris has been booked over the entire local Loew circuit.

ALICE



COMING SOON

**HOLD YOUR BREATH**

an Al Christie Feature with

**Dorothy Devore**  
Walter Hiers, Tully Marshall,  
Jimmie Adams Priscilla Bonner  
and Jimmie Harrison

**HODKINSON RELEASE**

Season 1924-1925 Thirty First-Run Pictures



### Seeks Reduction in Insurance

(Special to THE FILM DAILY)

Milwaukee—Arrangements been made by the northwest tor body with the Theater C Service Bureau which may rest 25 to 50 per cent saving in liability insurance. The plan the Bureau to appear before the ing bureaus throughout the c in an effort to bring about equitable basic rates on insur; this kind. If the Bureau is suc the first year's saving will go to but in the event a reduction made, the Bureau receives noth its services.

### Hodkinson Chicago Meeting

F. C. Monroe, John C. Fling Paul C. Mooney of Hodkinson for Chicago Friday to attend day Middle Western sales m at the Congress Hotel.

### Fidelity Handling "Sharaza"

Fidelity Pictures is state ri "Sharazad," an Arabian Nights produced by Ruth Bryan daughter of William Jennings

## HAL ROACH'S

WILL ROGERS  
COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

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A SAINTED DEVIL · SPRING CLEANING · ARGENTINE LOVE · CAVE OF FALLEN ANGELS  
THE BEAUTIFUL ADVENTURESS · THE BORDER LEGION · HONOR OF HIS HOUSE  
THE GOLDEN BED · PLAYTHINGS OF FIRE · A WOMAN SCORNED · BROADWAY BUTTERFLY

UNGUARDED WOMEN · COMPROMISED · OPEN ALL NIGHT · EMPTY HANDS  
THE MAN WHO FIGHTS ALONE · A WOMAN OF FIRE · STORY WITHOUT A NAME  
FORBIDDEN PARADISE · MERTON OF THE MOVIES · NORTH OF 36 · WILD MOMENTS

# Paramount

announces today

THE FAMOUS **40** FORTY

## Great Pictures

for release

### FALL & WINTER 1924 - 1925

including

"THE COVERED WAGON"

2 starring RUDOLPH VALENTINO

3 starring GLORIA SWANSON

3 starring THOMAS MEIGHAN

3 starring POLA NEGR I

2 produced by CECIL B. DEMILLE

AND 26 OTHERS



THE ALASKAN · FEET OF CLAY · THE MOUNTBANK  
SINNERS IN HEAVEN · CHANGING HUSBANDS · THE FEMALE  
THE COAST OF FOLLY · LITTLE MISS BLUEBEARD · WORLDLY GOODS

**The Week's Headlines**

**Monday**

Oscar Cooper, banker, interested in film loans, leaves Guaranty Trust to join Shearson, Hammill and Co.  
Walturdaw of England in hands of a receiver.  
First National officers re-elected. Moe Mark replaced by George H. Trendle on executive committee.  
Sydney S. Cohen charges American Society of Composers, Authors and Publishers with being monopoly.  
Thomas H. Ince expected to remain with First National.  
S. H. Basler, here from Berlin, reports little American film going into Russia.

**Tuesday**

1923-1924 theater business tops previous year's record by millions. Nine months admission tax totals reach \$57,767,266 as compared with \$51,171,209 last year.  
Paul N. Lazarus and Abe C. Berman resign from United Artists. T. Y. Henry and Monte Speele, their respective successors.  
Maurice Maeterlinck sues Goldwyn Pictures for \$200,000, alleging breach of contract.  
R. A. Rowland, back from First National convention, reports enthusiasm on part of franchise holders.  
C. B. C. to handle distribution on all-animal film brought here by Harry Reichenbach.  
House Peters to be a Universal star.

**Wednesday**

Sol Lesser, discussing operating methods of West Coast Theaters, declares for better ethics in business.  
Report in "Kine" Weekly that Famous will continue to star Valentino called absurd here.  
Larry Semon to make one feature for I. E. Chadwick and perhaps more. Two reels later for Educational.  
Vitagraph to release 24 in 1924-1925.  
Thomas H. Ince studios and Christies to make further pictures for Hodkinson.

**Thursday**

Local exhibitor combines held responsible for thirty per cent cut in distributor returns in Greater New York district.  
Sir William Jury coming to America, relative to Metro-Goldwyn merger.  
Lewis J. Selznick and Arthur S. Friend form General Radio Mfg Co.  
No more Movie Chats for M. P. T. O. A.  
England may remove import duties on films. Local opinion doesn't presage flooding that market.

**Friday**

Paramount announces first fall group of forty pictures. Covers six months' releases. Full list of titles and featured players. Valentino down for two.  
D. W. Griffith returning from Italy shortly. May take long rest before resuming work.  
Strand holds over "Girl Shy" for third week, for first time in its history.  
Paramount spending \$185,000 for prints on "Wanderer of the Wasteland."  
National Vigilance Committee attacks Weiss Bros., for advertising campaign on "After Six Days." Louis Weiss denies attempt to capitalize on "Ten Commandments" popularity.  
Huston Thompson, Federal Trade chairman, charges Department of Justice failed to enforce dissolution decree against Eastman Kodak.

**Saturday**

Universal plans another \$1,000,000 picture with Lon Chaney in the lead.  
Deal on between Balaban and Katz and Famous Players for operation of McVickers theater in Chicago. Also involves Paramount first-runs.  
Warners close two deals for 1924-1925 distribution. Complete laboratory at coast studio.  
M. P. Capital Corp. increases capital by \$3,000,000 and stands ready to further finance producers.

Three comedy units are working simultaneously at Universal City.

**Berinstein Now Has Seven Houses**  
(Special to THE FILM DAILY)

Albany—William Berinstein who runs a chain of six theaters has added the Van Curler, Schenectady, to his list. He has three in Elmira, two in Albany, and one in Troy.

**After New Texas Theater**  
(Special to THE FILM DAILY)

Dallas—H. G. McNeese, secretary of the M. P. T. O. of Texas, is back from a trip through the state securing new members. He reports the trip was successful.

**Policy Changed at Isis, Grand Rapids**  
(Special to THE FILM DAILY)

Grand Rapids, Mich.—Consolidated Theaters, Inc., new owners of the Isis, announce a drop in admissions, straight pictures and a small orchestra.

**Kunsky Seeks Name for Theater**  
(Special to THE FILM DAILY)

Detroit—John H. Kunsky is seeking a name for the new theater he will erect at Woodward and Elizabeth St. It will seat 3,500.

**Brouse Adds to Real Estate**  
(Special to THE FILM DAILY)

Ottawa—Harry Brouse, owner of the Imperial, has bought the Castle Bldg. and has leased it to the Canadian Government.

**Burkhart Now Controls Crestline, O.**  
(Special to THE FILM DAILY)

Cleveland, O.—Leo Burkhart now owns all the theaters here. He bought the Strand, the only remaining opposition.

**Road Shows for Strand, Fremont**  
(Special to THE FILM DAILY)

Fremont, O.—Carl Miller of the Fremont and Strand, is adding a stage to the Strand to play road shows.

**Progress Buys "Days of '49"**  
(Special to THE FILM DAILY)

Cleveland—Progress Pictures announces the purchase of the serial, "The Days of '49" for Ohio.

**Letonia, O., House Destroyed**  
(Special to THE FILM DAILY)

Letonia, O.—The Delbee theater was recently destroyed by fire causing a \$6,000 loss.

**Theater Changes**

Lorain, O.—Fred E. Walters, publicity man for Metro, has been made manager of the State. Bentley Wallace, former State manager, is now handling publicity for the Opera House in Mansfield. Both theaters belong to Jack Greenbaum.

Birmingham, Ala.—Joe Steed has leased the Temple which he is converting into a picture house containing 3500 seats.

Pete Callages, former owner of the Royal and Opera House at Salem, has purchased the New Washington at Toronto.

Cavein Rock, Ill.—The Lyric which closed recently because of a smallpox epidemic has re-opened.

Shelbyville, Mo.—E. G. McBride, will rebuild the Opera House which was destroyed by fire.

St. Louis—Joseph Walsh, secretary of the Mo. M. P. T. O., has purchased the Bridge.

Malden, Wash.—A. M. Foreman has taken over the Isis, from a Mr. Dillingham.

Montreal—The lease of the Orpheum, has been renewed by J. A. Gauvin.

Concrete, Wash.—Stickley & Phebus will open a new 500 seat house June 1.

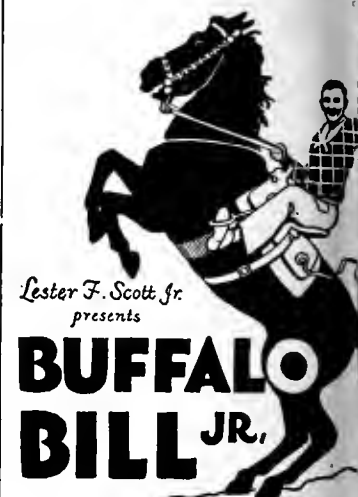
**Lipson Adds Grand Rapids House**  
(Special to THE FILM DAILY)

Grand Rapids, Mich.—Ike Lipson, operating a chain in Cincinnati and Southern Ohio, has taken over the Empress. Although he will continue for the present with Keith vaudeville, it is understood that a split policy will be inaugurated for the summer.

**MILDRED B. ADAMS**  
Has For Sale Screen Rights To  
Broadway Plays.  
Stuyvesant 9075 8-E. 9th St.  
New York

**Film Salesmen To Dance**  
(Special to THE FILM DAILY)  
Albany—Film salesmen will have a dance at the Ten Eyck Hotel 26.

**Fire Destroys the Palace**  
(Special to THE FILM DAILY)  
Beckley, W. Va.—Fire destroyed the Palace with a loss of \$50,000.



Lester F. Scott, Jr. presents  
**BUFFALO BILL JR.**  
IN  
A BRAND NEW SERIES  
OF 8 FEATURE  
WESTERN KNOCKOUT  
THE PICTURES ARE  
AS GREAT AS  
THE SERIES' TITLES  
BUFFALO BILL, JR.

FOR YOUR TERRITORY  
ASK  
Distributed by  
ARTCLASS PICTURE  
1540 Broadway, N. Y. C.  
**BB Jr.**

**MAY 11th**  
IS  
**SHORT SUBJECT DAY**

**WANTED—**  
**FEATURES and COMEDIES**  
for State Right Distribution  
**E. W. SMITH**  
1600 Broadway—Room 405  
New York City, N. Y.

**COMING SOON**



**Helene Chadwick**  
in  
**"HER OWN FREE WILL"**  
for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures

From the popular story by  
ETHEL M. DELL  
Directed by Paul Scardon  
Produced by  
EASTERN PRODUCTIONS INC.

# HAROLD LLOYD

in

## “GIRL SHY”

*For the first time in history, a feature plays the New York Strand for three consecutive weeks!*

“Girl Shy” has been held over for a third week at New York’s Strand.

Never before has a picture played the Strand for more than two weeks.

It took the screen’s greatest comedian in his greatest picture to do the trick.

And Crowds! CROWDS! CROWDS!

# A PATHE PICTURE

## Putting It Over

*Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.*

### A "Scaramouche" Campaign

Chattanooga—Street banners, specially designed 24-sheets, window displays marquee and lobby decorations, a teaser newspaper advertising campaign, the posting of paper on all available stands and a house to house campaign was the manner in which "Scaramouche" was put over for the Tivoli. The campaign was put on by C. B. Stiff, manager, aided by C. D. Haug, Metro exploiteer.

For the house to house canvass, Haug designed a card clockdial with hours printed in big red letters and the hands pointing to the time of performances. Across the face was written 'Now is the Time to See 'Scaramouche' at the Tivoli. These were hung on thousands of doors, distributed conspicuously in telephone booths, stores, department stores and in every other conceivable and helpful location.

### Carroll Scores in Utica

Utica, N. Y.—In planning a campaign for "The White Sister" engagement at the Majestic, Howard G. Carroll, Metro, made a special appeal to Italians.

He had a circular printed in Italian that was widely distributed. An Italian card was also used to advantage. The result was that 30 per cent of the business done was drawn from the Italian population. Carroll also interested all the Catholic organizations of the city. He held a special showing for the Catholic clergy, and on the strength of their endorsement sent letters asking the cooperation of the Catholic Clubs. Complimentary tickets were presented to the club heads, and in exchange for this courtesy, the clubs posted a bulletin on engagement, and in other ways, boosted the picture.

### Cathedral Lobby Effective

Haverhill, Mass.—Manager Ed Foley, of the Academy, and Phil Kahn, of American Feature Film worked together to make the presentation of "The Hunchback of Notre Dame", a success. The high light of their campaign was achieved with a lobby reproduction painted on wall board of the Notre Dame as shown in "The Hunchback".

A stained glass effect produced by cutting out spaces in the rose windows and in the window and door arches, filling them with variously colored gelatine paper with a light in the back was enhanced by a steel-blue spot light from the front. The Cathedral was mounted over a motor driven Grafonola playing a church chimes record. A repeat attachment made the playing of the record continuous.

### Flint Capitol Bldg Co. Formed

(Special to THE FILM DAILY)

Flint, Mich.—The Flint Capitol Bldg. Co. has been formed with a \$500,000 capital, and permission to issue \$500,000 worth of stock. J. Bradford Pengelley is president; A. M. Davison, vice-president; John Pierce, secretary, Ed Atwood, treasurer, and W. S. Butterfield, managing director. A new theater planned will cost \$1,000,000, occupying a site at Harrison, 2nd and Brush Sts. Ground will be broken by May 15 and the house ready by April 1, 1925.

### "Strathmore" Started

(Special to THE FILM DAILY)

Hollywood—Work has been started by Fox on "Strathmore," by Ouida, under direction of Denison Clift, Wyndham Standing and Ruth Miller play the leads. The new Charles Jones vehicle, made under the title of "Double Dealing," will be released as "Western Luck." John Gilbert's newest, "Colorau," now in production, will be released as "Romance Ranch."

### Midwest Territory Being Revised

(Special to THE FILM DAILY)

Detroit—Early in May, the Detroit Paramount Exchange will stop supplying Toledo, Northern Ohio and Indiana. A new office will be opened in Louisville and the whole territory is being revised. Toledo will be supplied from Cleveland, while Northern Ohio will be handled out of Indianapolis.

### Bray Returning

J. R. Bray arrives in New York today from the other side. Through Lord Beaverbrook and Col. Bromhead, of Gaumont, Bray contracted with the British Government to make a series of technical pictures for use of the British Army and sold "The Elements of the Automobile" to the latter.

### McIntyre Film Board Vice-President

(Special to THE FILM DAILY)

Albany—J. H. McIntyre, of Famous, has been elected vice-president of the Film Board of Trade. The first get-together will be held tonight in the nature of a dinner at the St. James.

## Cuts and Flashes

The title of "The Great Well, one of the pictures acquired by F. B. O. from Ideal, has been changed to "Neglected Women". "I Will Repay" will be changed to "Swords and the Woman".

Mrs. Russ Whytal, who created the role of the mother in "Tarnish," has been engaged for the screen version of the play.

Whitmann Bennett has purchased "Two Shall Be Born," by Marie Conway Oemler, production will be started.

"Get Your Man" is the next picture which Warners' will make with Rintin-tin,

## Incorporations

Albany—Whitman Bennett Finance Corp., Yonkers. 2,500 shares preferred stock, \$100 each; 3,500 shares common stock, no par value. Incorporators, V. McLaughlin, P. Cohen and S. Ellis. Attorney, M. L. Lesser, New York.

Albany—Gothic Pictures Corp., New York. 100 shares common stock, no par value. Incorporators, L. Baum, F. Freeman and I. Levin. Attorneys, Marks & Marks, New York.

Albany—Instructive Pictures Corp., New York. 100 shares common stock, no par value. Incorporators, A. Rosenbaum and M. Marmor. Attorney, R. B. Ittelson, New York.

Columbus, O.—Elberta Beach Amusement & Development Co., Cleveland. Capital \$500. Incorporators, J. H. Gongwer, M. O. Chub and H. Shibley.

Augusta, Me.—Hall Amusement Co., Bangor. Capital \$10,000. Incorporators, Fred Hall, Benj. W. Blanchard and Loren T. Hall.

Albany—Mae Marsh Prod., New York. Capital \$5,000. Incorporators, M. Arms, J. N. Patch and M. W. Marsh. Attorney, N. Cohen.

Augusta, Me.—Fairmount Coliseum Co., Bangor. Capital \$50,000. Incorporators, Jack Lamb, Delmar D. Terrill and R. A. McClure.

Austin, Tex.—Will Horwitz, Jr., Houston. Capital \$60,000. Incorporators, Will Horwitz, Jr., William Horwitz and Agatha Horwitz.

Oklahoma City, Okla.—Slick Amusement Co., Slick. Capital \$4,000. Incorporators, P. R. Isley, J. J. Kirsch and A. Morley.

Albany—Cameo Theater Co., New York. Capital \$25,000. Incorporators, D. and B. Weinstock and E. M. Laitman. Attorney, M. Schmer, New York.

Austin, Tex.—Gulf Amusement Co., Galveston. Capital \$5,700. Incorporators, W. L. Roe, George King and S. J. Gaido.

Dover, Del.—Franklin Picture Corp., Wilmington. Capital \$50,000.

Dover, Del.—Balaban & Katz Midwest Theaters, Inc. Capital \$44,000.

Dover, Del.—Superior Art M. P., Inc., Wilmington. Capital \$50,000.

Sacramento, Cal.—Keroscope Co., Los Angeles. Capital \$500,000.

### Switch in Grand Rapids

(Special to THE FILM DAILY)

Grand Rapids, Mich.—Alt Majestic and Strand have the past played Paramount; the new series is being so Regent and Express.

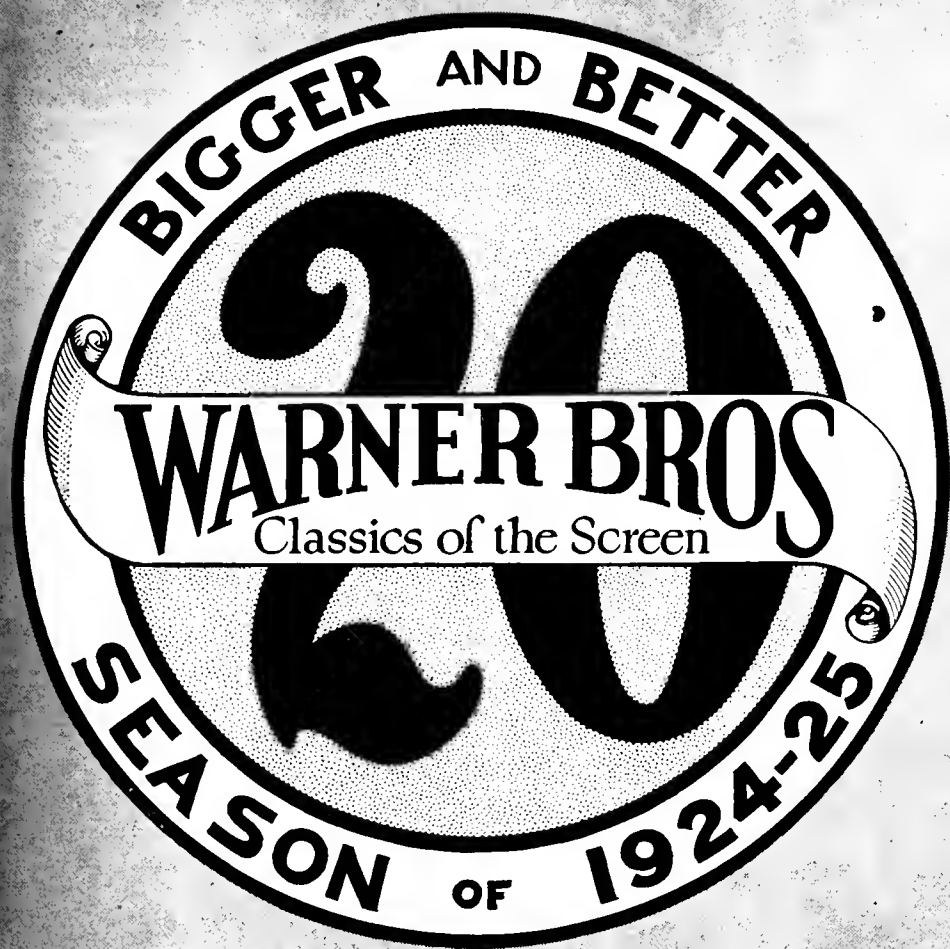
Claremore, Okla.—L. W. has bought the Yale and but

**"The Show that was heard Round the World was fired in 1776 ~ But that was before**

**The Shooting of Daniel McGrath**

**SLAZENGER'S.**





# Save TWENTY Dates for the New Warner TWENTY!

Reason  
No. 1—

Mr. Exhibitor:

Don't tie up your booking time for 1924-25.

Save TWENTY dates for the new Warner TWENTY.

This year we promised you EIGHTEEN 'Classics'—and delivered TWENTY. For the year 1924-25 we will deliver at least TWENTY, and possibly TWENTY-FOUR.

Each picture is being made with a view toward BIGGER and BETTER box-office returns—real money makers that no showman can afford to miss. Here's the first:

## RIN-TIN-TIN

THE WONDER DOG IN

### "GET YOUR MAN"

*The First of Two Big Box-Office Gems*

RIN-TIN-TIN is the canine star in "Where the North Begins." Showmen everywhere and millions of fans remember him. Exhibitor reports describe the production as the greatest audience picture of the year.

In "Get Your Man" RIN-TIN-TIN is even more spectacular than in "Where the North Begins." Instead of a strictly Western atmosphere, typical of practically all dog pictures, "Get Your Man" is a modern, fast moving detective story, a *thriller* in every true sense of the word, in which this wonder dog performs in a manner that would do credit to the most eminent of our human actors.

This is the FIRST of TWENTY good reasons for not tying up your booking time. Next week we will give you another. In the meantime—

Save TWENTY dates for the new Warner TWENTY!

**"The Galloping Fish"**

Producer: Thomas H. Ince  
Distributor: First National

As a Whole.....PLENTY LAUGHS IN INCE'S LATEST COMEDY THRILLER. STORY NOVEL AND WHOLLY AMUSING. SHOULD GO VERY WELL.

Cast...First rate cast with Ford Sterling, Louise Fazenda and Sidney Chaplin a fine comedy trio. Get laughs over in great style. Chester Conklin also offers good humorous characterization in role of taxi driver. Lucille Rickson has minor part.

**Type of Story.....**Comedy. This latest Thomas H. Ince attraction is a speedy comedy number that should prove sure-fire entertainment for those who go to pictures to be amused and on the other hand, a fine feature for exhibitors catering to these people. The laughs are continuous and spontaneous and the story wholly novel and unusual, even though it is of a highly farcical nature. Toward the close it gets into bedroom farce, without becoming vulgar however, and ends up in a side-splitting comedy-thrill climax that will have them in roars. In fact it did just that in the combination vaudeville and picture house where it was reviewed. Freddy, a clever trained seal, who gives the picture its title, brings about all the complications which afford splendid situations. Undine, the diving Venus, tries to prevent the sheriff from taking her trained seal in lieu of unpaid debts and drags Freddie, an unhappy newlywed, into her scheme, with plenty of domestic troubles piling on. The plot is too extensive for outline but assuredly amusing all the way through. The climax sequence in which a flood sends the players floating around on roof tops with the ingenious Conklin still trying to collect an enormous taxi fare and Freddie trying to explain matters to his wife and at the same time keep on the right side of a rich uncle, is a series of real laughs.

**Box Office Angle....**Should be excellent. No one is apt to kick if you can show them a novel comedy thriller and this fills the bill.

**Exploitation....**If you know you can please them with a sure-fire comedy don't fail to get this one and put it over. The title is novel and could be cleverly advertised by the distribution of small pieces of isinglass cut in the shape of fish, which, when placed on a flat surface, jump about. Stationery or novelty shops might supply these. Play up the name of the all-star comedy cast: Louise Fazenda, Ford Sterling, Sidney Chaplin and Chester Conklin.

**Direction ..** Del Andrews, very good  
**Author .....** Frank Adams  
**Scenario .....** Will Lambert  
**Cameraman .....** Max Dupont  
**Photography .....** Good  
**Locale .....** Any place  
**Length .....** 5,395 feet

**"Listen, Lester"**

Producer: Sacramento Pict.  
Distributor: Principal Pict.

As a Whole....ADAPTATION OF MUSICAL COMEDY OFFERS MILDLY AMUSING STORY. NOT NEARLY ENOUGH TO IT FOR FEATURE PURPOSES AND EXTENSIVE PADDING DOESN'T GET THE LAUGHS.

Cast.....Rather a good cast but handicapped by roles that fail to supply them with enough opportunities. Harry Myers, Louise Fazenda, Alec Francis, Eva Novak, Geo. O'Hara, Lee Moran, Dot Farley and Eugenia Gilbert kept busy moving about but no one has much of a chance to become conspicuous.

**Type of Story.....**Farce comedy. It is seldom that a musical comedy has much of a plot even in its original form so that in transferring it to the screen it is only to be expected that the story will be slight in substance and, on the whole lacking in situations. "Listen, Lester" is no exception to the rule. There isn't a great deal to the story and it has been necessary to pad it extensively. Unfortunately the padding doesn't round out the plot with a great number of laughs.

Col. Dodge is a gay old dog who is followed to a Florida resort by the persistent Arbutus Quilty. While the Colonel's daughter amuses herself with Jack Griffin, who believes that the Colonel is the girl's sweetie, the Colonel is kept busy dodging Arbutus. At the same time there are two or three people after the Colonel's letters which Arbutus has in her possession and threatens to use against him. The plot resolves into a series of catch-as-catch-can chases and stunts with an elevator worked overtime in the process. Eventually the Colonel decides to make Arbutus his wife and the daughter wins Jack Griffin.

**Box Office Angle....**Will probably satisfy if they really want to be amused. The picture is not entirely without comedy moments and with a little more editing could be made more consistently amusing. Numerous unnecessary shots of people entering and leaving elevators could be entirely omitted.

**Exploitation.....**The words of the title were quite in vogue at one time as a popular by-word and you might readily put the title over in teaser fashion. Post the town with the words: "Listen Lester" and distribute throw-aways with catchlines including the title. Mail special announcement to all the "Lesters" on your mailing list. Use the names of Louise Fazenda and Harry Myers in your billing and make use of the score from the musical comedy for the showing.

**Direction.....**Wm. A. Seiter; has done better things.  
**Authors .....** Harry L. Cort, Geo. Stoddard, Harold Orlot.  
**Scenario .....** Louise Milestone and Wm. A. Seiter.  
**Cameraman .....** John Stumar  
**Photography .....** All right  
**Locale .....** Florida  
**Length .....** 5,488 feet

**"\$20 a Week"**

Producer: Distinctive Prod.  
Distributor: Selznick Dist. Corp.

As a Whole.....INTERESTING AND UNUSUAL STORY PLUS EXCELLENT CHARACTERIZATION OFFERED BY GEORGE ARLISS MAKES IT THOROUGHLY ENJOYABLE.

Star....Has an appropriate role and handles it splendidly. Always convincing and makes the most of opportunities that the part offers.

Cast...Taylor Holmes not particularly well suited as millionaire waster. Does far too much gesticulating. Edith Roberts suitable and Ronald Colman, who appeared recently in "The White Sister" in support of Lillian Gish, good but not very important.

**Type of Story....**Comedy. A year or so ago George Arliss appeared in "The Ruling Passion," a picture with a story not greatly unlike that contained in "\$20 a Week." It was a decidedly fine comedy entertainment and very true to life. His current production is equally interesting and from the same standpoint. Arliss decides that too much wealth spoils people. In the previous picture he gave up luxury and secretly engaged in the garage business. This time he foregoes the things that his money could secure for him, and on an allowance of \$20 a week starts in to live on what he earns by working as a clerk in a firm carelessly managed by the son of his old friend, now dead. His scheme works wonders with two adolescent young men, his own son and the son of his friend. The plot is cleverly put together and amusingly worked out. Occasionally Director Weight lays too much stress on incidents that don't warrant prominence. This is especially true in connection with the child adopted by a girl who wants to annoy her brother since she knows that he doesn't like children. The story never really drags but some cutting in this unnecessarily long drawn out sequence, would speed it up greatly.

**Box Office Angle.....**An enjoyable entertainment. The story is novel and should prove interesting to a majority of any audience. Arliss does good work and will please his admirers.

**Exploitation....**It shouldn't be difficult to get them interested in "\$20 a Week" and you can feel sure that they'll go out satisfied. Play up the title and distribute hand bills printed in green with the title of the picture printed on the face and the date of the showing at your theater. Use catchlines: "If you were a millionaire would you take a \$20 a week job just to show your son that where there's a will there's a way? See how this amusing situation works out satisfactorily in George Arliss' latest picture '\$20 a Week' at the blank theater."

**Direction .....**Harmon Weight  
**Author .....** Edgar Franklin  
**Scenario .....** Forrest Halsey  
**Cameraman .....** Harry Fischbeck  
**Photography .....** Good  
**Locale .....** New York  
**Length .....** 5,990 feet

**"Riders Up"**

Universal

As a Whole....CORKING ENTERTAINMENT V FINE STORY AND L DEVELOPMENT MAKES IT THOROU INTERESTING. COM COMEDY AND HEAR TEREST PLEASINGLY.

Cast...Creighton Hale and Cooper a great team as track buddies. Cooper fits splendidly with this sou atmosphere and line of comed Price excellent as Mother the boarding house mistre Ethel Shannon suitable daughter.

**Type of Story.....**Comedy Here's a peppy little story ving Cummings has whipp a delightful little picture. fire entertainment and shoul everywhere it is shown.

a big picture in any sen makes no strides towards anything but a short, snapp feature that brings a succer laughs, heart interest touche race track thrills and a lot of incidental amusement that thoroughly enjoyable. John Jinx, two buddies of the board at Mother Ryan's. W rest of the boarders they ar behind in their rent. Onu bet brings home the baco Johnny decides to go home mother in New England, ing, to send for his swee Mrs. Ryan's daughter. We his round of good-byes Joh counters old Jeff, an old tra eran, who asks him to th where he hopes to win eno gain entrance to a home. failling eyesight prevents knowing that his horse lo that the "winnings" were other than Johnny's dollars away for the trip home. Al fine sacrifice Johnny retu Mother Ryan's where he' comed back and plans are e a trip East with Mother F Johnny's mother-in-aw and trailing along as usual.

**Box Office Angle.....**Should your folks immensely.

**Exploitation....**This may not important release but if you to give your people a pleasi picture, this will be im enough for you to get. It please them all. Talk abe race track atmosphere. E them some genuinely funny business and get them inter George Cooper and Creight as the race track buddies. trailer showing any of the sequences, especially the where the boarders at Ryan's pawn her silverware on a "sure thing." Men, and children alike will be with the picture.

**Direction....**Irving Cumming of fine touches.  
**Author .....** Gerald Be  
**Scenario .....** Mont  
**Cameraman .....** Ben R  
**Photography .....** Tia  
**Locale .....** Tia  
**Length .....** 4,9

**"The Martyr Sex"**

*Phil Goldstone—State Rights*  
**As a Whole.....** MOUNTAINEER  
 TORY WITH ACTION AND  
 LOTTING THAT AFFORDS  
 IRST RATE EXCITEMENT  
 ND HAS PRETTY INTER-  
 STING THEME TO BACK IT  
 P. CONTAINS GOOD MOUN-  
 AIN ATMOSPHERE.

**Cast.....** William Fairbanks and  
 Dorothy Revier featured. Both do  
 good work and are well suited.  
 Billy Bennett convincing as the  
 row-beaten wife of the ruffian  
 mountaineer. Other mountain types  
 correctly portrayed by Pat Har-  
 son, William Dyer.

**Type of Story....** Drama. The theme  
 of "The Martyr Sex" is a somewhat  
 conventional one but probably not  
 as frequently used as some of its  
 rival competitors so there should  
 be no great objection to it on the  
 grounds of the material being too  
 familiar. There is the rough moun-  
 tain band, men who prey upon  
 other men and treat women as im-  
 plied through the title. In this case  
 there is Clawson, his son, and Lem,  
 the latter aspiring to the hand of  
 Clawson's daughter, Beulah. There  
 is a local doctor, a city chap, who  
 saves Clawson's life by amputating  
 his arm and thereby incurs the  
 wrath of Clawson who thinks the  
 doctor need not have done so.  
 There develops an interest between  
 the doctor and Beulah, the former  
 recognizing that the ill treatment  
 of Clawson and his men have un-  
 dermined the girl's health. The  
 doctor decides that only a blood  
 transfusion will save her life. He  
 forces her brother to submit to the  
 operation and performs it while  
 under the fire of the elder Claw-  
 son's and Lem's guns. How the  
 young doctor's kindness brings  
 about the reformation of the entire  
 Clawson crowd is not without some  
 thrills and action and is followed  
 by his eventual marriage to Beulah.

**Box Office Angle....** Good average  
 film that will do nicely for single  
 day showing and is short enough  
 to serve adequately for a double  
 feature day program.

**Exploitation.....** William Fairbanks  
 and Dorothy Revier should be  
 gathering the attention of picture  
 patrons. They have appeared in  
 several rather worth while offerings  
 recently that should be winning  
 them a certain amount of popular-  
 ity. If your folks like action and  
 thrills you can likely satisfy them  
 and you might talk up the title  
 by asking: "Which is 'The Martyr  
 Sex'— Male or Female? What is  
 your opinion? See the picture at  
 the blank theater and be convinced  
 that it is the—sex." Where you  
 have shown pictures with Fairbanks  
 and Miss Revier you might use  
 their names and pictures in the  
 lobby.

**Direction....** Duke Worne; satisfac-  
 tory.  
**Author.....** Leeta Rennick Brown  
**Scenario.....** Jefferson Moffett  
**Cameraman.....** Roland Price  
**Photography.....** Good  
**Locale.....** Mountains  
**Length.....** About 5,000 feet

**"Chastity"**

*First National*  
**As a Whole.....** THEATRICAL  
 ATMOSPHERE AND PHASE  
 OF STORY WHICH DEALS  
 WITH RISE OF YOUNG AC-  
 TRESS WILL PROBABLY  
 GET THIS BY.

**Star.....** Rather a difficult role to  
 make pleasing but she does it fair-  
 ly well. Not always well photo-  
 graphed and might have presented  
 a better looking wardrobe.

**Cast....** Huntly Gordon suitable and  
 handles part capably. Others not  
 important.

**Type of Story.....** Drama. "Chastity"  
 will likely please an average audi-  
 ence even though it just about  
 makes the average line as enter-  
 tainment. The story seems to go  
 along in stops and starts at first  
 but finally settles down and runs  
 along smoothly, if not swiftly. The  
 opening reels are very slow and  
 fail to establish a satisfactory pre-  
 mise. Thereafter, while the de-  
 velopment is clear and plausible, it  
 doesn't increase the interest nor is  
 there much doubt as to outcome.  
 But in spite of story shortcomings  
 there is effective audience appeal  
 in the stage atmosphere, cabaret  
 scenes and the like that will prob-  
 ably help considerably to get the  
 picture by with the average crowd.  
 "Chastity" deals with the attempt  
 of an heiress, under an assumed  
 name, to gain fame on the stage  
 without the necessary "sacrifices."  
 She becomes famous, to all appear-  
 ances through the financial backing of  
 a rich man, Roche, a manager, who  
 had warned the girl what success  
 would cost her, meantime falls in  
 love with her but questions her as-  
 sociation with her backer. She  
 leads him on and when she finds  
 he refuses to believe in her, leaves  
 the stage and her wealth is reported.  
 Sometime later the pair are re-  
 united and Roche learns that her  
 backer was her uncle and that the  
 chaperone is her aunt.

**Box Office Angle....** Fair. It's very  
 possible that the stage atmosphere  
 and certain other elements of audi-  
 ence appeal will get this over so if  
 you know your folks are strong for  
 these sort of pictures, you may  
 find that this will satisfy.

**Exploitation.....** There is always  
 more or less discussion about the  
 personal lives of actresses and  
 people usually like to argue about  
 whether or not they attain popular-  
 ity through their own ability or  
 through the efforts of their man-  
 agers, backers, etc. You might  
 play up this angle in presenting  
 "Chastity" and use catchlines say-  
 ing: "Can a girl attain success on  
 the stage solely through her own  
 ability? See the question argued  
 out in 'Chastity.' A Katherine Mc-  
 Donald Prod."

**Direction.....** Victor Schertzinger;  
 could have improved the early reels  
 considerably.

**Author.....** Ernest Pascal  
**Scenario.....** Eve Unsell and Jos.  
 Rathman  
**Cameraman....** Joseph Brotherton  
**Photography.....** All right  
**Locale.....** New York  
**Length.....** 5,976 feet

**"Bluff"**

*Paramount*  
**As a Whole....** MAYBE THE AU-  
 DIENCE WON'T LIKE BEING  
 BLUFFED TO THIS EXTENT.  
 IF THEY DON'T OBJECT  
 PROBABLY THEY'LL FIND  
 THE ABSURDITIES INTER-  
 ESTING.

**Cast.....** Agnes Ayres not especially  
 well suited and doesn't always ap-  
 pear at ease. Antonio Moreno  
 good looking lead but that's about  
 all. His role doesn't get him very  
 far. Others who have little to do—  
 include Clarence Burton, E. H.  
 Calvert, Fred Butler, Jack Gardner,  
 Pauline Pagnette, Roscoe Karns,  
 Arthur Hoyt.

**Type of Story.....** Adventure story.  
 Incidentally they've selected a  
 thoroughly appropriate title for this  
 latest Agnes Ayres-Antonio More-  
 no picture that hasn't been so well  
 directed by Sam Wood. It's just  
 about as much a matter of bluffing  
 the audience into being entertained  
 as it is bluffing the modistes of New  
 York into believing that the ambi-  
 tious Betty Hallowell is the famous  
 Nina Loring. At least the audience  
 is apt to feel that way about it un-  
 less they're quite willing to be  
 bunkoed along with the modistes  
 who flock to Betty's hotel suite  
 where she pays \$150 for the week  
 and has 37 cents left for a cheese  
 supper. Movie heroine's have  
 nothing on the bobbed-haired band-  
 it when it comes to nerve. But, of  
 course Betty's bluff doesn't work—  
 that is the way she expected. It  
 does lead her into a very inviting  
 romance and when she comes near  
 going to jail both for securing  
 money under another's name and  
 because, as the other woman, she  
 would be tried for the misappropri-  
 ation of Red Cross funds, hero  
 steps in, admits that he knew all  
 along that she was spoofing, settles  
 matters "out of court" and ends up  
 by getting ready to put a ring on  
 her finger. There's not a lot to this  
 unintentionally silly little yarn and  
 the picture isn't long enough to  
 bore even with its absurdities.

**Box Office Angle.....** About a half  
 way choice. The production is  
 good and the development isn't  
 slow regardless of the unreeling  
 improbabilities. It will likely hold  
 the average audience.

**Exploitation.....** Paramount's press  
 sheet contains a poster suggestion  
 showing a picture of Moreno and  
 Agnes Ayres in the act of going  
 through the final clinch. It's likely  
 to bring in the romance lovers if  
 you will only give it proper prom-  
 nence. Say that the story deals  
 with the adventures of a small town  
 girl who decided to bluff the New  
 York bluffers and won—but not in  
 the manner she had expected. If  
 the featured players are well liked  
 use their names prominently.

**Direction.....** Sam Wood; fair.  
**Authors.....** Rita Weiman and  
 Josephine L. Quirk.  
**Scenario.....** Willis Goldbeck  
**Cameraman.....** Alfred Gilks  
**Photography.....** Good  
**Locale.....** New York  
**Length.....** 5,442 feet

**Betty Balfour, British Favorite**  
*(Special to THE FILM DAILY)*

London—Betty Balfour took first  
 honors in The Daily News "favorite  
 British film stars" contest. Alma  
 Taylor came second, while others fol-  
 low in order: Gladys Cooper, Vio-  
 let Hopson, Matheson Lang, Fay  
 Compton, Chrissi White, Stewart  
 Rome, Owen Nares and Ivor Novel-  
 lo.

**"The Shot  
 that was  
 heard  
 Round  
 the World"**  
 was fired in  
 1776 ~ But  
 that was  
 before  
 The  
 Shooting  
 of Dan  
 McGrew



987 newspaper critics, exhibitors and  
film company officials pre-viewed  
"THE CHECHAHCOS" at the Ritz-  
Carlton Hotel last night and

the verdict was

**"IT'S A GREAT  
PICTURE"**

*because*

It is romantic, thrilling, holds one  
intensely and is ideally cast and clean.

It is a powerful human interest  
drama.

It is a magnificent scenic masterpiece.

*but principally because*

It's REAL, not a studio or California  
made imitation Alaskan.

**Associated Exhibitors**

ARTHUR S. KANE, *President*

PATHE, *Physical Distributor*



**"Flapper Wives"**

Producer: Laurence Trimble-Jane Murfin  
 Distributor: Selznick Dist. Corp.  
 As a Whole... DOESN'T PROMISE TO LIVE UP TO TITLE AT FIRST BUT LATER DEVELOPS INTO "MODERN GIRL" STORY. THIS ANGLE IS NOT HOWEVER THE PRE-DOMINATE FEATURE OF THE STORY.

Cast... Appropriate and capable. May Allison pleasing as the rich man's wife, Rockliffe Fellowes sincere as the modernist minister and Edward Horton suitable as the innocent young rounder.

Type of Story... Drama. It isn't altogether unlikely that the recent church controversies between the fundamentalists and the modernists have suggested, as least in part, the theme of Jane Murfin's story. Whether or not Mrs. Murfin got her idea in this way or not, "Flapper Wives," (a not wholly pertinent title either) contains a situation in its opening sequence rather similar to recent church matters. Rev. Stephen Carey is asked to resign as rector of St. Marks because the vestry does not agree with his radical ideas. The theme is inclined to be episodic. After the minister's resignation there follows his effort to restore a child's eyesight through faith healing. Next comes a sequence devoted to the affairs of a garage man and his flapper wife, incidentally an almost entirely irrelevant episode. The continuity could have been greatly improved upon particularly toward the close where the early situation dealing with the rich man and his wife is left practically unfinished unless you are to assume that she divorces her husband and marries the minister. A little careful reediting would improve the picture immensely and make it far more entertaining. The story is a good one and contains interesting situations that could be brought out to much better advantage.

Box Office Angle... The title will bring them in and even though they may be prepared to be disappointed when it doesn't get into the flapper business right off; they'll very likely go out satisfied. There is a good cast and production to talk about.

Exploitation... The title will stand exploiting and the cast may contain names of players pleasing to your patrons. Appeal to your women folks especially and if you think well of it you might use of the religious discussion angle contained in the story. In the story the carelessness of a woman who tosses away her cigarette causes a fire which is responsible for the loss of a child's eyesight.

Direction... Jane Murfin and Justin McCloskey; should have developed story better.

Author... Jane Murfin  
 Scenario... Jane Murfin  
 Cameraman... King Gray  
 Photography... Good  
 Art Director... Fred McBann  
 Locale... California  
 Length... About 7,000 feet

**"Ridgeway of Montana"**

Universal

As a Whole... COMBINATION WESTERN AND MODERN GIRL STORY THAT WILL UNDOUBTEDLY PLEASE AUDIENCES EVEN THOUGH THEY MAY NOT BE CONVINCED BY THE FLAPPER'S METHOD OF "BUFFALOING" A WESTERNER.

Star... Fulfills requirements but isn't sufficiently romantic type for a role of this kind. Does too much posing in close-ups of which there are too many.

Cast... Olive Hasbrouck suitable flapper heroine. She's not pretty but rather winsome.

Type of Story... Novelty western. Jack Hoxie hasn't a particularly well suited vehicle in "Ridgeway of Montana" but there is a certain appeal about the story that will likely make it suitable entertainment for a majority of screen patrons, the general "fan" crowd especially. They'll like the flapper angle and you can count on your bobbed-haired patrons being thoroughly thrilled with the young heroine's man round-up. The picture is decidedly more suitable to youthful audiences. Grown-ups and so-called "hard boiled customers" will probably be bored by the flapper's attacks and hero's surrender. Aline Hanley picks the rough westerner, "Buck Ridgeway" as her next victim but Buck doesn't surrender to her first attacks. In fact he even leaves her father's house without saying good-bye to her. Aline decides upon pursuit. She follows Buck to his mountain cabin and when a storm prevents them from getting back to civilization that night, Aline informs him that such a compromising position can only be satisfied by his marrying her. Buck agrees and after a little excitement in which Aline is captured while trying to escape from Buck, there follows the happy reunion.

Box Office Angle... Average entertainment but will probably prove even better than average if you cater largely to young folks.

Exploitation... Get your flapper delegation interested in the picture by playing it up with catchlines such as: "Girls, Attention! Don't miss 'Ridgeway of Montana.' It contains the very latest method of capturing a husband. It's very simple and worth trying. If you don't believe it, see Jack Hoxie's latest picture at the blank theater and learn how he was lured into a marriage ceremony by a bobbed-haired heroine." The title will need explanation. Use stills and the conventional trailer of the more exciting bits. Promise glorious thrills for the flappers.

Direction... Clifford S. Smith; all right.

Author... Wm. MacLeod Raine  
 Scenario... E. Richard Schayer  
 Cameraman... Harry Neuman  
 Photography... Very good  
 Locale... Montana  
 Length... 4,843 feet

**"Pagan Passions"**

Producer: Rollimeo Film Syndicate  
 Distributor: Selznick Dist. Corp.

As a Whole... RATHER TENSE DRAMA WITH EXCELLENT ORIENTAL ATMOSPHERE AND GOOD ACTING TO RECOMMEND IT. COINCIDENCE PROMINENT IN DEVELOPMENT BUT USUALLY CONVINCING AT THAT.

Cast... Very good. Several interesting performances contributed by Wyndham Standing, Rosemary Theby, Tully Marshall, Raymond McKee and June Elvidge, who carry principal roles through very well. Sam DeGrasse and Barbara Bedford have less important parts.

Type of Story... Drama. There is a certain element of audience appeal in Grace Sanderson Michie's story, "Pagan Passions", that is a popular favorite with a majority of picture goers and that is the Oriental atmosphere which predominates in this. Besides there are effective dramatic situations and some rather tense moments that should make it particularly attractive where they favor entertainment of a heavier variety. The production is good and there are several very worth while performances, notably those of Rosemary Theby, Wyndham Standing and Raymond McKee. The theme deals to some extent on the effect of the tropics on Americans living there and later develops into an interesting, even though somewhat conventional, story of a supposedly half-cast hero in love with a white girl. But the interest is splendidly sustained throughout and regardless of some rather flagrant bits of coincidence in the development, director Campbell has handled them carefully and in a manner that makes the incidents seem not so illogical as they might have under less skillful treatment. The story principally concerns a woman who deserts her babe in China, steals another woman's husband and then pays dearly for all her ill deeds both through physical and mental torture. Her last minute regeneration and death brings about happiness to those whom she had wronged.

Box Office Angle... Give particular attention to exploiting the atmosphere. Decorate your lobby with lanterns and trimmings of the Orient. Have your announcements printed in Chinese style and display stills liberally in the lobby. Capitalize on the names of the prominent players in the cast. There are those of Tully Marshall, Wyndham Standing, June Elvidge, Rosemary Theby, Raymond McKee and Barbara Bedford. The title should attract those who pick their pictures by titles and should be well advertised.

Direction by... Colin Campbell; supplied good production and handled story nicely.

Author... Grace Sanderson Michie  
 Scenario... Grace Sanderson Michie  
 Cameraman... Joseph Brotherton  
 Photography... Good  
 Locale... Malay Pen.—China—U. S.  
 Length... 5,600 feet

**Comerford Chain Increased by Two**

(Special to THE FILM DAILY)  
 Ashley, Pa.—The Comerfords have bought the Park here, and the Family at Glen Lyon.

**Retter in Exhibiting End**

(Special to THE FILM DAILY)  
 Pittsburgh—James Retter has resigned from Metro to enter the exhibiting field, and has bought the Savoy at California.

**Theater for San Fernando, Cal.**

(Special to THE FILM DAILY)  
 San Fernando, Cal.—Local property owners are forming a syndicate for the purpose of financing of a picture theater to be erected on the site of the old Presbyterian Church.

**Rothacker Laboratory Remodelled**

(Special to THE FILM DAILY)  
 Chicago—The Rothacker Co. has remodelled its commercial laboratory and will give special service to freelance cameramen and non-theatrical producers in developing, printing and titling.

**J. and H. Take Another**

(Special to THE FILM DAILY)  
 Port Angeles, Wash.—Jensen & VonHerberg have purchased the Mack, from Mack J. Davis.

**Thorne Returns from Africa**

(Special to THE FILM DAILY)  
 Seattle—Dick Thorne, pioneer Alaska showman and formerly theater owner in South Africa, is just back from a trip of several months to South Africa.

**Vote For Sunday Shows**

(Special to THE FILM DAILY)  
 Dixon, Ill.—The voters in a referendum turned down a Sunday theater closing ordinance.

Pans, Ill.—The City Council by a majority vote passed an ordinance legalizing Sunday shows.

**Exhibitor Buys Rain Insurance**

(Special to THE FILM DAILY)  
 Schenectady—R. V. Erk, owner of the Barcli, has insured himself against rain to the extent of \$3,500. He will receive \$500 a night if it rains an eighth of an inch between 4 and 8 o'clock.

**New \$1,000,000 Theater Begun**

(Special to THE FILM DAILY)  
 Joliet, Ill.—Work has been begun on the Rialto Square, a new \$1,000,000 theater which will seat 3,000.

**Two Theater Companies Quit**

(Special to THE FILM DAILY)  
 Indianapolis—The Liberty Theater Co., of Washington, has filed dissolution papers. Papers of dissolution have also been filed by the Metropolitan Theater Co., of Charlestown, W. Va.

**Friedman Won't Quit Universal**

(Special to THE FILM DAILY)  
 Detroit—Joe Friedman will continue with Universal, having reconsidered and withdrawn his resignation.

**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—The third and last of the Lee-Kirkwood series for Hodkinson will be "Another Man's Wife" which Bruce Mitchell directed. Miss Lee will continue as an individual star.

William Duncan and Edith Johnson are back from an eight weeks' location trip to McCall, Ida. for "Wolves of the North", a Universal serial.

Fred Kohler, Duke Lee and George Connors have been added to the cast of "Triple Cross for Danger", a new Jack Hoxie picture.

Frank Currier and Mitchell Lewis have been added to the cast of "The Red Lily", a Niblo picture.

Mary Philbin has completed work in "The Rose of Paris", placed in production as "Mitsi".

"The Sawdust Trail" is the release title for "Courtin' Calamity", a Hoot Gibson picture.

The Universal picture being made from "Mitsi," will be released as "The Rose of Paris".

Irene Rich has started on "A Woman of Hollywood" at the Vitagraph studios.

Clara Bow will play an important part in "Wine", a Universal release.

GREENE

**Sales Contest in Canada**

(Special to THE FILM DAILY)

Toronto—Next month, First National managers will strive to secure a record number of contracts carrying play dates up to Sept. 27, in a sales contest, the first competition between First National managers in Canada. A prize will be awarded the manager finishing first and one to the salesman.

**Mayor Vetoes Pana Closing**

(Special to THE FILM DAILY)

Pana, Ill.—Mayor E. G. Johnson has vetoed the ordinance to permit Sunday shows. He contended that the ordinance was passed without a legal majority, as there is one vacancy in the council. The vote was 5 to 4 for the measure.

**Chalet Resigns**

(Special to THE FILM DAILY)

St. Louis—William Chalet, manager of United Artists, has resigned and plans to enter business in New York. He will be succeeded by William A. Barron. Both Barron and Chalet are nephews of Hiram Abrams.

**Start on "Man's Woman"**

(Special to THE FILM DAILY)

St. Louis—Romayne Fielding, of General Film, has started work on "Man's Woman." Fielding and Joan Arliss have the leading roles.

**Short Subjects**

**"Trailing Trouble"—Century—Univ.**  
*Contains Some Laughs*

Type of production 2 reel comedy  
A good deal of stuff is included in this one that doesn't mean much but will get laughs from the average audience. Buddy Messinger is a would-be detective studying under Sherlock Holmes, who, in this case, has a young daughter and a designing sister who plans to get his home away from him. There is much trick stuff—electric wires and finally for no apparent reason a man in a monkey-skin and a frightened colored butler enter into the action. This has been done times without number, but it's always good for a few snickers.

**"Near Dublin"—Hal Roach—Pathe**  
*Laughs in Novelty Setting*

Type of production...2 reel comedy  
Regardless of the laughs in this—which are of average number—it has a novelty of setting to recommend it. As the title indicates, the scene is "near Dublin." Stan Laurel, the star, is seen as a postman in a small village in the Emerald Isle. James Finlayson is the stoney-hearted landlord who orders the girl and her old father out of their home unless either the rent or the girl is forthcoming. Heavy stress is laid on the love of the Irish for brick-throwing. There is a barn dance that ends in a free-for-all battle, and murder trial that is quite funny.

**"The Lone Round-Up"—Universal**  
*Should Go Where They Like Westerns*

Type of production 2 reel drama  
"The Lone Round-Up" is just another average western drama, not particularly good and not particularly bad. During a party, Gorwin, a bank cashier asks Norma, Buck's girl, to leave the dance and see the new vault. She goes and Buck follows. They are held up in the bank by bandits who escape. Norma follows them and leaves a trail of confetti—no mention is made of where she got it—Buck escapes and follows the trail and it all ends happily with the bandits being cleverly and literally "bagged" by Buck, who catches them as they slide down a mine shaft.

**"The Junior Partner"—Juvenile**  
*Educational*  
*Good Average Comedy*

Type of production...2 reel comedy  
Here's a Juvenile comedy with Johnnie Fox, Jr., heading the cast, but not as a Boy Scout as usual. He works in his father's general store and before the two reels are over has managed to mess the place up generally. There are numerous incidents that will amuse—the little fat boy who loves bananas and eats a whole bunch at one sitting; the lady who sits on

the fly-paper; the cat that gets its nose into everything; and others. Arvid Gillstrom directed and the cast includes little Peggy Cartwright, Jack McHugh, Roger Keene, Bobby Gordon and others.

**"North of 50-50"—Dippy-Doo-Dad**  
*Pathe*  
*Thoroughly Delightful*

Type of production...1 reel comedy  
This is the best of the Dippy-Doo-Dad series seen so far. It has much more plot and holds the interest until the last flicker. And besides, it is amusing, clever and as always, excellently directed. The little story of the Northwest mounted policeman who is told to "get his man" and who tracks him to his sweetheart's shack where dripping blood betrays his hiding place contains all the tricks familiar to the usual run of Northwest mounted dramas. The monkeys are marvellously human, and with the exception of a few ducks and a dog, complete the cast.

**"The Bonehead"—Tuxedo-Educ'l**  
*Certain to Please*

Type of production...2 reel comedy  
"Poodles" Hannaford is the star of this Tuxedo comedy and is seen in the title role. As the new property man of a country theater where a traveling troupe of vaudeville performers are striving to please, he manages to do the wrong thing invariably and besides becomes the chief entertainer in every act, though entirely unaware of the hit he is making. To add to the excitement there is a thieving manager who steals the box-office receipts and is brought to justice at the finish by "Poodles." "The Bonehead" is sure to be liked by any type of audience. Hannaford's type of humor is different and enjoyable.

**SLAZENGRS**

New—Spacious—Comfortable  
**THE O. & W.**  
Restaurant  
OUR MOTTO IS SERVICE  
148 W. 49th St. N. Y. C.

**MAY 11th**  
IS  
**SHORT SUBJECT DAY**

**Stillman Reverting to Old Policy**  
*(Special to THE FILM DAILY)*

Cleveland—The Stillman theatre goes back to its old policy of 75 cent admission, at the conclusion of the current engagement of "Dorothy Vernon of Haddon Hall". The first 7 cent pictures announced include "Three Weeks," "Beau Brummel" and "Girl Shy".

**"The Shot that was heard Round the World" was fired in 1776 ~ But that was before**

**The Shooting of Dan McGrew**

# 3<sup>rd</sup> Big week!

At

GRAUMAN'S RIALTO  
LOS ANGELES

of

## POISONED PARADISE

*And Look What the Reviewers Say*

TED TAYLOR *in the Los Angeles Record*

"Here is a romantic kaleidoscope. Many characters, quaint, crafty and sympathetic, falling into new patterns. Interesting, at moments fascinating. An array of actors that could hardly be bettered."

GRACE KINGSLEY *in the Los Angeles Times*

"POISONED PARADISE is a peach of a title. Brilliant touches introduced by Waldemar Young and Gasnier seem truly inspired. Clara Bow, that marvelous child, is a joy every minute. Carmel Myers' siren is endlessly alluring."

GASNIER'S Newest Production

*Presented by*

B. P. SCHULBERG

*From the Novel by* ROBERT W. SERVICE

*Adapted by* WALDEMAR YOUNG

*With*

CLARA BOW - KENNETH HARLAN  
CARMEL MYERS - RAYMOND GRIFFITH

GUY PRICE *in the Los Angeles Herald*

"Filling all expectations, it is a picture only too true of the comedy, tragedy and drama that is to be found in any gambling centre. The whole affair is excellent and the action never lulls."

CHARLES GOSS *in the Los Angeles Express*

"POISONED PARADISE is interesting. The cast is composed of well known players and they give a good account of themselves. Clara Bow is an excellent choice. Kenneth Harlan plays with a nice distinction of light and shade."

Preferred Pictures  
Corporation

B.P. Schulberg, Pres.  J.G. Bachmann, Treas.

1650 Broadway, New York.

Foreign Distributors: Export and Import Film Co., Inc.

## Closing In

(Continued from Page 1)

"And so the period is coming when there is little or no product save the small stuff of the in-and-out product available for the independent renter. \* \* \* side by side with the disappearance of the independent renter is happening the disappearance of the independent producer as such. \* \* \*

"Is there a solution? We believe there is a partial one: for the small renters to pool their resources, to eliminate thereby the multiplication of overheads, to expand their methods and their outlook, and to handle, in this combination, only the independent product that is really worth while. \* \* \*

Every now and then we disagree with "Kine's" ideas. Privilege. But here is one in which we heartily concur. Watch the way this business is closing in. It's worth watching.

### JULIUS IN THE LION'S DEN

Julius Stern is mighty proud of his Century Comedies. He never overlooks an opportunity to push them. Of this there have been innumerable stories. Here's the latest. Col. Fred Levy of Louisville was visiting Hollywood. Of course, he stopped in to see Julius. And, of course, Julius took him all over the Century lot. Incidentally, they visited the zoo and Julius, trying to show the Colonel all his tricks, boldly entered the cage of a mangy lion. When he left the cage of the toothless, slow moving beast and returned to the Colonel, he was out of breath. The Colonel was naturally sympathetic. "Julius," he said, "you shouldn't take such chances."

"Oh," said Julius nonchalantly, "that's the chances we have to take in the motion picture business."

### EDDIE'S PLAY

While Eddie Goulding postcards blithely from Italy—where he is working on a picture—his play "Dancing Mothers" opened, under the Selwyn management, in Washington. Newspaper reports promise much. Perhaps a real hit. Still you never can tell. His friends—who attended the opening—say we all should be proud of Eddie, a motion picture boy, putting over such a success. Righto; if he has, we are.

Don't be surprised if, upon Goulding's return, you hear of him directing a picture. Fox wanted him to direct for his organization some months ago.

### THE RECORD

"The Covered Wagon" closes its Broadway run today. Just think—59 weeks on Broadway. In one house. There are mighty few plays—and there are fewer pictures still—which can hope to touch this record. One picture a season like this and you have established something for which every one connected with pictures may well be proud.

### IT'S A BUSINESS

Once upon a time Marcus Loew lived a sort of secluded business life. But that was when he was just an exhibitor. Now that he's producer, distributor, exhibitor and has his name listed on the Stock Exchange. So it's different. And to make matters worse, they are going to install a telegraph wire direct from the studio to the home office. Once that's in if Marcus Loew ever gets a chance to do any of the things he likes—well—he's given up hope.

Meanwhile Bob Ruben receives something like 90 wires a day from the Coast. He is still optimistic. He is willing to wager that some day he gets over 100.

### PERSONALITY

What a tremendous asset it is. In a business such as this. For instance: Sol Lesser, who is a West Coast theater man; a

producer, a state rights distributor, and a First National president. Yes; he's young. Perhaps in a few years he will do a few more things.

Everyone knows of the difficulties the distributors are having—and have had—with West Coast. It's an old story. Yet, under the spell of Lesser's personality listen to what a prominent tributor says: "If Lesser lived in New York, and did the business of the West Coast from here he would be able to buy lower than the West Coast does today; and would have friends among the tributors instead of enemies."

That might easily prove true.

### "BOO!"

When F. E. Adams wrote in "Cinema" of London about the invasion by American concerns of England, and of taking over a lot of theaters we characterized the idea by saying "Boo!"

Now Adams writes an open letter in "Cinema" addressing it to the editor of THE FILM DAILY and says in part:

"My Dear Danny,—

"Many Britons were told in July, 1914, that an immediate war with Germany was threatening, and they answered "Boo."

"British film men have recently been told that an American invasion of British exhibiting interests was threatening, and they have not answered "Boo." That has been left for you to do, Dear Danny, sitting 3,000 miles away in complete ignorance of the facts. We have a saying that he who rushes into print is a fool; this is equally true of laymen or journalist when either lack precise knowledge of the subject on which they write. Marshall Foch and Sir Douglas Haig did not give the details of their plan of campaign to journalists, but they did take into their confidence the people who might be expected to help to put them over. Similarly the leaders of the threatened new movement in British film land have not given you their confidence. They may have pretended to do so, but that is purely their little piece of bluff, and you should have recognized it as such. \* \* \*

"No! Danny dear, you are out of your depth for once—see to it they don't 'cod' you' again, and whatever you do don't 'Boo,' it is so childish."

To which might be added this: We have never set up the idea that we have the complete confidence of the leaders of the industry. Perhaps Mr. Adams has. Perhaps he knows more of their intentions regarding England than we do. He says he is anyway. Then, too, he chides us for being "childish" when we say "boo!" Oh, Mr. Adams, thanks for the compliment. I'll say "boo!" once again. And close this.

### SOME BOOKOO BOOK

The American pronunciation for a French word describing elegance is (phonetically) "bookoo." Nothing better describes the magnificent book issued by Famous regarding its output for the coming season, copies of which were issued several days ago. It is one of the finest things of its kind ever appeared. I don't know where the credit for its make-up and contents belongs. But if it isn't the best piece of selling copy to an exhibitor made-up in the picture business we would like to see that which has it beat. Hats off to A. M. Botsford. Members of the AMPA take a look! And learn something!

### PUTTING IT OVER ON MORRIE

Morrie Gest is considered a great showman. Even "Doc" Fairbanks uses his ability. And Gest has brought in some grand grosses. But how does he feel knowing that the opening of the grand opera "Nero" in Milan brought a \$45,000 house?

DAN



Sunday, May 4, 1924

**Newspaper Opinions**

**"The Arizona Express"—Fox**  
Loew's, Montreal  
STAR—Thrills galore; express trains carrying to destruction from high embankment. \* \* \* hair-raising races in which human life is the stake, and a realistic light-storm form but a few of the features of "The Arizona Express," \* \* \*

**"A Boy of Flanders"—Metro**  
Chicago, Chicago

AMERICAN—You will find as much to smile as ever in Jackie \* \* \* Without Jackie quite likely the film would tend to apall. NEWS—It is Jackie as the public wants dragged, forlorn, mischievous. It is a classic for children, "A Dog of Flanders," and it suits the boy star down to ground with one possible exception in that doesn't give him as many chances as funny as have his preceding pictures. JOURNAL—The fact that anyone is apt to come sentimental about Jackie serves as a warning from being maudlin. POST—"Triumph" is not sensational in any way, but it is a very good, wholesome, reliable play.

POST—As for Jackie himself, he is as alluring a marvel and a delight. The play of compassion over his child face, the heart-breaking sadness his dark eyes can mirror, quick change from grief to mirth, all the tricks find opportunity here.

TRIBUNE—Little Jackie Coogan and Ted. Sennett dog, carry away the honors. For the most part, the tiny star is an adorable natural self.

**Warfield, San Francisco**  
(Week Ending Apr. 26)

BULLETIN—It is a story adaptable to the present age and having dramatic production, human interest appeal, with a personal touch of comedy, it gives the actor his best screen play for several years.

CALL & POST—Indeed, Jackie acts so well in "A Boy of Flanders" that many stars of today might well take lessons from him in sincere pantomime.

CHRONICLE—These would-be actors do down enormous salaries, \* \* \* talk of "the profession" and "art"—and treat a little child not yet 10, play rings and them.

A funny part about it is that Jackie doesn't really act.

EXAMINER—"The Dog of Flanders"; Jackie does the cleverest acting of his career as Nello, the orphaned boy of Anthony Terry, the Great Dane star of many film successes, plays Petrasche. \* \* \* HERALD—It is a remarkably fine feature.

after having been flooded with mawkish sentimental drivel, this production is as a distinct relief, \* \* \*

NEWS—Jackie Coogan comes thoroughly into his own in "A Boy of Flanders." Since "The Kid" he has done nothing so true and so natural.

**"Boy of Mine"—1st Nat'l**  
Regent, Rochester

DEMOCRAT AND CHRONICLE—"Boy of Mine," the photoplay which opened a new engagement at the Regent Theater today, is a screen story which every child, teacher and lover of children should see.

JOURNAL—With a Booth Tarkington excellent direction, Ben Alexander as boy hero, and an altogether splendid cast as the ingredients of "Boy of Mine," it goes without saying that it is a highly enjoyable play.

MOVIES-UNION—One must be very hard-as-to sensibilities if one's throat does not tighten in some of the moments \* \* \*

**"Broadway After Dark"—Warners'**  
Granada, San Francisco  
(Week Ending Apr. 26)

BULLETIN—The story is an honest attempt to reveal, via the screen, the soul of the world's greatest city, and to show that with the outward glare and glamor of the White Way human hearts and impulses are the same as on "Main Street."

CHRONICLE—A certain gentleman by the name of Monta Bell has taken this skeleton and made of it a shrewdly intelligent photoplay.

HERALD—There are two strikingly noticeable things about this picture. One is the splendid direction of Monta Bell, \* \* \* and the other is the impressively fine work done by Norma Sheares \* \* \*

NEWS—"Broadway After Dark" is one of those antique melodramas which has been revamped in its setting and the style of clothes worn by the woman, but is still musty in its sentiment.

**"The Confidence Man"—F. P.-L**  
State, Cleveland

PLAIN DEALER—The typical Thomas Meighan fan is going to like "The Confidence Man," the State's new picture a lot. Because the genial Mr. Meighan here does all over again so many of the things he has done well in previous instances.

State, Minneapolis  
TRIBUNE—\* \* \* offers Meighan \* \* \* the type of role which he portrayed in "The Miracle Man," and which \* \* \* gained for him filmdom recognition.

Palace, Washington  
HERALD—Here is where Thomas Meighan offers one of the strongest and most convincing pieces of acting he has ever contributed to the silversheet.

POST—Thomas Meighan, although his vehicle is weak, pleases again at Loew's Palace.

STAR—To Thomas Meighan fans that star's latest picture, "The Confidence Man," \* \* \* will be a joy and delight. \* \* \*

**"Daddies"—Warners'**  
Karlton, Philadelphia

INQUIRER—A film adaptation of the delightful comedy, "Daddies" \* \* \* afforded pleasant entertainment for the audience.

NORTH AMERICAN—That Whimsy of David Belasco's stage production has been done over in terms of mild farce, sometimes uproarious to those that know it.

PUBLIC LEDGER—Mae Marsh has returned in "Daddies," and, although it sounds trite, one way to express our joy is to say that she is "the same old Mae."

RECORD—The film has the sentimental charm of the stage version, is very pleasant entertainment and contains abundant and wholesome humor.

**"Daughters of Today"—Selznick**  
Strand, Milwaukee

SENTINEL—\* \* \* another story of the modern girl and an obvious preachment against the speed of the jazz age.

**"Don't Doubt Your Husband"—**  
Metro  
Garden, Milwaukee

SENTINEL—Viola Dana frolics through frivolous farce in "Don't Doubt Your Husband" and by sheer force of her dynamic personalities saves the familiar plot of the suspicious from monotony.

**"Dorothy Vernon of Haddon Hall"—**  
United Artists  
Imperial, San Francisco  
(Week Ending Apr. 26)

BULLETIN—\* \* \* Miss Pickford brings all her old charm to the screen and she is more like the Mary as we remember her a few years back.

CALL AND POST—The romantic story has much to please an audience. The flash of swords, as well as temper and wit, daring rescues, thrilling rides and, withal, a delightful love tale, make it a picture of universal appeal.

CHRONICLE—If you like romance—and what human being doesn't?—you will have a hard time finding it served in more palatable form \* \* \*

EXAMINER—Miss Pickford is completely satisfying in her interpretation, combining a deal of old Pickford hoydenishness with a new dignity of technique that seems to be this star's principal aim nowadays.

HERALD—\* \* \* It is a splendid production.

The little star and her supporting cast are at their best in this sparkling romance of England in the days of Elizabeth, \* \* \*

NEWS—The picture has more than setting, however. The story is full of action and gives Mary every opportunity to do well all the things she can do better than anybody else on the screen, \* \* \*

**"The Enchanted Cottage"—1st Nat'l**  
Strand, Cincinnati

COMMERCIAL TRIBUNE—This situation furnishes Miss McAvoy and Mr. Barthelmess superb opportunity to show that love is the alchemy that turns all things into beauty.

POST—"The Enchanted Cottage," \* \* \* converts this reviewer to the cause of applause in motion picture theaters, which has been opposed in this column.

TIMES-STAR—Certainly nothing finer has been seen in many a day than the acting of Richard Barthelmess and May McAvoy in the leading roles.

Park & Mall, Cleveland

PLAIN DEALER—To the few who sided with me in favor of "Peter Ibbetson" (or "Forever" as it came to the screen), I warmly recommend "The Enchanted Cottage," a plot entirely different from "Forever," however.

**"The Extra Girl"—Asso. Exhib.**  
Fox, Philadelphia

INQUIRER—The comedy, written by Mack Sennett, combines slapstick with sentiment without achieving particularly interesting results.

NORTH AMERICAN—The comedy runs from mere clowning, in which Mabel Normand is at home, to uproarious comedy. There is some exquisite fun \* \* \*

PUBLIC LEDGER (Morning)—The tale is short but exciting adventure in "movie town," and its outcome is the plot of the picture, which ends quite happily.

RECORD—In the picture, "The Extra Girl," Miss Normand appears in a set of false curls and exhibits her ability to be natural on the screen.

**SLAZENGRS**

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**"The Fighting Coward"—F. P.-L.**  
Stanley, Philadelphia

INQUIRER—It is a satire on the Southern chivalry of three generations ago, and provides a series of chuckles from beginning to end.

NORTH AMERICAN—Turned upon the outer rather than the inner event, direction has made "The Fighting Coward" broad comedy rather than the homely drama of Tarkington brew. However, this picture has plenty of interest and amusement.

**"The Shot that was heard Round the World"**

**was fired in 1776 ~ But that was before**

**The Shooting of Dan McGrew**

## "Flaming Barriers"—F. P.-L. New Lyric, Minneapolis

STAR—A drama of rural life, with a fine cast led by Antonio Moreno and Jacqueline Logan. \* \* \* The picture \* \* \* is one of thrills and an admixture of comedy. \* \* \*

## "Forty Horse Hawkins"—Universal Grand, Minneapolis

TRIBUNE—As a rustic jack-of-all-trades, Hoot Gibson evokes a deal of comedy from his latest film vehicle. \* \* \*

## "Girl Shy"—Pathe Walnut, Cincinnati

COMMERCIAL TRIBUNE—After having seen Harold Lloyd in his latest feature, "Girl Shy," we have come to the conclusion that he is just about the most versatile star we have in motion pictures today.

POST—You have heard of numerous comedies being "a cure for the blues," but when you see Harold Lloyd in "Girl Shy," at the Walnut Theater this week, you will agree that he is the leading manufacturer of laughs.

TIMES-STAR—Critically analyzed, it may not equal "Why Worry?," but it is a corking good comedy and will amply satisfy the Harold Lloyd fans or anyone else who enjoys wholesome, harmless fun.

## Apollo, Indianapolis

NEWS—There are numerous comical devices that are nothing short of side-splitting. Lloyd is one of the best entertainers in screenland, and "Girl Shy," while it is not one of the best pictures, is more than amusing enough for laughing purposes.

STAR—Another winning farce.

## Wisconsin, Milwaukee

JOURNAL—"Girl Shy" is brim full of good clean humor, with a delicate thrust here and there to tickle the funny bone of the fastidious and a touch of slapstick comedy now and then to please the phlegmatic.

LEADER—The picture is a sure success; funnier, faster and more thrilling than anything Harold has been seen in before.

SENTINEL—"Girl Shy" is not as novel as "Safety First," and is slow in getting a start, but once it's going its regular Lloyd sure fire go get there piece of film.

## "The Mail Man"—F. B. O. Gifts, Cincinnati

POST—Most of the thrills in the picture, of which there are plenty, are of such improbability that they become more boresome than entertaining.

TIMES-STAR—What justification exists for attributing all the amiable qualities in a human being to a postman, rather than to an individual in any other walk of life, is not explained \* \* \*

## "M'lle, Midnight"—Metro Colonial, Indianapolis

NEWS—Mae Murray's restless feet flash through the measures of Mexican folk dances. For Mae Murray fans this probably is all that need be said about the picture.

STAR—It is a well-costumed and beautifully-produced romance.

## "Montmartre"—F. P.-L. California, San Francisco

(Week Ending Apr. 26)

BULLETIN—It is a new Pola Negri, in hoop skirts and feather-covered hats, the prevalent styles of the times, that flashes on the screen. She gives the role finish and vivacity.

CALL & POST—Miss Negri, presenting her most recent accomplishment, "Montmartre," amply demonstrates her finished artistry \* \* \*

CHRONICLE—In all fairness to "Montmartre," it must be admitted that the picture turned out to be vastly better than one expected.

EXAMINER—The vivacious Pola is in hoop-skirts of course, and there is a generous amount of old-fashioned hoop-skirted, night life atmosphere of old Montmartre throughout the story.

HERALD—It is a well done story of the famous French district laid in the eighties.

NEWS—To Pola Negri we doff our chapeaux for the success of "Montmartre," the love story of a girl of Paris cafes, \* \* \*

## "Name the Man"—Gold. Cosmop. Palace, Montreal

STAR—Scenically, the film is more than good. In fact, its faults are singularly few, from whatever viewpoint it may be judged.

## "Nellie The Beautiful Cloak Model"—Gold.-Cosmop. Ohio, Indianapolis

STAR—Goldwyn and Emmett Flynn have done pre-eminently right by our Nell, the harassed, but fastidious heroine of Owen Davis's ancient shocker.

## "No Mother To Guide Her"—Fox Washington, Detroit

FREE PRESS—The picture is brightened by many touches of homely humor and quaint bits of character drawing. It also contains a sensational train wreck that is used for a high power thrill.

## "Rosita"—United Artists New Astor, Minneapolis

TRIBUNE—Against a picturesque background of old Spain, Mary Pickford gives a delightful subtle portrayal of a piquant young street singer. \* \* \*

## "Shadows of Paris"—F. P.-L. Piccadilly, Rochester

DEMOCRAT and CHRONICLE—"Shadows of Paris" will, we think, please the public more generally than any other of Miss Negri's American made pictures.

JOURNAL \* \* \* Pola Negri has found a part which suits her, perhaps, better than any she has had in her other American made pictures.

TIMES-UNION—Pola Negri acts with her old vividness and fire and seems much more at ease with herself than in other of her recent pictures.

## "A Son of the Sahara"—1st Nat'l. Capitol, Detroit

FREE PRESS—"The Son of the Sahara" depicts a colorful romance, with two of America's best known screen stars, in the feature roles.

NEWS—"A Son of the Sahara" is the feature picture this week and its title is a dead give-away. It is a film story laid in those great open spaces of Arabia where men are sheiks.

TIMES—"A Son of The Sahara" is a "knockout" of a picture \* \* \* "mussy" ending \* \* \* spoiled a masterpiece \* \* \*

## Circle, Indianapolis

NEWS—Though there is hardly anything in the picture to distinguish it from the typical one of its classification, it at least boasts the virtue of having been filmed in the native heath instead of on the home grounds—the imitation deserts of California.

STAR—To Algiers itself Edwin Carewe went for the scenes in his de luxe edition, "Sheik." \* \* \* a desert picture with almost not a tent in sight, an accomplishment of no little distinction in itself \* \* \*

## Metropolitan, Washington

HERALD—Many of the ensembles are lent added vigor by the employment of thousands of Arabs, hundreds of camels and horses and other contributing factors.

POST—Torrid desert wastes, Arabs, harem, charging horses, a handsome young sheik, and a beautiful girl—of such stuff is "A Son of the Sahara" composed.

STAR—Photographed in Africa, with great herds of camels, dusky Arabs, spirited Arabian horses, a harem and miles upon miles of sandy desert space, "A Son of the Sahara" is a gorgeous picture \* \* \*

## "Three Weeks"—Gold.-Cosmop. Alhambra, Milwaukee

JOURNAL—\* \* \* if you're looking for the significance of the "tiger skin," \* \* \* and the "lips red as wine," prick the balloon of your hopes \* \* \*

If, however, you are looking for an artistically staged and rather well-acted picture, "Three Weeks" will undoubtedly fill the bill. \* \* \*

SENTINEL—\* \* \* the present generation, \* \* \* will feel no palpitations of the heart in viewing the screen version of "Three Weeks."

## "Through The Dark"—Gold.-Cosmo. Strand, San Francisco

(Week Ending Apr. 26)

CALL & POST—"Through the Dark" is an outstanding example of his genius carried into picture form by a director who is apparently adept in handling the sort of lurid and fast moving situations \* \* \*

CHRONICLE—Crook play—fast action stuff, with not a single one of the time-honored attributes missing—\* \* \*

EXAMINER—Colleen Moore's work as Mary is very fine. For some years the hero of the Alcazar stage and more recently prominent in various Cosmopolitan pictures, Forrest Stanley gives a realistic portrayal of Boston Blackie.

NEWS—"Through the Dark," is one of those fables that teach us a man is straight if his nose is straight when seen in profile.

## "Thy Name Is Woman"—Metro New, Baltimore

AMERICAN—Here then, is almost everything the moviegoer desires. Here is sex, excitement and scenery; the lovely Barbara La Marr, the handsome Ramon Navarro.

## Arcadia, Philadelphia

INQUIRER—Moralists witnessing this screen version of Karl Schoenherr's stage success have a very tough crust to chew.

PUBLIC LEDGER (Morning)—Though the ending of Fred Niblo's picture, "Thy Name Is Woman," is marred by being too abrupt (or too much censored) the tale nevertheless is an interesting one well set forth.

RECORD—The picture is one of the best that has been presented at the Arcadia this season. The work of Ramon Navarro as the young soldier, and Barbara La Marr as the young wife is always irreproachable.

## "Tiger Rose"—Warner Bros. Capitol, Cincinnati

COMMERCIAL TRIBUNE—\* \* \* Miss Ulric arises to great heights in her picture acting.

POST—"Tiger Rose," \* \* \* could easily be just another picture. It is melodrama of not a particularly novel kind, and it is enacted with a background of the great Northwest and Royal Mounted Police, \* \* \*

TIMES-STAR—"Tiger Rose" is a melodrama raised to the dignity of art. \* \* \* is far superior to the play from which it was adapted, as we remember it.

## "Triumph"—Paramount Century, Baltimore

SUN—"Triumph" is made of the stuff that keeps a long line in front of the box office. Starring in it are Leatrice Joy and Rod La Rocque.

## McVicker's, Chicago

AMERICAN—\* \* \* a product which reflects, throughout, in its gorgeousness, splendor, novel effects and entertaining qualities the Midas touch of these collaborators.

HERALD AND EXAMINER—\* \* \* has De Mille written all over it. But for "The Ten Commandments," it is De Mille at his best.

TRIBUNE—Miss Joy is pretty and clever as usual. The support—well, watch 'em act! "Triumph" is well staged, photographed, and directed with a flourish. The subtitles for the most part are worth reading.

## Allen, Cleveland

PLAIN DEALER—Here is another who has all the earmarks of another success never goes very deeply or accurately life as it is lived, but it hits at the viewpoint of these things, giving the what it wants to believe rather than is the truth.

## Eastman, Rochester

DEMOCRAT AND CHRONICLE for the story, it is simple melodrama simple melodrama so well interpreted, d ed, and appropriately presented against istic backgrounds that it is redeemed the class merely negligible tales of wh is unquestionably a type.

JOURNAL—It has an effective story and is well acted by the cast asser for it, but within a couple of weeks seeing it, one will be unable to tell much about it.

TIMES-UNION—\* \* \* is an outstanding example of the attempt to exalt the theme by means of technical adequacy a group of noted names.

## Columbia, Washington

HERALD—Aside from its gripping d "Triumph" is literally an eye-filling spec dazzling in the beauty of its costume el lavish to the last degree in settings fascinating in its entertainment possibi

POST—While it lacks the spectacularities of the "Ten Commandments," the man interest in the photoplay makes the sentation exceedingly interesting.

STAR—Picture fans have a real treasure at Loew's Columbia this week in De Mille's "Triumph." It is a good well directed, capably acted and artist photograph.

## "Under the Red Robe"—Gol Cosmop.

## Merrill, Milwaukee

LEADER—It is a charming love and an historical narrative worthy of greatest praise.

SENTINEL—Cosmopolitan \* \* \* has done itself in producing "Under the Robe." \* \* \* It is a thing of gorgeous and scenery, \* \* \* beyond being a spe it has little to offer, unless it is the footage of film history so far.

## "Why Men Leave Home"—1st Olympia, Boston

TRANSCRIPT—\* \* \* Lewis Stone's ing is consistently good throughout \* He never makes one of those false ver that so thoroughly and completely ru lusions. He stays within the bounds of characterization and gives it a clear ar cusive quality. \* \* \* Avery Hopwood, wrote the play for the stage, has done ter, but has certainly also done worse. play is very amusing in spots, and so the original lines are retained in the titles. They are refreshingly amusing.

# SHORT SUBJECTS

Film Daily—Spring Special Edition—May 11th

# EASTMAN POSITIVE FILM

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FILM DAILY'S

Hollywood

Preview on—

“THE WHITE  
MOTH”

says:

*“It’s a whale of a box-  
office and should get  
over all down the line.”*

A MAURICE TOURNEUR

PRODUCTION Presented by  
M. C. LEVEE

featuring BARBARA LA MARR

and CONWAY TEARLE

personally directed by Maurice Tourneur

A FIRST NATIONAL PICTURE





# The BRADSTREET of FILMDOM **THE Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXVIII No. 30

Monday, May 5, 1924

Price 5

## HOGS

By DANNY

Two footed kind. Described by Elmer Pearson. In his letter found elsewhere in this issue. And he is speaking of the kind of exhibitor "who is not satisfied with his fair share of such a great gross as the public paid into the nation's box offices in 1923."

And he goes on. And describes the actions of "cliques of exhibitors" who form buying bodies "for the sole purpose of securing service for less than they should and can afford to pay" as "plain stealing."

Harsh words? Not a bit. Not harsh enough. And that is where the great trouble lies. Not among the average big circuit operators—but among some small ones.

There are several large important circuits whose ideas on prices are regarded by many distributors as unfair and unlivable. Fortunately these larger circuits are in the minority as compared to the operation of the usual large circuit. Usually the buyer for these larger circuits realizes just how far he can go. And he dares't go any further. He needs too many pictures. His needs call for all the good pictures he can get—regardless of the source.

*The small independent distributor, of course, gets his licking from the large circuits. The reason: usually the small distributor, or independent operator hasn't sufficient important product to make the circuit buyer "sit up and take notice."*

But the "cliques of exhibitors" the small buying combinations—these are the boys who put over deals on the distributor—large and small (the smaller the worse the break) and use methods little short of criminal, that should make decent, self respecting people refuse to do business with them.

We need a lot of ethics for this type of animal particularly. Perhaps if they were made to shift for themselves, without important decent pictures of the better type, they would soon be brought to realize the criminal tendencies of their methods. For if they are not criminal they are dangerously close to it.

## Seeks New Blood

I. M. P. P. D. A. Hopes Closed Territories Will Open Up—Bad Spots West of Mississippi

Members of the I. M. P. P. D. A. have been discussing the exchange situation in key cities, west of the Mississippi for some little time. The territory, with the exception of those sections served by Dallas, Los Angeles and San Francisco has been practically closed to new distribution, either because of inadequate exchange service or because of the present grip held by existing state right exchanges.

As a matter of fact, members of the organization have been seriously considering financing their own exchanges in a number of those Far Western cities. The plan is temporarily held in abeyance, only because the association hopes to be successful in persuading new blood to enter the exchange field or make what it deems suitable and equitable arrangements with exchanges now operating.

## Coast Reports Melford Out

(Special to THE FILM DAILY)

Los Angeles—It is again reported here that George Melford is out of Famous Players.

It may be that Melford is taking a leave of absence, but it is not believed here that he will leave Famous Players. Melford is scheduled to make two pictures in the group of forty for fall and winter release, "Empty Hands" and "The Crimson Alibi."

## Trophies

Many Offered for the Spring Film Golf Tournament—Some New Donors

Trophies and prizes, for the Spring Film Golf Tournament are pouring in.

Those offered even this early include cups from "Watty" Rothacker, "Motion Picture News," Elmer Pearson for Pathe Exchange, Abe Warner in behalf of Warner Brothers and Jack Cosman of "Agfa."

The FILM DAILY will offer a special trophy, in addition to the big cup which is still in play—at present in possession of Nat Rothstein of F. B. O., and George Blair of the Eastman Kodak Co., Saturday promised a fine camera—a kodak, of course—as a special prize.

Entries so far in approximate 50. See to it that your entry is forwarded quickly.

## Four Theaters Leased

Haring and Blumenthal's Bronx Houses to Go Over to J. Jolson for 21 Years

It is understood that the Crescent, Belmont and Melrose, owned and operated by Haring and Blumenthal in the Bronx, are about to be leased to J. Jolson for a period of twenty-one years. The McKinley Square, now housing a Jewish stock company, is also included, in the event the present tenants fail to exercise an option. About \$2,000,000 in leases is involved.

The deal will temporarily eliminate Haring and Blumenthal as a theater factor in Greater New York, but it is understood they are considering taking over several local theaters as soon as this deal is set. Jolson owns the Parthenon in Brooklyn and formerly held the Academy and Liberty, Jersey City. Sofferman's and Dave Berk are said to have acted as agents.

## Pearson On Ethics

Uses Some Plain Language—Says Illegitimate Consolidations Are a "Weak Confession of Inefficiency"

The following communication has been received by the Editor of THE FILM DAILY from Elmer L. Pearson, vice-president and general manager of Pathe Exchange:

As usual your watchful eye and ear has detected a great need, and I only hope you will continue the devotion of your paper to further discussion of "Ethics" and "Fair Play," because the more our industry familiarizes itself with these two great business fundamentals, the greater application they will find with great moral and financial benefits to everybody.

Every member of the industry now knows enough about every other member's problem to know to a near exactness what really constitutes fairness in dealings with such other member.

(Continued on Page 3)

## Methodists for Amusements

(Special to THE FILM DAILY)

Springfield Mass.—The Board of Bishops of the Methodist Episcopal Church in meeting here has submitted a report, favoring the removal of the ban on amusements.

## Dunn, Wurtzel's Assistant

(Special to THE FILM DAILY)

Los Angeles—William K. Dunn, a relative of William Fox and the latter's former private secretary will act as assistant to Sol Wurtzel at the coast studio.

## New First Run Plan

1st Nat'l Inaugurating Special Sales and Exploitation Service With "Secrets" and "Sea Hawk"

First National has formed a new department to handle special key city runs for its more important releases. The special service will be inaugurated with "Secrets" and "The Sea Hawk."

The general thought that prompted the step was a desire to do business with motion picture theaters throughout the country, rather than have dealings with legitimate theaters. At the same time, it is the intention to see that important box-office attractions get the fullest sort of attention, so far as exploitation and advertising are concerned. Andrew H. Smith, who has been assisting E. A. Eschmann in the department of distribution has been placed in charge of the new work.

The force will, in effect, be an auxiliary to the present First National sales and exploitation staff. It will naturally work with the representatives in the field but will, at the same time, be largely independent. A certain number of special runs in each key center will be decided upon. They will be controlled completely from the First National home office.

## Combine Results in New Company

(Special to THE FILM DAILY)

Albany—Small's Queen Theaters of Brooklyn have been formed, listing 200 shares of common stock, no par value. Incorporators are S. Straseberg, William Small and M. Lerner.

The Small-Straseberg interests, as noted, have taken over the seven theaters operated by Charles Suozzo in Queens.

## Friese-Greene Process to be Shown

(Special Cable to THE FILM DAILY)

London—Claude Friese-Greene, inventor of the color process bearing his name, together with S. M. Johnson in charge of exploitation, and a member of the technical staff sail for New York early in May. They will demonstrate this new color process in New York, showing, incidentally, some shots of Hope Hampton taken in London.

## Returning to Coast

Sol Lesser expects to return to the Coast tomorrow.

Ben Schulberg of Preferred is in hopes of completing plans for next season early this week, so he can return to the Coast and may leave any day.



Vol. XXVIII No. 30 Monday, May 5, 1924 Price 5 Cents

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Incorporations**

Albany—Small's Queens Theaters, Brooklyn, 200 shares common stock, no par value. Incorporators, S. Strausberg, W. Small and M. Lerner. Attorneys Levy, Gutman & Goldberg, New York.

Albany—Lincoln Strand Theater Corp., Buffalo, 500 shares common stock, no par value. Incorporators, M. and E. B. Mark and M. Sharaf. Attorneys, Phillips & Schlenker, Buffalo.

Albany—North Side Amusement Corp., Bronx, Capital \$6,000. Incorporators, I. Oksenkrug and D. and H. Stravitz. Attorneys, Suchman & Samuels, New York.

Sacramento, Cal.—Pacific Coast Theaters, Inc., Los Angeles. Capital \$150,000.

Dover, Del.—Roy Sheldon Films, Wilmington. Capital \$500,000.

Sunday Closing Bill In U. S. Senate (Special to THE FILM DAILY)

Washington—A bill prohibiting Sunday shows in the District of Columbia has been introduced in the Senate by Senator Wesley L. Jones (R.)

**Hodkinson Meets in Chicago**  
(Special to THE FILM DAILY)

Chicago—The second of the Hodkinson sales conventions was held at the Congress, Saturday, presided over by F. C. Munroe, Paul Mooney and John C. Flinn. Those attending were:

Cecil Maberry, Central Division manager; L. W. Weir, Western Division manager; H. H. Hurn, Cincinnati; L. W. Peckham, Detroit; Charles Knickerbocker, Minneapolis; H. S. Lorch, Chicago; C. D. Hill, St. Louis; Herman Stern, Omaha; J. J. Mooney and the following Chicago salesmen: Phillips, Greenwood, Lundgren, Hickey, Baker and Decker.

**"Vernon" for Chicago Run**  
(Special to THE FILM DAILY)

Chicago—"Dorothy Vernon of Haddon Hall," will open at Orchestra Hall on May 20, for an indefinite run. The theater has been leased by Lubliner & Trinz and exploitation will be handled by Carlyle R. Robertson and Jules Moss.

**\$53,582 For Rothchild Library**

The sale of the private library of Herbert L. Rothchild, president of the Herbert L. Rothchild Enterprises of San Francisco, held at the American Art Assn., brought \$53,582. The collection included many rare manuscripts, among them Oscar Wilde's, "The Happy Prince."

**Plans S. Calif. Chain**  
(Special to THE FILM DAILY)

Los Angeles—Mark M. Leichter of San Francisco declares he and a group of Frisco and Los Angeles business men intend building a chain of residential theaters here.

**Ginsberg Returns**

Henry Ginsberg who has arranged with Jesse D. Hampton to distribute the latter's pictures is back from the coast. Headquarters will be maintained in Room 1405, Loew State Bldg.

**Mrs. Drew Plans Features**  
(Special to THE FILM DAILY)

Los Angeles—Mrs. Sidney Drew has engaged space at the Hollywood studio where she will make a series of five four-reel comedies, based on stage plays.

**Davies Lunch**

Marion Davies will entertain the trade press at lunch Wednesday at the Tilford studio, after which they will watch the shooting of some special scenes for "Janice Meredith."

**Newspaper Opinions**

**"Thief of Bagdad"—Fairbanks Forrest, Philadelphia**

NORTH AMERICAN—The gasps of sheer wonder it provokes drives one to a preliminary shake of the bromide bottle. You hate to see it to believe it! It is a "Pilgrim's Progress" turned into Oriental jazz.

PUBLIC LEDGER (Morning)—"The Thief of Bagdad" is not comparable to other pictures for the simple reason that it achieves a goal that those others have never even attempted to reach.

RECORD—Those wonders are beyond the extravagances of any word picture and in "The Thief of Bagdad," \* \* \* there is attained ideal and supreme entertainment.

**"Triumph"—F. P. L. Grauman's, Los Angeles**

(Run starting April 23)

EXAMINER—Rod La Rocque is the outstanding feature \* \* \* Mr. De Mille is entitled to applause for his earnest endeavor to portray one of the most gripping themes in the world on the screen. \* \* \*

However we must have dramatic license, and obviously that covers these little illogical moments in this picture.

EXPRESS—No, this is a surprisingly good meaty and entertaining film, satirical, a little overdrawn, as any clever cartoon is, but full of food for good, healthy thought. The audiences yesterday responded enthusiastically to its temper and its skillful touches of fun.

HERALD—With a cast that would assure any picture director an actual triumph in his endeavors, photography that is superb and titles so human, their sharp points of truth dart from the screen, like so many points of lightning. Cecil DeMille has added more laurels to his fame.

RECORD—The story is typically DeMille material, with its dexterous promotions from dinner pails to silk hats, and breath-catching descents from mahogany desks to park benches.

TIMES—"Triumph" is perfectly good entertainment. At least, it is something different. But it is not a big feature, with throngs of extras. Its claim to interest is on a basis of intimacy. There's really a lot of charm in the telling of the story of "Triumph." There's a splendid even quality too about the acting and direction.

**Hopcraft Succeeds Di Lorenzo**

Edward H. Hopcraft has been appointed general sales manager of Hepworth Pictures, succeeding Joseph Di Lorenzo, effective today.

*Specify*

**GOERZ-RAW STOCK**

FOR QUALITY

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45 W. 45th St., N. Y. C.

**In the Courts**

W. A. True, through his assign Arthur A. Wakoff has been granted a summary verdict of \$1,381 in City Court against the Theater Owners Dist. Corp., in a suit for money loaned. The T. O. D. C. put in a defense that True had misappropriated \$4,000. True maintained the contention was irrelevant and the suit was sustained by the court. True says he still has due \$2,300 for money loaned and \$20,000 for salary.

**HAL ROACH'S**

**OUR GANG COMEDIES**

"Wit With A Wallop"

2 reels

Pathécomedy

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New York Chicago Hollywood

**Rothacker Laboratories**

WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**COMING SOON**



**PRISCILLA DEAN**

in *The Siren of Seville*

for HODKINSON RELEASE  
Season 1924-1925 Thirty First-Run Pictures

by H.H. VAN LOAN  
DIRECTED BY  
JEROME STORM

Let George do it!  
**George E. Kann Corporation**

220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution



## Pearson On Ethics

(Continued from Page 1)

also knows that unfairness can only selfish temporary advantage with certain retribution come soon.

### One Great Federation

entire industry is one great federation making the greatest form of entertainment ever devised and lives and thrives upon money paid to it by the public.

public has demonstrated a willingness to continue to pay more and more in proportion that we furnish better and better entertainment.

we of this favored federation should live in disastrous quarrels over a division of money is the height of folly.

either the producer, distributor or exhibitor faction should attempt to devise means of cheating the other factions of the wherewithal to carry on with a share of proper progress is simply business suicide for the perpetrators.

### Plain Words

any one exhibitor or clique of exhibitors should form themselves into buying for the sole purpose of securing service less than they should and can afford to pay is just plain stealing from the federation of which they (unfortunately the industry) are members.

one who is not satisfied with his fair share of such a great gross as the public into the nation's box offices in 1923 is plain "Hog" and certainly does not deserve membership in this or any other club of human beings.

any movement or organization large or small for the purpose of controlling prices up or down is a selfish, hoggish, egotistic effort to damage some other part of the industry and thereby hope to do something for themselves to which they and common law ethics do not entitle them.

have been in this business 14 years and have been my observation that the great changes of economics eventually overwhelms

consolidation is a weak confession of inefficiency and either efficient competition or drives them out of business or monopolies swallow or destroy the weaker ones and eventually the government intervenes and dissolves the survivor.

meantime, the public wonders why they cannot have better pictures.

### The Exhibitor, the Retailer

other retailer in the world finds it difficult to sell merchandise for a dollar that cost him but 25 cents.

then to think that many of our exhibitors are trying to buy it for even less.

can they expect the producing end of the business to survive, much less prosper

stead of spending so much time and money in effort in trying to buy for less, they should try the much more profitable system of seeing how a larger per cent of the price can be paid for merchandise? I, for one, am sure the public will be only too glad

to respond with enough more money to further increase profits for all.

Mind you, I have no quarrel with circuits merely because they are circuits and for the most part the large circuits are controlled by capable business men whose actual desire seems to be to help the producer and distributor and who recognizing the producer's problems know how to help; likewise such business men have complete knowledge of the value of fair play and good ethics

### Big Circuits Play Fair

Unfortunately, I am not permitted to relate details but our exchanges have had experiences with some of these larger circuits involving voluntary fair play, the like of which rarely, if ever, occurred before men of such high calibre came into the industry.

Circuits and theater chains are coming more and more to be a constructive force in that they standardize operation on an economic, yet more efficient basis. While most of them may have been originally formed with the idea of reducing rental prices, it is indeed gratifying to observe that most of them have abandoned that idea for purposes more noble and constructive.

The time will come when such circuits will welcome an independent theater owner in each of their theater localities, and we will see those independent owners showing a nice profit and receive the fair play of everybody including their competitors, because by then the circuit owners will have fully realized the stimulus value of competition and safe in their more efficient administration will show more profit than their independent competitor.

### "Mother's Day" Pictures

Selznick offers "Woman to Woman," "Pagan Passions," "Flapper Wives," "Broadway Broke," "Daughters of Today" and "The Monkey's Paw," for "Mother's Day," Sunday, May 11.

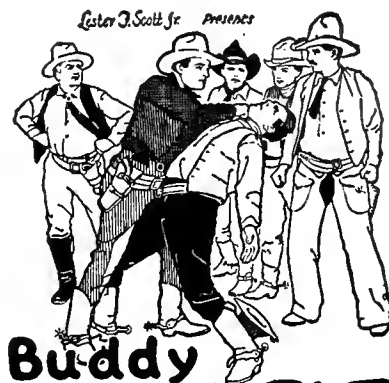
## On Broadway

Astor—"Secrets."  
 Broadway—"Pal of Mine."  
 Cameo—"The Birth of a Nation."  
 Capitol—"The Rejected Woman."  
 Cohan—"The Ten Commandments."  
 Criterion—"Dorothy Vernon of Had-don Hall."  
 Forty-Fourth Street—"America."  
 Liberty—"Thief of Bagdad."  
 Loew's New York—Today—"Sporting Youth."  
 Tuesday—"The Sword of Valor" and "After a Million."  
 Wednesday—"Boy of Flanders."  
 Thursday—"Ladies to Board."  
 Friday—"Ridgeway of Montana" and "Borrowed Husbands."  
 Rialto—"Men."  
 Rivoli—"The Lone Wolf."  
 Strand—"Girl Shy."

### Next Week

Astor—"Secrets."  
 Capitol—Not yet determined.  
 Cohan—"The Ten Commandments."  
 Criterion—"Dorothy Vernon of Had-don Hall."

Forty-Fourth Street—"America."  
 Liberty—"Thief of Bagdad."  
 Rialto—"Men."  
 Rivoli—"Between Friends."  
 Strand—"Why Men Leave Home."



## Buddy ROOSEVELT in "Rough Ridin'"

YOUR EXHIBITORS WILL THANK YOU FOR BUYING

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AND WHAT A NAME TO ADVERTISE!

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## Coming Soon BETTY COMPSON in MIAMI

An Alan Crosland Production Produced by Telford Cinema Corp.

for HODKINSON RELEASE Season 1924-1925 Thirty First-Run Pictures

meric, due in New York on Thursday. year starting contract with Louis B. Mayer for Metro-Goldwyn.

## Summer Pictures

Boosting good pictures, keeping big attractions in the Kunsky houses in Detroit has proven successful with George W. Trendle, and he proposes to carry on in this manner this summer.

Trendle's ideas were printed in a recent issue. To ascertain how other important exhibitors viewed this idea THE FILM DAILY sought opinions. Here are a few from some of the leading first run operators in the larger cities:

### Philadelphia

The Stanley Co. of America advises that it has always made an effort to get the best pictures possible for the summer. Frank W. Buhler says:

(Continued on Page 6)

### Clip This

Out in Kokomo, Indiana, when the city council voted 5 to 5 on the question of Sunday closing, the Mayor cast the deciding vote and closed theaters. Frank Hiller, president of the Indiana M. P. T. O. took the case to court; claiming the Mayor had no right to decide such matters. And the court upheld Hiller, declaring that the Mayor is an executive officer only. Now the Kokomo theaters are open Sundays.

Remember this when the Mayor wants to step in and vote on your problems.

Right Now!

**LAZENGERS**

**BIG GAME SHOOTING**  
 white hunter, 16 years' experience in Odesia, Kenya, Sudan, Tanganyika, Masailand, P. E. A. and Uganda, now in England, but returning shortly, invites inquiries from anyone wishing to arrange TRIP FOR SHOOTING, Scientific or Photographic Purposes. S. WALLER c/o Westley Richards, 23 Conduit Street, London, W., England





Vol. XXVIII No. 31 Tuesday, May 6, 1924 Price 5 Cents

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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	107½	107½	107½	200
F. P.-L. . . . .	70¾	69¾	70	1,600
do pfd. . . . .	90¾	90	90¾	200
Goldwyn . . . . .	14¾	14¾	14¾	100
Loew's . . . . .	16½	16¼	16¼	800
Warner's . . . . .	Not quoted			

**Universal Holds Meeting**

Salesmen and sales managers from Universal exchanges at Buffalo, Albany, New Haven, Boston, New York, Washington, Philadelphia, and Washington held a sales meeting at the Astor on Sunday, presided over by Al Lichtman. Twelve Jewels will be released, one every other week, between August and January and on odd weeks, there will be available a series of Jack Hoxies, Hoot Gibsons and other Westerns. The first Jewel will be "The Signal Tower".

**"Beaucaire" Finished**

The final scene for "Monsieur Beaucaire" was shot yesterday. The cost is said to have passed the \$500,000 mark.

**Bray Returns**

J. R. Bray reached New York from Europe yesterday on the America.



Let George do it!  
**George E. Kann**  
Corporation

220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

**Grand-Asher Suing Wilson**

Sam Grand, in a letter denies that the sheriff of Los Angeles County has taken possession of their studio, as reported from the Coast. Grand admits that Wilson has brought suit and that he secured an attachment but adds that under the California law, a litigant can attach property without first finding it necessary to secure a judgment. Grand also states that his company has filed a counter-suit against Wilson for \$83,000 based on a breach of contract.

**Eastbound**

Agnes Ayres and Antonio Moreno are en route from the Coast to appear in "The Story Without a Name" which Irvin Willat will direct. The story will run serially in Photoplay Magazine and a \$5,000 prize will be offered for a winning title.

**Paramount Group Back Tomorrow**

The Paramount home office staff that attended the Chicago and San Francisco sales conventions is due back from the Coast tomorrow. Adolph Zukor is expected in on Saturday and S. R. Kent about May 15.

**Wood Back with Famous**

Los Angeles—Sam Wood will return to Famous Players to direct one picture, "The Female", with Betty Compson.

**Davidsohn Off for Coast**

Paul Davidsohn, just in from Berlin left for Hollywood yesterday. Samuel Rachmann came over with Davidsohn.

**Schmidt in Town**

Art Schmidt, F. B. O. sales supervisor on the Pacific Coast is in New York.

**"Dorothy Vernon" Opens**

"Dorothy Vernon of Haddon Hall" had its premiere at the Criterion last night.

Anna Q. Nilsson, having completed work in "The Mountebank" has left for the Coast.

**Worried Over Cost**

(Continued from Page 1)  
immediately following "The White Sister." "The Thief of Bagdad" will follow the Pickford film.

The principal item of news in England this week is the decision of the Kinematograph Trades Council to hold a big garden party at the Royal Botanical Gardens in June, the proceeds to form the nucleus of the new National Benevolent and Provident Funds.

When Mary Pickford and Douglas Fairbanks arrived here there was nothing like the scenes on their previous visit. Both Mary and Douglas took the earliest opportunity of visiting Haddon Hall to see the original of Mary's picture and later journeyed to Nottingham where Fairbanks viewed the locale of "Robin Hood." Whilst they are here they are being entertained by Lord and Lady Louis Mountbatten.

J. D. Williams is here. It is reported there is trouble with H. W. Thompson over the Ritz Carlton contract. Thompson is reported to be wanting his money back and it is extremely probable that Williams will come to other arrangements while he is over here.

**Katz Here**

Sam Katz of Chicago is in town.

**Art Title Service**  
Special Photography  
Trailers—Announcements  
H. E. R. STUDIOS, Inc.  
150 W. 46th St. Bryant 7273

**SLAZENGRS**

MR. ENGLE  
Murray Hill 7217

**"MIAMI" A SENSATION AT PREMIERE SHOWING - -**

Providence, R. I., May 3, 1924

W. W. Hodkinson Corp.,  
469 5th Ave.  
New York

"MIAMI" with Betty Compson great picture. Despite first day of daylight saving opening was remarkable. Business all week capacity. Critics raved over picture. Audience comment, 'best we ever had,' 'scenic settings exquisitely beautiful.' Picture playing second biggest week of year and we have shown the best. Business tomorrow may set new house record. Regret previous contract prevents second week as demand for hold over is tremendous. Best wishes."

William J. Mahoney, Manager, Rialto Theatre

**A HODKINSON RELEASE**

Season 1924-1925—Thirty First-Run Pictures

Out of Associated Exhibitors  
Frank Shellabarger and Vance of the Associated Exhibitors publicity department have reported that Howard Stuckel will take over Shellabarger's duties.

**HAL ROACH**

**DIPPY-DOO-DAI**

**COMEDIES**

"A Proven Product"

1 reel

Pathécomedy

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ALLAN A. L. PREPARED



Tuesday, May 6, 1924

*Attention!*

The World's Biggest Newspaper

NEW YORK NEWS says

"The Chechahcos has that desired something new which frenzied directors and producers are ever seeking. The snow scenes have a magnificence and intensity which dwarf mere humans. I enjoyed the picture."—McELLIOTT

**"The CHECHAHCOS"**  
pronounced CHEE-CHAW-KOS

and the N. Y. Review critic writes:—

*"Magnificent spectacular scenic effects.*

"It assays high in entertainment value. The cast is above the average and the photographic effects are magnificent."

ED. E. PIDGEON writes in

THE JOURNAL OF COMMERCE:

"Of truly absorbing interest, vitality and general merit. The work of the players will be remembered for a long time to come."

TOM HANLY says in

THE MORNING TELEGRAPH:

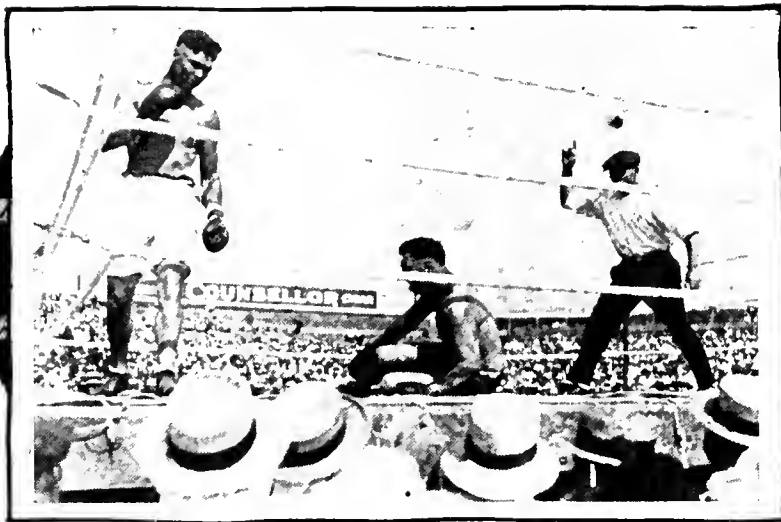
"As a hot weather feature it should get the money. It held its audience at the first screening."

# ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange, Inc.

Arther S. Kane, President

Foreign Representative Sidney Garrett



**KNOCKOUT!**

Willard knocked out by Dempsey

**KNOCKOUT!**



**"THE**

**GREATEST**

**Jack**

**BOSS**

**HEAVYWEIGHT CHAMPION of the WORLD**

Presented by **CARL**

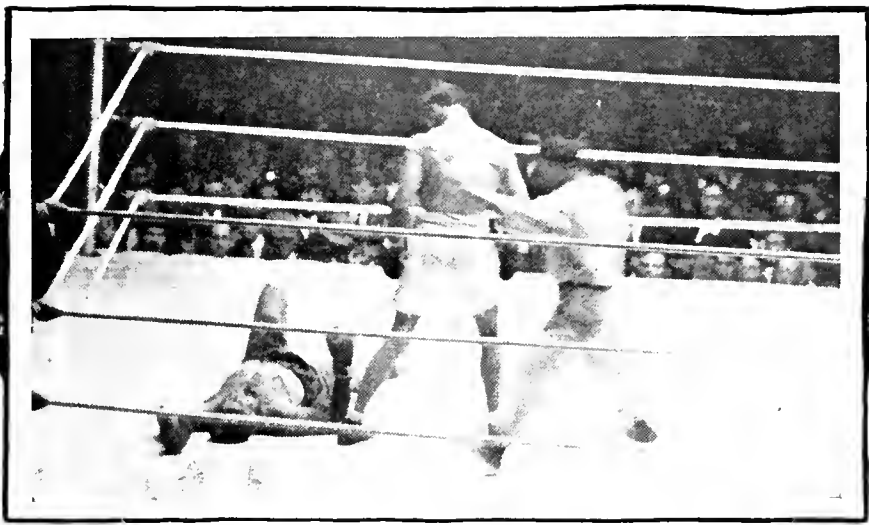
**FIGHT and WIN**

**NOW BOOKING**

**TEN GREAT TWO**

Stories by **GERALD BEAUMONT**

**UNIVERSAL JE**



...entier knocked  
by Dempsey

**KNOCKOUT!** Firpo knocked  
out by Dempsey

**KNOCKOUT OF 'EM ALL!**

# DEMPSEY

**LAEMMLE** in the  
**SERIES**  
**REEL KNOCKOUTS!**

**SOON  
RELEASED**

**L SERIES**

Directed by  
**ERLE C. KENTON and JESSE ROBBINS**

## Summer Pictures

(Continued from Page 1)

"If you will look over our record for the past three or four years, you will find that this idea originated with the Stanley Company. We are now laying our plans for the summer along the same lines."

### Louisville

Col. Fred Levey, whose Lafayette Amusement Co., operates a large and important chain in Kentucky and Indiana declares that all the houses in which he is interested are following out the idea advanced by Trendle. In other words he says he is a firm believer of playing the best pictures obtainable both during the summer and winter.

### Chicago

Max Balaban of Balaban and Katz writes:

"I agree with Mr. Trendle wholeheartedly on the idea of running big pictures during the summer months.

"We do our biggest business during June, July and August, due to the fact that we give them big pictures and keep our theaters cool. While it is true we have a cooling plant, still I believe, every exhibitor can do the same thing in a smaller way in making his theater appear cool during the summer months by keeping his theater well ventilated, seats covered, ushers dressed in white uniforms and fronts decorated in greens, and by letting the public know three or four weeks in advance just what he is doing, also letting them know what pictures he has for the summer months, I am sure it will increase his attendance.

"Indirectly we are connected with several small theaters that have no cooling plants and we have tried this method for the last two years and have made a profit during the summer months. I am sure that if every exhibitor will use this same method he will accomplish the same results."

In Balaban's list appeared "The Hunchback," "Monsieur Beaucaire," "The Covered Wagon," "The Sea Hawk," "Secrets," "Cytherea," "The White Sister" and a number of others, which in the main were First National's.

### Atlanta

Sig Samuels, of the Metropolitan, Atlanta, says:

"It is a great idea. We have considered doing this in our house but we would never get big pictures. By all means lets have some big ones to stimulate business during the Summer. The Fall and Winter will take care of itself. Trendle is right. There are so many pictures out after Labor Day the exhibitor cannot play them promptly."

### Indianapolis

E. H. Bingham of the Colonial, Indianapolis, writes:

"The Trendle idea might be al-

right for a 'summer' town like Detroit, but Indianapolis is affected by the exodus to the great out-doors in the summer months.

"The automobile, golf and the summer sports have the picture patrons 'hog-tied' in this section during the heated term. Our endeavors are to give good pictures to keep the real 'fans' in the habit but it would be folly to attempt to pay the price for the big ones as the producer could not stand the gaff any more than the exhibitor.

"Pictures are no longer novelties—they have taken the place of so-called legitimate attractions and are fall, winter and spring diversions in entertainment."

### St. Louis

Spyros Skouras, head of the circuit bearing his name, says:

"I am heartily in sympathy with Mr. Trendle's plan of releasing big productions commencing July 10, and we are gratified with this opportunity of impressing upon the producers the advisability of so doing.

"If this system is generally adopted in the centers where long run theaters are in existence it will prove beneficial to both producer and exhibitor. Why select one particular time in the year to release product, thus congesting the market and causing the annual scramble for dates and the subsequent dissatisfaction on the part of everyone who doesn't get what he's after?

"Furthermore, why spoil the public in one or two particular months. Why not give them a consistent supply of good pictures the year around instead of throwing up the sponge and giving them poor pictures in July and August followed by a flood of good pictures that come so fast people haven't time to see them all and appreciate their merits.

"Then too, if producers see fit to release big pictures starting July 10, it means that when September rolls around the neighborhood and outlying theaters will have strong programs. Under the present plan they are short of good product until the middle of October, and the newspapers will give the proper comments when big pictures are released singularly instead of a number of them together."

### New East Side House

Solomon Sufrin has purchased the premises of 181, 183, 185 and 185½ Forsyth Street, from Darfel Realty Co., Inc., for Samuel Breiman. Plans are now being prepared for an up-to-date house with a seating capacity of 1500.

# SLAZENGRS

MR. ENGLE

Murray Hill 7217

## Binney Jailed

Promoter With Varied Career in Montana Prison for Period of Years

(Special to THE FILM DAILY)

Seattle—Harold J. ("Josh") Binney, who has promoted production companies in many parts of the West Coast, has been sentenced to from three to six years in the state penitentiary, at Butte, Mont., for obtaining money under false pretenses in promoting the Vigilante M.P. Producers Co.

Binney was arrested in Santa Rosa, Cal., several months ago and taken to Montana for trial. He weighs 334 pounds, and considers himself the "biggest individual asset" of the company. He had stung ex-governor Sam Stewart and a number of others in his promoting scheme, according to the findings.

### Moss Back With Paramount

(Special to THE FILM DAILY)

Philadelphia—Edgar Moss, one of the best known exchangers in the territory has resigned from Goldwyn-Cosmopolitan to rejoin Famous. He will do special work in this and the Wilkes-Barre district.

### Monta Bell Tendered Dinner

Monta Bell was given a dinner at Sherry's last night by C. T. Brainerd, of Harper's. Bell, at one time, was on the Harper staff.

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"SWEET ROSIE O'GRADY"

And, I will take necessary steps to prosecute any person, company, or corporation, using the above plays.

MATTHEW OTT

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## Announcing

# "PUPPY LOVE STORIES"

a series of eighteen two-reel athletic comedies  
directed by Robert Eddy

no slapstick, no burlesque—real college types and  
atmosphere

now in production at the F. B. O. Studios,  
Hollywood, Calif.

## HOLLYWOOD PHOTOPLAY PRODUCTIONS

L. S. Ramsdell, President

Randall Faye, Supervisor of Productions

### Mr. Exhibitor:

Would the acquisition of another theater strengthen your position and increase your buying power? Lack of sufficient ready cash should be no bar to your goal. We can help you. Let us show you how. No red tape—convenient arrangements.

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## Cuts And Flashes

Joe Stryker, last in "Painted People" is here from the Coast to appear in a new Ivan Abramson production, starring Lionel Barrymore.

Ian Crosland's new production "Guarded Women," with Bebe Daniels and Richard Dix, has been completed.

Historical Pictures, Inc., are shooting pictures of the founding of the White House of Childhood at Ocean City, L. I.

Jane Jennings has returned from Rochester, where she made personal appearances with "Emblems of Love".

Constance Bennett and Holmes Herbert will appear in support of Helene Chadwick in "Her Own Free Will."

Holmes Herbert has returned from Miami, where he appeared in "Anker Scandal," a Hodkinson release.

The Harcol Film Co., of New Orleans, has changed its firm name to Harcol M. P. Industries, Inc.

George Fawcett is on his way East to appear in the next Swanson, "The Queen's Love Story".

The next Jimmy Aubrey comedy being made for Standard Cinema is "Peaceful Riot."

"How to Educate a Wife," will go to the Rivoli or Rialto on May 18 for a week.

### Gov't Develops New Camera

(Special to THE FILM DAILY)

Washington—Experts connected with the Bureau of Standards have perfected a new camera that is capable of taking pictures of projectiles in flight. It can take 250 exposures a second, but this number can be increased by adding to the number of lenses.

### Special Matinees for Children

(Special to THE FILM DAILY)

Los Angeles—A better films movement is under way to give special matinees for children every Saturday afternoon, in all suburban districts. Local women's clubs are behind the move.

### Edison, Steinmetz in Film

(Special to THE FILM DAILY)

Schenectady—An educational intended largely for historical purposes has just been made by the General Electric Co., showing Thomas A. Edison and the late Charles P. Steinmetz. Achievements in the life of Edison, form the basis of the film.

### Scardon Directing Chadwick

Work has started on "Her Own Free Will," starring Helene Chadwick. Paul Scardon is directing, with Ben Silvey as assistant. J. Roy Hunt is doing the camera work. Holmes E. Herbert, Constance Bennett, Violet Mersereau and Harry Lee are in the supporting cast.

### Lloyd Picks New Cast

(Special to THE FILM DAILY)

Hollywood—Jobyna Ralston will again appear opposite Harold Lloyd in his new production. The cast also includes Charles Stevenson, Josephine Crowell and Little Mickey McBan. Fred Newmeyer and Sam Taylor are directing.

### Start New Swanson Film

Production started Saturday on "A Woman of Fire," starring Gloria Swanson. Allan Dwan is directing, with Dick Rosson assisting. Hal Rosson is the cameraman, Ian Keith, George Fawcett, Mario Majeroni and Eklund Gayer are in the cast.

### Start on "Born Rich"

The cast has been completed and work started on "Born Rich" at the Biograph studios. Bert Lytell, Claire Windsor, Cullen Landis, J. Barney Sherry, Frank Morgan and Jane Jennings will appear in it. Will Nigh is directing.

## New Theaters

Rochester—Joseph Joroslow will build a 1,500 seat playhouse, which will cost \$100,000.

Chicago—Alexander C. Dallach plans a new theater to cost \$350,000.

Brady, Tex.—The new Lyric is scheduled for an early opening.

Mountain Grove, Mo.—J. H. Riley has opened his new Cozy.

Quincy, Ill.—The new Washington Square, will open June 15.

Brownwood, Tex.—The Gem will open in the near future.

## Incorporations

Jefferson City, Mo.—Metropolitan Theater Corp., St. Louis. Capital \$600,000. Incorporators, David Sommers, L. Ackerman, E. A. Frendrengen, Sam Koplar and Lambert Walther.

Albany—Pro Products Co., New York. 100 shares common stock, no par value. Incorporators, H. Berlack, S. I. Fischer and L. Johnson. Attorneys, Miller & Wessel, New York.

New Bedford, Mass.—Weld-On Amusement Co. Capital \$50,000. Incorporators, E. D. Davenport, C. S. Davenport, O. E. LeDoux and E. C. LeDoux.

Dover, Del.—Phidias Film Corp., Pittsburgh. Capital \$50,000.

Dover, Del.—R. G. Hill Enterprises, Inc. Capital \$100,000.

Sacramento, Cal.—Peninsula Studios, Inc., of Delaware.

Sacramento, Cal.—Screenland Club, San Francisco.

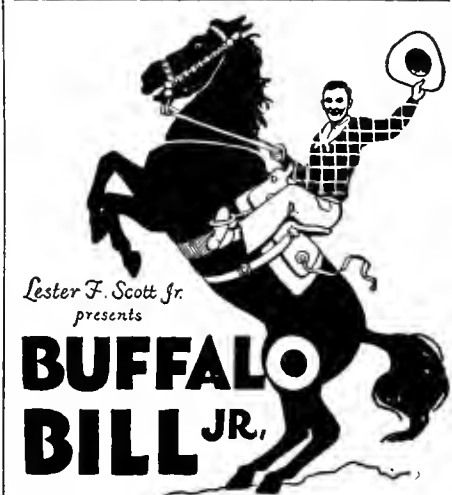
Gaumont Buys "Surging Seas" "Surging Seas" starring Charles Hutchison has been sold to Gaumont, for the United Kingdom.

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### Artcraft Plans Comedy Series

Artercraft Pictures, Inc., plan a new series of 13 two-reel "Hick'ry Corner" comedies. Work on the first starts May 15 with Eddie Scanlon and Winifred Sackville Stoner featured.



THIS SERIES OF  
8 NEW WESTERNS WILL  
EARN FOR BUFFALO, Jr.  
THE TITLE OF  
"STUNT KING"  
IF YOU WANT A PROSPEROUS  
SUMMER GRAB THE SERIES  
NOW.

FOR OPEN TERRITORY

Distributed by  
**ARTGLASS PICTURES CORP**  
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## "WANDERING HUSBANDS" A KNOCKOUT AT GRANADA THEATRE

San Francisco, Calif.  
May 4, 1924

W. W. HODKINSON CORP.,  
469 5th Ave.,  
New York

"Congratulations on 'Wandering Husbands.' It is hundred per cent all the year picture. Opened at Granada today to capacity afternoon and evening, and they liked it from start to finish. Kirkwood and Lee are at their best. Picture is sure fire audience, and hope to see more like it especially this season. Regards."

J. A. Partington, Manager

**A HODKINSON RELEASE**  
Season 1924-1925—Thirty First-Run Pictures

## EDWARD SMALL COMPANY

THE WORLD'S FOREMOST ORGANIZATION  
DEVOTED TO SERVING THE PRODUCER,  
ARTIST AND DIRECTOR

**SERVICE PLUS INTEGRITY**

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LONDON—PARIS

# ~ye gods what suspense!

There are more of those what  
you call "emotion gripping"  
moments in this latest  
Thos. H. Ince. drama than we  
have ever seen in a half-dozen  
pictures.

We'll wager they'll rip  
the arms off the chairs  
when they see the

*Thos. H. Ince*  
*presentation*

## "THOSE WHO DANCE"

*By* GEORGE KIBBE TURNER.

*Adapted by* ARTHUR STATTER, *Directed by* LAMBERT HILLYER

*Under the personal supervision of* THOMAS H. INCE

*With* BLANCHE SWEET, BESSIE LOVE  
WARNER BAXTER, ROBERT AGNEW  
*and* MATHEW BETZ



There ain't no such thing as stopping those **FIRST NATIONAL** *hits*!

**The BRADSTREET  
of FILMDOM**

# THE Film DAILY

**The RECOGNIZED  
AUTHORITY**

Vol. XXVIII No. 32

Wednesday, May 7, 1924

Price 5 Cents

## IN BLOCKS

By DANNY

Block booking is in sight for the coming season stronger than ever before. At least that is the report at hand. And it is causing much concern on the part of small exhibitors. Several important out of town exhibitors, men of importance in their various communities, men like Al Steffes of Minnesota and Joe Dennison of Michigan, view the tactics of the larger sales organizations with alarm.

How the small exhibitor can absorb anything like 30 or 40 pictures from any one company is beyond their comprehension. "I know in one small town in my section" said Steffes, "when the exhibitor could not get together with Famous on 'The Covered Wagon' the picture was sold to the American Legion. In another town a distributor is trying to make a deal with a man who isn't an exhibitor at present, trying to get him to take their 40 to be shown at the ball park.

"Meanwhile we exhibitors are having a terrible time to keep our theaters open. Business has gone to smash. Crops are terrible. I know a lot of exhibitors, small fellows true, who will do anything to keep their houses open. And with this condition existing how on Earth is any exhibitor going to absorb 20 or 30 or 40 pictures from any one company?"

Dennison argued just as vigorously. He related some of his own experiences in trying to book certain pictures with well known stars in them. "But I can't do it," he said, "and stay in business. I'm willing to break even on some pictures, but I can't afford to book a lot I know I can't make money on, just to get the few that may show me a profit. How is the small exhibitor going to keep afloat? How can he live?"

Meanwhile Billy Brandt has an idea that block booking isn't the worst thing that can happen. We're going to print a thought or two on this in tomorrow's issue. Certainly block booking is big enough as a problem to make a lot of people think.

## Changes In Contract

To Come Out of Exhibitor Meetings With Hays—Many Suggestions Made

There was another series of conferences held yesterday at the Hays office with exhibitor leaders from the Middle West. Additional meetings are scheduled for today.

Out of the deliberations, it is expected there will come some changes in the uniform contract, Charles C. Pettijohn who is general counsel for the various F. I. L. M. Boards of Trade has received innumerable communications from the Boards, making suggestions about revisions in the contract, in order to meet new situations. All of them have been carefully filed away and are now receiving proper attention. It is the intention of those discussing arbitration and the uniform contract not to overlook any suggestion that might prove advantageous.

So far as distributors are concerned, the impression is one of satisfaction with the F. I. L. M. Boards. By united action of all exchanges through the clubs, duplication in expense has been eliminated, in a number of ways.

### Roach Holds Rogers Option

(Special to THE FILM DAILY)

Los Angeles—Will Rogers leaves in about two weeks for New York to join the new edition of Ziegfeld Follies.

The original contract between Will Rogers and Hal E. Roach has expired, but the latter holds an option on Roger's services for future picture work. The contract was originally arranged so that Rogers could return to the stage for a period of about six months.

### Hearing in Cleveland June 4

(Special to THE FILM DAILY)

Cleveland—The Federal Trade Commission hearing into Famous Players will open here June 4. The last session closed in Atlanta late in April.

### Peters Signs; Leaves Today

House Peters has signed his contract with Universal under terms of which he will star in six pictures and will leave for the Coast today.

### Foreign Rights for Baby Peggy

Inter Globe is handling the foreign rights on the Baby Peggy series being produced by Principal Pictures.

## Not Interested

Allied State Organizations Not Concerned With Boston Convention—Little Hope For Truce

Naturally there was much interest in the arrival here of Steffes, Dennison, Richey and others of the "Allied States Organizations" as to what action they intended to take, if any, with regard to the forthcoming annual convention of the M. P. T. O. of A.

Although none of these executives cared to talk for publication regarding the Boston meeting, it can be stated authoritatively that the states involved in the "Allied" organization will neither be present, nor interested in the operations of the Boston gathering.

In the "Allied" group are approximately 10 important state units, including Michigan, Minnesota, Maryland, Texas, Kansas, North and South Dakota, North Carolina, Virginia, Missouri and Illinois. It may be that the M. P. T. O. of A. will also have representatives from these states present at the convention. If, however, these states are not represented, the gap will be conspicuous.

### Historical Features in Work

(Special to THE FILM DAILY)

Los Angeles—If present plans are carried out, there will be a number of historical productions ready for the fall. First National will then release "Abraham Lincoln". Alf Goulding definitely promises "The Life of Theodore Roosevelt". Rowland V. Lee declares he will film the famous "Message to Garcia"; Vitagraph is reported making a picture based on the life of Alexander Hamilton; and Fox is making "The Man Without a Country".

### First National Drops "Associated"

Notice has been filed with the Secretary of State in Albany that the corporate name of Associated First National Pictures, Inc., has been changed to First National Pictures, Inc.

### Pollak Sails Saturday

Joseph Pollak, President of the National Screen Service, Inc. sails on Saturday on the Columbus for a vacation in Europe.

### "Sea Hawk" At Astor in June

"The Sea Hawk" will open at the Astor theater in June, replacing "Secrets."

## T. O. C. C. In 30 Cities

Is Plan to Perfect a Working Exhibitor Ass'n—To Suggest It in Boston

T. O. C. C. leaders, meeting in executive session for several weeks past have discussed and formulated a plan to perfect a nationally effective exhibitor organization. The details are these:

Theater Owners Chambers of Commerce would be formed in every exchange center. This would mean about thirty distinct units. The general plan to be followed would be the one under which the New York T. O. C. C. works. Rather than have a general convention every year, such as the one planned for Boston, the presidents of the T. O. C. C. would meet, each representative to be empowered to act on behalf of his entire organization.

Whether or not, an outsider would be engaged to exercise a supervisory control would be a matter to be determined by the general meeting of the various presidents.

It is understood that, when the local exhibitor group goes to Boston, it will carry this plan along and merely offer it as an effective means to an end of exhibitor organization dissensions.

### Two Units on "Today" Series

Robert Thornby left for the Coast yesterday to start work on the famous editorials of Arthur Brisbane. Production will be at the Ince studio but another unit will work in the East simultaneously.

It is understood that an arrangement is pending whereby important stars will appear in flashes in the reel in return for which Brisbane will occasionally give them editorial mention.

### Governor Vetoes Murphy Bill

(By Long Distance Phone)

Albany—Governor Smith yesterday vetoed the Murphy bill which was designed to remove restrictions on the sale and exhibition of non-hazardous films. The measure was favored by non-theatrical organizations.

### Schulberg Leaves Shortly

B. P. Schulberg leaves for the Coast in a few days to start work on "The First Year." Preferred will maintain one producing unit, with Gasnier probably in charge.

### Franklin Due Thursday

Harold B. Franklin is due back from Los Angeles tomorrow.



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**Quotations**

	High	Low	Close	Sales
East. Kod. ...	107	106 3/4	107	300
F. P.-L. ....	70 3/8	69 1/2	69 3/4	1,500
do pfd. ...	90 1/8	90	90 1/2	100
Goldwyn ...	14 1/8	14 1/8	14 1/8	400
Loew's .....	16 1/2	16 1/8	16 1/8	300
Warner's ...	8	8	8	100

**Seitz Starts Work**

George B. Seitz has started work on a new serial for Pathe at the Universal studio, Fort Lee. Jack Mulhall, Edna Murphy, Constance Bennett, Tom Blake and Bradley Bradley are in the cast. Malcom Strauss is understood to be associated with Seitz.

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**The Mid-West Group**

(Special to THE FILM DAILY)

Chicago—Complete personnel of Balaban and Katz Mid-West Theaters, Inc., follows: president, Samuel Katz, Chicago; vice-president, Frank Theilen, Aurora; treasurer, Barney Balaban; Chicago, secretary, W. D. Burford, Aurora. Board of trustees—W. N. Van Metre, Rockford; Jules Rubens, Aurora; Samuel Katz, Chicago, and Max Balaban, Chicago.

The Balaban and Katz theaters are: the Chicago, Tivoli, Roosevelt, Riviera and the Central Park. The new Masonic theater under construction in Chicago will be the largest in the group.

Midwest Theaters, Inc., control the following:

- Elgin—Rialto, Crocker and Grove.
- Aurora—Rialto, Fox and Strand.
- Beloit, Wis.—Majestic and Wilson.
- Bloomington—Castle, Irvin, Majestic and Illini.
- Decatur—Avon and Lincoln Square.
- DeKalb—DeKalb, Princess and Star.
- Kankakee—Majestic, Le Petite and Court.
- Galesburg—Colonial, West, Orphum and Plaza.
- Joliet—Princess, Orphum, Crystal and Rialto Square.
- LaCrosse, Wis.—Majestic, Rivoli, Riviera and LaCrosse.
- Rockford—Orphum, Palm, Midway and Strand.

**Maidina Pictures Plans Features**

Maidina Pictures, Inc., a new company will make five and six reel features. Burton King has been engaged as director. Maidina is headed by Commendatore Filoteo Alberini, as president; Eugene di Napolo, treasurer and Lewis I. Maisel, secretary. Alberini who is said to be the founder of the Cines company of Rome has invented a panoramic camera which uses a special width film and is said to bring out detail in long shots not attained through present cameras.

**Arbitration Plan Works**

The I. M. P. P. D. A. stated yesterday that the first attempt at arbitration of difficulties between a producer and an exchange had been arranged amicably through an arbitrator for each side and a representative of the Arbitration Society of America. Future disputes will be settled in the same manner.

**In the Courts**

Supreme Court Justice Gavegan has dismissed a suit for \$25,000 brought by Albert Fortuol against the Empire City Film Laboratories, Inc., on the ground that the negatives of the film, "It May Be Your Daughter" were delivered to the defendant, and that the defendant later gave notice that one of the reels had been lost, which made the whole photoplay valueless.

William I. Rosenfeld has filed suit in the Supreme Court against the Selznick Distributing Corp., for \$27,500 on a guaranty that a note of Finis Fox and Finis Fox, Inc., given to the plaintiff for a loan of that sum would be paid. The Fox corporation was making the film "Bag and Baggage," and the defendant had a contract to distribute it. Selznick applied to make the Fox company a defendant on the ground that the guaranty was without consideration, and that the plaintiff got a bonus of \$5,000 for making the loan, and should collect from Fox and not from it.

**Viola Dana in "Merton"**

(Special to THE FILM DAILY)

Los Angeles—Viola Dana will play the lead opposite Glenn Hunter in "Merton of the Movies" for Famous. Following "Merton," Miss Dana will head the list of featured players in "Open All Night."

When you think of  
**INSURANCE**  
you are thinking of  
**STEBBINS**

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**"MIAMI" A SENSATION AT PREMIERE SHOWING --**

Providence, R. I., May 3, 1924

W. W. Hodkinson Corp.,  
469 5th Ave.  
New York

"MIAMI" with Betty Compson great picture. Despite first day of daylight saving opening was remarkable. Business all week capacity. Critics raved over picture. Audience comment, 'best we ever had,' 'scenic settings exquisitely beautiful.' Picture playing second biggest week of year and we have shown the best. Business tomorrow may set new house record. Regret previous contract prevents second week as demand for hold over is tremendous. Best wishes."

William J. Mahoney, Manager, Rialto Theatre

**A HODKINSON RELEASE**

Season 1924-1925—Thirty First-Run Pictures

**Small Optimistic**

Eddie Small who operates agency both on the Coast as well as in New York, said yesterday that he was very optimistic over producing conditions on the Coast. "I think there will be marked activity during the summer," he said, "and while I think there will be more pictures produced in the East than heretofore, Hollywood will continue to produce the bulk of pictures for the coming season at least."

There is a marked demand, said Small, for American players to work abroad. The latest to secure a foreign contract is Lionel Barrymore who will shortly go to England.

**To Film Everest Trip**

The Associated Press reports from Darjeeling, India, that the Mt. Everest expedition is to be filmed by members of the expedition. By means of a clock-work camera and a special telephoto lens which can photograph two mile distances, it is hoped that climbers on the mountain can be filmed from the glaciers below.

**HAL ROACH'S**

**STAN LAUREL COMEDIES**

"The Pinnacle of Pantomime"

2 reels

Pathécomedy

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**THE HAND COLORING**

in **MONNA VANNA**

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ALLAN A. LOWNES, GEN. MGR.



# Pola Negri's Greatest is May Paramount Release!

"MEN" is packing 'em solid these balmy Spring days at the Rialto, New York, and it will get big money in any town or weather

*because*

"Men' is going to get a lot of money. It's a story that Pola shines in and she certainly plays the part as if she loved it."

—Times Square Daily

"As good as anything we have seen on Broadway this year."

—N. Y. American

"One of the best entertainments the screen has offered."

—N. Y. Times

"By far Pola Negri's best since she came to this country."

—Evening World

"Pola gives a magnificent performance in 'Men.'"

—Evening Post

Every Spring Paramount  
Picture is a Gold-Getter!

GLORIA SWANSON in  
"A SOCIETY SCANDAL"

CECIL B. DE MILLE'S  
"TRIUMPH"

THOMAS MEIGHAN in  
"THE CONFIDENCE MAN"

"THE GUILTY ONE"

WILLIAM DE MILLE'S  
"THE BEDROOM WINDOW"

"TIGER LOVE"

Adolph Zukor and Jesse L. Lasky present

# POLA NEGRI

## in "MEN"

Dimitri Buchowetzki Production

Story by Buchowetzki.

Screen play by Paul Bern

*A Paramount Picture*

**1st Nat'l Buys "So Big"**

(Special to THE FILM DAILY)

Los Angeles—Edna Ferber's "So Big," originally held by the Warners has been purchased by First National for Colleen Moore. Other First Nationals planned include "Wilderness," adapted by Mary Orth for Corinne Griffith; "The Eternal Lamps" for which Charles Maigne is doing the script and "Out Where the Worst Begins" which will feature Ben Lyon. Kenneth B. Clarke is adapting it.

**New Hotel for Hollywood**

(Special to THE FILM DAILY)

Hollywood—An Algonquin Hotel for Hollywood will be started in ninety days. Necessary papers to secure the site on Hollywood Blvd., have been signed by Douglas Fairbanks, Mary Pickford, Jesse L. Lasky and Frank Case. It will cost \$1,500,000.

**Chaney in Metro Film**

(Special to THE FILM DAILY)

Los Angeles—Lon Chaney has signed with Metro-Goldwyn to star in "He Who Gets Slapped". Victor Seastrom will direct. "The Tree in the Garden" has been postponed.

**Vidor Making Glyn Story**

(Special to THE FILM DAILY)

Los Angeles—It is understood that King Vidor will direct "His Hour", the first of the Elinor Glyn stories for Louis B. Mayer and Metro-Goldwyn.

**Brenon to Coast May 13**

Herbert Brenon completed "The Mountebank" on Saturday and is now editing and titling it. He leaves for the Coast on May 13 to direct Tom Meighan in "The Alaskan".

**Semon Reissues Through Vitagraph**

Vitagraph has ready, reissues of ten, one reel Larry Semon comedies. New prints have been made.

**Seek Receiver for M. P. Journal**

An application for the appointment of a receiver for the M. P. Journal has been filed in the Supreme Court by C. J. O'Brien, Inc., because a judgment for \$3,591 obtained against the Film Bulletin Corp., had not been paid. It is alleged that Isaac E. Chadwick, president of the defendant, stated that the only asset is \$999 deposited in the Pacific Bank, and that the defendant owes the Merit Film Corp. for rent.

**Ochs Arranges Theater Sale**

The Fugazy theater, MacDougal and Houston Sts., has been sold by the MacDougal Amusement Co., to the East End Theater Co., Frank Valle, president. The house seats 1,700 and its sale was negotiated by Lee A. Ochs.

**Colman Here**

Ronald Colman has returned from Italy where he played opposite Lillian Gish in "Roma." He leaves for the Coast on Saturday to play opposite May McAvoy in "Tarnish."

**Lipowetzki Dead in Berlin**

A cable received by E. E. Shauer, yesterday carried news of the sudden death of J. J. Lipowetzki, manager of the Paramount Berlin office.

**Fox Buys Frankan Novel**

Hughes, Massie and Co., have negotiated the sale of the picture rights of "Gerald Cranston's Lady" by Gilbert Frankau to Fox.

**Valentino Goes To Florida**

Rudolph Valentino has gone to Miami, for a short vacation. When he returns he will begin work on "A Sainted Devil."

Charles Giegerich of Hodkinson has secured the exclusive use of the store windows facing the entrance to the Godfrey Bldg. for lobby displays on summer releases.

**Paramount Reissues for N. Y.**

Paramount is reissuing a series of 21 features for summer bookings in Greater New York. They will be sold in a block at a special price and include "Blood and Sand", "The Sheik", "The Young Rajah", "Manslaughter", "Beyond the Rocks", "For Better, for Worse", and "The Whispering Chorus". New prints have been made. Universal intends reissuing "Blind Husbands" during the summer.

**Paramount Officials Back**

E. E. Shauer, Mel Shauer, C. E. McCarthy and A. O. Dillenbeck, who attended the Paramount sales convention in Chicago and San Francisco, arrived in New York yesterday morning, coming directly from Los Angeles.

**Can't Ship to Iceland**

The World reports from Washington that the new Icelandic law prohibits the importation of motion pictures for a period of two years.

**Simplex Projection Rooms**

80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight. Chickering 2110-2111 220 W. 42nd Street

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**Richard Talmadge He**

Richard Talmadge is in New York to start on the first picture of the second series for Truart.



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**"WANDERING HUSBANDS"  
A KNOCKOUT AT GRANADA THEATRE**

San Francisco, Calif.  
May 4, 1924

W. W. HODKINSON CORP.,  
469 5th Ave.,  
New York

"Congratulations on 'Wandering Husbands.' It is a hundred per cent all the year picture. Opened at Granada today to capacity afternoon and evening, and they like it from start to finish. Kirkwood and Lee are at the best. Picture is sure fire audience, and hope to see more like it especially this season. Regards."

J. A. Partington, Manager

**A HODKINSON RELEASE**  
Season 1924-1925—Thirty First-Run Pictures

# THE **Film** DAILY

BRAD STREET FILM 1

The RECOGNIZED AUTHORITY

XXVIII No. 33 Thursday, May 8, 1924 Price 5 Cents

## SELLING

**By DANNY**

about this block booking. Selling which the small exhibitor—let's say the average exhibitor—had his say yesterday. Plans like his fears are justified. Plans for the coming season—except in a few instances—being held officially under Here is the line-up:

**Famous—Selling 40 in a block.**

**First National—Sales department has nothing to say of plans for next season.**

**Metro—Selling plans not set, selling everything at one time season.**

**Goldwyn—Plans not set. Product selling this season in various ways except Cosmo-can productions which have been sold individually.**

**Universal—Plans not set. Product sold this season in various ways.**

**United Artists—Selling pictures as heretofore.**

Block booking does not affect the exhibitor with several or more pictures. He needs a lot of product. He isn't anxious to have the picture of the larger distributor. But the smaller exhibitor it is another story. If he starts block booking it is hog-tied before the season starts. Once tied in with his booker he is unable to take advantage of anything coming along excepting the companies he is working with. It is an old, old story that the exhibitor ties in with one company that he wants to get out from another concern. And he cannot afford to shelve the picture contracted for and run what he wants. Or what he thinks he wants. Or if a hit unexpectedly develops what time has he open for

on the other hand the large distributor has his argument: not only must he have play dates, but the expense of ending these play dates by another visit of the salesman cannot be eliminated. Any distributor will tell you that it is far too much to operate profitably to do business with

(Continued on Page 2)

## A \$200,000 Action

**Epoch Prod. Corp. Suing Elliott Film, Minneapolis, for "Birth of A Nation" Rights**

(Special to THE FILM DAILY)

Minneapolis—The Epoch Producing Corp., of New York has filed suit in the Federal court against A. E. Nelson, F. York Elliot and the Elliot Film Corp., for \$200,000 and the return of the rights on "The Birth of A Nation."

The suit is based on alleged breaches in the contract. An accounting is sought and a termination of the ten year contract held by the defendants covering releasing rights in Minnesota, the Dakotas, Nebraska, Iowa, Colorado, Utah, Wyoming, Idaho, Nevada, Arizona New Mexico, Oregon and Washington. The papers allege that a direct breach

(Continued on Page 2)

## Competition for Detroit First Runs?

(Special to THE FILM DAILY)

Detroit—Instead of the usual summer fall off in first runs, the warm months are expected to see more local houses playing the bigger pictures. It is reported several legitimate theaters will show pictures. The Opera House, is showing pictures "Dorothy Vernon of Haddon Hall." Phil Gleichman holds the lease.

## Erb to Produce for F. B. O.

Ludwig G. Erb, of Erbograpl laboratory, is to make a series of six pictures for F. B. O., in conjunction with O. E. Goebel. The pictures will be made in Hollywood.

## Clem's Ocean Trip

Dear Danny:

Maybe you wont be surprised to read that I am one of the best known men in Paris today and all because the head waiter at Parakeets took a fancy to me and named a cocktail in my honor. And this morning my telephone bell rang and who was on the other end but Ben Blumenthal who just got here from some place in Austria and who made a date to take me out tonight.

Yep—on the menu at Parakeets is cocktail Clem Deneker and in honor of the damn thing, I drank so many of them last night I even forgot to fight with the taxi driver for holding me up. Well, Danny, the first good break I got since I been here was today. Yesterday I went into a store and bought some shirts for 100 Frs.

(Continued on Page 7)

## Deal With Selco

**Entire Output to be Handled by Selznick—L. J. Sand on Board**

Selco Pictures, Inc., announced yesterday that a contract had been signed with Selznick Dist. Corp. whereby the latter company will handle Selco's entire output throughout the world. J. W. Schleiff has been placed in charge of the acquisition of product.

E. J. Doolittle, foreign manager for Selco has closed two deals; one of them gives Selco, the Distinctive output for Australia and the other, the Hodkinson output for the same territory.

L. J. Sand, president of Consolidated Film Industries, Inc., which include the Erbograpl, Republic and Craftsmen laboratories has been added to the directorate.

## Harris Sells Out

(Special to THE FILM DAILY)

Little Rock, Ark.—Saul Harris has sold his twenty-five per cent interest in the Kempner, Capitol, Royal, Gem and Rialto to the Kempner Bros., who now own fifty per cent of the group. The remaining interest is held by Arkansas Enterprises, Inc., a theater subsidiary of Famous Players. Harris steps out on June 28.

## Morgan Now With Pathe

Oscar Morgan, formerly of Famous Players theater department, has become a special representative for Pathe. He is now on a trip through the South.

## New Co-operative Plan

A new organization, the Producers and Exhibitors Co-operative Trust, formed under the laws of Illinois, will open offices in New York and function under a co-operative plan which will have for its object the supplying of daily programs for exhibitors.

The organizers are W. D. Russell, president of Russell Prod, Hollywood, and James D. Barton.

Russell, who is now in New York, declares 1,400 exhibitors in five states have assured their co-operation and support, and Henry Weiner, assistant to Barton, has sailed on the Majestic to inaugurate the plan in Europe.

The company declares that the organization will form an alliance between the producer and exhibitor; that the producer will be guaranteed twelve months distribution in ad-

(Continued on Page 2)

## Famous' Earnings Off

**First Quarter Total To Be About \$800,000—Fewer Pictures Blamed**

"The Wall Street Journal" said yesterday:

"Forecast of earnings of the Famous Players-Lasky Corp., for the first quarter of this year is approximately \$800,000, equal to about \$3.10 a share on 235 931 shares of common against \$1,018,100 or \$3.66 a share, earned in first quarter of 1923. First quarter this year reflected effects of the shut down last summer since fewer pictures were ready to be released this spring. Benefits from the shut down began to be shown in March and April, when the lower cost of production was first in evidence. Returns from 'Covered Wagon' and 'The Ten Commandments' are fully up to expectations and another important picture, 'Monsieur Beaucaire,' has just been released. The return of Rudolph Valentino to the screen will also help earnings."

## Cumberland Takes Over Four

(Special to THE FILM DAILY)

Tullahoma, Tenn.—The Cumberland Amusement Co. has acquired four theaters, all in Tennessee, giving the company a total of nine. The new acquisitions include the Imperial South Pittsburg; Gay, Harriman, and one at Oakdale and one at Kingston.

## Barthelness to Start Soon

It is understood that Richard Barthelness will shortly resume work for Inspiration Pictures. One of his new pictures will be "The Song and Dance Man".

## Compson Again a Paramount Star

Betty Compson has signed a long-term contract as a star and featured player for Paramount. Her first picture under the contract will be "The Female."

## Stoll Shows Little Profit

(Special to THE FILM DAILY)

London—Profits of Stoll Picture Prod. Ltd., for 1923, total only £1,023.

## New Jersey Meets May 25 and 26

The M. P. T. O. of New Jersey will meet in convention at the Monterey Hotel, Asbury Park, May 25-26.

"Chechahcos" at Cameo Sunday

"The Chechahcos" opens at the Cameo on Sunday for a minimum run of two weeks.



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod.	.107	106 <sup>7</sup> / <sub>8</sub>	106 <sup>7</sup> / <sub>8</sub>	400
F. P.-L.	70 <sup>3</sup> / <sub>4</sub>	69 <sup>1</sup> / <sub>2</sub>	69 <sup>1</sup> / <sub>2</sub>	700
do pfd	90 <sup>3</sup> / <sub>4</sub>	90 <sup>1</sup> / <sub>4</sub>	90 <sup>1</sup> / <sub>4</sub>	100
Goldwyn			Not quoted	
Locw's	16 <sup>3</sup> / <sub>4</sub>	16	16 <sup>1</sup> / <sub>4</sub>	200
Warner's			Not quoted	

**SELLING**

(Continued from Page 1)

the small, or average exhibitor. That is one reason why the block booking idea is desirable. Otherwise the distributor says he cannot remain in business.

There you have it. The average exhibitor says he cannot operate on such a basis.

The distributor says he cannot operate upon any other kind of a basis. The horns are locked. The battle will be on. And the winner wins what—ill will!

**ADVERTISE YOUR SHORT SUBJECTS**

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Cables—Geokann, N. Y. Distribution

**A \$200,000 Action**

(Continued from Page 1)

of contract was made when the picture was sold to Liberty Films, of Omaha, and to Greater Features of Seattle. It is also contended that some of the accepted rentals were far below the picture's worth.

Elliott, a co-defendant with Nelson in the action, in speaking of the suit, says the suit is an effort to scare Elliott Film into giving up the rights. He added that he had been offered \$15,000 to assign the picture to United Artists for distribution but that he had turned down the offer.

**Big Program for United Lot**

(Special to THE FILM DAILY)

Hollywood—Increased production will start at United the latter part of this month. By June, eleven units will be at work, among them "Belonging," two for the Talmadges, "Birds of Paradise"; "Tarnish," "Potash and Perlmutter"; "The Ragged Messenger," "Single Wives," "Countfeit" and "The Lost World". Frank Lloyd will also head one.

**Universal Brys Arrow Serial**

Universal has bought Arrow's serial, "Days of '49", for South America, Japan, China, the Philippines and the Far East. Other foreign sales include Billy West Comedies to Famous for Australia and the Dutch East Indies, and a series of "Mirthquake" comedies, "The Fighting Skipper" and "The Sante Fe Trail" to the Imperial Variety & Theatrical Agency, for the Dutch East Indies.

**Torrence Returns To Coast**

Ernest Torrence was in such a hurry to get back to his family in Hollywood that as soon as he had finished his last scene in "The Mountebank" he hiked for the Grand Central station and caught the 20th Century just as it was pulling out.

**"U" to Make "Headlights"**

Universal will produce "Headlights", an original by Charlotte K. Kunzig of Temple University and the winner of the second prize in the Laemmle scenario contest.

**"Spirit of the U. S. A."**

"The Spirit of the U. S. A.". Emory Johnson's latest for F. B. O., will open at the Lyric on Sunday, May 18, for a two weeks run.

**Music Week**

**Broadway Playhouses Present Programs of Special Prologues, Orchestral and Vocal Selections**

Music Week is being celebrated this week with special programs of fine orchestral and vocal selections presented by Broadway theaters. Hugo Riesenfeld arranged as the overture for the Rialto the famous tone poem of Franz Liszt, "Les Preludes"; the Rialto String Quartette is playing Tchaikowsky's "Andante Cantabile", while the Riesenfeld "Classical Jazz" number is "Somebody Loves You After All."

The overture at the Rialto consists of selections from Gounod's "Faust"; Ruth Urban, soprano, sings Woodman's "An Open Secret", Albert Vete's "Oh, You Don't Know What You're Missin'", and Ray Goetz' "So, This Is Love". Lerelei Kendler and Nella Hillhouse offer a dance divertissement, "Nola".

An unusual composition, played for the first time in New York, is Preston W. Orem's "American Indian Rhapsody", rendered by the Strand orchestra. The themes for the rhapsody were gathered by Orem during a period of twelve years from melodies sung and played by Indians among whom the composer lived.

The Capitol orchestra is playing an elaborate overture "Wagneriana", arranged by Herman Hand, first horn player, which consists of principal themes from Richard Wagner's operas in symphonic form. Another consists of impressions from Gilbert and Sullivan's "Pirates of Penzance", with Herbert Waterous, Sarah Edwards, J. Hunbird Duffy, Frederick Wheeler, and Helen Brett, in the principal roles. The ballet corps contributes a pirate dance.

**149 Exchanges in England**

(Special to THE FILM DAILY)

London—Speaking of distributing overhead in England, "The Cinema," says editorially that there are 149 branch offices scattered throughout Britain, operating at a total estimated cost of £387,400.

**GOLF!**  
**SLAZENGRS**

Mr. Engle  
Murray Hill 7217

COMING SOON  
**HOLD YOUR BREATH**  
an Al Christie Feature ~with  
**Dorothy Devore**  
Walter Hiers, Tully Marshall,  
Jimmie Adams, Priscilla Bonner  
and Jimmie Harrison  
**HODKINSON RELEASE**  
Season 1924-1925 Thirty First-Run Pictures

**New Co-operative**

(Continued from Page 1)

vance, at a cost representing a fraction of the present expense for this service; that exhibitor will be assured, "on advantageous conditions," program. The expense of the service. Russell declares, will be the exhibitor as to make such competition virtually impos-

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THE NEW FAMOUS  
**40**



*Paramount Pictures*  
FOR FALL AND WINTER ~ ~ 1924-5

## Telegram from Frank L. Newman, Newman Theatre, Kansas City:

IN MY OPINION THE FAMOUS FORTY PARAMOUNT PICTURES FOR RELEASE THIS FALL AND WINTER, WHICH I HAVE VERY CAREFULLY STUDIED, IS THE GREATEST LINE-UP OF PRODUCTIONS, STARS, STORIES, AND ESPECIALLY TITLES THAT HAS EVER BEEN OFFERED BY ANY PRODUCER. THIS LINE-UP WILL UNQUESTIONABLY STIMULATE THE MOTION PICTURE BUSINESS THROUGH THE ENTIRE COUNTRY, AND AS AN EXHIBITOR I WANT TO CONGRATULATE THE FAMOUS PLAYERS-LASKY CORPORATION. I AM HAPPY THAT I WILL BE ONE OF THE FORTUNATE EXHIBITORS TO PLAY THE PARAMOUNT PRODUCT DURING THE COMING YEAR. I PREDICT FOR EVERY EXHIBITOR WHO PLAYS THESE PICTURES THE GREATEST YEAR IN THEIR HISTORY.

FRANK L. NEWMAN.

**Get them while they're hot, boys!**

PRODUCED BY  
FAMOUS PLAYERS-LASKY CORPORATION  
NEW YORK, CITY  
ADOLPH ZUKOR JESSE LASKY CECIL B. DUMILLE

Next week (issue dated May 24, 1924) EXHIBITOR'S HERALD will announce the most significant editorial development in the history of motion picture trade journalism.

*(Signed) Martin J. Quigley,*  
*Publisher,*

“EXHIBITOR'S HERALD”

**Newspaper Opinions**

**"Dorothy Vernon of Haddon Hall"**  
United Artists  
Criterion

AMERICAN—\* \* \* Last night at the Criterion theater there were some dissenting voices, a few of Miss Pickford's friends maintaining that "Rosita" still held precedence. \* \* \* must stand by my guns, however, and say that in "Dorothy Vernon of Haddon Hall" Mary Pickford has never had a vehicle better suited to her talents and never so she given a more satisfactory account of herself. \* \* \* an historical romance laid in the sixteenth century, possesses many of the qualifications that made "When Knighthood Was in Flower" such a delightful picture.

DAILY NEWS—\* \* \* a brisk and romantic story. Sunlight filters through old beautiful trees on the grounds of Haddon Hall; knights and ladies canter excitedly down the magical paths; \* \* \* Mary herself wears lovely looks in the addresses and stiff silks of the period. There may be an actress who could do more credit to Dorothy Vernon, but I do know who she is.

EVENING JOURNAL—\* \* \* The photography is a spectacular one, gorgeously produced and exquisitely presented. Miss Pickford, \* \* \* is appealingly beautiful. \* \* \* The settings are very impressive, and Mary, \* \* \* has a remarkably effective background.

Clare Eames, as Queen Elizabeth, is perfectly \* \* \*

EVENING WORLD—\* \* \* is most decidedly not the best thing Miss Pickford has ever done; and, just as decidedly—it is not the worst. But it strikes a middling average: that will, we think, rather please those who are still Pickford fans.

In many ways this latest picture does not compare with "Rosita," \* \* \* but Mary is as dainty and vivacious \* \* \*

A great deal of credit should be given Marshall Neilan, who directed, and in spots there is some of the most beautiful photography we have seen for a long time. \* \* \* HERALD-TRIBUNE—\* \* \* never in all her long screen career has she looked so perfectly beautiful.

Next to the star comes Clare Eames in the role of Queen Elizabeth. There is one of the finest pieces of acting we ever have seen.

\* \* \* The settings and the photography are superb, no anachronisms occur to spoil the illusion, and Waldemar Young, \* \* \* never lets the story sag for a moment. We almost forgot to give credit for the direction to Marshall Neilan. Good work, say we.

MORNING TELEGRAPH—\* \* \* in several respects is the most ambitious spectacle of the star's career, \* \* \*

The consensus seemed to be that Miss Pickford had done an uncommonly fine bit of acting and that not at any time had she allowed herself to be submerged as it were by the big scenes. Her wide range of talents had been successfully invoked \* \* \* there is splendid photography and some spirited mass scenes.

POST—\* \* \* on the whole it's a pretty picture, \* \* \* Miss Pickford is delightful always and is convincing and appealing in the latter half of the film. She is prettier than she has ever been before, in spite of the uninteresting costumes \* \* \*

\* \* \* is a good, satisfactory picture on the whole, provided—however, go and take a look at it and then you can decide how much you disagree with us one way or another.

SUN—\* \* \* "Dorothy Vernon of Haddon Hall" is a stunning thing to look at, \* \* \* Quite the biggest thrills in this \* \* \* are furnished by Clare Eames as Elizabeth, \* \* \* well worth seeing for its physical beauty and its general excellence of production. Marshall Neilan the director, may well be proud of his output. In fact, everyone owes his and her share of the work unusually well. \* \* \*

TELEGRAM—\* \* \* It was the same Mary of film fandom has learned to love, but different from the Mary of Rosita. And it is as a Mary with added histrionic ability \* \* \*

Yet Mary does not enjoy the spotlight one. Marshall Neilan, who directed the production, has placed her in the center of a past that is excellent and beyond. \* \* \*

TIMES—\* \* \* As Dorothy Vernon, Miss Pickford has a part which suits her as well as any in which she has appeared. It gives her a chance to become coy, impulsive, saucy,

**Golfers, Attention!**

Sign this and forward to any member of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

My check herewith (\$10 for players, including lunch, dinner and prizes. \$5 for goofer diners). My average round is .....

**THE COMMITTEE**

- Bruce Gallup, First National, 383 Madison Ave.
- Felix Feist, State Theater Bldg., 1540 Broadway.
- Abe Warner, Warner Brothers, 1600 Broadway.
- E. K. Gillette, M. P. News, 729 Seventh Ave.
- Danny, The Film Daily, 71 West 44th St.

angry, vivacious and perfectly lovely. Even the costumes of the day look well on her dainty, small figure. In some of the scenes Miss Pickford appears more charming than ever. To many it will seem as if she had stepped from the covers of the romance to delight those who found pleasure in the story. \* \* \*

TIMES SQUARE DAILY—\* \* \* It isn't in the full sense of the word a box office picture for the legitimate theaters and as a run-show it does not appear to have that which will get it over.

But as a picture for the regular price of admission in the picture houses it is certain to be a clean up. \* \* \*

\* \* \* The cast supporting Miss Pickford gives everything that could be desired and a not-to-be-forgotten performance is that of Clare Eames as "Queen Elizabeth." \* \* \*

Mary Pickford, however, as the wilful and temperamental Dorothy is the picture. It is Mary Pickford, first, last and always \* \* \*

WORLD—\* \* \* has all the charm and delicacy of Charles Major's vivid romance. It is a truly beautiful photoplay pictorially. It has a substantial plot. It is well acted. If the picture lacks anything, it is pace.

Still, if the picture starts slowly, it gains in acceleration until it reaches exciting heights. \* \* \*

Allan Forest makes a personable hero, and a valiant one. And little more could be desired than Marc MacDermott as the villain. The others were good. And their direction throughout was splendid. \* \* \*

EVENING JOURNAL—\* \* \* The story moves melodramatically \* \* \*

EVENING WORLD—\* \* \* in our estimation one of the most insane pictures we ever saw and as a result will probably be one of the biggest money makers. The story is in itself absurd and even the expert hand of Director Al Parker could not lift it above its mediocrity. \* \* \*

There is everything in this picture that has ever been used before and nothing that is new or startling.

HERALD-TRIBUNE—What we cannot understand is why Distinctive ever let "The Rejected Woman" go out to meet the world fitted up with such a set of titles. They are so intrusively bad that they nearly spoiled the picture for us. \* \* \*

Alma Rubens does the best work she ever has done in her life. Conrad Nagel is as good as he always is. \* \* \*

MORNING TELEGRAPH—\* \* \* typical motion picture hokum, with the attendant incongruities both of plot and of action. John Lynch has a surprising method of whisking his characters about from continent to continent with barely so much as a title or so foreshadowing the events. But it is so well acted and so well directed that you almost forget the jumpiness of the scenario. \* \* \*

POST—\* \* \* Alma Rubens and Conrad Nagel are aided by a good cast \* \* \* This film starts out well, but sags in the end. For all of that, however, it is sufficiently dramatic and exciting to keep you interested, and while

it quaffs large gulps from the old hokum hocket, the other things about it outside of story itself—direction, acting, photography and sets—are very good. \* \* \*

TELEGRAM—\* \* \* There are more stars in "The Rejected Woman." \* \* \* than can be counted by the most enthusiastic film fan during the rapid projection of this absorbing story. \* \* \*

TIMES—\* \* \* is not an especially brilliant production \* \* \* It is a rambling story with weird sub-titles, beginning with life in the Canadian village of San Michel, and culminating in a cathedral-like mansion in New York. \* \* \*

There are some effective blizzard scenes in the first portion \* \* \*

TIMES SQUARE DAILY—\* \* \* "The Rejected Woman" can boast most of its title as a box office attraction. \* \* \*

\* \* \* The first few minutes at the opening and the first part of the last reel contains the most punch. \* \* \*

WORLD—\* \* \* It is a picture set in silks and satins. But its story is all cotton and less than 35 inches wide.

Alma Rubens is quite lovely at various times in the course of the picture. Conrad Nagel is likeable. It would be unfair to them to say much of their acting because the film's story requires such absurdities of them. \* \* \*

**Joe Brandt on Trip**

Joe Brandt, of C. B. C., is visiting key cities relative to the Fall product.

**THE WORLD IN COLOR**

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"Dorothy Vernon of Haddon Hall"  
At The Criterion Theater  
For An Extended Run  
The Process That Made Good

**"The Rejected Woman"—Gdwyn-Cosmp.—Capitol**

AMERICAN—\* \* \* is generous melodrama of the old time school, with a touch of up-to-date movieism. It is the kind that will take Paducah, Ky., by storm and bring everyone in Beecham's Corners out to the evening performance.

\* \* \* some of the snow scenes are most effective \* \* \* Albert Parker, as the director, has made the most of the story. \* \* \*

**GOLF!  
SLAZENGRS**

Mr. Engle  
Murray Hill 7217

**COMING SOON**



**Helene Chadwick**  
in

**"HER OWN FREE WILL"**

for HODKINSON RELEASE  
Season 1924-1925 Thirty First Run Pictures

From the popular story by  
ETHEL M. DELL  
Directed by Paul Scardon  
Produced by  
EASTERN PRODUCTIONS, Inc.





**Incorporations**

Indianapolis—National Screen Play-  
e, Inc., Indianapolis. Capital \$100,-  
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Teker, C. A. Wulf, F. E. Ellis, J.  
V. Langley and B. E. Kirkbride.

Albany—Miller Sanders Prod.  
New York. 200 shares common stock,  
at par value. Incorporators, M. Lieb-  
man, M. Shindler and R. H. Levine.  
Attorneys, Boskey, Schiller & Sterl-  
ig, New York.

Albany—Pearl River Industries,  
Inc., New York. Capital \$20,000. In-  
corporators, A. and P. Martens and  
I. Moll. Attorneys, Van Ness &  
Van Ness, New York.

Albany—Oscar C. Buchheister Co.,  
Inc., New York. Capital \$20,000. In-  
corporators, O. C. Buchheister, B. L.  
Cabbs and J. E. Lange. Attorney,  
S. M. Platt, Bronx.

Albany—Gustave Bloom, New  
York. Capital \$25,000. Incorporat-  
ors, G. Blum, M. Wellin, and H. B.  
Arbes, New York.

Springfield, Ill.—Kettering Prods.,  
Inc., Chicago. Capital \$10,000. In-  
corporators, I. Fox, S. T. Lawton and  
S. R. Wittelle.

Sacramento, Cal.—Schofield-How-  
ard Prod., Los Angeles. Capital  
\$5,000.

Trenton, N. J.—Lodi M. P. Co.,  
Lyonne. Capital \$100,000.

**Lewis Feature for F. B. O.**  
F. B. O. will release "The Coun-  
try Doctor" in which Ralph Lewis  
will star.

**Says Films Are Immoral**  
(Special to THE FILM DAILY)

St. Paul—Mrs. Charles Merriam of  
Chicago, Chairman of the Better  
Films Committee, addressed the Na-  
tional Congress of Mother and Parent  
Teachers Ass'ns and said that pro-  
tests against the filming of salacious  
books have been in vain. Mrs.  
Merriam declared there was too much  
crime and immorality depicted on the  
screen.

**Work on Swayne Story Starts**  
(Special to THE FILM DAILY)

Hollywood—J. G. Blystone has  
begun work on "The Last Man on  
Earth," by John D. Swayne, for Fox.  
Earl Fox heads the cast which in-  
cludes Grace Cunard, Gladys Tenny-  
son, Clarissa Selwyn, Buck Black and  
Maurice Murphey.

**Roach Entertains Exhibitors**  
(Special to THE FILM DAILY)

Hollywood—Hal Roach entertained  
a number of Southern California ex-  
hibitors at a lunch at the studio Mon-  
day. Installation of officers of the  
Theater Owners Ass'n took place,  
with more than 300 attending.

**Shoot "Janice" Ball Room Scene**

Reviewers and newspaper folks at-  
tended a luncheon tendered by Mar-  
ion Davies yesterday at the Tilford  
studio, following which the big ball  
room scene for "Janice Meredith"  
was shot.

**Zierler in Deal With C. B. C.**

Sam Zierler, of Commonwealth has  
signed for C. B. C.'s entire output in-  
cluding a series of eight Columbia  
Prod. and eight Perfection Pictures  
for New York State and Northern  
Jersey.

**Theater Architect Dead**  
(Special to THE FILM DAILY)

Philadelphia—Wm. H. Hoffman,  
theater architect, and designer of the  
Earle, Stanton and Stanley theaters,  
is dead.

**"Signal Tower" at Strand**

It is understood that "The Signal  
Tower," one of the new Universal  
Jewels goes into the Strand in June  
for one week.

**Blanche Sweet Going Abroad**  
(Special to THE FILM DAILY)

Los Angeles—Blanche Sweet, will  
leave June 1, for an extended tour of  
Europe.

"Wasteland" Showing at Rialto  
Famous will give a special showing  
of "The Wanderer of the Wasteland"  
at the Rialto at 11:30 P. M. May 19.

**Edna Williams Going Abroad**  
Edna Williams, foreign manager of  
R-C. Pictures leaves for Europe on  
the Berengaria, May 14.

**Davies Plans Western Trip**  
Following completion of "Janice  
Meredith," Marion Davies will leave  
for a visit to the West.

**Clem's Ocean Trip**

(Continued from Page 1)

(thats French for their dough) and  
paid a deposit on them. Today the  
old franc hit the bottom for a row of  
carpet tacks and I buy enough francs  
to pay for the shirts at almost half  
price. Take it from me I dont pay  
no more cash while here, I'm a de-  
posit guy from now on.

Well I went to a show with Ben  
Blumenthal and if you think it wasnt  
hotsy totsyt—it was the Folies Ber-  
gere and the show was "tit for tat"  
mostly body with not much head to  
it. I cant write you about it for I  
know too many exhibitors wives who  
read your paper, in fact more than ex-  
hibitors but I can make your eyes  
pop out when you read what I am  
writing separate. Hot kidneys.

Mr. Blumenthal said he owed me  
a good time for he read in one of my  
former letters where I paid a good  
price for Mistress of The World and  
as he was responsible for it, he felt  
it his duty to sort of do something  
for me.

Boy, I wouldn't have on my mind  
what he's got if he made that one.

This afternoon Jake Shubert and  
Irving Marks took me and Mrs. Den-  
eker to Claridges restaurant to tea  
and the place was full of swell ma-  
mas, hut Mrs. Deneker made 'em  
look like mummies with her new  
dress. She's set me back a years  
profit with the three new dresses  
and say, maybe I aint glad she hought  
them before she found out they aint  
wearing much in back. If ever she'd  
wear clothes like that in Pneumonia  
or my new town, Hives, Cal., they'd  
raid her.

At the present rate of exchange  
here the Alps will soon be nothing  
but foothills. But then it's an ill  
wind that blows nobody's nose, says  
I, talking about how cheap the francs  
are.

Adolph Osso, the Famous Players  
agent here wants to take me for a  
ride if he ever gets his new Spanish-  
squeezer going. He's had it two  
weeks now and it's only done two  
miles, which is the distance his house  
is from the garage.

Mr. Blumenthal wants to know if  
you're coming over this year and  
when, so he can arrange another trip  
for you. Hot dog Danny, this is the  
place. Its looking up. The hot let-  
ter will follow soon, as I cool off.

Adios toots suite.  
CLEM.

**In the Courts**

J. J. Blanchard, former salesman  
with Commonwealth, has secured a  
judgment against that company for  
\$585.40, alleging that amount to be  
due him for salary and commissions.

**Patterson Back from Coast**  
(Special to THE FILM DAILY)

Atlanta—Mr. and Mrs. Willard  
Patterson have returned from a  
month's trip to California.



Lester J. Scott Jr  
Presents  
**BUDDY  
ROOSEVELT  
IN  
"Rough Ridin'"**

**THIS IS NO GAMBLE!**  
Each of the series of 8 wonderful  
Westerns are as sure fire as the name  
—Buddy Roosevelt

**ASK**  
GENE MARCUS  
20th Century Film Co., Inc.,  
258 N. 13th St., Philadelphia, Pa.  
East. Penna.  
South. New Jersey  
R. G. HILL ENTERPRISES, Inc.,  
1022 Forbes St., Pittsburg, Pa.  
West Penna.  
West Virginia

**Distributed By**  
**WEISS BROTHERS**  
**Artclass Pictures Corp.**  
1540 Broadway, N. Y. C.



**RIVOLI RIALTO**

"Two Houses Both Alike  
in Dignity, On Fair Broad-  
way Where We Play Our  
Pictures"—THE FAM-  
OUS MUSIC MASTERS  
SERIES.....One Reel  
Novelty Features With  
Complete Orchestrations!!


Produced And Distributed By  
**FITZPATRICK  
PICTURES, Inc.,**  
729 Seventh Avenue,  
New York City.

**CHROMOS TRADING COMPANY**  
1123 Broadway

"GREAT oaks from little acorns grow"  
—a small borrower often becomes a  
large operator. Curtailed working capital  
curtails results. We finance worthy individ-  
uals and worthwhile projects, specializing in  
motion picture problems. Consult with us.

**Watkins**  
4522

**Limitless Resources**  
**Convenient Arrangements**



# Listen to me a minute, Mr. Exhibitor

*This is Gene  
Stratton-Porter  
speaking ~*

The tremendous sale of my books throughout the country by Doubleday Page & Co., and Grossett & Dunlap & Co. has a direct bearing on your box office.

Where the sale of 20,000 copies of a book is considered successful in the marketing of a popular edition, there have been sold 1,644,557 copies of "A GIRL OF THE LIMBERLOST."

These books have been sold not alone to individuals but to libraries and the average number of readers to a popular book has been estimated at eight readers, thus more than 13,000,000 people have read "A GIRL OF THE LIMBERLOST."

So—you are buying a great deal more than "just a picture" when you buy "A GIRL OF THE LIMBERLOST."

You are buying your share of a ready made audience of more than 13,000,000 people who want to see the picture after having been entertained by reading the book.

Many exhibitors have been prone to overlook such a potential power—have ignored, so to speak, the direct bearing such wide spread reading has on their box offices.

I have written many popular "best sellers." Upon investigation I believe you will find that more of my books have been sold and read throughout this country than those of any other writer of popular fiction.

This means prospective picture patrons for your theatre. As a test, you can quickly find out how many possible picture patrons you have for "A GIRL OF THE LIMBERLOST" by inquiring of your local librarian (in your public library) of the estimated number of readers this story has had in your own town. Also inquire about the wide circulation of my other stories.

Nearly every girl who has grown to womanhood has read "A GIRL OF THE LIMBERLOST." Thus your appeal is not alone to the present generation but to older generations.

"A GIRL OF THE LIMBERLOST" is a fine, clean, inspiring story. It is an example of how entertaining pictures can be made and be censorproof.

I commend this story to you. You will be surprised at the response at your box office when you announce "A GIRL OF THE LIMBERLOST." You will be pleased at the results.

It is being distributed throughout the country for me by FILM BOOKING OFFICES Of America, Inc., who will serve you most efficiently.

Very sincerely yours,

*Gene Stratton Porter*

# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

LXXVIII No. 35

Friday, May 9, 1924

Price 5 Cents

## FAME

By DANNY

Associated Press carries this. Copenhagen—"When Douglas Burkan's press agent informed a newspaper that Fairbanks and Pickford were ready to visit New York if the newspapers could arrange an audience for Douglas and with the King, the editor of the paper rang up the King's Chamberlain and asked whether this would be possible."

Who are Fairbanks and Pickford? asked the Chamberlain."

In the Chamberlain was told what they were and in return they must apply for an audience through the American Embassy."

What's a bet: if that Chamberlain selected by the common people, what odds would you give against his selection?

### Small Town Stuff

What Eddie Bonns has to say to the exhibitor in the small town is how he regards exploitation. It's a reading. Also thinking about, far too much attention is paid to exploiting the picture in the big city. Much of that exploitation is done for the purpose of selling the exhibitor in the nearby towns. It would help a lot if he was aided in exploitation ideas. Why not try?

Film men of prominence commenting on the attack made on the industry in Washington Wednesday by Nathan Burkan were inclined to deplore the happening. One pointed out that Burkan had many strong friends in the industry; was counsel for many exhibitors; and, regardless of the happenings which led up to the attack they felt he should have ignored them as trivial, rather than make a move of this kind.

### Offering Stanley Stock

Special to THE FILM DAILY

Philadelphia—A syndicate headed by Edward B. Smith and Co. is offering Stanley Co. of America stock at \$10 per share, no par value, to yield 10 per cent at the present rate of dividends which is \$6 a year.

### Fox Back From Coast

William Fox returned from the coast yesterday.

## No Changes at Pathe

Stockholders Hold Annual Meeting—Last Year's Directors and Officers Are Re-elected

The annual meetings of stockholders and directors of Pathe were held Tuesday. The stockholders re-elected the same board, as follows: Edmund C. Lynch, Paul Fuller, Jr., Elmer Pearson, William Fellowes Morgan, Charles Pathe, Bernhard Benson, Gaston Chanier, Jansen Noyes, and Lewis Innerarity.

The directors then convened and re-elected last year's officers as follows: Edmund C. Lynch, chairman of the board; Paul Fuller, Jr., president; Elmer Pearson, vice-president and general manager; Bernhard Benson, vice-president; Lewis Innerarity, secretary; and John Humm, treasurer.

Pathe's plans for the coming season were discussed in details. Officials declared it to be their opinion that Pathe's feature and short-subject output during 1924 will win a volume of business surpassing by 35 per cent or 40 per cent that done in 1923.

### Bad Print Situation Serious in Mich.

Special to THE FILM DAILY

Detroit—In an effort to find out what is the cause of damaged prints, the Film Board of Trade and the M. P. T. O. of Michigan will make a thorough check-up during the next six months.

### Films Improving, Say Censors

Special to THE FILM DAILY

Richmond, Va.—Out of a total of 2,656 pictures viewed by the State Censor Board since July 1922, only nine have been disapproved of. The censors declare the quality of pictures is improving. They contend, however, that comedies have not improved proportionately.

### Woody on Sales Trip

Jack Woody has left for a four weeks' trip through the Middle West.

## Eager For Big Films

Small Towners Want Important Films With Lots of Exploitation, Bonns Found

Exhibitors, particularly in the small towns, are keenly interested in exploitation suggestions and accessories and are eager for big pictures which are worth while exploiting, is the report brought back by Eddie Bonns, just returned from a nine weeks' trip on behalf of Goldwyn-Cosmopolitan among exhibitors in New York State, Missouri and Kansas.

(Continued on Page 6)

### Birthdays

Marcus Loew celebrated his 54th birthday anniversary very quietly on Wednesday.

Well, we didn't make a lot of fuss about the seventh birthday of THE FILM DAILY which occurred yesterday.

Congratulations, Marcus Loew.

## Attacks Industry

Nathan Burkan Calls It Parasitic in Hearing on Music Tax Bill in Washington

Special to THE FILM DAILY

Washington—At the closing session of the hearing on the Newton bill which would amend the copyright law and exempt picture theaters and radio broadcasting stations from paying license fees to composers whose works they reproduce, Nathan Burkan, counsel for the American Society of Composers, Authors and Publishers launched an attack on films and the radio.

Speaking of the industry, Burkan said:

"The pending bill is promoted by purely selfish interests who are seeking to secure, for the purpose of profit, the works of American composers without any return. The moving picture owners have amassed tremendous fortunes. The principal part of their programs consist of musical features. This industry began as a parasitic industry taking novels, stories and plays for reproduction in pictures without leave or license until it was stopped by the Supreme Court in the 'Ben Hur' case.

"This bill is unconstitutional, because it seeks to take from the authors exclusive rights in their writings."

## Commission for Sales

Associated Exhibitors Place Selling Force on New Basis—No More Salaries

Two months ago, Associated Exhibitors engaged a special force to push the sales of pictures, not in general distribution. The salesmen were placed on a commission basis but the experiment proved so successful that some of the current pictures were then included.

Officials of the company later decided to place the entire national sales staff on a commission basis. The

(Continued on Page 6)

## Italy Not a Factor

D. W. Griffith Not Impressed with Producing Facilities There—Health Improved

D. W. Griffith returned from Italy yesterday on the Homeric, having spent a few days in Rome investigating facilities looking toward the production of a picture for a coterie of Italian financiers interested in reviving their country as a factor in production.

Griffith apparently was not impressed with what he saw in Rome. He stated that the chief difficulty that Italy had to face was a sad lack of proper studio facilities.

"The present Italian studios", he declared, "are on par with what existed in this country before the war and those familiar with the history of production know what that means. There doesn't exist a studio in Rome equipped with sufficient electrical power to shoot a large set. Production under such handicaps is out of the question.

"Before I left New York, it was my impression that pictures could be made in Italy at one third of the American cost. In Rome, they main-

(Continued on Page 2)

### Export Club in Sight

George E. Kann has plans for the organization of an export club, the membership of which will embrace all those whose work brings them in contact with the foreign fields in any way. David P. Howells was active in a similar move several years ago.

### Eastman Declares Sp'c'l Dividend

Eastman Kodak has declared an extra dividend of 75 cents in addition to the regular dividend of \$1.25 on the common.

Eastman has also declared a regular quarterly dividend of \$1.50 on the preferred. All dividends are payable July 1 to stock of record May 31.

## National Ad Campaign

For Paramount Pictures to be More Intensive Than Ever Before—Some Plans

The national advertising campaign which has become institutional with Paramount will be in greater volume and of a more intensive nature this year, according to a company statement.

The backbone of the campaign has been the Saturday Evening Post. Most of these advertisements have been in two colors, but from now on the schedule calls for two-color advertising exclusively, one page every

(Continued on Page 2)





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**Quotations**

	High	Low	Close	Sales
East. Kod.	107 1/4	107	107 1/4	200
F. P.-L.	69 1/2	68 5/8	69	4,500
do pfd.				Not quoted
Goldwyn	14 1/4	14	14 1/4	800
Loew's				Not quoted
Warne's				Not quoted

**Gasnier with Universal**

(Special to THE FILM DAILY)

Los Angeles—Gasnier has signed with Universal to direct "Wine" in which Clara Bow, Forrest Stanley, Huntly Gordon, Myrtle Steadman, Robert Agnew and Walter Long will appear.

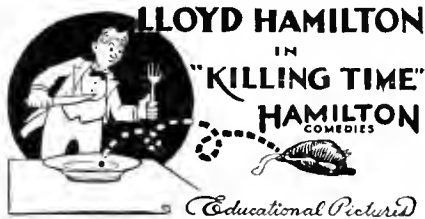
**Calnay Gets 18 Months**

(Special to THE FILM DAILY)

Los Angeles—James Calnay has been sentenced to serve in Leavenworth prison for eighteen months and to pay a \$2,000 fine on a charge of using the mails to defraud. He declares he intends appealing.

**ADVERTISE YOUR SHORT SUBJECTS**

MATS for this "ad" FREE at your Educational Exchange



Let George do it!  
**George E. Kann Corporation**  
220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

**In the Courts**

A transcript of judgment for \$5,734 filed at Ithaca, N. Y., by Howard Cobb against the Cayuga Pictures, Inc., has been filed in the Supreme Court in New York. The cause of the judgment was not stated.

An application has been filed in the Supreme Court by the Standard Film Service Corp., of Cleveland, for permission to file a new complaint in the suit against the Alexander Film Corp., Stoll Film Corp., Ltd., and others over the "Sherlock" Holmes films. The plaintiff alleges that it obtained the rights to its territory from Alexander and that although the contract returned contained a blank space for the period of the contract, the term of five years was written in with the consent of the defendant. The plaintiff states that this fact was partly responsible for the decision of the Appellate Division in favor of the defendants. The suit is for \$100,000 damages and an accounting.

**National Ad Campaign**

(Continued from Page 1)

four weeks until August. Starting with the issue of August 23, and every four weeks thereafter, the space will be increased to two pages, each page being printed in a different two-color combination, giving the unique effect of a four-color spread. In the Ladies Home Journal, Paramount announcements will appear regularly in the second black and white advertising page, following reading matter. Space will be used in the new weekly published in roto by the Chicago Tribune.

Advertising in leading fan magazines and these publications already listed will give Paramount national advertising a total reader circulation of approximately 30,000,000.

On or about August 1 advertisements of 1,500 lines each, or nearly a full page, will be run in the leading newspapers in the exchange cities and other important cities. These flashes will announce the forty pictures scheduled for the Fall and Winter. A month later there will be the usual Paramount Week newspaper campaign.

**Zambreno Here**

Frank Zambreno of Chicago is in town for a week. At the Astor.

**Arkansas All Muddled Up**  
(Special to THE FILM DAILY)

Little Rock.—Arkansas is badly split up in film deliveries. The state is now served from no less than seven cities. Pathe and Famous serve from Memphis; F. B. O. from Little Rock, where First National is preparing to open a sub-office; Specialty handles the state from Little Rock; Universal from Oklahoma City and Memphis. This has resulted in chaos as far as Film Boards of Trade are concerned and is not satisfactory to exhibitors. It is understood that Fox will put an office in Memphis and handle the state from there. It is understood that national distributors, through the Hays office, are making a survey to determine a solution.

**Ten Units at "U" City**

(Special to THE FILM DAILY)

Los Angeles—Ten companies are at work at Universal City. The first Dempsey release will be "Winning His Way".

William Seiter has been signed to direct a series of Jewels.

**Vote on Free Shows**

(Special to THE FILM DAILY)

Dryden, Mich.—A special referendum will be held this week to determine whether or not Dryden will have free shows during the summer, the expense to be raised by special taxation.

**Smith Endorsed**

(Special to THE FILM DAILY)

Toledo—At a meeting of the executive committee of the M. P. T. O. of Ohio, Martin G. Smith, head of the unit, was unanimously endorsed for the presidency of the M. P. T. O. A.

**Ballin With Eastern Prod.**

Hugo Ballin will head a unit for Eastern Prod. Inc., the first picture to be "The Prairie Wife" for Metro-Goldwyn. Eastern plans a picture to be made abroad in the Fall.

**FILM DEVELOPING CORP.**  
210-16 Weehawken St. West Hoboken, N.J.  
Laboratory with the lowest Insurance Rates in the East. Negative Developing, Printing, Cutting and Projection Rooms  
Phone: UNION — 4800

**Italy Not a Factor**

(Continued from Page 1)

tained the cost was one for great. My observations, lead me to doubt very serious production can be carried in any cheaper or as cheaply as "D. W.'s" trip was essential nature of a vacation. He ten pounds since his departure New York and said he was like a new person. The Italian told him they intended building studio with modern equipment. Griffith does not know whether not he will return to Rome production plans are indefinite.

**"Men" Held Over**

Pola Negri in "Men," will be for a second week at the Rialto.

**HAL ROACH'**  
**DIPPY-DOO-DAD**  
**COMEDIES**

"Consistently Good"

1 reel

**Pathécomedy**

New York Chicago Hollywood

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WILLIAM S. GILL, Eastern Sales Mgr.  
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For Information Regarding  
Class Feature Productions  
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Supply You  
With Your  
New

**GOLF**  
**EQUIPMENT**  
**SLAZENGER**  
12 E. 43rd St. N. Y. C.

Coming Soon

**Lois Wilson in**

**"ANOTHER SCANDAL"**

Cosmo Hamilton's latest and greatest novel  
an E.H Griffith Production

HODKINSON RELEASE  
Season 1924-1925 Thirty First Run Pictures







# THE NEW FAMOUS 40

## Paramount Pictures FOR FALL AND WINTER ~ ~ 1924-5



### Release Dates of The Famous Forty

(Aug. 1—Nov. 1 given below.

Watch for Nov. 1—Feb. 1 tomorrow!)

- |         |   |          |   |
|---------|---|----------|---|
| Aug. 4  | "MANHANDLED."<br>Starring GLORIA SWANSON. AL-<br>LAN DWAN Production. By Arthur<br>Stringer. Adapted by Frank Tuttle.   | Sept. 15 | "MAN WHO FIGHTS ALONE"<br>Starring WILLIAM FARNUM.<br>WALLACE WORSLEY Production.<br>With Lois Wilson. By Wm. Blacke<br>and J. S. Hamilton. Screen play by<br>J. Cunningham.  |
| Aug. 11 | Zane Grey's "WANDERER OF<br>THE WASTELAND."<br>IRVIN WILLAT Production. Jack<br>Holt, Kathlyn Williams, Noah Beery,<br>Billie Dove. Adapted by G. C. Hull<br>and V. Irvin.  | Sept. 22 | JAMES OLIVER CURWOOD'S<br>"THE ALASKAN."<br>Starring THOMAS MEIGHAN.<br>HERBERT BRENON Production.  |
| Aug. 11 | "CHANGING HUSBANDS."<br>Starring LEATRICE JOY. From<br>"Roles" by Elizabeth Alexander. Di-<br>rected by Frank Urson and Paul<br>Iribe.  | Sept. 22 | "FEET OF CLAY."<br>CECIL B. DeMILLE Production.<br>Rod LaRocque, Estelle Taylor, Vic-<br>tor Varconi. By Margareta Tuttle.<br>Adapted by B. M. Dix and Bertram<br>Millhauser. |
| Aug. 18 | "MONSIEUR BEAUCAIRE."<br>Starring RUDOLPH VALENTINO.<br>SIDNEY OLCOTT PRODUC-<br>TION. With Bebe Daniels, Lois<br>Wilson, Doris Kenyon, Lowell Sher-<br>man. From Booth Tarkington's novel<br>and the play by Tarkington and E. G.<br>Sutherland. Screen play by Forrest<br>Halsey. | Sept. 29 | "OPEN ALL NIGHT."<br>Adolphe Menjou, Jetta Goudal. By<br>Willis Goldbeck. From Paul Mor-<br>and's stories. Directed by Paul Bern.   |
| Aug. 18 | "UNGUARDED WOMEN."<br>ALAN CROSLAND Production.<br>Bebe Daniels, Richard Dix, Mary As-<br>tor. Story by Lucy S. Terrill. Screen<br>play by James Creelman.  | Oct. 6   | "A WOMAN OF FIRE."<br>Starring GLORIA SWANSON. AL-<br>LAN DWAN Production. From<br>"Queen's Love Story" by Mary R.<br>Rinehart.   |
| Aug. 25 | "THE ENEMY SEX."<br>JAMES CRUZE Production. Betty<br>Compson. Owen Johnson's novel.<br>Adapted by Walter Woods and Har-<br>vey Thew.  | Oct. 13  | "EMPTY HANDS."<br>VICTOR FLEMING Production.<br>Jack Holt, Jacqueline Logan. By Ar-<br>thur Stringer.   |
| Aug. 25 | "COMPROMISED."<br>Starring POLA NEGRI. DIMITRI<br>BUCHOWETZKI Production. By<br>Sudermann. Adapted by Paul Bern.  | Oct. 13  | "THE FEMALE."<br>Starring BETTY COMPSON. SAM<br>WOOD Production. By Cynthia<br>Stockley.  |
| Sept. 1 | "THE MOUNTEBANK."<br>HERBERT BRENON Production.<br>Ernest Torrence, Anna Q. Nilsson.<br>From Wm. J. Locke's novel. Adapted<br>by Willis Goldbeck and Julie Herne.   | Oct. 20  | "SPRING CLEANING."<br>WILLIAM DeMILLE Production.<br>Betty Compson. Adolphe Menjou<br>Huntly Gordon. Screen play by Clara<br>Beranger from F. Lonsdale's play.                |
| Sept. 8 | "THE COVERED WAGON."<br>JAMES CRUZE Production. By<br>Emerson Hough. Adapted by Jack<br>Cunningham.   | Oct. 20  | "WILD MOMENTS."<br>Starring BEBE DANIELS. ALAN<br>CROSLAND Prod. From Clyde<br>Fitch's story.   |
|         |   | Oct. 27  | "FORBIDDEN PARADISE."<br>Starring POLA NEGRI. LUBITSCH<br>Prod. By Paul Bern.   |
|         |   | Oct. 27  | "STORY WITHOUT A<br>NAME."<br>IRVIN WILLAT Prod. Agnes<br>Ayres, Tony Moreno. By Arthur<br>Stringer.  |

(Continued Tomorrow)

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### Coast Brevities

(Special to THE FILM DAILY)

Hollywood—The cast for "Being Respectable," will include Marie Prevost, Monte Blue, Louise Fazenda, Irene Rich, Frank Currier, Eulalie Jensen, Kenneth Gibson and Lila Leslie.

The principal players in the new Lubitsch production are May McAvoy, Pauline Frederick, Lew Cody, Willard Louis and Pierre Gendron.

Marguerite Clayton has been engaged as leading woman for Harry Carey in "Tiger Thompson", a Hodkinson release.

Charles Hutchison has signed Ernest Miller to do the camerawork on his pictures being made at the Goldwyn studios.

Bertram Millhauser is collaborating with Beulah Marie Dix in adapting "Feet of Clay" which Cecil De Mille will produce.

Bruce Mitchell has been engaged by Sunset Prod. to direct a J. B. Warner feature, "Taming the Devil".

Universal has purchased "Oh, Doctor", by Harry Leon Wilson. Harvey Thaw will do the continuity.

Louis Weadock is titling and editing "A Prince of India" in which Mozunda, a Hindu mystic appears.

The Reginald Denny and the Jay Marchant companies are back at Universal City from location trips.

Florence Vidor has been selected by John M. Stahl to play one of the stellar roles in his next picture.

Lois Wilson will play opposite William Farnum in "The Man Who Fights Alone".

Marion Harlan is playing the feminine lead opposite Hoot Gibson in "Hit and Run".

WALTER R. GREENE.

### Sunday Shows Lose in Spencer

Spencer, Ia.—The referendum to determine to status of Sunday shows, resulted in the reform element winning by a vote of 1,092 to 988. The contest was a bitter fight, both parties using newspaper space, posters, and even carrying the voters to the polls in automobiles.

### Eager For Big Films

(Continued from Page 1)

He met and talked with managers of the houses in all of the towns visited in regard to the kind of pictures they want and how producers and distributors can aid in exploiting them so that they can derive every possible bit of revenue. Everybody visited was enthusiastic about the agricultural condition and outlook, and because of this exhibitors generally expect a prosperous summer and fall.

He says there is a vast improvement in the small towns in their projection machines, screens and other equipment; that they have learned that they must give the public the same kind of an entertainment, in projection and other features that make for their comfort and entertainment, as is given in the big towns.

"I learned a number of unusual things," said Bonns. "One is the keenness of the interest of the small-town merchants in the theaters. This is especially true in towns so small that the picture house is open but two nights a week. Often the theater is run by a merchant. The business men of these towns want something to attract the people from the surrounding territory into town so that they may sell their goods. The stores remain open on the nights when a picture is being screened, for the people come from miles around to see the picture and while in town do a lot of shopping.

"I found very few exhibitors even entertaining the idea of closing for the summer. Instead of booking reissues and old pictures, as they formerly did, they are booking the most up to date product they can get".

### Commission for Sales

(Continued from Page 1)

A new order of things is now rounding out its first week. All salaries have been eliminated and no drawing accounts are allowed. The pictures are placed on a percentage arrangement and against this, salesmen draw commissions. Aaron Sacks, a member of the local force earned \$655 in commissions up to Wednesday of this week and the average for five New York salesmen on the week thus far was \$385.

The company is perfecting a new system of handling publicity and exploitation on its more important releases. Each picture will be handled by a special representative who will do nothing but devote all of his time to that particular picture. There will be six such representatives.

### New Orleans Board Elects

(Special to THE FILM DAILY)

New Orleans—Arthur S. Dickinson is the new president of the Film Board of Trade. Other officers are: C. J. Briant, vice-president; Harold Wilkes, secretary, and Mrs. A. H. Sessions, treasurer. The directors are: C. J. Briant, W. M. Osborn, P. H. Dudenheifer, Paul Tessier and Dickinson.

### Estridge Has Plans

(Special to THE FILM DAILY)

Gastonia, N. C.—J. A. Estridge and J. E. Simpson, owners of the Gastonia and Ideal and J. W. Ware, head of the Third National Bank, have purchased a site and will erect a new 1,500 theater to cost \$150,000.

### Screen Writers' Elections

(Special to THE FILM DAILY)

Los Angeles—The Screen Writers' Guild has elected the following officers: Grant Carpenter, president; Jane Murfin, vice-president; Richard Willis, treasurer; Doris Schroeder, secretary.

### Daylight Saving Causes Drop

(Special to THE FILM DAILY)

Albany—Theaters here and in Troy and Schenectady, already report a drop in admissions as a result of daylight saving. The smaller towns in this territory are running on standard time.

### Weill Again Theater Manager

(Special to THE FILM DAILY)

Buffalo—Edgar Weill is managing the Rialto, Glens Falls. He formerly managed the Strand, Syracuse, but recently was exploiteer for "The White Sister" and "Scaramouche".

### Incorporations

Albany—Lincoln Strand Theatrical Corp., Buffalo. 500 shares stock par value. Incorporators, Moe D. E. B. Mark and Morris Sharaf. Attorneys, Falk, Phillips & Sharaf, Buffalo.

Albany—Plywood Reel Corp., Schenectady. Capital \$100,000. Incorporators, R. H. and C. E. Heman. Attorneys, Wemple, Peters & Wemple, Schenectady.

Madison, Wis.—Wisconsin Amusement Co., Chippewa Falls. Capital \$25,000. Incorporators, John C. Shell, E. J. Lenmark, A. L. Putnam and F. J. Roach.

Boston—G. E. Lothrop Theatrical Co., Boston. Capital \$50,000. Incorporators, A. L. Griffith, C. S. Tukesbury and R. A. Somerby, all of Boston.

Albany—Bernfeld Amusement Corp., New York. Capital \$10,000. Incorporators, H. Gittelsohn and D. A. Heman. Attorney, H. Barshay, New York.

Wilmington, N. C.—Franklin Amusement Corp. Capital \$50,000. Incorporators, F. I. Mettler, P. M. Gilman and M. E. Mettler, of Wilmington, Del.

Austin, Tex.—Pinto Lake Amusement Co., Mineral Wells. Capital \$65,000. Incorporators, E. E. Muke, W. H. Mercer and G. A. S.

### COMING SOON



PRISCILLA DEAN  
in "The Siren of Seville"

for HODKINSON RELEASE  
Season 1924-1925 Thirty First Run Pictures

by H. H. VAN LOAN  
DIRECTED BY  
JEROME STORM

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# HAROLD LLOYD

in

## “GIRL SHY”

**RECORDS! RECORDS! RECORDS!**

Warfield, San Francisco;	“Girl Shy” breaks all records for gross and attendance
Turner & Dahnken, Oakland;	“Girl Shy” breaks all records for gross and attendance
Godard’s, Sacramento;	“Girl Shy” breaks all records for gross and attendance
California, Berkeley, Cal.;	“Girl Shy” breaks all records for gross and attendance
Liberty, San Jose, Cal.;	“Girl Shy” breaks all records for gross and attendance
Howard, Atlanta, Ga.;	“Girl Shy” breaks all records for gross and attendance
Victory, Tampa, Fla.;	“Girl Shy” breaks all records for gross and attendance
Fairfax, Miami, Fla.;	“Girl Shy” breaks all records for gross and attendance
Plaza, St. Petersburg, Fla.;	“Girl Shy” breaks all records for gross and attendance
Empire, Montgomery, Fla.;	“Girl Shy” breaks all records for gross and attendance
Capitol, Altoona, Pa.;	“Girl Shy” breaks all records for gross and attendance
Missouri, St. Louis;	“Girl Shy” breaks all records for gross and attendance
Virginia, Wheeling, W. Va.;	“Girl Shy” breaks all records for gross and attendance
Carolina, Pinehurst, N. C.;	“Girl Shy” breaks all records for gross and attendance
Columbia, Erie, Pa.;	“Girl Shy” breaks all records for gross and attendance
Imperial, Columbia, S. C.;	“Girl Shy” breaks all records for gross and attendance

Also now breaking records at Stockton and Fresno, Cal.; will be held for a third week at the Warfield, San Francisco, an unprecedented run, and with eight shows a day; the original run at Berkeley was for a week and the picture is now being held over; broke all records of New York’s Strand by playing *three consecutive weeks*.

WATCH RECORDS EVERYWHERE GO GLIMMERING!

# A PATHE PICTURE

**Cuts And Flashes**

Irene Rich leaves Hollywood for New York next week, having completed a part in "Being Respectable" for the Warners. She will star in a picture to be made abroad.

The supporting cast for Betty Compson in "Ramshackle House" will be Robert Lowing, John Davidson, Dan Duffy, William Black and Guy Coombs.

Montagn Love will play Lord Cornwallis in "Janice Meredith." At the same time he will appear in "The Schemers," the new Morosco show.

F. Heath Cobb, advertising and publicity head of C. B. C., has appointed J. Morgan Goetz to head the exploitation department.

Through the Edward Small company, Marie Prevost has been engaged for Sam Goldwyn's "Tarnish."

Holmes E. Herbert has begun work as leading man for Helene Chadwick in "Her Own Free Will."

Elmer Harris has signed Lucy Fox to appear in "The Wise Virgin" for release by Hodkinson in the Fall.

The cast of "Her Own Free Will" is complete with signing of Violet Mersereau and Allan Simpson.

Victor M. Shapiro has gone to Chicago in connection with the run of "Cythera" at the Chicago theater.

Advance Prods., has completed "The Country Cousin", a two-reel industrial.

"Between Friends," will be the feature at the Rivoli next week.

"Thy Name Is Woman" will go into the Capitol Sunday.

**Samson Heads Buffalo Board**  
*(Special to THE FILM DAILY)*

Buffalo—Sydney Samson, of Board Photoplays, has been elected president of the Film Board of Trade. Other officers include: George K. Rudo'ph, Fox, vice-president; Bob Wagner, Hodkinson, secretary; Henry W. Kahn, Metro, treasurer. The directorate comprises: Howard Brink, Educational; Vincent McCabe, Goldwyn; Marvin Kempner, Paramount; Fred Zimmerman, F. B. O. and G. K. Rudolph.

**Finkelstein Joins Von Herberg**  
*(Special to THE FILM DAILY)*

Seattle—Albert Finkelstein has resigned the management of the Rialto at Bremerton, to become assistant general manager to J. Von Herberg, of the Greater Theaters Co. J. F. Scates succeeds Finkelstein.

**Weinberg, Blank's "G. M."**  
*(Special to THE FILM DAILY)*

Des Moines—Harry Weinberg, former First National manager here has been appointed general manager of the Blank theaters. Arthur G. Stolte will manage the Capitol here.

**Newspaper Opinions**

**"Men"—Famous Players Rialto**

AMERICAN—\* \* \* "Men" is by no means a conventional drama. Pola Negri seems to realize this and rises to heights that she has not yet achieved in her American-made pictures. She gives the same colorful performance that first attracted the American public to her and made her seem the most desirable of the foreign stars.

DAILY NEWS—\* \* \* The picture is most charmingly and subtly directed, being extravagant in its details and thrifty in its subtitles, the touches we have come to regard as foreign. Pola, too, seems to have gained in color from this direction.

EVENING JOURNAL—\* \* \* All the fire and magnetic spontaneity of her former foreign-made productions is apparent in this picture, written and directed by Dimitri Buchowetzki. Whether it is that Buchowetzki understands the Polish nature better, or that she can work only with some one possessing a Continental comprehension, Pola has happily given up the stereotyped posing of her last two pictures and really acts. And when she acts she's worth seeing. \* \* \*

EVENING WORLD—"Men," Pola Negri's latest, and by far her best since she came to this country, \* \* \* Miss Negri shows many flashes of her old time fire \* \* \*

The costume ball scene is really gorgeous \* \* \*

Pola Negri fans, and they are legion, will enjoy her latest picture immensely.

HERALD-TRIBUNE—"Men" is a mad, mad story which drags a little in the beginning and then suddenly realizing that something has to be done about it some one speeded up the story considerably. Only that some one mistook action for plot, and so the story, which is too frail to hold up under the riot of an artist's carnival in Paris, just naturally comes to a happy end—happy for all of us. \* \* \*

MORNING TELEGRAPH—Pola Negri has been freed of her fetters. Her star is again ascendent, and she takes her rightful place as the greatest emotional actress we have in the world of pictured life. After a series of lukewarm stories, a mist amazing transformation has been worked and the credit for revealing the obscured flame must be given to her new director, Dimitri Buchowetzki, who wrote, as well as directed, "Men." \* \* \*

POST—Pola Negri has staged a real comeback, and incidentally it looks as if a new director has burst forth and threatens to crowd some of the present megaphone celebrities out of the sun arcs. \* \* \*

SUN—\* \* \* Personally the writer thought "Men" very interesting, but around him he heard expressions from paying patrons to the effect that it wasn't half as good as most of Pola's past performances, speaking in terms of the turf.

Be that as it may, however, Pola's personality and acting ability make all her films worth while, and "Men" is no exception. \* \* \* "Men" is worth seeing, if you like Miss Negri.

TELEGRAM—\* \* \* Men and women should see "Men," if for no other reason than that Pola Negri is in it. \* \* \*

TIMES—\* \* \* is filled with deft touches and original ideas. It is a splendid entertainment in which once more the importance of the directorial control over the players is pronounced. The types in this photoplay have been aptly chosen, and they show a pleasing spontaneity in their respective roles. The lighting is a dream of delight, and the important stretches with large crowds are as realistic as anything ever thrown upon the screen.

TIMES SQUARE DAILY—\* \* \* The picture is going to get a lot of money. Negri has been developed into a box office card now \* \* \*

It's the story that Pola shines in and she certainly plays the part as though she loved it. In the matter of scenes the director has had them build a number of corking sets, some used only for brief shots. \* \* \*

WORLD—The new motion picture with Pola Negri as star is worked out by strictly mathematical formula. A lie, a sigh and a close-up. Its story is of the dirty variety, bunked sufficiently with moral uplift sop to kid the censors along. Its general get-up is rickety. It exhibits for twenty minutes a French carnival scene. Its photography is excellent, and its views of the star intimate and often.

**"The Lone Wolf"—Asso.-Exhibitors Rivoli**

AMERICAN—\* \* \* Those of our friends who prefer less intrigue and more down to earth stuff may find "The Lone Wolf" old-fashioned and too much crockery for 1924 entertainment. \* \* \*

It has its good points and is, as film entertainment goes, a very fair crook melodrama.

DAILY NEWS—\* \* \* The direction is jerky, and the production in toto falls short of expectations.

The airplane scenes at the end of The Lone Wolf's career, however, have an element of excitement not to be disdained.

EVENING WORLD—\* \* \* it gives both Holt and Miss Dalton ample opportunities. \* \* \*

It is in our estimation exciting enough for any afternoon or evening and is well directed and is worth a trip to the Rivoli. \* \* \*

HERALD-TRIBUNE—If "The Lone Wolf" was as confusing to the police as he was to us, no wonder they never could apprehend him. Not only could we not apprehend—we could not even comprehend \* \* \* we certainly could not follow this story.

MORNING TELEGRAPH—\* \* \* should find plenty of company, for it belongs to that type of crook drama so dear to the heart of every audience. \* \* \* there is no doubt that "The Lone Wolf" will clean up wherever he goes.

POST—Dorothy Dalton can put more action into a crook picture just by being in it than any other three queens can by acting all over the lot.

Her latest film, \* \* \* is a most satisfying picture. It's a regular satisfying crook melodrama, but it does manage to keep you guessing for a reel or two, \* \* \* action is so swift and Miss Dalton is so sure in her technique that you enjoy the rest of the picture anyhow.

TELEGRAM—\* \* \* the most up-to-date screen play of the season \* \* \* many thrills in a picture that was contrived for that purpose—afford thrills. \* \* \*

TIMES SQUARE DAILY—An extremely unsuitable yet live and exciting French crook film \* \* \*

The names and a certain melodramatic appeal, phoney but still somewhat effective, will save "The Lone Wolf" from being a bust, but it will never be an important screen contribution either at the box office or in the hall of fame.

WORLD—\* \* \* entertaining melodrama spoiled by a climax of fake photography.

There is action of all kinds. \* \* \* all mingle to make what would like to be called a thriller. But only lead up to the big punch, \* \* \* \* \* The cast generally is high grade.

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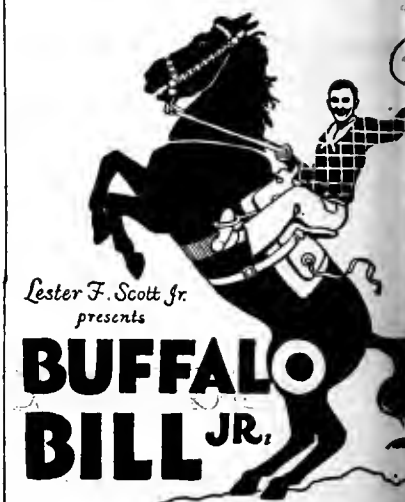
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**Greenwald Makes Buys**  
*(Special to THE FILM DAILY)*  
Cleveland—Frank Greenwald, Greenwald-Griffith Exchange bought "The Mysterious Pearl" serial from Photoplay Serials Co. "The Return of Draw Ea" "Bride of Hate," "The Disci" "Truthful Tulliver," "The Pat" "Captive God" from Tri-Stone Ohio.



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The RECOGNIZED  
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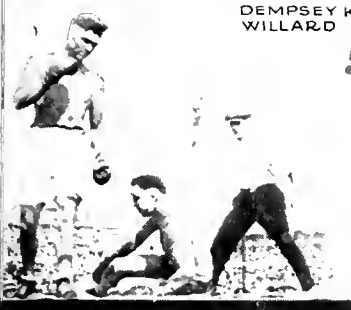
XVIII No. 35

Sunday, May 11, 1924

Price 25 Cents

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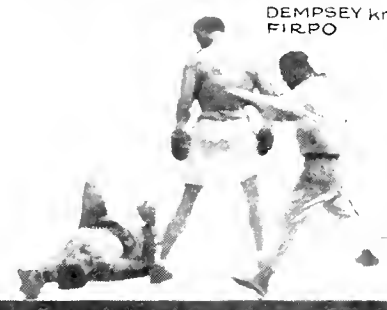
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DEMPSEY Knocks out  
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Directed by  
**Erle C. Kenton  
and  
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Presented by **CARL LAEMMLE**

The New York

# MORNING TELEGRAPH

## Reports

### Hodkinson Film Booked

A CONTRACT has been arranged by both the *Loew* and *Fox* circuits in the Metropolitan district for an early showing of Hodkinson's new picture, "*Not One to Spare*". This production was recently put on by Hodkinson for a two weeks' run at the Cameo Theatre under the title of "*Which Shall It Be?*" since changed and although in no way a pretentious offering, received what is probably the most unanimous praise accorded a recent picture on Broadway. The *Fox* and *Loew* showings will be in the nature of a semi-prerelease run before general distribution.

## "NOT ONE TO SPARE"

Directed by Renaud Hoffman  
PRODUCED BY  
MADELINE BRANDEIS Productions

The Wonder  
Picture Of  
The Year!!!



National  
Release Date  
June 15, 1924

Distributed by **HODKINSON**  
FOREIGN DISTRIBUTOR  
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Season 1924-1925 Thirty First-Run Pictures



# The Film Daily

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVIII No. 35 Sunday, May 11, 1924 Price 25 Cents

## Signs for Two Years

Barthelme Contract Calls for 12 Pictures for First National Release

A statement issued Friday by L. Malevinsky of O'Brien, Malevinsky and Driscoll on behalf of Richard Barthelme, it was official that the differences between the latter and Inspiration had been settled. A new contract has been made to run for a period of two years during which Barthelme will make eight pictures for First National.

It is understood the agreement provides that John S. Robertson will continue as director and that the pictures will be made in the East. As Walter Camp will handle the production of the Barthelme unit, the terms of Barthelme's former contract were such, that were they carried out to the letter, it would have meant that the major portion of his picture life would be spent in making productions for Inspiration.

## The Houses in Sight for Detroit

*(Special to THE FILM DAILY)*

Detroit—Henry S. Koppin, owner of the Koppin, Comique, La Salle, and Garden and Ferndale, operating the Woodward Theater Co., is erecting a new 1,200 seat house on R. and Minnesota Ave., to be known as the Ambassador. He intends building several suburban theaters before the year is out. V. Munz, operating the La Salle, Palace and Tuxedo, according to a report, intends building a new theater at Grand River and Joy on the West Side.

## Features Reviewed

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## "U" Selling in Block

12 Jewels in First Fall Group—Dempsey Highlight of Short Subject Schedule

Universal intends selling its twelve Jewels, designed for release the first six months of the new season in a block. The pictures to be available one every two weeks are:

"The Signal Tower," with Virginia Valli; "The Reckless Age," with Reginald Denny; "The Gaiety Girl," with Mary Philbin; "The Turmoil," all-star; "The Family Secret," all-star, including Baby Peggy; "Butterfly," cast headed by Laura La Plante; "Captain Fearless," with Reginald Denny; "The Rose of Paris," with Mary Philbin; "K-the Unknown," with Virginia Valli; "Love and Glory," (We Are French); "Wine" with Clara Bow; and "The Tornado," with House Peters.

There will also be fifteen Westerns, three of them to star Hoot Gibson for release one every two months and six Jack Hoxies, to be sold in series. The short subject line-up will include the Jack Dempsey series of two reels which will be the highlights of the list. There will also be one reel comedies, two reel Centurys, four serials, two reel Westerns and International News Reel.

## Franklin Returns

Harold B. Franklin, head of the theater department at Famous is back from the coast where he discussed the summer policy at the Paramount Los Angeles houses. Bookings for the next four months have been arranged, the basis being the "Famous Forty." Franklin found conditions generally satisfactory, but discovered the hoof and mouth epidemic in California was temporarily hitting theater business.

## Davies in "Quality Street"

Sidney Olcott leaves for the Coast shortly to direct Norma Talmadge in "The Fight." He plans to complete it and return to New York in early August. About the 15th of that month, he intends starting work on "Quality Street," by James M. Barrie, with Marion Davies as star.

## R. G. Hill Enterprises Start

*(Special to THE FILM DAILY)*

Pittsburgh—The R. G. Hill Enterprises, Inc., is the latest to enter the exchange field here. Offices have been fitted up on the second floor of 1022 Forbes St. The exchange will release one western a week, to be augmented by a series of 12 society dramas.

## Goulding Returns

Edmund Goulding returned Friday night on the Berengaria.

**Minus**

Yes, we have no Danny column today. He's been so busy fussing with short subjects he hasn't had time to even think of anything else. Sorry.

RED.

## \$10,000 Award in Fall

Zukor Prize for Best Picture to Be Announced by Christmas—No Committee Yet

Along about Christmas, a special committee to be named by the Author's League of America will announce the winner of the competition for the best-produced picture of the year. The award will be a \$10,000 cash prize offered by Adolph Zukor.

The prize is to be offered as an outgrowth of the Authors' Congress held last year at the Waldorf at the termination of which Zukor volunteered to add a stimulant to the production of higher grade pictures by giving the \$10,000 prize to the producer turning out the best picture between Sept. 1, 1923 and Sept. 1, 1924. The decision will rest with a group of men, composed of a dramatist, an author, a motion picture producer, a critic and several others.

## Universal Executives on Trip

Carl Laemmle, Al Lichtman, Julius Stern and Harry Zehner left Friday for Chicago, French Lick and Louisville to be gone about two weeks.

A Mid-West sales convention will be held in Chicago Saturday and Sunday.

## Aronson Resigns

Alexander S. Aronson, general sales manager of Truart Prod., announced his resignation on Friday.

## Brady Deal Off?

It is understood that the deal pending between William A. Brady and Hodkinson has fallen through. Conferences had reached the point where it was generally thought the contract would be signed.

## Zukor, Lasky Eastbound

*(Special to THE FILM DAILY)*

Los Angeles—Adolph Zukor and Jesse L. Lasky left for the East Thursday. Lasky may take a vacation in Europe, sailing the end of May.

## Check Up on Prints

### Hays Office Has Inspectors in Several Bad Territories, Seeking Remedies

As a result of a number of strong complaints about prints by exhibitors in several territories, particularly those served out of Atlanta, Detroit and Minneapolis, the Hays office has dispatched inspectors to look into the trouble.

It is hoped the investigations will result in a practical method of improving the situation which is said to be aggravated in Michigan and Minnesota. The question of prints was discussed earlier in the week when W. A. Steffes, H. M. Rickey and other Mid-West exhibitor leaders conferred with officials of the Hays association. In Detroit, the M. P. T. O. and the local Film Board of Trade have decided to conduct a check-up that will cover six months. Here as in other points, the Hays inspectors will trace the life of prints from the time they leave the exchanges until their return from the theaters. The difficulty exists partially because many exhibitors—and this is especially true in the smaller towns—have not kept their equipment up-to-date. It is also quite likely that the prints are not gone over as carefully as they might be before leaving the exchanges.

## New Warner Deals

Two new deals on Warner product have been closed, one with Specialty Film of Dallas, for Texas, Arkansas and Oklahoma and the second with Independent Film, Philadelphia for Eastern Pennsylvania, Southern Jersey, Virginia, Maryland and the District.

## Beaumont Signs

Harry Beaumont has signed a long term contract with the Warners and will make "Deburau" as the first picture under the arrangement. Willard Louis has also been signed for a number of years.

"This Woman" by Howard Rockey has been purchased.

## Educ'l Acquires "The Chase"

Educational will distribute "The Chase," made in the Swiss Alps and imported by the Fabians. It was the feature of a special short reel program at the Capitol last summer.

## Jury and Bromhead Arrive

Sir William Jury, Jury's Imperial Pictures and Col. Bromhead, Gaiety, of England arrived Friday night on the Berengaria.



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**Famous Books Hodkinson Films**

W. F. Seymour of Hodkinson has closed with Famous for the showing in forty towns in the South of "Miami", "Wandering Husbands" and "Try And Get It". "Wandering Husbands" and "Miami" will be shown at the Fenway, Boston.

**"Barbara Fritchie" Protected**

Prompted by a report that "Barbra Fritchie" was not protected by copyright, Hodkinson has issued a statement declaring that the production is fully protected under copyrights held by the Clyde Fitch estate.

**Asks Lifting of Theater Ban**  
*(Special to THE FILM DAILY)*

Minneapolis—The City Council is considering a petition filed by S. G. Lebedoff, requesting the lifting of the ban against the erection of a theater at Plymouth and Newton Aves.

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Theatrical insurance for the past  
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**Reviews Held Over**

The usual consensus of out-of-town newspaper reviews which have been crowded out of this issue, because of the great mass of short subject material, will appear, in part, in Monday's issue.

**Mid-West Theater Changes**  
*(Special to THE FILM DAILY)*

St. Louis—Changes in the theater field in this territory include:

Theaters closing: the Opera House, Davenport, Ill.; Annex, Harco, Ill.; Bijou, Carrollton, Ill.; theater at Huntsville, Ill., dismantled; Star, Palmyra, Ill.; Liberty, Logan, Ill.; Pershing, Du Quoin, Ill. The Roseland, Flat River, Mo. will close Sundays; the Launae, Worden, Ill. on Wednesdays and Thursdays; Lyric, Elkhart, Ill., two nights a week. J. F. Lawrence has taken over the Princess, Humboldt, Tenn., and will move his Lyric into it; Guy Wample has sold the Royal, Palestine, Ill. to Hakins and Salisbury; Russell Armentrou has taken over the Star at Barry, Ill.; the Opera House, Shelbyville, Mo., has burned down; W. H. Ownes has taken over the Isis at Brunswick, Mo.; R. C. Williams now has the Puritan O. H. at West Salem, Ill. and Mrs. Ruby Heyds, the Elks at Olney, Ill.

**Rochester Rialto Closes**  
*(Special to THE FILM DAILY)*

Rochester, N. Y.—The Rialto, owned by Albert A. Fenyvessy has closed its doors and the building will be torn down to make way for a new clothing structure. It is supposed to be the oldest theater building in Rochester.

**Zellner in Buffalo**  
*(Special to THE FILM DAILY)*

Buffalo—Irvin Zellner, formerly in charge of Goldwyn exploitation in this territory is in charge of the same department for Universal.

**Action in Pirating Situation**

The I. M. P. P. D. A. states that the Federal Trade Commission has placed a representative in charge of the investigation of the pirating and sale of leased prints.

**WANTED—**  
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**Wisconsin Amusement Co. Formed**  
*(Special to THE FILM DAILY)*

Chippewa Falls, Wis.—The Secretary of State has chartered the Wisconsin Amusement Co., listing capital at \$25,000. The incorporators are: John C. Boushell, E. J. Lenmark, A. L. Putnam and F. J. Roach.

**Aust Quits Selznick; With Associated**  
*(Special to THE FILM DAILY)*

Seattle—Paul R. Aust has resigned management of the Selznick office to become Western division manager for Associated Exhibitors, in charge of Seattle, Portland, Spokane and Butte.

**Changes Around Boston**  
*(Special to THE FILM DAILY)*

Boston—"Chubby" Davis has gone back to Federated, covering Vermont and New Hampshire. Frank Repetto and Harold Eskin have joined Hodkinson. The latter was formerly with United Artists.

**Murrays Enter Theater Field**  
*(Special to THE FILM DAILY)*

Pittsburgh—The Murray Bros., who have been connected with the exchange end of the business, have turned to exhibition, having bought the Idle Hour at Cambridge Springs. They will rename it the Cambridge.

**DeForest Forms Canadian Unit**  
*(Special to THE FILM DAILY)*

Montreal—Talking Pictures of Canada, Ltd., in which Lee DeForest is interested, has been organized under a Canadian charter.

**Fire Destroys Michigan House**  
*(Special to THE FILM DAILY)*

Morenci, Mich.—Fire has destroyed the Gem, leaving one other house in the town, the Princess.

The WAY NON-REWIND is of inestimable service to the Exhibitor in providing him with efficient projection. It will fit any standard machine.

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**"The WISE VIRGIN"**  
STARRING  
**Patsy Ruth Miller & Matt Moore**  
AN ELMER HARRIS-  
SPECIAL PRODUCTION  
for  
**HODKINSON RELEASE**

**Pathé News**

Sees All Knows All

NO. 39

Fairbanks, Alaska—First Arctic plane goes into service, speeding livery 2 weeks! Dog-teams bring s flying field.

FORMOSA, JAPAN—Uncivilized Pacific photographed for first time by News—the "Urai" villagers face the with surprise, but little fear.

DVINSK, LATVIA—Vast ice block Dvina River causes havoc over big ice jams up over river banks, c countryside.

WASHINGTON, D. C.—Philippine again seeks "immediate and absolute independence". Delegates appear before Committee on Insular Affairs.

today

**HAL ROACH'S**

**WILL ROGERS**  
**COMEDIES**

"Wit With A Wallop"  
2 reels

**Pathécomedy**

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# THE NEW FAMOUS 40



Paramount Pictures  
FOR FALL AND WINTER ~ ~ 1924-5

## Release Dates of The Famous Forty

(Aug. 1—Nov. 1 given yesterday.)

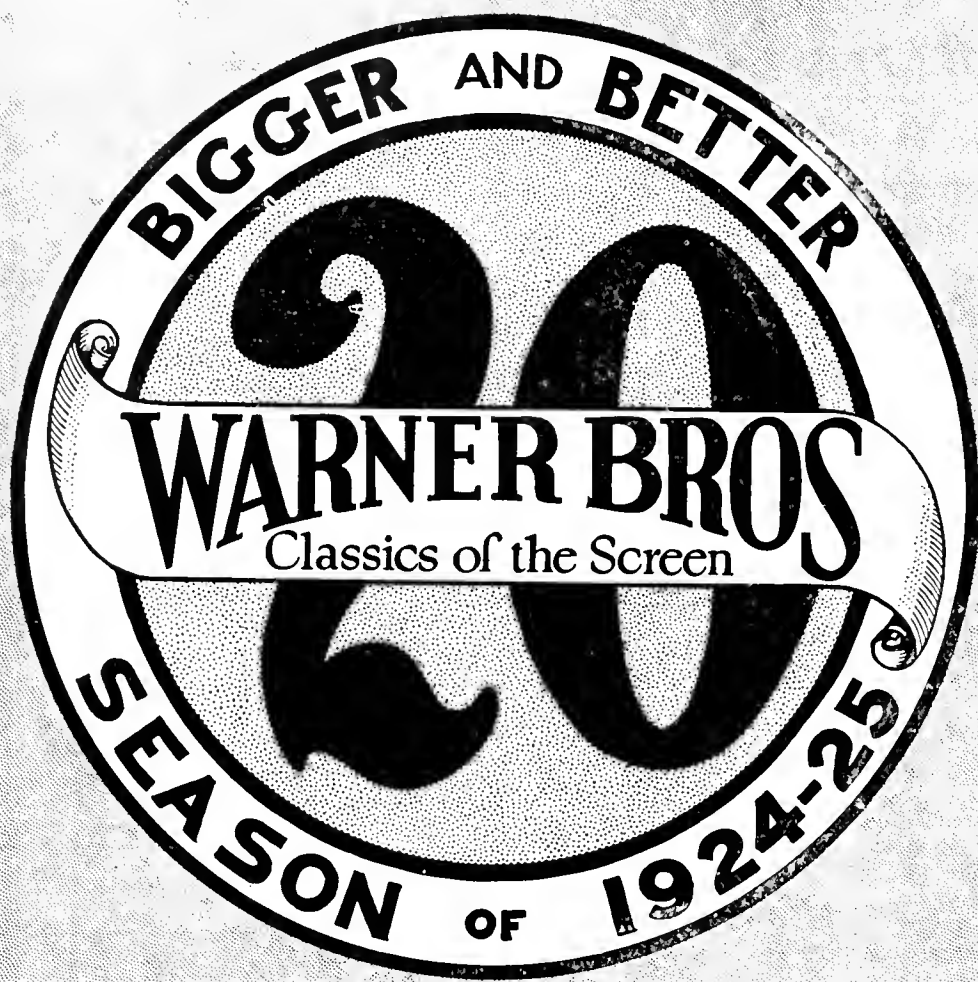
Nov. 1—Feb. 1 today)

- |          |   |         |  |
|----------|---|---------|--|
| Sept. 15 | "SINNERS IN HEAVEN."<br>ALAN CROSLAND Prod. Bebe Daniels, Richard Dix. By Clive Arden. Screen play by Frank Tuttle.                               | Dec. 22 | "PETER PAN."<br>HERBERT BRENON Production. Assisted by Roy Pomeroy. From Sir J. M. Barrie's famous story.  |
| Nov. 3   | "MERTON OF THE MOVIES."<br>Starring GLENN HUNTER. JAMES CRUZE Production. From the novel by Harry L. Wilson and the play by Kaufman and Connelly. | Dec. 29 | Zane Grey's "THE BORDER LEGION."<br>VICTOR FLEMING Production. Jacqueline Logan, Antonio Moreno.   |
| Nov. 10  | "WHISPERING MEN."<br>Starring THOMAS MEIGHAN. By Booth Tarkington. Directed by Victor Heerman.  | Dec. 29 | "NORTH OF 36."<br>IRVIN WILLAT Production. Jack Holt, Ernest Torrence, Jacqueline Logan, Noah Beery, Tully Marshall. By Emerson Hough.                 |
| Nov. 17  | "WORLDLY GOODS."<br>Starring AGNES AYRES. By Sophie Kerr. Directed by Paul Iribe and Frank Urson.   | Jan. 5  | "THE HONOR OF HIS HOUSE."<br>Starring THOMAS MEIGHAN. By Andrew Soutar. Directed by Victor Fleming.  |
| Nov. 17  | Rex Beach's "A SAINTED DEVIL."<br>Starring RUDOLPH VALENTINO. JOSEPH HENABERY Production. From "Rope's End." Screen play by Forrest Halsey.       | Jan. 12 | "LITTLE MISS BLUEBEARD"<br>Starring BEBE DANIELS. From the play by Avery Hopwood and Gabriel Dregely. Directed by Frank Tuttle.                        |
| Nov. 24  | "HEADLINES."<br>Starring RICHARD DIX. R. H. BURNSIDE Prod. From "Contraband" by Clarence B. Kelland.  | Jan. 12 | "MANHATTAN."<br>Starring RICHARD DIX. From "This Side of Paradise" by F. Scott Fitzgerald. Directed by Paul Sloane. Supervised by Forrest Halsey.      |
| Nov. 24  | "ARGENTINE LOVE."<br>ALAN CROSLAND Production. Bebe Daniels, Ricardo Cortez. By Vicente Blasco Ibanez.  | Jan. 19 | "THE GOLDEN BED."<br>CECIL B. DeMILLE Prod. Rod LaRoque, Estelle Taylor, Victor Varconi. Screen play by Jeanie Macpherson. From Wallace Irwin's novel. |
| Dec. 1   | "THE CAFE OF FALLEN ANGELS."<br>JAMES CRUZE Production. By Leroy Scott.   | Jan. 19 | "PLAYTHINGS OF FIRE."<br>Starring AGNES AYRES. Directed by Frank Urson and Paul Iribe. By Forrest Halsey.  |
| Dec. 8   | "THE BEAUTIFUL ADVENTURESS."<br>Starring BETTY COMPSON. From "The Heart of a Thief" by Paul Armstrong.  | Jan. 26 | "A WOMAN SCORNEO."<br>Starring POLA NEGRI. DIMITRI BUCHOWETZKI Prod. From a story by Perley P. Sheehan and the play by Owen Davis.                     |
| Dec. 15  | "THE COAST OF FOLLY."<br>Starring GLORIA SWANSON. ALAN DWAN Prod. From Coningsby Dawson's novel.  | Jan. 26 | "A BROADWAY BUTTERFLY."<br>WILLIAM DeMILLE Prod. By Clara Beranger.  |

Read again the 20 releases listed yesterday. Study the 20 listed today. The Famous Forty — *the greatest line-up ever!*



Save TWENTY Dates for the New Warner TWENTY



Reason  
No. 2 ~

Previously  
Announced

- 1 "Get Your Man"
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
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Infrequently there arrives in the amusement world a story, play or motion picture which might truthfully be described as "different." By *different* we mean a piece that departs from the hackneyed in theme, from the commonplace in construction, from the ordinary in purpose.

Two years ago blase New York suddenly found itself shaken to its theatrical foundation by the appearance of a play utterly "different" from the ordinary. Powerful in dramatic plot, novel in theme, with a background of quaint European beauty, this play, presented by America's wizard of stagecraft, at once became the sensation of Broadway. Such was the success of

David Belasco's  
"DEBURAU"

Foremost among the TWENTY big stories chosen by Warner Bros. for its 1924-25 output of "Screen Classics" is this great Belasco stage production. Written by Sacha Guitry, peer of European playwrights, "DEBURAU," with its wealth of dramatic strength, fine comedy, touching pathos and colorful setting, is the ideal story for the screen.

In producing "DEBURAU" for the screen Warner Bros., in association with Mr. Belasco, is bringing into play the full strength of its powerful production force. Perfect direction, skillful acting and artistic arrangement combine to make of it a production that sets a new high standard in entertainment values. HARRY BEAUMONT, who made "Beau Brummel" for the screen, will personally direct "DEBURAU."

That's a second good reason why you should—

Save TWENTY dates for the new Warner TWENTY!



**Weeks Headlines**

**MONDAY**

National forms special department to key city runs on special pictures "Secrets" and "Sea Hawk."  
P. D. A. hopes to open closed ex- points by interesting local capital. and Blumenthal lease Bronx theaters Jolson.

**TUESDAY**

Co. of America opens New York Reported ambition is to develop na- theater chain like Loew's, Inc. es between Richard Barthelmess and ation near end. Walter Camp to Barthelmess unit.  
st exhibitor leaders conferring with office on uniform contract  
at first-runs favor release of big pic- in summer to bolster up business. distributors consolidating to reduce ad.

**WEDNESDAY**

C. C. units in thirty exchange cities st as way out of exhibitor organiza- troubles.  
nces at Hays office to result in changes iform contract.  
State organizations not interested in oming M. P. T. O. A. convention

**THURSDAY**

Earnings for first quarter of 1924 al \$800,000; drop from 1923.  
Prod. Corp. suing Elliott Film, Minne- for \$200,000 and return of rights "Birth of a Nation."  
o., placed all product through Selz- ers' and Exhibitors' Co-operative Trust es to supply exhibitors with daily im change.

**FRIDAY**

at a factor in production, says D. W. n upon return.  
olds annual meeting. No changes in nel.  
Burkan, in Washington on music tax als industry parasitic.  
ed Exhibitors place sales force on sion basis.  
own exhibitors eager for big pictures plenty of exploitation, Eddie Bonns in trip through N. Y., Kansas and uri.  
ant plans heavier national ad cam- for 1924-1925.

**SATURDAY**

office checking up on print troubles. d Barthelmess signs two year con- th Inspiration. Release continues First National.  
rsal selling fall pictures in block. ader S. Aronson resigns as sales for Truart.  
0 award for best picture of year ade at Christmas.

**Pathe Officials on Trips**

ar O. Brooks, Pathe serial sales er is away on a trip through uth and Middle West. Miles as, in charge of short subject as started a coast-to-coast y.

**Favorite Buys "Hutch" Series**

pecial to THE FILM DAILY  
oit—Favorite Film has bought urricane Hutch" series.

**Burke, Jr. Heads Atlanta Board**  
(Special to THE FILM DAILY)

Atlanta—At the recent meeting of the Film Board of Trade, J. J. Burke, Jr., was elected president, L. W. Clark, of Goldwyn, vice-president, and I. P. Stone, Vitagraph, secretary-treasurer. The new board of direc- tors includes: W. W. Anderson, Pathe; Burke, J. T. Ezell, Select; Ralph Williams, Consolidated, and Arthur Bromberg, Progress.

**Kiddie Programs at Tivoli, Wash.**  
(Special to THE FILM DAILY)

Washington—Crandall's Tivoli has arranged a series of three programs for children on May 10, 17 and 24. They will each run from ten o'clock until noon. The first which occurs today (Saturday) will be composed of two special short subjects and story telling by Mrs. Peggy Albion of the University of Virginia.  
The program will be broadcast.

**Stahl's Next, "Husbands and Lovers"**  
(Special to THE FILM DAILY)

Hollywood—"Husbands' and Lov- ers" has been decided upon as the title for John M. Stahl's next for Louis B. Mayer. Work on the pic- ture is already under way with Lewis S. Stone, Florence Vidor, Lew Cody and Dale Fuller in the cast.

**Cole Relected Texas Head**  
(Special to THE FILM DAILY)

Dallas—H. A. Cole has been re- elected president of the state M. P. T. O. unit. J. A. Holton, is first vice-president, and C. W. Batsell, sec- ond vice-president.

**Evans Sells Phila. House**  
(Special to THE FILM DAILY)

Philadelphia—John S. Evans has sold the Dreamland, 36th and Haver- ford to Leo Poselsky who has pur- chased a small house in the same neighborhood.

**A Correction**

In the review of "\$20 a Week," Harry Fishbeck was credited with the camera work when George Peters' name should have been men- tioned.

How to prolong almost indefinitely the life of the positive print, install a **WAY NON-REWIND.** Witness a demonstration.

**WAY NON-REWIND**  
201 West 49th St.  
New York City

**Incorporations**

Boston—Melrose Operating Co., Melrose. Capital \$100,000. Incorp- orators, E. M. Levy, Joseph Stone, Joseph Cohen and F. G. Woodbury.

Springfield, Ill.—Joyland Amuse- ment Co., Chicago. Capital \$50,000. Incorporators, A. L. Williams, James T. Cooper and R. F. Spriggs.

Oklahoma City—City Amusement Co., San Antonio, Texas. Capital \$8,000. Incorporators, Zalmanzig, David Gottlieb and A. C. Jones.

Boston—Kennedy Comedies, Inc. Capital \$50,000. Incorporators, Frank P. Kennedy, Leon E. Dadmun, Char- les Kapka and Daniel Maguire.

Oklahoma City—Pipeless Pipe Or- gan Co., Ardmore. Capital \$10,000. Incorporators, W. C. DeWitt, Percy Preston and M. L. Rees.

Austin, Tex.—Universal Film Ex- change, Inc., New York. 2,000 shares preferred stock and 100 shares com- mon, no par value.

Boston—Instructorscope, Inc., Cam- bridge. Capital \$50,000. Incorp ora- tors, K. L. Hayes, A. B. Smith and L. M. Lombard.

Boston—W. J. Cook, Inc., Spring- field. Capital \$50,000. Incorporators, W. J. Cook, Helen B. Cook and C. A. Warren.

Dover De'.—Theda Bara Prod. Capital \$500,000.

**THE WORLD IN COLOR**

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**New Tri-Stone Series**

Tri-Stone will release June 1 the "Five And One Series", composed of five of Triangle features in which Win. S. Hart appeared. The sixth release is the "Bride of Hate", star- ring Frank Keenan. The Hart fea- tures are: "Return of Draw Egan", "Truthful Tulliver", "Bride of Hate", "The Disciple", "The Patriot", and "Captive God".



**Buddy ROOSEVELT**  
in "Rough Ridin'"

**BR**

Stands for

**BUDDY ROOSEVELT**  
**BANK ROLL**

**A SERIES OF 8**  
**FIRST CLASS FEATURE**  
**WESTERNS**  
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**COMING SOON**



**Helene Chadwick**  
in

**"HER OWN**  
**FREE WILL"**

for **HODKINSON RELEASE**  
Season 1924-1925 Thirty First Run Pictures

From the popular story by  
ETHEL M. DELL  
Directed by Paul Scardon  
Produced by  
EASTERN PRODUCTIONS INC.

## Summer Showmanship

By E. W. Hammons, President Educational Film Exchanges, Inc.

Every year just about this time there is a great hue and cry about the quality of feature pictures being released for showing during the warm summer months. Exhibitors everywhere wear furrowed brows, and their talk is sad and gloomy.

Undoubtedly where there is so much smoke, there must be some fire, and it is reasonable to credit a certain amount of this talk. But it is not my desire to discuss the quality, or lack of quality, in current feature releases. Instead, I would like to point out that this is the time of year, above all others, for Real Showmanship. Instead of spending all his energy worrying about the quality of feature pictures he is going to get during the next three months or so, the exhibitor will be building up a much better foundation for his Summer business by calling into play all his Showmanship qualities, so that his warm weather programs will make up in novelty and variety whatever they may lack in feature quality.

Summer, of all times in the year, is the time for the Variety Program. And the Variety Program means more Short Subjects, carefully selected and properly presented.

Fortunately for the exhibitor who is striving to offer his patrons Real Summer Entertainment in the form of a Well Balanced Program, the feature pictures being released now are of a more reasonable length than the average six months ago, and it is not nearly so baffling a problem for him to build up a diversified program. He can now offer his public not only a feature picture, but a good comedy, a novelty subject and a news reel.

But the exhibitor must not leave it to his patrons to guess what he is doing when he prepares programs of greater novelty for the warm Summer evenings. The Short Subjects which he puts on his programs for their entertainment value have also a big box-office value, and every unit on the Summer program should be made to count in drawing the crowds by proper mention in the exhibitor's advertising.

No vaudeville manager would think of building up a fine balanced program and then advertising only the headliner. No more should a motion picture theater owner build up a diversified program with several Short Subjects, and then mention only the feature in his advertising.

One of the biggest vaudeville houses in the world—a popular New York theater—carries in its program a special statement to the public calling attention to the entertainment value of the program as a whole. Every item on the bill, the statement explains, is carefully selected and presented so as to contribute to a well-rounded program. No one act makes all the appeal, or even a lion's share of the appeal. Each unit helps build up a Whole Evening's Entertainment. And this theater is filled at every show.

Here is a lesson worthy of consideration by every motion picture exhibitor.

# Brevity

By DANNY

"The quality of being brief"—is a standard definition. In pictures the definition would mean—the quality of being entertaining.

And this, after all, is the task, imposed by a willing and anxious public, upon every producer making pictures.

Vanity—in pictures—consists of trying to absorb more and more film, without excuse, to outshine someone else. What joy; what rapture to some director in his personal projection room? But what of the countless throngs who, bored to distraction, wonder what it's all about?

The short subject—the life of any program—cannot find its place—and it is a valuable and noteworthy place—unless the producers of features realize that length alone is not the answer to a fine audience—value picture. It is true that some subjects—notably "The Thief of Bagdad," "The Covered Wagon," "The Ten Commandments" and other great triumphs of this type—need footage. Lots of it. But these pictures are limited in number. The rest—so called super features and specials, hardly worth being dignified by that name except in the ravings of the publicity shark, could easily be cut; and cut to great advantage.

Vaudeville has found its great momentum in that there is a collection of short acts. Some good, others passable, others poor. But no one act is so distractingly long that the audience will not tolerate it. Publications such as "The Saturday Evening Post," owe their popularity to the diversification of contents.

When will the producer realize that concentration of interest; enthusiasm and enjoyment of an audience has a certain stopping point, beyond which the audience tires? The legitimate stage producer has worked this out satisfactorily. The usual act runs between 35—and at the most—45 minutes. Trust the legitimate producer not to take a chance on boring his audience. He wants their attention too much to take a chance on tiring them. He wants them to come back to see his next show. Why doesn't Mr. Producer figure that way when he starts making a picture?

Elsewhere in this issue will be found some interesting ideas of men who operate big first-run houses or chains. E. V. Richards of New Orleans frankly admits that in the handling of short subjects in his territory his organization is in a rut. This question was put up to the big first-run men frankly. Some have answered just as frankly. Others—well, read what they say. One thing is positive; the first-run operator can influence the producer to make his pictures with more brevity—and therefore more wit—and no one else can. And this is where the influence must come from. Whether Mr. Producer gets a few more or less bookings at \$25 or \$7.50 doesn't concern him very much. But let him lose a half dozen \$2,500 bookings in first-runs because of his unnecessary vanity footage and he will sing another song—and make shorter—and better—pictures.

Out on the Coast they have a nifty applied to Sol Lesser of Principal Pictures. They say his slogan is "better and Lesser pictures." It's a great pity that more producers weren't named Lesser at birth. They might live up to their names in producing.

## A Reason

Short subject distributors contend that one of the chief reasons for the failures of wider distribution of these entertaining features of the program is that feature subjects are so long that the short subject "doesn't get a chance."

Here are some figures to demonstrate the correctness of their attitude. The figures are based on features shown to the New York State Censor Board from Jan. 1 to April 15, a period of 15 weeks.

Five reels	68
Six "	47
Seven "	34
Eight "	18
Nine "	3
Ten "	3
Over 10 reels	3

## Diversity for Diversity in Program Building

By John E. Storey, Pathe

The taste of the American public especially that portion which we justifiably term "entertainment-seekers," runs largely to brevity, compactness and diversity.

In literature they do not turn long drawn out stories in book form requiring anywhere from two to ten volumes in the telling. Our parents and our grandparents enjoyed that because such was the taste of that time. We of today seek our literary relaxation in a volume of short stories or through a popular magazine that specializes in that form of reading matter. Serials, too, claim our attention for they are in reality stories broken up into short periods. In the legitimate theatricals this tendency is fully marked.

Our so-called legitimate home may or may not hold crowds every night, but a nightly "sell-out" vaudeville houses is the rule rather than the exception. No longer is the musical comedy of the style prevalent from 1900 to 1910 offer an appeal. The "revue" has taken its place—the "revue" which is in reality a sort of glorified vaudeville strung along together on the thinnest of more or less disconnected narrative.

It is the spirit of the day, an upward manifestation of the demand for much in little time, or for brevity and diversity. We are so busy we cannot take our entertainment in large doses so we must make up for it by taking a large number of small ones.

It is my firm conviction, however, that the day of the short subject in the short subject program is at hand. The producer who turns his gaze to the making of one and two-reel pictures, the distributor who evangelizes the field in their behalf, and the exhibitor who takes into account the undeniable popular taste for diversity of program are the coming leaders of the motion picture industry.

# Nation—Wide Canvass of Exhibitors' Treatment of Short Subjects

**CALIFORNIA**  
Branch manager of Educational Northern California, I consider fortunate in having as our first-run account the Herklotchild Entertainments, covering the Granada, California, Imperial and Portola.

Partington, managing director, may well be ranked as one of the progressive exhibitors in this territory, and that undoubtedly means the world. Being the first exhibitors in this territory to stage elaborate features of feature pictures, he also takes the lead when he not infrequently staged effective prologues in connection with the showing of some of short subjects.

Partington, unlike so many exhibitors, large and small in this territory, does not consider short subjects as "just fillers" is best borne out by the fact that two-reel comedies are often being advertised on one-sheet boards in the form of newspaper clippings or by placing a one-sheet in the corner of the board. Short subjects of importance are also given general space in the newspaper advertisements; on the especially advertised motion picture trailers as well as in the lobby and the mar-

**Heralded "Plastigrams"**  
Coming "Plastigrams," our dimension film, to the screen of Granada, was heralded by the showing throughout the city of three-sheets of a particularly interesting design and phrasing. Other means of curiosity-arousing advertisements were resorted to with the result that "Plastigrams" must be heralded with drawing a large percentage of the crowds now thronging Granada daily.

Needless to say that such exploitation of short subjects is bound to result to the benefit of our subsequent patrons. There are in the territory being covered out of San Francisco, a great many real live showmen who overlook the opportunities to boost short subjects and who conscientiously endeavor to offer their patrons well balanced screen entertainment.

Alas, equally true that a too small percentage entirely pay little attention to the building of screen programs, considering as they do all short subjects as merely "conveniently produced for the sole purpose of "killing time" while the patrons are being seated to the screening of the "feature picture. Regardless of merit and production cost, all two-reel subjects are worth just so much per cent and in many cases it is very little.

For example: Albert Huntley, Sebastopol, a town boasting a population of 1,500 inhabitants

and located in a thickly settled region, has a fixed price of \$1.00 per reel for either one-reel or two-reel subjects, irrespective of quality. What surprises one is that he seems to have but little difficulty in securing sufficient short subjects at such rentals. That such an economy policy is entirely unsound in principle and in practice is best proven by the fact that two of the churches in Sebastopol as well as the high school and grammar school have recently seen fit to install projection equipment.—G. C. BLUMENTHAL, San Francisco Manager, Educational.

**Novel Exploitation Campaign**

An unusual exploitation campaign was organized by the American, Oakland, Cal., for the Pathe Review No. 12, which showed the process of manufacturing ball bearings. The film was played on the same program with Bill Hart's "Singer Jim McKee."

A guessing contest was organized with \$25 in prizes to those guessing most correctly the number of ball bearings in a bottle placed on display in the American lobby. Dodgers printed in heavy type and calculated to arouse curiosity as to the manufacture of bearings were distributed in machine shops, factories and garages. Tack cards supplementing these dodgers were placed in these factories and plants.

In addition to this, a special letter was sent to every garage in the city announcing the showing of the ball bearing film. Novelty heralds consisting of small envelopes enclosing small ball bearings which were wrapped in an announcement of the film, were distributed far and wide. These heralds and dodgers were passed out at union meetings of auto mechanics and other machinists.

To top it all, considerable space was devoted in the regular newspaper advertising to the ball bearing picture as well as on the one sheets, three sheets, and window cards. The field was thoroughly covered and the result was capacity business.

**CONNECTICUT**

The majority of exhibitors throughout the New Haven territory do not appreciate the full value of short subjects. They treat them as fillers. In so doing one of the best features of a moving picture program is sadly neglected.

A few of the wise ones get the best results from the exhibition of short subjects by properly exploiting them. They realize the fullest possibilities of the short feature as well as the long one. These exhibitors can see the value of handling short subjects as feature units of their programs instead of mere fillers.

Sad to say there are too few of these wide awake show men. How-

ever, each day exhibitors everywhere throughout the territory are profiting by the success of the few that are getting results with their short features. This is attested to by the prominent display of advertising material in theater lobbies and news papers.

A. P. ARCHER, New Haven Manager, Educational.

**GEORGIA**

Exhibitors in this territory, almost without exception, supplement their features with comedies or other short subjects. Comparatively few of the exhibitors reap as large a benefit from their diversified programs as they would if they realized the advantage that would come from wider and more consistent advertising of their short subjects.

It is frequently the case, and exhibitors will admit, that their programs have been redeemed from utter failure solely through a good comedy, and yet this good comedy may never have been advertised. Now, if a good comedy, unadvertised, can be the salvation of a show, why would not this same good comedy, well advertised, have tended to the financial salvation of exhibitors by increasing the number of people who would see it?

Educational advertise their comedies extensively in nationally read publications. Yet many exhibitors miss this very patent opportunity to tie up either on the screen or in front or in the newspapers with what the distributing company has done in expending printer's ink for their benefit.

In this day the merchant cannot sell his wares without advertising them nor can the exhibitors sell admissions to his theater without advertising what he is going to show.

J. H. BUTNER, Atlanta Manager Educational.

**ILLINOIS**

Short subjects as a rule are given secondary consideration so far as publicity and exploitation is concerned, as most theaters in Chicago give the feature prominence in advertising and in some instances in newspaper advertising they mention the comedy in small type and in the lobby of the theater, ordinarily use a one sheet.

**INDIANA**

We find that the majority of our accounts are giving our product space in their newspaper ads and also a goodly portion in their lobbies.

Exhibitors in this territory are progressive and realize that the day of the long drawn out feature is about over. They are endeavoring to give their audiences diversified entertainment which is without a doubt a stimulant to the box office. The above applies particularly to

the Circle, Indianapolis, which very seldom omits the two-reel comedy from its program. In addition to this comedy it always offers a novelty reel of some sort and a news reel.—H. C. DRESSENDORFER, Indianapolis Manager, Educational.

**IOWA**

Leo Moore of the Majestic, Centerville, uses a COMEDY CARNIVAL PROGRAM on one night each week. In this program he uses 3 two-reel comedies. Moore advises that this plan is very successful and something that goes over big in his theater. The exhibitor showed excellent judgment in putting this program on Saturdays. As a rule the patronage being mostly transients, they were not attracted by big multiple reel features, but with the opportunity of seeing at least, two of their favorite comedies that especially appealed to them. The box office results proved that the COMEDY CARNIVAL PROGRAM has a triple drawing power in any theater.

Sam Westcott of the Strand, Cedar Rapids, has found he is very successful with the "CHRONICLES OF AMERICA" releases. Westcott used, as long as releases would permit, one of the "CHRONICLES OF AMERICA" subjects each week. His patrons are very enthusiastic about these subjects. Westcott recently arranged a campaign with the schools, which included the distribution of 9,400 special students' tickets. The gratifying results impelled Westcott to arrange for CHRONICLES one each week, until he caught up with release date.—R. S. BALLANTYNE, Des Moines Manager, Pathe.

**KENTUCKY AND TENNESSEE**

In Louisville, Lexington, Chattanooga, Memphis and Nashville, which are the key points in our two states, Kentucky and Tennessee, the first run theaters, using our Educational short subjects, are controlled by such well-known interests as the B. F. Keith's, Famous Players, Loews, Crescent Amusement Company and Lafayette Amusement Company. The writer thinks that just another tribute to the expert showmanship possessed by the heads of these companies, is that they recognize the fact that no program is complete without a good and varied number of short subjects. With very few exceptions, these big theaters are at least including a comedy and news reel on every program, regardless of the excessive length of the feature.

(Continued on Page 17)



sparkling  
**Variety**

Every possible variety of good consistent quality short subjects for every type of theatre!

*That's Universal Short Subjects!*

**Century Comedies**  
2 reels each

**Universal Chapter Plays**  
2 reel episodes

**Jack Dempsey**  
"FIGHT and WIN"  
Stories  
2 reels - each a complete story in itself

*The*  
**Gumps**  
1 reel each

**Hysterical History Comedies**  
1 reel each

**UNI**  
**Shorts**



*The*  
**Leather  
Pushers  
Series**  
2 reels each

**Universal  
Comedies**  
1 reel each

**Two Reel  
Westerns**

**International  
News**

*The*  
**Fast  
Steppers'  
Series**  
2 reels each

**UNIVERSAL**

**Subjects**

# International News

The newspaper clippings reproduced below are typical of the space devoted to International News subjects in Hearst newspapers—read by over 20,000,000 people daily. International's exclusive up-to-the-minute news service is backed by all Hearst publications. This helps to make it the world's greatest news reel—a real feature for any theater!

The spectacular event covered by the newspaper articles below is found in International News No. 39—at no extra cost!

## Advertised Daily to over 20,000,000 Readers

NEW YORK EVENING JOURNAL America's Greatest Evening Newspaper MONDAY, MAY 6, 1924

### SMOKE SCREEN HIDES NEW YORK FROM IMAGINARY ENEMY FLEET

**SUCCESSFUL TEST MADE BY PLANES**

Downtown Completely Shut Out from View by a Black Wall 700 Feet High.

It took the Chinese hundreds of years to build the Great Wall of China, but it took an American Army aviator, Lieutenant Deteraux Meyers and Chemist Hartnett, of the chemical warfare service of the Army, only a few minutes to build a wall, seven hundred feet high that completely shut New York's famous skyline from an imaginary fleet of hostile battleships lying in New York Bay.



Airplanes shown starting the smoke screen over the lower end of Manhattan.

ward, making a wall of smoke 700 feet high. Then, to test the penetrability of the screen by an enemy airplane of the sea or down the bay in ferry-boats, a white cloud suddenly dropped from the blag of yesterday's May-lips rates and enveloped them.

Passengers on at least one Staten Island ferry boat began groping about the decks and cabins and as suddenly clutched their noses for there was that in the white veil dropped from above that was strongly reminiscent of Barren Island in its worst days. The gas was not poisonous, but it had the strength of hydrogen in August.

It is called TITANIUM TETRACHLORIDE, and it was dropped from a Martin bomber in a thrilling exhibition, making the old downtown section obscure as a target for enemy ships.

WALL OF WHITE BUILT.

Between the Rock and Manhattan.

THOUSANDS SAW TEST. Airplanes have become an every day occurrence here and the thousands of persons standing themselves in Battery Park and on the decks of the Municipal ferryboats failed to see anything significant in four planes in close formation which came sliding down from the heights above Manhattan to about 300 feet above the East River at the Brooklyn Bridge. Here Chemist Hartnett opened the valve that dropped a trail of "Titanium Tetrachloride" in the wake of the machine which sped across the bay between Governor's Island and the lower end of Manhattan.

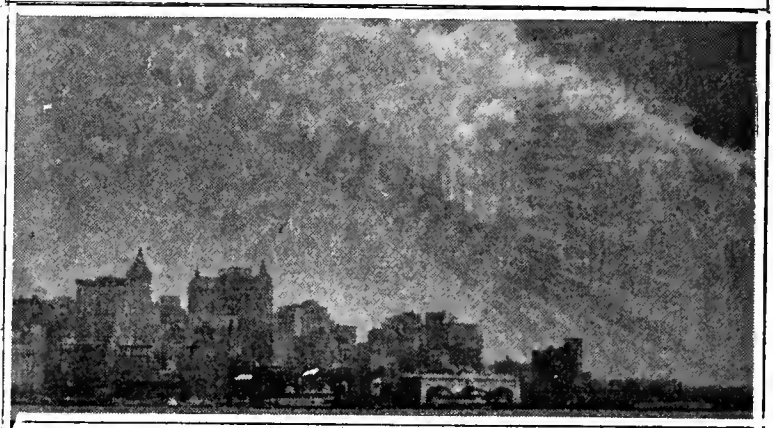
SMOKE 700 FEET HIGH. Those in Battery Park saw the smoke on the bay gradually fade away and disappear as the huge man-made cloud dropped in water and then floated slowly up-

**BORROWED TIME**

Unlabeled with C. Norm. Hunder. Richmond. As an in-er of a bor- speeding on the street, crashed into on West End avenue fifth street, seriously in-

### How Airplanes Could Hide New York in Smoke

A GIANT bombing plane, followed by three other aircraft, yesterday swept about lower Manhattan and dropped a smoke screen that made the towering tip of the island safe from the guns of an enemy fleet—an imaginary one, of course. The screen trailed out behind the first ship and then feathered down, reached the water off the Battery and then rose in a white cloud. Try the name of the gas on your typewriter: TITANIUM TETRACHLORIDE.



**CASH IN on this TREMENDOUS PUBLICITY!**

Winds, Malone; Watkins Glen; Wagon, Susan; Uppach, Hud- Hyde, Coop- er, Hbars, and Alford

### Aerial Smoke Screen Obscures New York

To the bewilderment of those who travel in ships down in the sea or down the bay in ferry-boats, a white cloud suddenly dropped from the blag of yesterday's May-lips rates and enveloped them. Passengers on at least one Staten Island ferry boat began groping about the decks and cabins and as suddenly clutched their noses for there was that in the white veil dropped from above that was strongly reminiscent of Barren Island in its worst days. The gas was not poisonous, but it had the strength of hydrogen in August. It is called TITANIUM TETRACHLORIDE, and it was dropped from a Martin bomber in a thrilling exhibition, making the old downtown section obscure as a target for enemy ships.

### PLANE'S FALL JARS 9 RUSSIAN NOBLES

Exiles Seeking to Recoup Fortunes Here with Airship Plunge 500 Feet. With the Russian noblemen in its cabin, a gigantic airship was wrecked to a forced landing on the golf links of the Balaubury Golf Club, Westbury L. I., yesterday. The crash of the huge machine there fell to earth not only one of the most costly planes ever constructed, but also the sanguine hopes of scores of former office and courtiers of the late Czar. The plane was built by these boys of nobility in a shop-rear of a farmhouse here instead. Here live a group some of the most glamor-

# The Short Subject on Broadway

## Speaking of Short Subjects

*Hugo Riesenfeld, Famous Players' Broadway Theaters*

Short subjects are today the sine qua non of the program. Translated into Americanese, that means "Without them, there ain't nothin'". I am speaking, of course, not about the kind of house which has to play two pictures to get one patron, but of the ordinary motion picture theater. An exhibitor in a standard theater who tries to get along without short subjects would be in the same position as a man who tried to get along without vitamins—he would become an invalid.

Through the gradual experimenting which has gone on since the nickelodeon days, we have evolved a definite form of entertainment. Or rather I should say we have arrived definitely at so much the form—for there is still plenty of room for originality in devising a program—but at least a certain amount of time that makes an entertainment psychologically satisfactory.

At present, roughly, two hours is the show that lasts much longer is considered too rich for our tastes; a show that lasts much less is an unsatisfactory as a baseball game that is interrupted by rain in the fifth inning. The latter remains technically a game; but the spectator remains uninterested.

What we may take for granted is the fact that the two-hour show is psychologically right, then we may consider the program itself from the standpoint of the psychology of the American people. Nor will the difficulties be difficult to find. For, in all, whether the films are the eighth part—as we think—not, the indisputable fact is that they are one of the main sources of entertainment. If we look to another source of entertainment, and analyze the points of appeal, we may be able to see whether or not we are on the right track.

Let us consider then the popular magazines, certainly one of the prime sources of entertainment. And, just as sure, let's take the most popular of them all, the Saturday Evening

Post. What's the main attraction? A story by Tarkington or Zane Grey or Julian Street or Harry Leon Wilson. Very well, that's our feature, too: a Tarkington story for Meighan, or Grey's "Call of the Canyon" or Street's "Don't Call It Love" or "Merton of the Movies".

But there's more—much more. Here's a funny yarn by Sam Hellman. What's it all about? A prizefighter. And before Hellman Lardner was writing about the bushier. And there's Witwer. All right, let's have a comedy on our program, preferably about sports. Say one of the "Leather Pushers".

Here's an article by Sam Blythe about who's doing whom at Washington. Short, snappy, picturesque and illuminative close-ups of people in the limelight. Boy, put the news reel on in a good spot.

Here's a cartoon or two on the humorous page, with no political significance attached. So we'll put in an "Out-of-the-Inkwell" Cartoon.

And here's a bit of serious verse. Serious verse in the Saturday Evening Post? Let's look at it again. Yes, you're right. A poem by Alfred Noyes. Well, if they want that, we're glad to give it to them. Let's have a Tschaiakowsky overture. And if there's room, let's put a charming scenic in.

And what's this? Light verses by Arthur Guiterman, F. P. A., Berton Braley. Well, let's have a classical jazz. Let's take something light and delicate and do it with all the craftsmanship that Guiterman and Adams put into their verse.

And—wait a minute. Here's an article on H. G. Wells on education, and here's one on gland treatment by Voronoff. So let's slip in an interesting "educational".

So there briefly is the basis of the popular magazine and of the modern form of picture presentation. And if that modern form of picture presentation resembles to a startling degree the Rialto and Rivoli form of presentation—why, you're right. We're giving them what they want to the best of our ability.

But let me here point out what I consider a dark cloud on the horizon. That is the tendency of the director to consider a picture of less than seven reels as inferior product. That tendency—one that disregards the public psychology—is a definite menace to the man who spends his time, money and ingenuity in devising short subjects. If something is not done either by exhibitor, demand, or the directors themselves, many short subject producers may be forced out of business, and our programs will have large gaps that we will be unable to replace. For it is only when many men are creating diversified products that we can get good and diversified products.

But someone is going to interject "What about the good long feature?" And he will be right. The great picture can run two hours and break all rules. But very few pictures are great. They don't make a "Covered Wagon" or "Ten Commandments" or "Hunchback" or "Thief of Bagdad" every day. Those pictures may run for years. But you can put it down as a fairly good rule that 99 per cent of seven-reelers will never run a year; they simply run the hour and a half that they consume.

## The Short Subject

*By S. L. Rothafel ("Roxy")  
Capitol Theater, New York*

Of all the phases in this continually developing motion picture industry, perhaps no feature has developed more rapidly or strongly than the short subject. Our particular interest in this part of motion picture presentation is not recent. We have long advocated the program value of the short subject. We have even experimented on entire programs made up of this type of feature. We have written and spoken about the value of the short feature before.

It is quite true that the past year has not seen the short subject as frequently in its accustomed place in the program. This has been due principally to the increased output of two hour pictures which has eliminated the possibility of any accompanying features other than a special musical presentation. Nevertheless the short subject has lost none of its popularity and it cannot help but increase in value as greater care and thought is given to its production.

The possibilities of the short subject is so unlimited that it offers any number of new fields to the producer with imagination. Travel, scenic studies, cartoon series—each supplies a different need. The variety of such films place at the disposal of the exhibitor material with which he can build up atmosphere in a program, strike a timely note on any particular subject, or create a complementary entertainment to his principal feature. Furthermore, the musical possibilities which are contained in the intelligent and imaginative scoring of such short subjects, provide an additional feature in successful program building.

## More Short Subjects

*By Joseph Plunkett, Managing Director  
Mark Strand, New York City.*

The short subject on Broadway! That's easy—there's but one answer. It is simply this: Give them more and more short subjects.

The more short subjects in a program, the more diversified the program and, of course, the wider the appeal to patrons. Some of the audience like a scenic; others favor the news reels, and, if they are not pleased with the feature picture, they are at least given some entertainment by the diversified program.

All showmen surely remember the late President Wilson's oft-quoted statement about vaudeville. As I recall it, he regularly attended the Keith house in Washington during and after his White House days because, he said, he was sure to find entertainment in some of the acts, even though the others might not appeal to him.

More short subjects for Broadway moving picture theaters, means more acts which appeal to a cosmopolitan audience. You can't please them all, I'm sure, but with a varied program of short subjects you stand a better chance of making them feel that they've got their money's worth.

I've been building and presenting programs of the Mark Strand theater for just five years, and my experience dates back many more years, but I am not yet vain or foolish enough to believe I know just what the public wants. For me to say that short subjects must be on every program would, I believe, be folly.

But I do say that from my own experience, the more diversified the program is (particularly with the idea of setting off your feature picture) the more interesting and entertaining your program will be to patrons.

How do I know that my programs please the patrons? The infallible proof is the box office. Our patronage is steady and gaining; we see the same familiar faces every week, and during the Tenth Anniversary we had letters from hundreds of patrons saying they had missed but one or two weeks in the entire time the Mark Strand was open. Others wrote they had attended every show. And, quite needless for me to say, the folk who took the trouble to write to me in congratulation on our Tenth Anniversary took the trouble to tell us that our programs had been a genuine entertainment.

Another interesting method we have of learning just what the Mark Strand patrons think of the programs is through the "comment slips." Ushers make out a memorandum giving as nearly as possible the exact phrases they have overheard from patrons leaving the theater. O. yes; we get criticisms as well as good words. The idea is to get a frank unbiased slant from the patrons on just what they think of the program. The ushers have been instructed not to dope the comment slips; we want to hear the "knocks" if any, just as we want to hear the boost. Then we can correct our own faults.

When I say, "more short subjects," I speak from experience of five years in the Mark Strand as managing director; I speak with the supreme authority of steadily increasing box office figures, and the backing of the comment slips.

The short subject is essential to a program.

More of them are needed on Broadway—and elsewhere!

## Praise

May I not avail myself of this opportunity to compliment you on the splendid fight which you waged in behalf of short subject motion pictures during the last twelve months?

The results cannot be accurately gauged at this time, but, as soon as the shortened feature pictures have had a wider distribution subjects will assume their right position of importance on every well balanced theater program.

G. C. BLUMENTHAL,  
San Francisco Manager, Educ'l



# What the Public Wants in Short Subjects As Voiced by the Committee on Public Relations

## Improve Quality

By Horace McFarland, President American Civic Association, Harrisburg, Pa.

I have noticed the serious condition complained of. Short films are not only short in length but short in wit, and sometimes short in decency.

If they are properly handled they can be to the main feature of the performance just what the anthem and the prayer are to the preacher's sermon—properly introductive.

Items of a witty nature will of course always be suitable for these films. Short travel incidents ought to be very much in point. The occasional presentation of the motive of a book among the best sellers would fit. A short showing of some great city, particularly of Washington, would count. I could see an interesting short film relating to the rest hour of a great school, showing the kiddies pouring out of the door and getting at their sports.

But I think your producers ought to have no difficulty in finding the subjects.

## Health Subjects

By James A. Tobey, Administrative Sec'y., National Health Council, Washington, D. C.

I wish to state that it is my opinion that more short subjects dealing in a proper manner with Public Health would be of great value in the motion picture industry. Such films could be produced so that they are interesting as well as instructive, and they need not be merely pictures on the expression of dry, tiresome facts. Health can be made interesting, and it is of course obvious that the subject is one of the most important that any individual in this country has to deal with.

## Children's Subjects

By C. J. Atkinson, Executive Sec'y., Boys' Club Federation, N. Y.

I agree with the general statement that the present type of material provided through the "short subject" reel, is very frequently open to objection and should be improved. My suggestions for improvement are:

(1) The use of children subjects—this is a theme universally popular and always appealing. It lends itself to the sentimental, pathetic and humorous, (often to all three at once). Such subjects are equally popular with children and adults. Care should be taken to avoid any children's pranks that are vicious or destructive. There is plenty of material without this. (2) Here is an opportunity of working in scientific subjects that must of necessity be dealt with briefly. This applies particularly to studies in Natural History but can be carried into any branch of science.

Through the Committee on Public Relations the Hays organization is in constant touch with the demands of the public as to pictures through 62 civic, welfare, and other organizations. In an effort to determine the wants of the public as to short subjects, the editor of THE FILM DAILY sent to Col. Jason S. Joy, executive secretary of this committee the following letter:

## The Letter

Upon the development and the improvement of the short subject I believe much that concerns the motion picture business in a vital manner depends.

If the short subject is allowed to deteriorate—and unless something is done in a manner of support—this branch of our business threatens to ease off and in time to drop into the hands of a very limited number of people. The reason for this is that the exhibitor believing that his public is not very much interested in short subjects refuses to pay a price sufficient to allow the operation of this branch of the industry to a degree sufficiently successful financially.

Will you, I wonder, bring up before your Committee on Public Relations the question of what they desire in short subjects. Whether they think the present type of material could be improved and how, and any other questions along this line which occur to you.

Replies received come from various parts of the country; they represent every class of the public and every shade of opinion, forming an opinion in short subjects.

## Discussion Necessary

By Hugh Frayne, General Organizer American Federation of Labor

It is my opinion that the subject which he mentions should be brought before the Committee on Public Relations at its next meeting, for discussion and action. In the meantime, it might be a good idea if you and Colonel Joy would prepare an opinion for the benefit of the Committee at that time.

## Appoint Committee

By Estelle M. Sternberger, The National Council of Jewish Women

I feel that if a committee were appointed to work out a list of short subjects, it will be possible to obtain a better reaction on the whole question. Do you not think it would be advisable to appoint a special committee with this question in mind?

## Geographical Films

By John F. Moore, The International Committee, Y. M. C. A.

The question asked is difficult to answer, although it is interesting to note that both in the large theaters and the small family picture houses the audiences respond surprisingly to short films of a semi educational character, especially those showing the habits and lives of animals, birds and flowers. I think that while the slapstick will always have some followers their number is rapidly lessening and that the short picture of the old order is nearing the end of its day.

I wonder whether a series of short pictures told in story form showing

the great cities of the world might not have a public appeal. To merely show moving pictures of the great cities does not get very far. I saw a fine motion picture of London but it left the audience cold. If, however, there had been some little thread of story to carry it along the response of the audience I am sure would have been quite different.

Again more short films on the Yale order would help. Judging from those I have seen they seem equally to please the high-brow and the low-brow. Possibly they are a little too long and that a series of pictures of historic events of not more than one reel each would help greatly.

I am becoming one of those who think the tendency to long pictures is being overdone. There appears to be not a few pictures of eight, nine, ten, eleven and sometimes even more reels and with rare exception they would be far better if the padding were taken out and they were reduced to two thirds their apparent proportions. I think the producers will be wise to learn in time that the public is far more interested in good pictures than in long pictures.

To sum up—I would suggest not the elimination of but lessening of the slapstick. I think we could safely dispense with the bathing ladies as they have been with us long enough to be quite familiar. We could use to larger value stories woven around great cities, distant countries and single events in history and in fiction. Short stories could be culled from great books just as short half hour plays have been made from similar sources.

## Need for an Educational Campaign

By Jason S. Joy, Executive Secretary, Committee on Public Relations

The thing which strikes me most forcibly is the need for an educational campaign designed to bring about knowledge of, and support for, subjects which, of course, would act favorably on the producing of the game.

## Important Problem

By Mrs. Coffin Van Rensselaer, Executive Secy. Nat'l Civic Federation

I entirely agree with you that short reel material is as important a subject as the producer must and in which some danger lies.

## Safety Lessons

By Marcus Dow, Executive Secretary, Bureau of Public Safety, Police Department, New York

Short reels containing stories will convey a lesson in public safety will not only hold interest and be popular but would be a most valuable contribution to the movement for better films.

## Illustrated In Films

By Le Roy Bowman, Sec'y. and Director, The Nat'l. Community Center, Columbia University, N. Y.

I have been concerned about the elimination or subordination of the short subject in motion picture some time past and have spoken of it. I believe this is a matter on which our Committee and organization represented on the Committee can well afford to expend some thought and energy.

There are two reasons, others that lead us to the theater to the motion picture house. Cultural stimulation and education and we go with the expectation of watching keenly and profiting. A splendid picture as "Abraham Lincoln" and "The Covered Wagon" very welcome when we go with in mind and we put as much of psychic energy in watching and appreciating the picture as we would some of our major work of the theater.

There is another reason, however, that leads more of us to the theater and that is relaxation of a kind which is pleasant and, in the second place, instructive and helpful. My study in sociology lead me to suspect that the city environment creates a greater need for relaxation than it does for cultural development, and despite the vast importance of this ideal, it is the short subject that tributes most to relaxation. I believe the short subject could be improved a great deal if there was more attention put on plot as there is no longer reels. I believe it is a subject of a different technique



May 11, 1924

er and should be studied much  
elf.

ould like very much to see one  
eparture in the short subject  
at is a very brief development  
topics of current interest. I  
a short reel on Teapot Dome  
noptical review of the life of  
the public eye would be fairly  
o get and would prove exceed-  
interesting. Little journeys  
give some sort of story form  
e possibility also of bringing  
h material that is easy to fol-  
icturesque, and beautiful in

big advantage of the short  
is that, unlike the long one  
entertainment, you aren't  
tely disappointed if you don't  
for something else suppl-  
it.

### Educational Subjects

Thomas A. McGoldrick, Dept.  
ature, International Federation  
holic Alumnae, Sinsinawa, Wis.  
ems to me an absolute neces-  
the motion picture to include  
subject picture of a high tone  
e. Indeed, too frequently, an  
s picture enjoyment is ruined  
gusting comedy, or antiquated  
icture. I think the educational  
can be made an interesting  
iller picture by 1, showing lo-  
of famous stories; 2, by illus-  
well known dramatic poems;  
ravel pictures of places figur-  
the day's news.

ere are only a few of the num-  
excellent possibilities awaiting  
oment, I think the public likes  
that it is learning something  
ould quickly show its apprecia-  
the well balanced program  
a worth while short picture.

### Condense Scenarios

By Elsie Pearl  
ieve that if the exhibitor who  
lack of interest on the part of  
blic, could be dissuaded from  
ea, which to my mind is quite  
ous, there would result a good  
rward. I hear from all sides  
or that feature picture being  
g, and this or that short film  
oo poor. Could not producers  
ouraged in condensing some  
fine scenarios? The average  
igests a short lecture or a short  
ear better than a long one, and  
ue strikes home quicker with  
eing direct and concise, than  
ing which leaves it fatigued.  
s fact, exhibitors and producers  
take advantage and I feel  
ter a sincere trial, the outcome  
be successful artistically and  
ercially.

ems that a large proportion of  
subjects are comedies, and it  
this type that most attention  
be given, for while there has  
a considerable improvement,  
is yet room for a great deal  
e. Many of these films are so  
y lacking in any continuity  
pear to be merely the result of  
nd seeking the most utter sort  
ge-podge. I have in mind par-  
y the mud-slinging variety and  
hms as are used to exploit Baby

Peggy, all utterly opposed to good  
comedy.

These certainly reflect a pretty poor  
estimation of the public's tastes, for  
though it seems to be conceded that  
the average taste is rather ordinary,  
yet the younger generation would  
doubtless benefit from a higher pro-  
duction, and in time, really reject the  
poorer stuff.

The Lloyd or Sidney Drew pic-  
tures and other like ones, based on  
possible and humorous events of  
everyday life, are far more healthful-  
ly entertaining, and have, I am sure,  
been quite equally as popular as  
others. Not enough distinction has  
been made between pure comic films  
and offensive, grotesque antics.

Colonel Joy, at the last meeting,  
requested from the Members some  
intimation of what would be desired  
at future meetings. May I not in-  
clude my suggestion in this letter to  
you? I would be interested in seeing  
one Children's Matinee Program, or  
more especially a few examples of  
the kind of comedy used at such per-  
formances.

### Nature in Films

By Harold A. Caparn, Landscape  
Architect, New York

Probably the producers assume that  
a filler ought to be comic as anti-  
thetical to the usual serious character  
of the main picture, and thus easily  
assume that slapstick comedy is what  
the public likes. For my part, I think  
the slapstick definitely bad, not only  
because of its witlessness, but because  
it accustoms the public to think that  
painful and humiliating situations are  
in themselves humorous.

I should say that one class of avail-  
able substitutes might well be the  
insect and other natural history pic-  
tures which often seem to be well  
received. Also I think the usual line  
drawing absurdities are acceptable.  
Also the shorter historical pictures,  
best of all in fact, if they can be used.

I am wondering if it would not be  
well for the producers to look upon  
fillers much as stage producers used  
to look on curtain raisers, i. e. as  
tabloid dramas not usually employing  
the best stars, and requiring little  
stage setting or change of scene. If  
fillers could be produced on this basis,  
utilising some of the innumerable good  
short stories comic, tragic and other-  
wise. I would think their cost might  
be comparatively small and the status  
of the filler might be much improved.  
I assume that the scenarios of fillers  
would be constructed to avoid expen-  
sive settings, thus forming a sort of  
foil or contrast to the main picture.

### Improve Comedies

By Mrs. Frank H. Parcells, Daughters  
of the American Revolution,  
Brooklyn, N. Y.

I think the style of short reel pic-  
ture could be improved. It is seldom  
that I see a good comedy short reel.

At present I have no suggestions  
to make as to the subjects to be used,  
or improvements to be made in the  
old ones which I realize is not help-  
ful, but I feel that good comedy pic-  
tures can be made without being so  
ridiculous and cheap as most of them  
are today.

### Short Stories

By Lillian A. Lilly, Chairman, Motion  
Picture Committee, General Federation  
of Women's Clubs.

A performance made up of just  
feature pictures would be both tire-  
some and tiring to me as I find the  
short reel breaks the tension after  
sustained interest, but just what they  
should be is another story.

We have novels of book length,  
and magazine short stories of all  
lengths, why not what is popularly  
called short stories on the screen?  
These latter are simply one incident  
developed, moving to a swift con-  
clusion and comedy or tragedy as the  
author wills. Is it not just as good  
business to the screen the good short  
stories that we have as well as the  
book ones? There is a large field  
for selection here. Some of the short  
story plot has been used but built  
out into a feature picture, why not  
have just the simple short story to  
balance the feature picture? Of  
course, I do not know the financial  
side of this but I pass it along as a  
suggestion.

The short reels are a boon to the  
person who only has a limited time  
to spend in the theater and who can  
get a complete impression in a little  
space of time.

I'm just wondering as I write  
whether it would be possible to run  
on an act of some popular play. Here  
again I am on strange ground but  
almost everything is done these days  
and there might be some way of  
reconciling differences between the  
spoken and silent drama. It would  
not be necessary to have only mod-  
ern ones but some that have reputa-  
tions that have survived the years.  
Then too, we have the great paint-  
ings whose scenes as they are re-  
lated to history or life might be  
illustrated in this way.

I do hope for the reputation of the  
Public Relations Committee that you  
receive some valuable suggestions  
and that some of the members will  
be more intelligent on the subject  
than I am. Of course, we would all  
chorus patriotic and civic subjects  
but these I take it are not what you  
mean.

### Emotional Variation

By Rev. G. J. Becker, Financial Sec'y,  
The American Sunday School Union,  
New York City.

I heartily agree with you regard-  
ing the seriousness of the situation  
which has developed. I believe that  
every effort should be put forth to  
produce a clean, as well as interest-  
ing, type of short picture. It seems  
to me that these short picture sub-  
jects are necessary to a well rounded  
program. Anyone who appears be-  
fore the public realizes that it is un-  
wise to play upon one set of emo-  
tions alone and frequently the feature  
film does this very thing. I believe  
the public should be educated to  
support short subject films.

The program which you showed  
on Tuesday before the meeting of  
the Committee on Public Relations  
it seemed to me was almost ideal.  
So far as practicable, an approach  
should be made to a program of this  
sort

### Shorts "Crowded Off Market" by Features

By De Sales Harrison, Southeastern  
Representative of the Committee  
on Public Relations

In my opinion, short subjects will  
never receive the proper attention  
from producers—that is, the majority  
of producers—until they are made a  
more certain medium for producing  
revenue.

On account of the exceptionally  
long features that have been released  
within the past two years, the short  
subject has practically been crowded  
off the market. Of course, this state-  
ment cannot be taken literally, but  
I recall when I was booking pictures  
for thirty odd theaters for the South-  
ern Enterprises, short subject con-  
tracts were piled high on the desk,  
with numbers and numbers of sub-  
jects contracted for and unplayed.  
These subjects could not be put into  
the program, as the majority of fea-  
tures average eight reels and over.

When a manager, or booker, is ar-  
ranging a program, an eight reel fea-  
ture, a two reel comedy, and a one  
reel news, allowing five to ten min-  
utes for announcements, advertising,  
overture, or any additional novelty,  
will mean a two hour show. I believe  
that exhibitors realize that this is too  
long for the average motion picture  
entertainment.

The ideal running time for a mov-  
ing picture theater is an hour and for-  
ty-five minutes. A two hour show,  
with, an unusual production of a big  
type such as "The Thief of Bagdid"  
is all right.

I realize that this answer to your  
letter is more or less indefinite, but  
in my opinion the subjects will not  
improve until they are better revenue  
producers. They cannot be made un-  
less they are given the bookings. The  
bookings cannot be given unless the  
features are shorter.

The answer is—are the producers  
to discontinue the two reel comedies,  
or shorten the majority of the feature  
pictures. In my opinion, feature pic-  
tures should be shortened, as a good  
short reel subject is a decided ad-  
vantage to a program.

### Century's Plans

In his address to the Universal  
sales force at their convention in the  
Hotel Astor, Julius Stern, president  
of the Century, releasing through  
Universal, outlined his company's  
product for the coming season.

Among other things he promised  
the salesmen that his organization  
would give them assured box-office  
bets. He based his assurance, not  
only on the enlarged staff equipment,  
but also on the list of stars lined up  
for the production of two-reel Cen-  
tury comedies. These include Buddy  
Messinger, Waunda Wiley, Harry  
McCoy, Hilliard Karr, Al Alt, Jack  
Earle, Henry Murdock, "Spec" O'  
Donnell, "Bubbles," the latest Stern  
"discovery," a five year old colored  
comedian, the Century Follies Girls  
and "Pal," the wonder dog of the  
screen.

## New Color Process

Prologues, Historical Films and Other Short Subjects Planned by Reel-Colors, Inc.

A new company known as Reel-Colors, Inc. capitalized at \$200,000 has been formed for the purpose of making short subjects in color. Offices have been opened at 50 Riverside Drive and laboratories at Lyndhurst.

This company declares it will "create" from o'd negatives lying idle on the producers' shelves pictures in colors, sample of which is ready, called "Arabian Dreams, a Creation in Colors."

It will produce prologues in colors.

This company will produce one or two-reel subjects dealing with the lives of prominent men. It will also produce "novellettes" by the same process, based on the American and Foreign novels and poems, and playettes based on famous plays.

It will also produce now and then, original reviews of each world event of importance, ready for distribution within 48 hours after that event has taken place.

The officers of the company are: A. L. Godoy, vice-president and treasurer; James T. Ruddy, second vice-president and Jose Sales Diaz, secretary.

### All Star Short Bill

(Special to THE FILM DAILY)

Sedalia Mo.—The management of the Liberty theater ran an all short subject program last Saturday and Sunday, making a special appeal for children patronage. The idea went over big and will be tried again.

Among the subjects shown were "The Ant", one of Educational's "Secrets of Life" series; "Barnum, Jr." a juvenile comedy; the Bruce Wilderness Tale, "While the Pot Boils," and others.

## Music Master Films

One Reelers of Great Composers' Lives Get Complete Orchestration by Fitz-Patrick Pictures

Fitz-Patrick Pictures, Inc. are producing an interesting series of one-reelers, based on important incidents in the lives of internationally known musical composers. The plan, as it now stands, calls for six pictures.

Fitz Patrick has a novel method of selling exclusive first-run rights to a representative theater of each city. For instance: The Eastman controls exclusive first-run for Rochester; Kinsky's Capitol for Detroit; the Circle for Indianapolis; McVicker's, Woodlawn and Stratford for Chicago; the Strand for Brooklyn; Gordon's Olympia Circuit for Massachusetts and New Haven; Rowland and Clark houses for Pittsburg; the Lyceum for Duluth; the Strand and Princess for Hartford; the Rialto and Rivoli for Broadway; and so on.

"Franz Schubert", the first release, was shown at the Rialto the week of May 4 and was so well received that Hugo Riesenfeld is holding it over for another week. This is perhaps the first time in the history of pictures that a complete and specially arranged orchestration was ever sent

out with a one-reel subject. The score for "Franz Schubert" was specially arranged by Victor Wagner Director of Music at the Eastman, Rochester.

The music is scored perfectly with the action. Five of the famous Schubert compositions are played: Ballet from "Rosamund", "Moments Musicales", "Who Is Sylvia", "The Unfinished Symphony" and "Serenade". Dr. Riesenfeld used Miriam Lax, soprano and Adrian de Silva, tenor for the "Sylvia" number. The entire presentation was extremely effective and at a mid-week evening performance at the Rialto, the applause was generous.

## A Summer Necessity

By J. A. TILTON  
Standard Cinema Corp.

The short subject is an attractive part of the up-to-date motion picture program all the year round, but in the Summer season now approaching, it is nothing less than an absolute necessity.

It is becoming more universally recognized among showmen both large and small, that the little feature must be chosen with the same discrimination as the six-reeler. The good one and two reeler provides a concentrated package of amusement of interesting entertainment in its best form and its brevity, lightness and punch are welcome characteristics of the theater program at any time.

The short subject has the immense popularity possibilities of the newspaper daily comic strip, and this should be capitalized by the showman. Play up big your good comedians, and let your patrons know when you can expect to see them again—get them into the habit of looking for them at regular intervals, on regular days. It is this continued habit that some of our most successful papers coined until now they are running as many as 12 or 16 different series of comics day by day, and finding them among their strongest circulation builders.

## Co-operation

By Mack Sennett

Comedies are necessary to an ideal program. Our daily mail from exhibitors and fans prove this to be true. Different communities and localities vary in their opinions as to which is the most popular type of comedy entertainment. Where some insist on the broad, exaggerated slapstick, others will patronize nothing but refined, situation stories with a good plot and a reason for the pictured action. These wants of the public must needs be studied to provide satisfaction; all of which means that a large corps of writers must be maintained to supply material for the directors, who in turn confer with their respective "gag-men," and together they figure out what often appears, almost impossible pieces of action, more often referred to as tricks. Such departmental co-operation is absolutely essential if a producer is striving to attain the highest degree of excellence in his pictures.

# PAUL BERN

Adaptations and Originals

## "MEN"

STARRING

## POLA NEGRI

Dimitri Buchowetzki-Famous Players Lasker

## "THE MARRIAGE CIRCLE"

## "NAME THE MAN"

## "THE CHRISTIAN"

Now in Production

## POLA NEGRI

IN

## "COMPROMISED"

Dimitri Buchowetzki-Famous Players Lasker

THE AMBASSADOR HOTEL

LOS ANGELES

Monday, May 11, 1924

## House Spirit

Old Franklin Has an Idea or Two That an Exhibitor Can Use

In the current issue of "The Close-up," the house organ for the Famous Players theaters Harold B. Franklin, director in charge of theaters, says:

"A first-class theater should breathe an atmosphere of inconspicuous refinement. It should offer a service which is distinctive, yet not obtrusive. A truly successful manager is one whose theater is considered the dominant theater in a community. His theater is accorded first place because of the spirit that dominates the employees, because his advertising instills confidence, and because the service that is offered to patrons stands out prominently in his community.

"A theater that carries with it an atmosphere of gloom cannot be successful. Theater-goers are looking for diversion and happiness. Therefore it is not surprising that they will leave the Gloom theater absent treated. What we need most in any theater is good cheer—a smile atmosphere will gladden a patron for an entire performance.

"Above all, no theater can be successful with a 'Public-be-damned' policy. It doesn't belong any more, anywhere. The day is past when untrained ushers can chew the rag, and untrained ushers must be at their post, must be neat, properly uniformed, shoes shined, with a smile of confidence on their face. No manager should overlook the fact that the attendants of his theater play an important part in making it successful, or otherwise. It is the ushers, doorman, cashier who can make a friend of a patron. More good-will can be gained by the attaches than by any other point of contact with your theater. These employees are truly representatives, and to most of the patrons, they are the only representatives with whom they come in contact.

"No employee has any right to inaugurate a dispute with a patron regarding the cause. Marshall Field stated the maxim long ago that 'the customer is always right'. Your employees must realize that the theater is operated for the patron, and not for the employee, and that it is his special privilege to act towards a patron as host or hostess.

"There should be a hospitality attendant the moment a patron enters the door of your theater—not insincere, counterfeit courtesy. A good manager cultivates among his staff an genuine spirit of hospitality and encourages a sunny disposition by being a good example himself.

"A service such as this will sell your theater to the public more than anything else.

### An Idea

Howard, Atlanta, which is considered the finest theater in the South, often uses a clever little program when they play "FELIX the Cat," and oft times they are featured in the attraction played.—JAMES H. HICKS, Atlanta Manager Educational Distributing Corp.

## Prospects for Summer Business

### Were Never Better, Pearson Says

Suggests Cool Houses, Comedies and Short Subjects with "Pep" to Draw Patronage

By Elmer L. Pearson, Pathe

Gross business of both rentals and box office receipts have shown steady increases in the last couple of years that has been greater in proportion than the increase in general business of the country, thus clearly indicating that the motion picture business is still steadily growing and whereas general business conditions have cycles of reaction and depression, from time to time, that, to a very large extent, wipe out the gains previously made, the motion picture reactions are apparently of a milder nature and do not nullify a very large portion of its previous gain.

A few years ago exhibitors in some sections of the country looked forward to each summer's reaction with considerable apprehension.

Last summer, to the surprise of a great many, that apprehension was entirely unwarranted and most exhibitors went through the summer with a nice profit to their credit in spite of some lethargy occasioned by mental submission to apprehension.

Since the box office receipts are now on a higher general average level than they were a year ago, such slight reaction as summer and industry apprehension may bring about, will, in all probability, not drop down to the same level of box office receipts as those of last summer.

If we got through all right last summer we ought to get through considerably better this summer.

In addition to which, encouraged by the box office response to their efforts last summer, exhibitors will undoubtedly make greater efforts this summer than last with the net result that this year may see the entire elimination of the old summer fright bogey.

The thoughtful exhibitor cannot afford to close his theater during the summer time because patronage of motion picture theaters with a great many people is a pleasant habit, and denied the opportunity of indulgence in this habit, in a measure, destroys the habit, to rebuild which in the Fall the exhibitor must resort to expensive exploitation and entertainment. That portion of his normal early Fall profits is dissipated, hence, if he can possibly get through the summer by keeping open, experience has taught him that it is far better to do so.

The small portion of the average community's population that leaves during the summer should make very

little difference in box office receipts. The principal reason why business falls off a little in the summer time is because theaters are not properly cooled. If the patrons are compelled to sit through long, dry programs they emerge anything but refreshed and they do not come as often as at other times of the year.

It naturally follows that if during the summer the exhibitor will avoid the extremely long, dry and profound subjects and inject "pep", comedy and diversification into his summer entertainments, there is no reason why his business should fall off to any appreciable extent.

Today's market, and particularly the output of Pathe, affords an exhibitor such a wide range of diversification of extraordinary attractiveness and "pep" that there is no excuse whatever for offering as entertainment the awesome solemnity that stigmatizes so many of the motion picture programs now being offered the public by many exhibitors.

Just now there are 10,280 exhibitors in the United States showing the Hal Roach "Our Gang Comedies." It occurs to me that that fact is irrefutable evidence that the public enjoy the diversification that good comedy injects into a program. Show me the series of dramatic subjects that has endured at all for over two years. Show me the series of dramatic subjects that has endured one year, that at the end of the year had even half this many regular customers.

Pathe are releasing an average of two Two-Reel Comedies per week, consisting of "Our Gang", "Mack Sennett", "Will Rogers", "Harry Langdon-Sennetts", "Spat Family", "Stan Laurel", "Ben Turpin" and others of equal or better quality, and while we did not get this comedy series well under way until recent months, their reception at the hands of the public has just been one tremendous ovation after another. In fact, while our customers have considerably increased their use of comedies, it is still very plain that they are still considerably underestimating the ability of the public to consume and pay for this type of entertainment. The best advice I know of to offer the exhibitor at this time is:

*"Buy comedies and diversification in your program until it hurts with absolute safety, because it will never hurt, and in all probability it will put you through the summer with a splendid profit, your apprehensions not withstanding."*

Try a couple all short subject programs per week. The results will surprise you, and there is plenty of this kind of film for the purpose.

## Key City Conditions

By D. J. Chatkin,  
Sales Manager Educational.

Just returned from a trip to the following cities: Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Indianapolis, Louisville, Cincinnati, Cleveland, Detroit and Buffalo.

I took special pains to investigate the manner in which short subjects are being advertised today and it is indeed gratifying to note the improvement in this respect, over what was being done a year ago. I believe the exhibitor is really beginning to realize the value of advertising his short subjects to his box office.

Briefly, this is what I found in the various cities:

**Chicago:** One of the outstanding cities in this respect. A great deal of attention is given the short subject by largest theaters in city. Not only on advertising and electric lights, but advance trailers are used. This must bring returns to box office or it would not be done.

**Milwaukee:** Short subject receives splendid advertising and exploitation by the largest first run houses. One house in particular went so far as to build a special prologue around the comedy—with box office results.

**Minneapolis & St. Paul:** Some theaters in the twin cities let the public know when they have a comedy, but nothing is done in a concrete manner. The idea seems to prevail that short subjects are just fillers, and no mention need be made of them. An altogether erroneous idea. The public is interested in every single unit of each show. Several houses in the twin cities take full advantage of every opportunity to exploit their short films.

**Des Moines** has started to take advantage of short subjects in their advertising and out front, but not enough to get them any returns. I believe however they intend to go after this much stronger. What is being done is certainly an improvement.

**Omaha** certainly gives short subjects plenty of space in newspapers and out front.

**Kansas City:** Very little space is given to short subjects in the advertising or out front.

**St. Louis:** Gives short subjects splendid exploitation. Very good space in newspapers as well as advance trailers are used which unquestionably bring results to the box office.

**Louisville** still a little backward on advertising short subjects. Not much change here since a year ago.

**Cincinnati:** Not very much attention is given to advertising the short subjects either in newspapers or out front. About same as last year.

**Cleveland:** A vast improvement is noticeable here in method of advertising.

(Continued on Page 33)

## Youngster Will Accept Surplus Films

Hal Hodes, New York manager for Educational, received the following letter from Charles Hawlik, Garfield, N. J., a freckle-faced youngster of 9 who wanted "a few rools of films" to play with. Hodes comments on the letter as follows: "The writer of the attached must have seen some of the super-long—excuse me—super big features that were released this last year and consequently figures that a few 'rools' would never be missed from these films."

## THE WORLD IN COLOR

A short subject  
Issued monthly by  
Kelley Color Laboratory, Inc.  
Palisade, N. J.  
Phone Cliffside 1345  
State Rights



### The Felix Vogue

England Takes to the Famous Cat—Experiences of the Only Woman Distributor of Short Subjects



Everybody knows Felix—the funny cat. Felix has brought laughter and life to many an otherwise dead program. And while America seems to have appreciated Felix considerably from the box-office

view point, over in England—and they do say Englishmen have no sense of humor—Felix has walked right in, stood them on their heads and walked right out again. In London today Felix is the recipient of an honor in that the most popular song of the day is entitled "Felix Kep. On Walking" and it is being sung by many music hall performers. There are Felix handkerchiefs, Felix toys, Felix chinaware and an actor in vaudeville is made up to resemble Felix and struts in the same manner as Felix's peculiar little walk.

Back of Felix is Pat Sullivan the cartoonist. Few know Sullivan but there is hardly anyone who doesn't know Margaret J. Winkler, the only woman distributor of short subjects in the business. Up to 1921 Margaret Winkler—she's married now and has another name—was secretary to Harry Warner. Because of the Federated Convention on the Coast she was taken there by Harry Warner and later she decided to get into the business on her own. She looked about for material and decided upon Felix which had been shown for three years on the Paramount schedule. Since then her success has been most unusual.

Felix is in distribution in practically every part of this country and the foreign rights are reported to be working out very successfully.

Now, in addition to Felix, Miss Winkler is handling the Alice series and in the Fall will start distribution on a series of two reels based on a series of poems written by Edgar A. Guest and published in Red Book and other well known magazines.

The Felix cartoons are distributed through the King Newspaper Feature service and it is reported that the Geo. Borgfeldt Co., will have a line of Felix toys.

### The News Weekly

How it Developed from Early Elks' Parades to Present Costly Staff Men Around the World

Can you remember the old "news reel?" Remember the Elks' parades; the unveilings of monuments, the eternal ship launching and the neighborhood festivals? They were a "riot" in 1912, in the early days of the co-called "news reel."

The "weekly" of 1912 was not unlike a rural or small town newspaper. Small town papers have their places. They are a necessity. But they have no business trying to appeal to a world-wide audience. The "weeklies"

### Producers of Short Reels

Producer	Studio Address	Reels	Release
New York			
Bray Prod., Inc.	130 W. 46th St.	1	Standard Cinema
		1	State rights
		1	Hodkinson
Robert C. Bruce	Care Educat'l, 370 7th Av.	1	Educational
Chronicles of America	15th & Locust, B'klyn	2	Pathe
Fables Pictures, Inc.	133 W. 52nd St.	1	Pathe
Fox Film Corp.	10th Ave. and 55th St.	1	Fox
Funk and Wagnalls Co.	354 4th Ave.	1	
Earl Hurd	Kew Gardens, L. I.	1	
Intern'l News Reel Corp.	281 William St.	1	Universal
Kineto Co. of America	Irvington, N. Y.	1	
Kinograms Pub. Corp.	121 West 41st St.	1	Educational
Out-of-the-Inkwell Films, Inc.	1600 Broadway	1	State rights
Pathe News	35 West 45th St.	1	Pathe
Pathe Review	35 West 45th St.	1	Pathe
Tony Sarg	54 West 9th St.	1	Education
Screen Snapshots, Inc.	1600 Broadway	1	State rights
Pat Sullivan	1947 Broadway	1	State rights
Timely Films Inc.	1562 Broadway	1	Pathe
Eltinge F. Warner	25 West 45th St.	1	
M. J. Winkler Prod.	220 W. 42nd St.	1	State rights
Archie Comedies, Inc.	145 W. 45th St.	2	
Artercraft Pictures Corp.	145 W. 45th St.	2	
Fitz-Patrick Pictures, Inc.	729 7th Ave.	1	
Herbert M. Dawley	Chatham, N. J.	1	
John J. Iris	729 7th Ave.	1	State rights
Kelley Color Films	Palisades, N. J.	1	
M. P. Arts, Inc.	25 W. 45th St.	1	
Reel Colors, Inc.	80 Riverside Drive	1	
Reputable Pictures, Inc.	729 7th Ave.	2	
Burlingham Travel Pictures	220 W. 42nd St.	2	State rights
Hollywood			
C. B. C.	6070 Sunset Blvd.	1	State Rights
Fred Caldwell Prod.	Fine Arts	2	Standard Cinema
Christie Comedy Co.	601 Sunset Blvd.	2	Educational
Century Film Co.	6102 Sunset Blvd.	2	Universal
Jack White Corp.	4500 Sunset Blvd.	2	Educational
Lloyd Hamilton Corp.	4500 Sunset Blvd.	2	Educational
Sherwood McDonald Prod.	3700 Beverly Blvd.	2	
Principal Pictures Corp.	7250 Santa Monica Blvd (Tol. Microscopic's)	2	Educational
F. B. O. (Tel. Girl Series)	Melrose & Gowers Sts.	2	F. B. O.
Hal Roach	Culver City		Pathe
	(One and 2 reel specials)		
Mack Sennett	1712 Glendale Blvd.	2	Pathe
Universal Film Corp.	Universal City	1-2	Universal
Jimmy Aubrey Prod., Inc.	6050 Sunset Blvd.	2	Standard Cinema
Krell-Rock Prod. (Wesley Barry)		2	
Eddie Lyons Prod.	5821 Santa Monica Blvd	2	
Hollywood Photoplays	F. B. O. Studios	2	
Fox Film Corp.	Western Ave. & Sunset Blvd.	2	Fox Film
Glavey-Duaway Prod.	1438 Gower St.	2	
Carter De Haven Prod.	Hollywood Studios	2	
C. W. Patton Prod.	6060 Sunset Blvd.		Serials Pathe
Elsewhere			
Bray Prod., Inc.	Norwalk, Conn.		
Rothacker Film Co.	1339 Diversey Parkway, Chicago		
Worcester Film Corp.	Worcester, Mass.		

filled with trivial happenings of no general interest, were trying to appear to a vast, cosmopolitan clientele. They were "chasers" on the theater programs.

In 1913, William R. Hearst started the International News. Pathe, which had its share of the old line stuff, came along a year later. But Hearst developed a battery of camera men all around the world, with trained newspaper editors back of the organization ferreting out news. Now Pathe, International, Fox and others have staff men everywhere.

In 1912 public men—governments—

considered the "weekly" a form of cheap entertainment. They were thinking of nicolets, nicolodeons and such where school children sneaked in of an afternoon without the knowledge of their parents and where loafers loafed for a few minutes of their abundance of time.

Editors of the News Reel had to fight this attitude. The news reel finally gained the recognition it deserved. It is gaining more recognition every day. At one time public men ignored the news reels as they had ignored the "weekly". Today they seek out the news reel editor in his lair.

### Saving the Bill

By William Fait

The principal and best reason for the use of short subjects is of that of giving variety to a program and any man who has watched an audience closely will have discovered that there is a certain class of people who are always more interested in the short subject than in the so-called feature of the bill.

It is my experience that the subject often saves a week's business. I recall in the past year one particular occasion when for the want of a thing better I was forced to put a very mediocre feature. Alone the feature could not have brought an audience but a very bad week's business. Cutting the feature to the bone and putting in some particularly short subjects. I turned that week's business not only to an acceptable week, but received more favorable comment on the whole bill than for a long time before or for a time after.

Short subjects however must be carefully selected and presented on the feature on the bill. There are a few films made today either for a short subject that are not too good or there is little or no difficulty in getting out a thousand or fifteen hundred feet from the average feature of without spoiling either story or continuity, likewise the average subject will always stand up without spoiling them.

While at the Eastman in Rochester I had three News services, from which I culled from six to eight hundred feet scored them carefully and one news reel was a Feature on the bill.

Just as in vaudeville the short subject must have its proper "spot" on the bill, this depending of course on the nature of the subject and the importance of the program. Likewise the short subject must be selected with due regard to the rest of the program.

I hope again to see the day when features will be made in from 1000 to 6000 feet (plenty long enough to tell the average story) which will give us ample room for short stuff and will unquestionably help the office.

### Lecture to Accompany Travel

"Into the Sahara", made by H. D. Ashton on the great desert, will be shown at the Rivoli this week. Ashton will relate his experiences during the showing.

### Editorials in Film

Bruce Barton's editorials, which appear in a number of well known magazines are being made into reel films by Motion Picture Pictures, Inc., under the name "Better Pictures."

These editorials which are released one a month, are illustrated by the directorship of John L. McClellan, with a cast consisting of W. King, Maude Hill and Paul Wagner. M. P. Arts is planning a series of one-reelers dealing with important topics in addition to its current releases.





Compare it with any feature production you ever saw; it stands comparison and *shines!*

*Announcing*

# THE FORTIETH DOOR

*with* ALLENE RAY

*Produced by*  
C. W. PATTON

And a Wonderful Cast

*Directed by*  
GEORGE B. SEITZ

The public has "gone nuts" over stories of the Orient.

Look at the big successes, past, present and coming, with an Oriental background.

Here's a peach of a story, laid in Egypt. A young American rescues a beautiful young girl from a harem, but doesn't get her to safety until he has been vamped, captured, beaten, shot at, imprisoned and a few other things for good measure.

As a production it is positively splendid. The cast is perfect. Allene Ray is a most charming heroine; Bruce Gordon is fine as the hero; Anna May Wong is the vamp of the harem (and she is *there*); and Frank Lackteen as Hamid will knock them all cold.

**We Unreservedly Recommend This  
Great Serial**



Pathéserial

TRADE MARK





*Guaranteed entertainment, certified by the laughter  
of ten years of theatre audiences—*

# Hal Roach Comedies

## One Reel

### "The Best We Can Find"

"Hal Roach Comedies are the best one reelers we can find. They are always consistently good and get the laughs." C. L. Graham, Forest De Luxe, Minneapolis (*Amusements*).

### "Extra Good"

"'Oranges and Lemons' is an extra good one reeler." Miller and Wilcox, Lake View, Lake View, Ia. (*Ex. Herald*).

### "Good, Clean Comedies"

"'Passing the Buck' is a good comedy. These are all good, clean comedies." D. A. White, Cozy, Checotah, Okla. (*Ex. Herald*).

### "The Best Single Reel Comedies Today"

"Hal Roach Comedies are without question the best single reel comedies made today." Fred Beecher, Orpheum, Sioux Falls S. D. (*Amusements*).

### "100%"

"'Get Your Man' registers 100% again. The children thought it great. Those around 65 enjoyed it, also." D. A. White, Cozy, Checotah, Okla. (*Ex. Herald*).

### "One of the Best We've Ever Shown"

"'The Uncovered Wagon' is one of the best one reelers we have ever shown." E. A. Banti, Star, South Range, Mich. (*Ex. Herald*).

### "The Best On the Market"

"Hal Roach Comedies are perhaps the best one reel comedies on the market." Smith Bros., Orpheum, Menominee, Wis. (*Amusements*).

### "The Best On the Market"

"Hal Roach Comedies are the best on the market and nothing else but." T. Burton, Lyric, Mitchell, S. D. (*Amusements*).

# Pathécomedy

TRADE



MARK

# Nation—Wide Canvass of Exhibitors' Treatment of Short Subjects

(Continued from Page 7)

## Insufficient Advertising

However, it is a lamentable fact however is responsible for the exploitation does not give a proportionate amount of advertising to the short subjects. In the case of Educational, it is hardly a cause for this lack of advertising part of the big theaters, as usually all the advertising aids available on short subjects, as are used by the exchange on features. The manner in which well-known newspaper reviewers have used the Educational one-reelers, Plastigrams, in their reviews that the public's interest at times is not always centered on the feature. Often the short subjects are the most entertaining numbers in the program, and the writer believes that if exhibitors would stress the importance on their short subjects they would find that where features prove disappointing, the strength and popularity of short subjects would overcome the deficiency on the feature in the eyes of the audience.

A small town exhibitor, who has little or no newspaper advertising, can exploit the short subjects liberally and prominently by displaying posters and photos.—LEE L. BERGER, Sec'y, Big Feature Exchange Corp., Kentucky.

## MASSACHUSETTS

In the matter of presentation of short subjects, the Fenway, Boston, is the field in New England. James F. Stuart, manager of the Fenway, has a keen eye for short subjects and knows how to put them in the proper musical setting, an important feature.

An example of the kind of program which I believe to be a well-merited one, recently the Fenway presented a News Reel; Robert Lloyd in "Wilderness Tale," "From the Windows of My House;" and one of the "Secrets of Life" series titled "The Spider," a Secrets of Life Film, distributed by Educational "Juvenile Committee" titled "Barnum Junior;" also "The Spider."

The Boston Transcript, when commenting on the showing of the above program, said, "This writer is especially pleased that at last Boston and New England have a manager (James Stuart of the Fenway) and a theater that have an eye for short subjects and novelty reels—"The Spider," a Secrets of Life Film, distributed by Educational is excellent and Robert Bruce's "Wilderness Tale," "From the Windows of My House," deserves special mention. The musical setting for these subjects is appropriate and worthy of the subject.

Another example of Mr. Stuart's ability in selecting programs so that they have diversified entertainment is furnished when using Harold

Lloyd in "Girl Shy," a single-reel drama was presented and another of the "Secrets of Life" Series titled "The Bee," both subjects being very appropriate to surround the feature; a jazz poem in addition to the Overture gave added pep to the bill—certainly a well-balanced program.—JOHN J. SCULLY, Boston Manager, Educational.

## MICHIGAN

Every key town in Michigan, with the exception of the first run accounts in Detroit, seem to realize the value of advertising their short subjects. Particularly is this true of the Bijou Theatrical Ent. Co., known as the Butterfield Circuit. E. C. Beatty, the general manager of the Butterfield Circuit, books his longer pictures one to two months in advance, and very conscientiously surrounds same with the pick of the short subject market. Beatty has contracted and played practically all of our releases ever since we have been a National organization.

On the releases that we furnish mats, the managers of the Butterfield Circuits use same in all their towns, and there have been a great many instances when they have devoted as much space to the two reel comedy in their newspaper ads, as they have to the longer picture.

Roy Tillson of the Fuller, Kalamazoo, is also a great believer in exploiting and getting everything out of his short subjects. His policy is three acts of vaudeville, a feature picture, and a two reel comedy, and he advertises the two reel comedy over the feature picture in numerous instances.

The Consolidated Theaters in Grand Rapids, also exploit their short subjects, and as far as the key towns are concerned in this territory, they realize the value of the short subject to their program. The only towns that do not seem to get behind their short subjects properly, are the smaller towns.

Regarding the first run situation in Detroit, we are up against a very peculiar proposition, due to the fact that in nine cases out of ten, the Kunsky houses do not select their short subjects for the following week, until Friday or Saturday, and as their copy goes to the newspaper on Thursday, it is impossible for them to advertise their short subjects. The Fox-Washington and the Broadway-Strand seem to make it a rule to always mention their short subjects in their advertising.

Several times the writer has been informed by outside people regarding the high merit of some of our single reel releases that are playing the first run houses in Detroit, without any advertising. This especially applies to our "Secrets of Life" Series, and on numerous occasions we know that one of these releases have stolen the glory over the longer picture.—M. HARLAN STARR, Detroit Manager, Educational.

The Strand Flint has a big sign across the front of the theater reading "Pathe News Here Every Week;" The Fox-Washington, Detroit, gives one-third of the display advertising to short subjects on the bill.

The suburban runs and smaller towns use liberal space in advertising

**PICTURES PRESENTED PERFECTLY**

*A Carefully Selected Program*  
**AT ALL TIMES**

**TIME of Presentation**

Aesop's Fables  
130-345-555-800

Pathe News  
130-350-600-810

Topics  
130-355-610-820

The Spider  
130-360-615-830

The Spider  
130-365-620-840

The Spider  
130-370-625-850

How James F. Powers, Manager of Foli's Bijou, New Haven, Conn., advertises short reels in front of his theater.



ing short subjects. When using the Our Gang, Will Rogers and frequently Ben Turpin comedies, they give as much space to the advertising of these subjects as they do their feature.

**How Handled**

As a rule, the exhibitors open their program with the News, then run the comedy to get the people in a mood to appreciate the feature picture. By running a good comedy, the people forget the worries of the day and by the time the comedy has run, are in a very fine mood for whatever is to follow. Occasionally, if the feature is a highly dramatic production and has very little comedy relief, the comedy subject is run after the feature picture, so as to get the people in a happy mood when they leave the theater, because in this way they will appreciate more the feature and will talk more of the show. People are always more enthusiastic when they are happy.

Some of the suburban theaters are running two 2-reel comedies on a bill, giving them a two-reel comedy for the reasons stated above and a two-reel comedy after the feature picture.

The managers of the larger theaters are very careful to balance their features with well selected short subjects. If a feature is of a comedy drama nature, subjects as "Birds of Passage," "Black Shadows," "Is Conan Doyle Right?" "Why Elephants Leave Home" and etc. are used to round out the program. For instance: With "Stephen Steps Out" the Kunsy Interests used "Why Elephants Leave Home;" with "Ladies to Board," a Tom Mix western comedy picture, the Fox Washington Theater used "Among the Missing" and hence brought out both pictures to very good advantage and made a very strong bill.

Special care is also used as to the type of feature certain comedies are played with. If a feature is sensational, such as "Flaming Youth" etc., the Sennett, Turpin and Laurel comedies are used. Comedies such as the Our Gang, Rogers, Spat Family, etc. are used with more of a family type of picture.

**Serials Used**

Serials are used on programs to attract at the box office the attention of people who love action, thrills and out-door pictures as compared to the usual slow moving society pictures. Hence a program with a serial featured along with the feature picture, is one that will please every type of patron.

Such short subjects as "Aesop's Fables," "Topics of the Day," Grantland Rice's "Sportlights," "Pathe Review" and "Pathe News" are always welcome on any program at any time and are used on a standing order basis regardless of what feature pictures are played.

Most theater managers in this territory realize that the subjects playing with the feature program are as important as the feature itself. In many of the suburban and smaller town theaters, the exhibitors tell us that outside of few very big pictures the good two-reel comedies will draw equally as well as the feature.

The Keith Circuit, of which we have two representatives, one at Detroit and one at Grand Rapids, feature "Aesop's Fables," "Topics of the Day" and "Pathe News" just as strong as any act. A short time ago there appeared in the Detroit Free Press, a report on the Temple, Detroit, saying that "Aesop's Fables" were ten times as funny as any act on the bill and one hundred times as funny as anything in pictures.

The Keith people use "Pathe News" the last thing on the bill in order to hold the people until the show is entirely out, for they have learned from experience that unless there is a very strong act or film at the end of the show, that many people will leave before the show is entirely over.—C. W. HANSON, Detroit Manager, Pathe.

**MINNESOTA**

Short subjects to such a man necessarily mean nothing. He admits, however, that if he were to give them to his patrons he would have to continue to do so because they would ask for them and asking for them he would necessarily have to appease them in some way. Therefore, it is evident that if a theater were to open in his town with good complete programs the patrons would flock to the new theater at the expense of the old self-satisfied exhibitor who is not giving to his patrons what they deserve. He refuses to believe that there is additional money to be made in his town, claiming that just a certain percentage of the people go to the show anyway and he does not believe in the idea of creating new business, therefore is doing nothing so far as the advancement of the show business is concerned. When an exhibitor refuses to believe his business is advancing he is through. His days are numbered so far as success is concerned. Some day we will see in that town a great, fine theater built on the principle of giving an evening's entertainment and rest assured it will pay. It cannot help but pay.—A MINNEAPOLIS EXCHANGE MAN.

**MISSOURI**

The Newman, Kansas City, makes a specialty of short subjects, advertising them almost as heavily as the feature. Comments from the public indicate that this policy is correct.

They make it a point to play every week some kind of novelty subject along with the regular releases of News, review and comedy, making four or five reels of short subjects which is almost as long as the features playing in this particular theater. In other words, half of the program is devoted to short subjects.

The Miller and Palace, Wichita, controlled by Stanley Chambers, also exploit short subjects. One specific instance, "TWO WAGONS BOTH COVERED," featuring Will Rogers, was played along with "ICE-BOUND" and created more comments than any short subject ever before in the town.

I find the majority of exhibitors in the territory make it a point to play as many short subjects as possible

along with each program. In other words, most of them have gotten out of the idea that a complete program can be made up of the feature alone, even though it does extend to eight or nine reels. Unfortunately, these long features have caused the exhibitor to play less comedies the past several months than ever before.

It does not seem to be the exhibitor who is at fault on account of not running short subjects, but the feature concerns who put out from seven to ten reel subjects.—C. C. VAUGHAN, Kansas City Manager, Pathe.

We have few exhibitors indeed in the St. Louis territory who realize the exploitation possibilities on short subjects. Mr. Dessberger of the Delmonte and Mr. Goldman of the Kings theaters, however, are exceptions to the general rule. They at least give the short subjects a reasonable display in their publicity. Both of these men give the short subjects approximately one-third of the amount of space given so-called feature pictures.

HARRY GRAHAM,  
Pathe Manager, St. Louis

Milton Feld, the Managing Director of the Newman and Royal in Kansas City, is very careful when selecting his short subjects claiming they are one of the big assets to the theater.

Feld informs me they are being highly complimented by their patrons. He also states that due to the long features he has been unable to use Short Subjects as often as he would like and was hoping that the producers in the future would reduce the footage of features whereby he would be able to use them regularly each week. C. F. SENNING,  
Kansas City Manager, Educational.

I have in mind one account in Kansas City that thinks so little of short subjects that I cannot help outlining his particular policy, which to my mind, is a very, very crude one.

This particular theatre, unfortunately, is losing very heavily at the present time and has been for some time back. It is the only theatre in the country that I know of that does not play a News reel of some nature. This theatre does not consider a news reel of any value whatsoever. I might add that it is a vaudeville house, which makes it all the more peculiar.—An exchange manager.

**NEBRASKA**

It is my candid opinion that the average theater owner does not appreciate the box office drawing power of honest-to-goodness short reel subjects. The average exhibitor just books a comedy whether it is a single or double reel, more or less as a filler and often does not even mention in his advertising that he is running a comedy.

In our larger towns in this particular territory, the exhibitors do play up the comedies in their advertising; particularly in our two first-run theatres, the Strand and the Rialto,

which in several instances have ads on short subjects almost as their feature ads.

The majority of exhibitors with a starring comedian like J. H. Ton, do not obtain the result should from the running of his dies simply because they will advertise and boost same.

I know instances where exhibitors will not even use 1-sheets on comedies and some of them even so far as to not use a set of graphs. This applies particularly the small towns where I believe are making serious mistakes. It has been my experience that in the towns, particularly those catering to the majority of farmers, if the dies are handled correctly and advertised as they should be, the theaters will show an increase in business. JAMES WINN, Omaha Manager, Educational.

**NEW YORK**

The short subject is slowly gaining ground, as practically every exhibitor is now doing some advertising on his short subjects. It is only in rare instances where an exhibitor does not give some space to short subjects, at least in his new advertising.

The demand from most exhibitors for Press Sheets, that they really want material that they can advertise their short subjects and give them the place in their program.

J. H. MORCONE,  
Albany Manager, Educational.

**BUFFALO**

You probably have heard the story of the foreigner who refused to pay \$2 for a small pair of shoes that fit him because he saw a pair in the window twice as large for the same price.

Unfortunately, some exhibitors purchase their films and advertise them, using the same judgment as this foreigner. They figure their tractions by length rather than quality, and do not realize that the public does not buy entertainment by the yard but by the caliber of the subject.

Vaudeville some years ago suffered from the same complaint; an act received a certain salary, a comedian received almost twice as much but today that method is "passed" some single acts in vaudeville receive a larger salary for twelve or fifteen minutes work than a troupe of people do for an act that runs an hour.

**Advertise Short Reels**

Fortunately, for us here in Buffalo our first run accounts are managed by two men that received their business experience in vaudeville. Vincent McFaul at Shea's Hippodrome, and Al Beckerisch at the State, both realize the importance of exploiting and advertising the short units in their program, regardless of their length. Consequently "Our Gang" and the name comedies are often seen in the lights at Loew's State, and the Ben Turpin, Sennett and Langdon comedies are exploited in the same way as Shea's Hippodrome.





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# SUMMER

## and SHORT SUBJECTS

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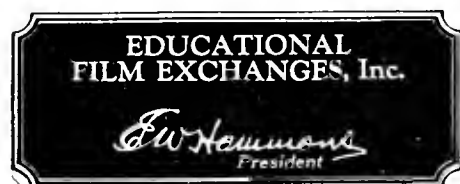
Warm weather calls for light entertainment. No use spending great sums to make your house comfortable and attractive if you are going to offer only the long "heavy" melodramas and sex plays.

Your patrons want comedy, novelty, variety. Give them these warm weather attractions by booking more Short Subjects. They are

### *The Spice of the Summer Program*

Educational Pictures never "let down" as warm weather approaches. In fact, the subjects being released right now or scheduled for early release for Summer exhibition include many of the best pictures Educational has offered this season.

Rely more on Short Subjects this summer and you need not worry so much about your features.

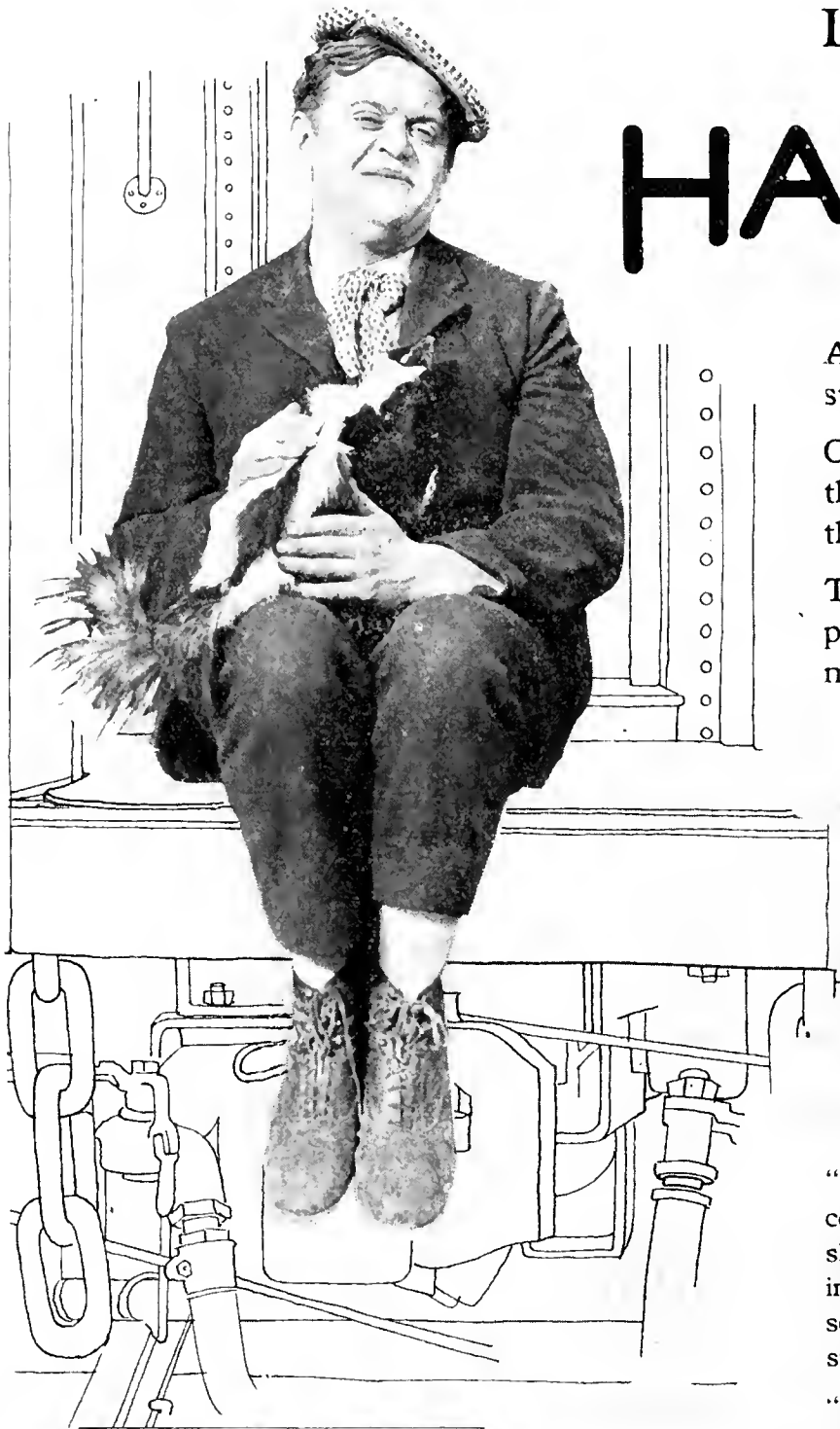


*E.W. Hammons* PRESENTS

# LLOYD HAMILTON

IN TWO-REEL

## HAMILTON COMEDIES



A bigger box-office attraction than most stars in the longer features.

One of the best assets you can have for the summer months is a contract for this series of short comedy gems.

The half-hour of laughter which he provides will send 'em away happy, no matter how warm the evening.

### “GOING EAST”

IS ONE OF  
HAMILTON'S BEST

*Exhibitors Trade Review says:*

“This is one of Lloyd Hamilton's best short comedies, and that is saying something. It shows as much care in preparation and directing as the average feature. A sleeping car is the scene of the greatest action and many of the stunts are side-splitting. \* \* \* \* \*

“You can book this picture and give it good advertising.”

EDUCATIONAL  
FILM EXCHANGES, Inc.

*E.W. Hammons*  
President

For foreign rights address  
FAR EAST FILM CORPORATION  
729 Seventh Avenue  
New York City

*Educational Pictures*

“THE SPICE OF THE PROGRAM”

# MERMAID COMEDIES

Every one a new story, with new laughs and something DIFFERENT in comedy entertainment. But every one full of fast, snappy action.

EVERY  
JACK WHITE PRODUCTION  
IS A SURE LAUGH-GETTER

## "FAMILY LIFE"

With MARK JONES  
and SUNSHINE HART

"'Family Life' will prove the hit of any program, and the hard-boiled exhibitor or patron who doesn't get a lot of laughs out of it needs a pulmotor—he is almost dead. \* \* \* One of the best comedies Jack White ever made."

*Exhibitors Herald*

"You can usually count on a brand-new comedy stunt in a Jack White production, and 'Family Life' is no exception." *Moving Picture World*



## "THERE HE GOES"

With

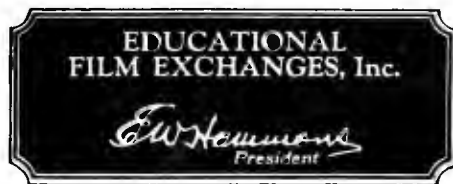
## LIGE CONLEY

Remember what a scream Lige Conley was as the automobile racer in "Backfire"? You will agree he is even funnier in the horse race in "There He Goes".

Supervised by JACK WHITE



For foreign rights address:  
FAR EAST FILM CORPORATION  
729 Seventh Avenue  
New York City



Both of these theaters also give a good portion of their advertising space to comedies and other short subject novelties.

I have seen both theaters give one-quarter of the space in their newspaper ads to announcing some event appearing in the PATHE NEWS, which did not run over three hundred feet.

Only a short time ago Mr. Beckerisch of Loew's State told me he had more complaints from his patrons if he cut out a PATHE NEWS at a performance (on account of time) than if a vaudeville act were missing.

## "RAPID TRANSIT"

The Novelty Reel of the Year

## STATE RIGHTS

For Sale

Pre-released at the  
RIVOLI and RIALTO, N. Y.  
STRAND, B'klyn.

and the record breaking  
booking of

## 120 DAYS

on the

## LOEW CIRCUIT

commencing this Monday  
MAY 12th

Must be very good to get  
these play dates

## STATE RIGHTS

For Sale

## IRIS FILM EXCH.

JOHN J. IRIS

729—7th Ave., N. Y. City  
Phone 3377 Bryant

## "RAPID TRANSIT"

This proves the importance of the NEWS reel and exhibitors who show it without advertising same, are losing a lot of business that should be theirs.—BASIL BRADY, Buffalo Manager, Pathe.

The undersigned who is handling a number of best short subjects in both independent and national field, is so disgusted with the manner which same are received in this territory that he hasn't a good word to say for either the theater owners or the managers of the Buffalo territory.

The whole country enthusiastically received the "Felix Cartoon," The Inkwell comics, Post Nature Sceneries, etc., while in Buffalo, Rochester and Syracuse, they are passed up as if they were the worst junk, by the foremost providers of entertainment. If this is intelligent consideration on their part we apologize but beg to differ.

Sorry but this is our experience in this territory while we know that 85 per cent of other territory is quite different.—J. BURKOWITZ, Buffalo Manager, First Graphic.

The Lincoln, Troy, is an outstanding example of a motion picture house which handles short subjects to advantage.

It invariably features "Our Gang" Comedies and the Mack Sennett Ben Turpin Comedies over the feature length productions presented at the theater.—C. W. STOMBAUGH, Albany Manager, Pathe.

A short time ago there were two very dead houses in Albany namely the Leland and Clinton Square theaters. Oscar Perrin became Manager of both of these houses and is putting both of them over in a wonderful way. Part of his success is due not only to the judicious advertising of his features, but to always giving his two reel comedies, single reel subjects and News Weeklies the proper space in his advertising.

While out in the territory a short time ago the remark was passed by an exhibitor who controls quite a few theaters, that he would not purchase any short stuff from any exchange who put out lengthy features, as he felt that his patrons were desiring of a diversified program. Also he felt that long features was hurting his business.

Of course there are a few exhibitors who think of short stuff as "Fillers" but we feel that we are educating these few to looking at it as part of their show and to advertise these

reels just as much as he does feature.

The first runs in our territory short stuff as follows: Hippodrome, Buffalo, advertises an electric sign as well as programs. Loew's State, Buffalo advertise their vaudeville acts, feature comedy on a program board of the theater. They do not use programs or electric signs.

In Rochester, the Eastman, and Piccadilly do not advertise comedies in the newspapers—only. However, when our Comedy entitled "Aggravating" played at the Eastman, it was advertised on an electric sign in front of the theater.

The Empire, Eckle and Syracuse, advertise in the newspapers as they do not have electric signs or program boards.

Our smaller accounts are advertising more and more advertising material short stuff. In fact, we have increased our standing order sheets, three sheets, photographs, slides 50 per cent over what a year ago.

HOWARD F. BRADY  
Buffalo Manager, Education

For years we have been endeavoring to get the exhibitor to consider all the units of his program, and the short subject units, and advertise them and consider them as separate as do the B. F. Keith Circuit every act they play. By advertising each of the acts they have hundreds of new head line semi-head liners that have both value, and our argument is, the exhibitor would do this he would soon find that all the units of his program had a draw.

With comparatively few exceptions, the exhibitor does not advertise but waits until a subject becomes popular of its own accord and then they feature or advertise.

The most we have ever seen in the exploitation of a short subject is a 1-sheet placed in the lobby, and on occasions a display on the marquee signs.—A NEW YORK CITY CHANGE MAN.

There are two theaters in the territory, namely the Bardonia and Stratford, Poughkeepsie, controlled by one Company, which are changing their policy, and claiming that business is very good. These theaters consider their subjects merely as filler and always act as if they were afraid to place short subjects on the program when they use special feature.

This is possibly one of the reasons why these theaters have no business over as they should have.

### NEW YORK CITY

Although the majority of exhibitors in this territory have still to realize the box office advantage in advertising their short stuff aggressively, an increasing number of exhibitors are discovering the money value in telling their prospective patrons the good things with which they surrounded their feature picture.



Illustrating how Shea's Hippodrome, Buffalo, N. Y., advertised a Christie Comedy on the marquee lights.



peculiar phase of this situation at the very exhibitors who fail to advertise their short subjects, will probably bolster up a weak feature by the strongest shorts they can. Their motive is obvious, yet do not realize that the shorts will please their patrons once they are inside the house, may bring people into the theater if the shorts are advertised outside the

of the liveliest exhibitors in this territory is Dave Snaper, who runs the Strand at New Brunswick, N. J. He not only advertises the Educational product aggressively—and by that I mean that he gives the short subjects their share of advertising in all of his mediums—and in the lobby—but every once in a while will build up a program consisting exclusively of short subjects, which he advertises as an "All Jazz Comedy." A saxophone is added to his orchestra, which enables him to announce an "Augmented Orchestra", the result that this showman has a splendid business because his for that particular period differs from any other in town.

O. Mumford, who runs the Tivoli, Newark, for Joseph Stern is one of the best advertisers in this territory. Mumford doesn't bother in hiding his light under a bushel basket. His comedies are advertised almost as much space in all advertising as are his features. The mediums are the newspapers, boards, programs, mailing lists, screen, etc. For instance, Cliff Rogers in a Cameo Comedy—a single advertisement will be given as fair a share of advertising space as any of the big features which play at the Tivoli. It is Mumford's theory that Bowes, having established himself in Cameo comedies, has created a clientele which would bring additional patronage to the Tivoli if that theater's prospective customers knew of his advertising.

Here is how Mumford explains it. "I merely announce a comedy, without revealing its title or the particular star featured in it, puts the exhibitor in the same class with the purveyor of a variety of soups to suit all tastes, merely using the word 'soup' on his menu. It doesn't mean a thing to those people who like certain soups. 'A Comedy' to people who want to see a star like Hamilton, Clyde Cook, Lige Bley, Cliff Bowes, or any of the comedy stars doesn't mean a thing to the shoppers of motion picture entertainment. After all, why keep the name of the attraction a secret? It's why I tell every person reaching my advertising mediums all about my entire show."

The Bimburg people, who control the West End, Standard, Broadway, Coplay and Schuyler theaters here in town, are also alive to the fact that this stuff is capable of attracting patronage. Eddie Bimburg, who does the booking for these houses, declares it is a regular policy of his organization to advertise the short subjects on the marquis of the houses, on programs, their paper, lobby signs, etc., and that they would no

more think of discontinuing this policy than in shutting down the box office because they want to discourage patronage. "A live showman," said Bimburg, "will never overlook any bet which promises to increase the crowd at the box office, and the difference between a live showman and one who is constantly crying about his business consists, in the majority of cases, of the kind of advertising these individuals do."

Russel Cohen, who books for the Schwartz circuit in Brooklyn, recently told me of an incident which illustrates what his people think of advertising in connection with the short subjects they use. The Merrick, Jamaica, was about to play "Little Old New York". A two-reel comedy had been booked at one of the exchanges and was scheduled to go on with this feature when the discovery was made that "Little Old New York" was too long to allow a two-reel comedy to be played. As a result, Cohen arranged to replace it with one of our "Sing Them Again" subjects, on the theory that it contained sufficient humor, aside from its community sing qualities, to take the place of a comedy. The "Sing Them Again" was given practically equal prominence on the marquis of the Merrick as was the big feature, and the same was true of all the rest of the advertising done by that house.

In this connection, Russel Cohen made a very significant statement. Said he, "The majority of exhibitors today are in much the same position as were the retail merchants back in the days when John Wanamaker set out to show the world what real advertising was. Whereas the old time retailers were merely content with advertising that consisted of ordinary announcements, the future Merchant Prince, from the very start adopted an aggressive advertising policy, thus revealing for the first time a method which demonstrated the right kind of advertising. The exhibitor of today has at his disposal the finest advertising mediums in the world, but a short sighted policy prevents him from making proper use of them."

While passing an uptown theater not long ago, I saw in blazing electric lights the name of the feature and then on the line below, merely the two words "A Comedy". Curious to know what comedy was being played, I investigated and found it to be a Lloyd Hamilton. Upon inquiring why this exhibitor had failed to use Hamilton's name on his marquis, I was informed that he never advertised a comedy star or brand. It took some time to convince him that he ought to change his policy. He played another Hamilton last week. This morning he told me that that star's name in lights on his marquis had bettered his receipts more than \$75 as compared with his former short sighted plan of making no particular mention of either the brand or star name.

It wasn't so long ago that George Gerhauser of the Eden, Brooklyn, one of that borough's prettiest theaters, and catering to the highest class clientele, found that a certain feature he had booked in, did not come up to

the standard. Gerhauser, who had also booked the two-reel Educational drama "Ne'er-to-Return-Road", featuring Lewis Stone and Wallace Berry, saw the possibilities of this subject and promptly converted that two-reel drama into his main attraction. His advertising carried the line "Lewis Stone and Wallace Berry in 'The Ne'er-Do-Well'". "Added attraction \* \* \*" and here was the name of the feature which was originally to have been the main attraction of his show. In other words, Gerhauser is a man who studies his short subjects for their possibilities and then bills them for all they are worth.

HAL HODES,  
New York Manager, Educational.

OHIO

A large majority of the exhibitors in this territory use short subjects, especially comedies with their features whenever it is possible to do so, and the few who do not are the ones who are not usually found in the limelight. In Cleveland, Al Freedman, of Loew's Ohio Theaters, uses a comedy with each feature if it is possible for him to do so, and it is not unusual for him to cut the length of the feature in order to put in a comedy. He also gives his comedies and short subjects a portion of his advertising space in the newspapers, and he is continually complaining about the length of the features—in that their length prevents him at times from using as many short subjects as he would like to.

In Toledo there are four first run theaters, but only one, The Princess, Paramount, uses a comedy regularly, and their standing order is for 2-reel comedy each week, no matter what the length of their feature might be.

The other three first class run theaters do not pay much attention to their short subjects. Their main idea is to get as many shows in as possible on Sundays, and in order to do that they cut their shows as short as possible, never figuring that there are six more days in the week when they will have sufficient room to take care of all the patrons who desire to come. As a result, the Princess, in giving their patrons a well balanced show, usually does the business of the town.

In Akron, Dunlevy, of the Strand and Botzum, of the Orpheum, give a lot of attention to their short subjects, and the same is true of the Strand, Alhambra and Valentine at Canton, Ohio.

In Youngstown, Christy Deibel, of the Liberty, uses a 2-reel comedy each week and besides exploiting it in the newspapers as a special attraction board hanging under his marquis on which he features on brand, title and stars as his comedy.

In summing up the short reel situation among the exhibitors I find that the one who does not use short subjects is the one who is not rated as a successful exhibitor.

HARRY SKIRBOLL,  
Cleveland Manager, Educational.

Comedy Program

The best example of proper utilization of short subjects in our territory, is the exploitation used by Loew's Allen, Cleveland.

For instance: JAZZ WEEK—ALL COMEDY PROGRAM—ALLEN, Week of Jan. 6; Buster Keaton in "OUR HOSPITALITY;" Will Rogers in "TWO WAGONS—BOTH COVERED;" Ben Turpin in "THE DAREDEVIL."

HAPPINESS WEEK beginning March 23; Laurette Taylor in "HAPPINESS;" Ben Turpin in "10 DOLLARS OR 10 DAYS;" Lloyd Hamilton in "LONESOME."

Another JAZZ WEEK program consisted of Douglas McLean in "YANKEE CONSUL;" Will Rogers in "UNCENSORED MOVIES;" Lloyd Hamilton in "MY FRIEND" (would have used another Turpin, but had none available).

In every instance, the short subjects on the programs mentioned have been just as much the feature of the program as the feature-length subject. The "Spotlight" on the Park program was billed as heavily as the feature and comedy.

The Loew houses in Cleveland are very appreciative of good short subjects, and where the length of their features does not interfere, they devote much of the time on their bills, and in advertising to short subjects. —O. J. RUBY, Cleveland Manager, Pathe.

*Everything for the*  
**GOLFER**  
**SLAZENGENERS**  
12 E. 43rd Street, N. Y. C.

# Christie

## NEAL BURNS

IN

# "Dandy Lions"

Here is an excellent two-reel comedy that contains a large number of laughs and will highly amuse the great majority of patrons. It is one of the best constructed and most amusing of the recent Christies and is well up to this company's usual high standard. It moves fast, and provides excellent entertainment for all types of audiences. Even slapstick fans will be satisfied, for the main idea is farcical enough and there is sufficient knockabout business to please them.—*Moving Picture World*.



# Comedies

Have struck the happy medium  
—Sensible Nonsense, with  
plenty of Hokum and Laughs

JIMMIE ADAMS

in

"Safe and Sane"

The story is unusual and carries more of a plot than the average short subject. The cast is good and there is just enough slapstick to brighten it. . . . A good fast comedy and will fit well in any program.—*Trade Review.*

BOBBY VERNON

in

"Reno or Bust"

The bill at the Metropolitan is exceptionally well balanced; the Christie comedy is very well done and worthy of praise, for it is built on a story. Variety is the spice of the whole program, which you should enjoy.—*L. A. Daily News.*

NEAL BURNS

in

"Dandy Lions"

. . . so well handled as to keep the interest highly sustained all the way at all times and bring plenty of laughs besides. This is one short subject that certainly can be advertised and exploited easily.—*Film Daily.*





Occasionally a short subject will be given prominent space in the advertising and lobby display by Mr. Dolle of the Alamo, Louisville; Mr. I. Libson of Cincinnati, Columbus and Dayton, and Mr. Fred Meyer of the Palace Theater, Hamilton.

For instance, pictures of the Kentucky Derby and the Championship Race of Zev and In Memoriam last year, were advertised exceptionally by these exhibitors and Mr. Dolle just recently played the Will Rogers two-reel comedy "TWO WAGONS, BOTH COVERED," as part of a double feature bill, devoting as much space to advertising the comedy as he did to the feature.—S. C. JACQUES, Cincinnati Manager, Pathe.

We have found that there are very few theatres with the exception of our first-run account which are using any novelty one-reelers with their program. By novelty one-reelers we mean such releases as Pictorial Reviews, Sport Lights, Scenics and Cartoons. Ninety per cent of the exhibitors are still of the opinion that all one and two-reelers are merely fillers and do not warrant their serious consideration in advising the public.

A great complaint against short reels among the exhibitors at the present time, and their reason for not giving them more consideration is the fact that for the past year most of the features have been from one to three reels longer than the regular features of two years ago, and it is impossible to play over a certain number of reels on their programs in order to maintain their schedule. The average length feature which they would like to play is six or seven reels. At no time should they be over seven reels in length.

You will find that the comedies are always booked with each show, but very little attention is given in any of their advertising or at the front of the theatres to let the public know what they are playing.—J. S. JOSSY, Progress Pictures, Cleveland.

### OKLAHOMA

Our experience has been that the large majority of exhibitors in this territory are not alive to the possibilities and reward of properly exploiting their short subjects. The only advertising which is usually done is to merely mention in their newspaper or program Ads., "Added a Comedy" or "Good Comedy today". This is done in spite of the fact that they all admit the value of good Short Subjects to their program and box office. We do not know how to account for this condition, for in the case of our Company, an extensive line of good advertising materials is carried, which makes it easily possible for them to get the most out of it.

If exhibitors would advertise in the same proportion as the footage of the reels they run, much more space would be given to Short Subjects, and if their advertising was based on the merits of the various pictures constituting the program, there is no doubt that there would be a large

increase in the advertising space devoted to the Short Subject.

Regret to say that we do not know of any exhibitor in the territory who consistently advertises his program on the above basis.—N. P. EBERLEY, Oklahoma City Manager, Educational.

### PENNSYLVANIA

An important exchange man writes: "Most first run programs in Pittsburgh consist of a feature, comedy and news. None have featured shorts over the feature or have played a complete short subject program.

"Rowland & Clark Theaters, the biggest chain in Pittsburgh very seldom advertise in the newspapers the brand or title of comedy playing. In fact, no mention is made of the short subjects. There are several brands of two-reel comedies that have box office value and if advertised would increase theater attendance. Just why they do not advertise comedies and short subjects has never been satisfactorily explained.

"The Million-Dollar Grand devotes a corner space in its Sunday advertisement to the comedy, giving name of star and title; also line space to the News and Topics."

We find that the exhibitors in this territory cater towards good short subjects. They are more anxious to play, five, six or seven reel features and add short subjects, than they are to play a feature of ten or twelve reels.

We think that the public in this territory are very anxious to see good short subjects. We believe that the price we get for short subjects discourages the exhibitor in making them. We think that the exhibitor should give serious consideration to his surrounding bill—try to increase the price he is paying for them.

De Luxe has taken quite a number of very good short subject series, which we purchased at a fair price and which we are able to sell at a price attractive to the exhibitor, but we do not think that the producer would be able to continue to make short subjects profitable to himself at the price he is securing for the entire United States and foreign countries  
OSCAR NEUFELD,  
De Luxe Film Co., Inc.

The Olympic, Pittsburgh, advertises the complete program, naming all shorts by their proper trade name i.e. Pathe Review, International News, star, title, brand and name of comedy, and devotes about one-third of the ad space to the shorts. Loew's Aldine also mentions the comedy name and various other shorts in its Sundays ads.

Louis Sidney, Loew's Aldine, put on the "NATIONAL RASH," Grantland Rice's Sportlight for which he gave a stage setting, consisting of a club house, miniature greens, etc.—B. M. MORAN, Pittsburgh Manager, Pathe.

### TEXAS

Southern Enterprises, who operate the Palace in Dallas, use the short subjects on all programs to their best advantage.

"Regardless of what length feature they have, they always run their complete short subject program. Right after the prologue they open up with the Pathe News reel, follow it with Pathe Review. In the event they have any other special one or two-reel subject booked as they generally do from one week to another, this subject follows the Review. After this the feature is flashed on the screen, and the program winds up with a one or two-reel comedy.

"To my way of thinking this is the best way to balance the program, for as a rule features that are of the melo, or society drama type that have a plot that keeps the audience intensely interested, holds them practically under a strain. By running the comedy after the feature is completed, it gives them a chance to relax, so to speak, and sends people out in a cheerful mood.

"To my way of thinking the Palace in Dallas has one of the best balanced programs for a straight motion picture show in this part of the country.

"The Majestic, Dallas, which is operated by the Interstate Amusement Co., also has a well balanced program, but on account of running vaudeville, their arrangement is a little different. They open with Topics of the Day, which gets the audience in a cheerful mood at the start, come back with Aesop's Fables, following with the vaudeville. They close their show with the Pathe News. For a vaudeville house, I do not know of any better combination than these three reels or three similar ones run in this manner.

"Mr. Hoblitzelle is the owner of the Majestic operating in Dallas, Ft. Worth, Houston, and San Antonio, and all these theaters have the same method of exhibiting their short subjects.

S. J. COUGHLIN,  
Pathe Manager, Dallas.

Short subjects play a very important part in the programs of the Phillip's Egypt, Fort Worth, C. A. McGuire, Manager, states that he considers the short subject most essential to balance his program and he uses the utmost care in his selection, in other words, quality short subjects are selected with just as much care and thought as the features, which results in a perfectly blended bill.

This exhibitor displays his short subjects in the lobby, using cut-outs, photographs, etc. He assumes that the average patron is interested in the short subjects, therefore he does not fail to mention in his ads what these subjects are. He states that the short subject has many times in the past saved the show from complete failure.

I am happy to say many more exhibitors in this territory have the same thought along these lines.

F. A. TOMES,  
Dallas Manager,  
Educational.

In small towns they usually make a short reel program of a two-reel serial, a two-reel western, or a one or two-reel comedy, or they get a

two-reel western and a two-reel comedy and one-reel scenic.

In the past two years they have not been using the reel program extensively as before, for the reason that there have been a great many re-issue features put on the market and they were sold at about the price of a good two-reel western. But a two-reel western seems to be in demand now than they have for some time, and whenever a two-reel western is in demand it is to make up a short reel program.

We are releasing a serial of two-reel western starring Leo Maloney and we have better success with than any serial we have ever had with possibly the exception of our two.—FRANK FAY, Southwest Film Corporation, Dallas.

### TENNESSEE

We have in this territory a number of very progressive exhibitors who take advantage of advertising their short reels and would not consider using a program without comedy, or some other kind of reel.

The first run theaters in this territory using Pathe News always take advantage of advertising the events and one theater keeps a sheet on the News in front of the theater at all times in a most conspicuous place.

Carey encloses a letter from F. Suzore of the Suzore, Memphis, as indicating how one progressive exhibitor in his territory employs an all-comedy program to distinct advantage. The letter addressed to Carey from Suzore reads as follows:

"In regard to an all comedy program, I wish to say that Tuesday night has been one of my off nights so thought I would give the all-comedy program a trial, using a Rogers, A Spat Family, a Stan Laurel and a 2-reel Our Gang comedy, making an 8 reel program.

"I put up a banner with Comedy Carnival, All Comedy program on it and it must say that I was very much surprised at the result. It broke all Tuesday night records and my receipts were about 1/3 more than usual on Tuesday.

"On the following Tuesday night on another all comedy program I gave short notice with practically no advertising and did better than the previous Tuesday.

"I am going to make Tuesday night an all comedy night as the kids will come and they bring the old crowd with them."

A. J. CARROLL,  
Memphis manager,

### UTAH

George E. Carpenter of the Mount-Empress Salt Lake City is one exhibitor in this particular territory who appreciates the drawing power and value of good short subjects and always advertises his show. He not only gives a large amount of space in his newspaper but the titles of each comedy is given on the marquis of the theater given a prominent space almost equal to the feature.



...penter believes in giving his patrons a whole evening's entertainment and when one sees the crowds at the theater and waiting in line for tickets there is little doubt that patrons are thoroughly sold and appreciate his ideas.

C. H. MESSENGER,  
Manager, Inter-Mountain Educ'l.

**WASHINGTON**

A specific example of a right and proper method was clearly demonstrated at one of the first run theaters here.

The exhibitor gave the writer to understand that he regarded short subjects merely as a filler, something to absorb time and add no drawing whatever.

The writer then visited the exhibitor during an evening performance and noticed that when the reel comedy was projected on the screen it was a signal for recess for the orchestra. The organist took over the musical theme. The exhibitor treated seriously to lively music pieces being played on the organ. As a result, a very sad number was rendered while a comedy was being played to obtain laughs from the audience. It was like trying to make a comedy with wet wood.

The next morning the writer visited the exhibitor and brought the matter to his attention. Today the comedy subject enjoys the same position on the program as the feature. Advertising space in the paper is divided into three equal parts. The feature, the Music Score and the comedy, an evolution in his former procedure.

The orchestra plays to the picture and they are just as careful now with proper music score for the two-comedy as they have been with the largest feature production ported on the screen. A WASHINGTON EXCHANGE MANAGER.

Exhibitors in this territory as a rule give very little space to short subjects in newspapers, boards, or other advertising mediums, being content with a big flash for their feature and usually adding the bottom of their advertisements: "Five reel comedy etc."

Metzger of the Rivoli, gave considerable prominence to a Will Rogers comedy, "Two Wagons—Both Covered" advertising this above his regular feature attraction in the newspapers and also posting block 24-lets.

**A New Idea**

In the Tackett Theater, Coffeyville, Kansas, they play a serial along the lines of a circus playing a concert or wild-west rodeo after the main event is over. All the people file out of the theater and then return, paying 5 or 10 cents to see one episode of a serial. This exhibitor has been playing serials along this line for sometime and has found this arrangement very successful.

Frank Lacey of the Majestic sometime ago utilized his 90 three-sheet boards and posted this with posters on the Harry Langdon comedy, "Picking Peaches."

The results at the box office in both instances were very satisfactory which proves that the public is interested in good short subjects and that they are worthy of space in the exhibitors advertisements.

**WISCONSIN**

We find in the majority of instances that the exhibitors are beginning to appreciate more and more the value of building programs consisting of a suitable number of selected short subjects instead of the old fashioned policy of just giving their patrons a feature and a two-reel comedy which seemed to be the policy up to some time ago. So far as our product is concerned, we have found that in a good many of the smaller towns where they have never used single reel subjects outside of comedies, it was necessary for us to carry the various subjects which we had to offer, under our arm, so to speak, and screen the individual subjects for each particular exhibitor. We are happy to state that in the majority of cases whenever we were in a position to screen a novelty reel such as we have described, it has enabled us to not only sell the exhibitor the product which we had to offer, but they generally felt that we were doing them a great favor by pointing out to them where it was to their best interest to give their patrons product with as much variety and diversement as possible.

Take the New Milwaukee, the finest outskirt house in the city of which George Fischer is manager. This house under Fischer's direction is a great success and Fischer attributes the greater portion of the success of the New Milwaukee to the fact that he is continually building suitable programs and always on the look-out for novelties which he is in a position to use. The patrons who frequent Fischer's theater are always treated to never less than two hours of entertainment. Regardless of how great the hold-out may be, and this happens very often, not one inch of the film is cut from the original program regardless of what same may be.

It seems as though exhibitors who never used any great number of short subjects outside of their regular routine, are sort of vying with Fischer in an endeavor to build programs in the same manner he does.

Of course, there are and always will be a great number of exhibitors who can not be impressed with the value of using short subjects to any great extent. So far as our territory is concerned, we believe this number is very few and far between.

MAX STAHL,

Millwaukee Manager, Educational.

**Clever Advertising Brought Results**

An example of clever advertising which brought capacity audiences to each performance was furnished by the Miller, Wichita, Kas., which was playing Will Rogers' "Two Wagons, Both Covered," in conjunction with DeMille's "Icebound."

Throwaways were distributed in which "Icebound" was only mentioned once in a streamer across the paper, while the rest of the paper was devoted to a description of the 2-reel comedy in unique wording which immediately intrigued attention.

At the top of the throwaway was a bold headline "A GIGANTIC PRESENTATION OF THE HISTORY-MAKING, HEART BREAKING EFFORT TO WIN THE WEST FROM FEROCIOUS JACK RABBITS, AND SAVE CALIFORNIA TOURISTS FROM REAL ESTATE AGENTS." Immediately underneath this headline was a cartoon showing Will Rogers with a gun in one hand and a whip in the other straddling two covered wagons.

On the other side of the paper another headline appeared "SEE THE WILD 'ESCROW INDIANS—SAVAGE REAL ESTATE AGENTS OF LOS ANGELES—SEE THE HARDY "HARD" AND HARDUP PIONEERS, SEE WILL BUNIAN THE SHEIK OF THE TRIAL, SEE JIM BADGER THE BEST SCOUT THAT EVER IGNORED A SAFETY RAZOR." Underneath this "head" was a "still" from the comedy with two columns of clever descriptive matter on both sides.

Among other sentences appeared the following: "SEE \* \* \*—the pioneers cross Nebraska seven years before the birth of Bryan and twenty-one years before he started to run for president. \* \* \* Six quarts of mucilage up on his face. \* \* \* Two thousand and forty-six and a half feet of film were used to produce this picture which is only 2,000 feet long.

The 46½ feet were lost because someone moved when the picture was taken.

Thirty-nine girls of the cast had to be supplied with wigs—the other one waited until the picture was finished before bobbing her hair. \* \* \* Fourteen packages of safety pins were used to hold the covers on the wagons.

Two Saxophones—one was destroyed by Will Rogers when he heard an "extra" playing "Yes, We Have No Bananas."

One pint of gas, three quarts of oil, and forty gallons of water was used in the Ford used to haul the "extras."

**Business Slumps**

**When Short Subjects Are Not Advertised or Are Cut Off the Program**

An interesting experience is related by Joe Brandt of C. B. C., which occurred during one of his recent trips over the country and points out very effectively the attitude which exhibitors throughout the country are taking on the short stuff.

In talking to one of the exhibitors in a middle west city a comment was made that he could not understand why the patronage of the men folks in his towns had dropped off so considerably and when Brandt analyzed his program, the reason was very apparent.

The exhibitor had built up a show consisting of a feature, an overture and a weekly and was satisfied that he had given his public their money's worth considering the fact that he was running an eight reel feature the night in question. A great many of the men who accompany women to the theater openly expressed their opinion that they were not interested in the picture and since there was no billing showing that there was a comedy or some other short subject that would interest them, they were going to spend their time at the pool room or at the vaudeville show and call for the women after the picture was over.

**Exhibitors have gotten to a point where they consider the short stuff only as a filler and in doing this they have taken from their program the one thing that made it possible for any person who went into the theater to see something that would interest them.**

This indifferent attitude on the part of the exhibitors has resulted in the elimination of a great many producers of short stuff and the indications are that unless the exhibitors will pay more attention to their short subjects and pay a reasonable price for this kind of service, the field will very soon be restricted to possibly one or two concerns who will manufacture this kind of product; and those exhibitors who are still live enough showmen to know that they must have a diversified program will have to foot the bill. While the blame is not entirely on the shoulders of the exhibitor, because of the fact that some of the producers have made eight reel features, which makes the program rather lengthy if he uses a weekly and comedy, nevertheless, if the exhibitors were to assert themselves effectively enough, the producers would bring their features

*THE LIFE OF THE  
PROGRAM*



*A FEATURE IN  
ONE REEL*

# FELIX

EVERYWHERE—NORTH, EAST, SOUTH AND WEST YOU WILL SEE FELIX IN THE BEST THEATRES. I AM HAPPY TO ANNOUNCE THE IMMEDIATE RELEASE OF A NEW SERIES OF 24 SUBJECTS. TERRITORIAL ALLOTMENTS ARE BEING GRANTED. CORRESPONDENCE IS INVITED.

FELIX IS A PROVEN FIRST RUN SUBJECT AND IS A CREDIT TO THE FINEST EXCHANGE AND THEATRE.

*ANNOUNCING*

A NEW SERIES OF 13

## ALICE COMEDIES

KID COMEDIES WITH CARTOONS CO-ORDINATED INTO THE ACTION

*A DISTINCT NOVELTY*

**M. J. WINKLER**

220 West 42nd Street,

New York

# Short Subjects

By Charles F. Hynes  
Editor, Greater Amusements

to normal length and make it possible for the exhibitors to use enough short stuff to give the sort of entertainment that is necessary to interest both the men and women and not excluding the children. The motion picture business was normally built up on the diversified program plan and if we are going to away from it, it is very evident that patronage at the box office must proportionately suffer.

## Box Office Builders Possibilities of The Short Length Feature For The Wise Showman

By J. R. Bray

I am going to preface my comments with a prediction. The prediction—and I make it without qualification or reservation—is this: There is going to be—in fact there are many instances, that it has already begun—marked increase in interest among more progressive exhibitors everywhere in the short length attractions during their programs during the coming year.

Many exhibitors who hitherto have been more or less indifferent to the possibilities of entertainment they have provided their patrons in the shorter subjects on their bill, are going to give this part of their program vastly more consideration.

They will do this because the big feature, whether cartoon, comedy or scenic, or all three combined, has a special appeal of its own for the hot weather audience and one which can be made to equal and often excel the drawing power of the multiple reel feature, if adequately advertised and exploited.

This means, of course, that the exhibitor must use care and showmanship in selecting the subjects for his short length program, just as he does in choosing his main attraction, for I do not profess to maintain that all short subjects will prove box office winners, any more than all big features will.

There is now such an increasing variety of good short length attractions to select from, however, that a sure no exhibitor who takes ordinary care will have any difficulty in securing subjects that will please his patrons and increase his box office receipts, especially if he gives them a part of the consideration he gives his larger feature.

Recent reports from exhibitors in widely different sections indicate that many theaters this summer are planning to set aside one or two days a week on which they are going to show a program exclusively made up of short features.

They are also going to build up a part of their program on other days of the week with greater care than formerly, and many state that they intend to call increased attention to this part of their bill in their advertising, program, screen or newspaper advertising.

One of the reasons that they give for doing this are twofold. One is that they recognize the growing interest among their patrons for the better type of short length picture and the fact that

The short subject is coming into its own. This great and vital factor of motion picture theater operation is going to be recognized for what it is to the immense benefit of the motion picture industry and to the pocketbook of the individual exhibitor.

There is no exhibitor who boasts ability as a showman, who denies the value of the short subject. As a showman, he knows that people come to his theater for entertainment—the chief and predominant feature of which is diversity. He knows, too, that it is bad business to “put all his eggs in one basket,” so to speak, taking a chance that the feature will satisfy all of his patrons.

There is a wide and varying preference on the various types of pictures. What suits one person will not suit another, and it is upon appreciation of this factor that the short subject is rising to new heights, as an essential part of every program.

The short subject with its educational force has been of invaluable assistance in counteracting adverse criticism leveled at motion pictures generally.

The short subject, of course, is being handicapped greatly by over-long features. Because features are so long, exhibitors are forced to dispense with most, and sometimes, all of their short subjects. This is particularly true in the rural districts, where patrons, coming a considerable distance to see the show, make the element of time an important and often the deciding factor in their attendance at the show.

In this connection, a recent instance in this territory is worthy of particular note. Crockett Brown, Unique theater, Nashwauk, Minnesota, a strong devotee of short subjects, was having considerable difficulty in using the short subject specialties he had selected with great care. This was due to his inability to obtain features of reasonable lengths. Accordingly, he inserted a paid advertisement in Greater Amusements, stating he was in the market for good, snappy features, refusing to consider any over six reels. This shows to what lengths exhibitors are willing to go to make it possible for them to give the proper attention to the short subject end of their program. While some exchange managers thought him crazy, the idea was successful, and he got the 40 or 50 short length features he was after.

The instance cited demonstrates that the excessive-length padded picture's death knell already has been sounded, by the aroused demand of

they believe it to be ideal for summer entertainment. The other is that many exhibitors are convinced that there is going to be a decided let-down in quality in a majority of the multiple-reel pictures released this summer and so are turning to the shorter subjects to strengthen their program and hold their patronage.

exhibitors for short length features. The conditions caused by the excessive-length picture is a temporary one, due to the trend of the times and is the fault of producer, distributor and exhibitor. It will be righted in a slow, but nevertheless sure process. Its righting is inevitable because padding is directly contrary to and violates a basic rule of entertainment. The future of the short subject is concerned only with the speed with which this righting is brought about.

What the short subject should be concerned with is in how to get its message to exhibitors. There would be a much wider use of short subjects, if the exhibitor knew about the great number of quality short subjects on the market.

The exhibitor is interested in short subjects, and if he is not giving them a fair break, it's because he doesn't feel they have it coming. So far as the Northwest is concerned, exhibitors are showing their appreciation of the importance of short subjects, through the Exhibitors Reports. In Greater Amusements alone, short subject reports have increased tenfold within the last year, and are continuing to increase. Other publications printing reports also appear to have noted an increase.

Short subjects have a lot of missionary work to do. Exhibitors, while noting the effect of short subjects on their audiences, still regard short subjects as fillers, paying for them accordingly, in many instances.

That is because sufficient stress has not been placed on the individual short subject, and instead are being grouped together under the one general classification, and are so considered by the exhibitor.

The trouble with the short subject is that it hasn't “stepped out” and demanded the attention which is its due. Instead, it has sought recognition apologetically, trailing along after the feature meek and submissive, content with the few favors and scant recognition accorded it.

The short subject has nothing to be ashamed of, in fact the tremendous strides it has made, may well be envied by the feature. The short subject is carrying a heavy burden, as it is assuming the task of pleasing patrons who do not like the feature.

The short subject is coming into its own in the northwest, but much remains to be done in the campaign of necessary education, which must be waged to sell the exhibitor properly and thoroughly on the idea of the short subject.

## Box Office Values of Short Reel Program

Commenting on the all short subject program idea the Newark (N. J.) News says editorially. “A sort of vaudeville of the screen, that type of short subject program might well be worth a trial in the small centrally located theater. Not since the days when the two-reelers marked the limit of celluloid enterprises has a local playhouse been devoted exclusively to the exhibition of short subjects. And yet such a program has its advantages over the program dominated by the ‘special.’”

“In the first place the smaller films now on the market in an assortment of the same length as the featured photo-play, are available at a much cheaper rental figure—so much so as to permit a box-office rate of from fifteen to thirty cents in the class of playhouse now showing the usual bill. Such a program would please and attract many who find in the news reel and its companions their keenest enjoyment in filmed entertainment. The necessity of arriving at a theater at the beginning of a featured picture or sitting through it twice would be eliminated. Greater variety would of course, prevail, and the short subject, so fruitful in its possibilities, probably would be encouraged and improved.”

### Short Subject “Saved The Show” (Special to THE FILM DAILY)

Los Angeles—A well chosen short subject “saved the show” for an exhibitor as evidenced by the newspaper review of the program of Clune's Broadway, wherein the reviewer in the Los Angeles Illustrated News, after declaring the feature attraction “painful and boring” states that the Christie Comedy “Stay Single” with Dorothy Devore, “is worth more than than the price of admission.”

### New Idea In Historical 2 Reelers

Historical Pictures Inc., has started work on a new idea in 2-reelers. Beginning with the “History of Nassau County” the company, John J. Livingston, president, will start production on 485 stories dealing with the history of this country and with important events in the history of other countries.

Particular attention will be paid to pictures dealing with the history of ancient Greece and Asia. In producing these films miniature sets will be used to reproduce naval battles and dramatic events which have influenced the course of the world.

The films are intended to be chiefly educational, but Livingston is planning to make them sufficiently interesting to have entertainment value.

### “Phonofilms” Proving Attractive By W. E. Waddell, DeForest Phonofilm

Notwithstanding the fact that it is simply a strip of ordinary motion picture film it has the uncanny power of reproducing any “act” or “number” one may see performed by living actors; every word, every musical note, and every audible sound being faithfully produced with infallible synchronism.

### Wisdom

The best motion picture in the world is worth nothing on the shelf. The man who made it must sell it to someone.—Hal Roach.

Short addresses by famous people are being produced from time to time by people who could not otherwise be seen or heard. For instance the Rivoli, New York, recently had Chauncey Depew as the star attraction. Any exhibitor will realize that such an offering will bring into his house a multitude of people who are not regular patrons.

Senator Depew was 90 on April 23, and in his Phonofilm production he discussed "birthdays" with the dry humor for which he is famous.

## Good Showmanship

Means That On Every Program Short Reels Must Play Important Part

By G. Ralph Branton, Minneapolis Sales Manager, Educational.

Showmanship in the motion picture business is not based alone on the money that can be dragged into the box office through the exploitation of any particular feature. From the exploitation man's angle this is all that is necessary. However, it would be well for exhibitors to stop and consider showmanship not from one, two, three days, or a week's angle, but from a 365 day standpoint, and to do that it is very necessary to take into consideration the whole show. You can sell your patrons the idea that every show in your theater is a complete and good program.

You will have a better and a more substantial business than if you build your business around a certain feature and go out and get all the money your town or community affords, and the rest of the week or month may suffer.

Short subjects have a great deal to do with such showmanship and the building of a permanent business for any theater. This has been proven in many cases. In the Northwest territory the firm of Hay & Nicholas of Fairmont, Minnesota, stands out in relief against the exhibitors who are prone to give proper attention and thought to the short subjects on their program. This firm uses fifty per cent of advertising in newspaper space to the short subjects on their programs. According to their statement, in every program that they run, as much care and consideration are given to the short subjects as to the features. Every program contains certain adaptable short features that they feel will make better their feature and to complete a whole evening's entertainment. They use their billboard space, not in the same proportion, but plenty of billboard space is given to the fact that always comedies, news reels, and novelties can be seen at the Strand.

The result has been a steady, good business in a territory that has been down to the lowest ebb, so far as exhibitors' profits were concerned. This firm has at all times maintained a steady average of business which can only be due to their sell-

ing argument of a good evening's entertainment and of not overselling any single feature production.

I also cite the case of V. B. Val-leau, recently of Albert Lea, who was one of the most successful exhibitors of this territory and who claims that ninety per cent of his success was due to the fact that not one single picture was ever shown in his theater without a good two-reel comedy to accompany it. Val-leau's statement is as follows: "Personal observation has taught me to believe that while most people may come to your theater because such-and-such a picture is on, a two-reel comedy in the theater at all times, is the greatest asset one could have. It means that if a feature does not come up to the expectation of your patrons the two-reel comedy is a great relief, or if the feature meets their every anticipation, the two-reel comedy only adds to their enjoyment, and I believe if all exhibitors would disregard the length of features and insist a two-reel comedy play the theater at every showing, the ups and downs of the exhibitor's business would be less."

Valleau's success as a showman is unquestioned. He is known throughout this territory as one of the keenest judges of pictures and running some of the best managed theaters in the Northwest.

## Liberty Gives Short Reel 1

(Special to THE FILM DAILY)

Sedalia, Mo.—The Liberty augurate a novelty program Saturday and Sunday show, ing entirely of comedy and subjects, all in short subject.

The initial program will largely of comedy, but the item on the bill will be one "Secrets of Life" series, "TI released through Educational.

## Editor Wants Short Reel 1

(Special to THE FILM DAILY)

Baltimore, Md.—The Even has endorsed the idea of an a subject theater.

"It seems to us," writes "Q. the motion picture editor, theater like this would prove mine, not only in Baltimore l where. The people who lik subjects would prove faithful to such a theater. The best c and news weeklies could alv found there. There would be of course. The orchestra sho all the time and not turn o comedy to the organ, as is c most everywhere these days. the short subjects all corre this house, the other theater show their feature pictures a thing else. We would certai to see someone build just theater in Baltimore. What think of it?"

## "Plastigrams" In Psychology

Des Moines, Ia.—Local ph gists have been attracted by grams", Educational's third sion film as a basis for exper psychological reactions.

Dr. Sylvester, of Drake Un has had his classes view this at the Des Moines, and the will prepare analyses of the reactions and the reactions c on the part of the spectators.

Rowland and Clark have p a book on "Plastigrams" enti "Third Dimensional Movie".

## Small Town, But—

George W. Petengill runs th School movies in St. Pete Florida. But this did not st from trying out a "comedy c and he reports it went over ran a Pathe program.

## The Balanced Prog

News Reel, Comedy, Scenic I Necessary To Maintain P Psychology

By "Billy" Brandt, Pres N. Y. M. P. T. O.

The short subject on a pro an absolute necessity, for it by showing short subjects proper program can be built the diveristy so necessary a arrangement of a good progr tained.

The popularity of the moti ure entertainment has been b on the fact that the audienc sees a new weekly which is tional, a comedy which is en ing, a bit of educational or and then the play of the eveni feature picture.



# HERBERT M. DAWLEY.

SHORT SUBJECTS  
IN SILHOUETTE.  
COMEDIES • NOVELTIES •  
HOLIDAY LEADERS •  
EDUCATIONAL AND  
INDUSTRIAL SUBJECTS.



STUDIO

CHATHAM N. J.





day, May 11, 1924

the program is so constructed that the climax of the snow is the feature and when the footage of a production is so long that it becomes necessary to eliminate the shorter subjects and show the feature immediately, a great deal of the psychology of the motion picture presentation is eliminated and lost.

One thing is certain. If a special were made of big productions eliminating all the shorter subjects, the public would rebel and rescuse a program. For one thing, news weekly is an absolute essential today in every program.

The late war did more than anything else to create this demand, for the public were greatly interested in what this country was doing in depicting its resources in the army and navy, and they have been educated to expect it now at every performance, and are greatly disappointed when they do not see it as part of the program.

The exhibitors do not want productions beyond eight reels in length—the extreme, and why the producers go to the extra expense in making subjects of greater length is something that is beyond me.

For a nicely balanced program, short subjects are an absolute essential.

## Putting Over the Chronicles

Among the important innovations in the short subject field during the past year has been the "Chronicles America" series, produced by the University Press and distributed by Pathé.

In some respects the Yale University Press enterprise is unique in the history of the motion picture industry. In the first place, here, for the first time in the career of the screen, an educational institution of world-wide prominence becomes identified, through the intermediary of one of its auxiliary bureaus, with the production of a series of motion pictures made expressly for regular theatrical entertainment.

A description of the campaigns conducted in Jersey City and Seattle on "Columbus" will serve to indicate how exhibitors are handling these releases. The showing at the Fulton, Jersey City, was preceded by a campaign addressed to the local newspaper editors; school superintendents; principals; teachers; clergy; heads of civic, fraternal, welfare, and business organizations; municipal officials and citizens prominent in the city's professional activities. Letters to these individuals apprised them of the nature of the Yale University Press enterprise and the showing at the Fulton. Invitations were also sent with tickets of admission to a late screening staged on the Saturday preceding the regular run. The response was tremendous. Editors, gymmen, educators, and organization heads vied in lending their support. In several instances, ministers

went to the extent of voicing their personal endorsement from their respective pulpits on the Sunday preceding the regular opening. In addition, the Fulton ran special children's matinees at a ten-cent admission price and tied up the local merchants and the Jersey Journal on an essay-writing contest for elementary and high school pupils in the city.

In Seattle, Mayor Edwin J. Brown, following a private showing of "Columbus" issued in advance of the regular showing through the columns of the local press an official proclamation, calling attention to the new screen series and the forthcoming presentation at the Liberty. For an essay-contest idea the Liberty substituted a poster contest, which also received liberal space in the local dailies. This contest was declared open to three separate grades—university or college students, high-school students, and elementary school children, with prizes for the winners in each class. One drawing was submitted by each contestant dealing with any phase of the "Columbus" subject. The jury of award was made up of representative citizens, and in addition the Liberty tied up the Seattle Society of Fine Arts, the Cornish School of Art, the Federated Clubs of Seattle, and the Parent-Teachers' Association on the contest.

## "The Neglected Short Subject"

(Reproduced by permission of The Moving Picture World, issue of April 19)

"\* \* \* The management of the Grand Central readily admitted that the length of the feature governs the number and class of short subjects put on its screens, and that it was only when an exceptionally good comedy was obtained that it was given more than passing attention.

"A good comedy on the same bill with a poor feature will not save the show," one of the officials of the theater stated. "However, if we have a good feature our patrons will not complain if the comedy, news or other shorts are somewhat below the usual Grand Central standard."

The Missouri also guides itself by the length and quality of the feature in preparing its screen program although Herschel Stuart, in picking the news items, etc., for the Missouri Magazine, uses the utmost care to hold them up to the Missouri standard. He also is very critical about his comedies and other short films, and on some occasions has exploited them somewhat. He has also tied up his short pictures with outside interests, such as women's clubs, etc., and at different times has held radio expositions and similar events in the spacious lobby of the Missouri, tying them up with one of the short subjects on his bill.

### Musical Comedy Atmosphere

But St. Louis has a musical comedy atmosphere it seems. One of the chief accomplishments of the present city administration being the quality of

## ARTCRAFT PICTURES Inc.

Presents

## "HICK'RY CORNER COMEDIES"

Directed by HAMILTON SMITH

A series of 12 two reel subjects typifying rural life.

Featuring

## EDDIE SCANLON

Latest comedy find of D. W. Griffith and

WINIFRED SACHVILLE STONER  
(Countess De Bruche) who played opposite Jack Holt in (The Tiger's Claw)

Supported by an all star cast including

GUS ALEXANDER

MARGIE EVANS

J. E. POOLE

JUNE ALEE

Now in production at South Schroon Lake, Adirondack Mts.

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## ARTCRAFT PICTURES Inc.

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New York City

the comic operas put on every Summer in the Open Air Theater in Forest Park, and a manager of a first-run picture house in St. Louis to be successful apparently has to keep that fact in mind.

Take Fred L. Cornwell of the Delmonte, the largest one-floor motion picture theater in the world, for instance. He swung a master stroke several months ago when he purchased the St. Louis and St. Louis County film rights to Metro's entire year program over a two-year period, but nevertheless, jazz and girls usually obtained most generous treatment in the advertising of that wonderful film house.

So experienced a showman as William Goldman, owner-manager of the Kings Theater, gives scant space to short films in exploiting his shows. And he is no saver of advertising space. His newspaper ads are well arranged and the exploitation stunts he has pulled to put over big features has set new marks for his brother exhibitors to shoot at. Yet it is rare indeed that the Kings Theater ads tell what the title is of the comedy and other shorts on the week's program.

Harry Greenman of the William Fox Liberty gives bare mention to his comedy unless it is exceptionally well known and good.

The same general condition exists throughout the city. From one end of St. Louis to the other the feature picture is the thing thought of.

**Little Attention at Neighborhoods**

Your correspondent asked Dave Nelson, of the Webster, a substantial and successful neighborhood house in a section the writer thought would desire comedy and other shorts of a snappy sort, what he did to exploit his comedy offerings. He seemed surprised at the question, then admitted that he gave little attention to them, concentrating his exploitation and advertising campaigns on the feature pictures.

Charley Vollmer, veteran manager of the Mid-Way, made the same confession: that he picked his feature-length films first and then worked out his program from the basis. He said that very few, if any, of the exhibitors in St. Louis ever put on an entirely short-subject program. Instead, double-feature bills are the thing resorted to by the smaller houses to get larger crowds.

A tour of the city covering all sections and an inspection of the lobby displays, posters and other advertising put out by theaters revealed the same characteristics everywhere—domination of the feature picture.

**DALLAS**

Without short reel subjects, one Dallas exhibitor would close his theater. That statement is outstanding among all the ideas and information gleaned from a trip along Movie Row in Dallas. It was Si Charinsky speaking.

Short subject units have prominent places on the programs of every first-run house in Dallas. They likewise prove to be virtual lifesavers for the smaller houses. In isolated instances short subjects have been exploited

ahead of the longer features with which they are run. For example, when the Palace secured for first run the new third dimension Plastigrams, the Dallas Dispatch carried a column and a half that started smack on page 1.

In that particular instance, the Plastigram picture was run in conjunction with "Scaramouche," Metro's masterpiece. For a one-reel subject to be exploited by a remarkable newspaper above a production like "Scaramouche" was altogether unusual.

Opinions on short reel subjects, like opinions on any other subject, vary. On the other hand, three of the largest Dallas houses—the Palace, Melba and Capitol, all invariably open shows with a newsreel and send them out laughing with a comedy.

P. G. Cameron, of the Melba, looks upon the short reel subject like this: It is like advertising: you don't know what good it does you but you can't do without it. It completes a program and rests the audience's mind from the intricacies of a longer feature.

Against strenuous competition, naturally, Mr. Cameron believes that an all-short-subject program never is advisable. While this exhibitor does not give the briefer unit the same position as a feature, nevertheless, the shorter subjects are well advertised on his programs.

Cameron seizes every opportunity to tie up with clubs and civic organizations when he has short subjects booked affecting their particular sphere of activity. In fact, the owner of the Melba is more or less of a pioneer along his line, incorporating the parent-teacher and like organizations.

**Shorts Permanent Institution**

Jean Finley, manager of the Palace and Old Mill, regards the short reel as a permanent institution. Advertising done by these two theaters stresses not so much the feature as the show itself, the atmosphere and the music. Naturally, under these conditions, the short subject must be of paramount importance.

"No, the all-short-subject program is not a success in this city. However, the plan can be carried out very successfully in other communities. We tried this out and know. The last all-short-subject program that we put on was more or less of a failure, yet every subject in that briefer unit program had a star. It simply goes to prove that the more stars you cram into a picture, the punker that picture is going to be. One should concentrate."

"We figure that shorter reels should get from one-fourth to one-third the amount of advertising that we do on the feature. We play up the short reel in electric when it is a 'name' picture; when it has a star, for instance, like Lloyd Hamilton, Will Rogers, or when it is a Sennett comedy.

"This week part of our International news reel shows physical-culture training in Eng'and. We tied this up very nicely with the local high schools. Some time ago one of our

news reels gave a pictorial treatise on careless driving. This came at a time when the newspapers were playing up the large number of accidents resulting from careless driving on the streets of Dallas, so it was an easy matter to tie up with the Dallas Traffic Club. Some time ago, too, when we had a briefer unit showing some jumping horses in Italy, we co-operated with a local troop of cavalry and had some mighty good results, although we never run advertising on our screen. When we got hold of a short strip showing the inside of the dairy business, we commercialized it with a tie-up with local dairymen, but at the same time mentioned no particular products on our screen.

"We bill the short subject very prominently on our printed programs."

Short reels occupy the same positions on Si Charninsky's program at the Capitol as they do on their first-run programs in Dallas. Charninsky agrees with his conferees that an all-short-subject program is not practicable for a house on Main Street. Mr. Charninsky features shorter reels second to the feature picture. He declares that no program is complete without the shorter subjects. He stresses the fact, too, that in most theaters over the country the briefer units are shown to the accompaniment of an orchestra, whereas frequently the feature is projected with only an organ playing. This is as it should be, he commented, for the reason that folks get interested in the continuity of a feature, whereas nobody ever knew a comedy to have anything approaching continuity.

**NEW BEDFORD, MASS**

The short subject program presents this problem to exhibitors: "Will the patron feel that he is getting his money's worth?" So asserts Reginald V. Tribe manager of the Empire Theater. "Of course, there are a lot of good short subjects," he says, "but in my opinion it would take a tremendously good program of well diversified subjects, well arranged as to running order, to make a success of the short subject program from the box office standpoint. It certainly would have to be an experimental proposition."

The same issue of the World carried the following tabulation by R. K. Russell of the Legion, Cushing, Iowa:

Her Dangerous Path	.....Pathe Serial	.....Fair	Fair
Bang	.....Educational Comedy	.....Good	Average
Ouch	.....Educational Comedy	.....Fair	Poor
Short and Snappy	.....Educational Comedy	.....Fair	Fair
Crash	.....Educational Comedy	.....Fair	Good
Sunless Sunday	.....Educational Comedy	.....Good	Good
Hurry Up	.....Educational Comedy	.....Fair	Fair
Battling Torchy	.....Educational Comedy	.....Good	Good
Tea N. Tea	.....Educational Comedy	.....Good	Good
Oh Buddy	.....Educational Comedy	.....Fair	Good
The Greenhorn	.....Educational Comedy	.....Fair	Fair
No Parking	.....Educational Comedy	.....Fair	Fair
Our Gangs	.....Pathe	.....Always consistently	
Kinograms	.....Educational	.....Worth twice the m	
Pathe Playets	.....Pathe	.....Little bits of big	
Fighting Blood, 1st Series..	F. B. O.	.....Different, a consist	
Pathe Review	.....Pathe	.....Diversified entertain	

"That's all, there isn't any more."

**When They Do Laugh**

By Mack Sennett

There are some things the public will not laugh at. I know just why, but it is just they will not.

One of these things at which the public will not laugh is a Spony. For some reason they having a "Shelty" ridiculed. We tried them in all kinds of comedy but it is useless. They just will laugh.

Spectators will laugh at any kind of a horse in a comedy situation they begin to snicker whenever they see a burro come on the screen not a wee pony.

By the same token, in the comedy throwing days, I always noticed fans didn't like to see a girl in a lawn dress get hit with pies. They didn't like to see young people strewn anyhow.

Perhaps the oddest thing of all that they resent any kind of defecation on the screen except cross eyes would have you if you made a man with one leg lost; but cross eyes seem to be considered fair.

The man in the top hat is a sight to laugh. For some extraordinary reason every one hates to let a man with a top hat escape unscathed without something done to him. I guess the reason for this is some deeper than the mere fact that a hat looks funny falling off. After all the supreme joke of life is the loss of dignity. And the top hat is the final symbol of dignity.

**Putting It Over**

HIGH LIGHTS OF NEW ILLUSTRATED IN FILM

By LeRoy Bowman, Sec. and Mgr.

Minneapolis—When Educational released one of the "Plastigrams" subjects here they secured a full story and layout of cuts which appeared in the St. Paul "Daily News" of Sunday, April 6. The story and illustrations were planned by Ferris, manager of advertising publicity for Finkelstein & Ross. The illustrations occupied a half page and with the story, gave a lucid explanation of how the stereoscopic effect is secured. This helped in getting the picture over.

**about Hal Roach**

**Early Days—at \$5 Per—With Harold Lloyd—Today the Most Important Producer of Short Subjects**

*By Garrett Graham*

takes two qualities for a man to excel. To excel in one thing is enough. He not only must be able to do something better than the average, but he must market that something.

Hal Roach's outlook on the picture world. Ten or twelve years ago he drifted down to California and Alaska, where he had been driving logging teams, and became a film writer at Universal City where he had his first experience in pictures and he met a youth named Lloyd, trying to break into the game. Two boys, barely out of their teens, were glad to get work for \$5

per week, and they clung together in adversity.

Harold Lloyd is a name for which the producers to conjure with and Roach is one of the most prominent figures among film producers. He started without a cent. He never had a dollar of outside capital.

His first picture Roach made was a comedy with some child actors. Harold Lloyd played an unimportant "bit."

From that first Roach was the author, the producer, the business manager and practically everything else in his comedy. In that first picture Lloyd

stood out so in his work that he was the leading comedian from then on. They experimented with different characterizations and different "make-ups" for their leading "comic." Finally they hit on the character of the well-dressed young man with the tortoise shell glasses. It stuck and became world-famous.

Roach began with Lloyd in one-reel comedies. The product became established and found a steady, dependable market. When Lloyd was advanced to two-reel comedies the producer was not satisfied with one unit. He started another one-reel company. Theater owners began to recognize and remember the name of Hal Roach on short comedies. It gradually became a hallmark of excellence. As time went by and he got more money to work with, Roach started other units. He acquired a tract of land, then comparatively cheap, at Culver City, and started his present studios. All the time he was putting back into the business the money his pictures brought from exhibitors.

The producer's really great success came when he advanced Lloyd to feature-length pictures. He was bringing a clean, new, refreshing brand of comedy to the screen. One of the first of these ran something like 11 weeks in Los Angeles, a thing then unknown in film circles.

When Lloyd left the Roach fold to produce his own pictures, Roach lured Will Rogers back to the screen from the New York stage.

Today the Roach studios with eight producing companies is one of the busiest in the industry. The secret of it all from Roach's standpoint is that he has never been afraid of new ideas. He has made many experiments with comedy subjects. Most of them have been successful and profitable. A few have failed to hit. Several years ago Roach conceived the idea of the "Our Gang" series which have become the best sellers in the two-reel comedy field. Another novelty that Roach developed successfully the Dippy-Doo-Dad comedies, made entirely with animals.

**Key City Conditions**

*(Continued from Page 15)*

Advertising short subjects. In addition to newspaper and lobby displays, special musical scores are prepared which add greatly to the enjoyment of all short subject showings.

**Detroit:** With possible exception of one theater, not much attention is given short subjects either in newspaper or out front. By no means what short subjects deserve. Noted no improvement in this respect over a year ago.

**Buffalo:** While it could give short subjects more attention yet what is now being done is a vast improvement over a year ago.

Sooner or later every exhibitor, large or small, is going to realize what it means to advertise his short subjects, at the box office. Nothing more true was ever said, than "If it's good enough to show on the screen it's good enough to advertise."

**1-Reel Fairy Tales**

Chatham, N. J.—Herbert M. Dawley is working on a series of 8 one-reel fairy tales in his marionette studio here. The Dawley productions, which will be incorporated in the Pathe Review will include stories of "Jack the Giant Killer", "Thumbelina", "Jack and the Bean Stalk", "Cinderella", "Sleeping Beauty", "Beauty and the Beast", "Tattercoats", "Alladin and the Wonderful Lamp".

The one-reelers are made by manipulating marionettes against miniature sets in silhouette form and besides embodying the main features of the stories will be liberally sprinkled with humor.

Dawley is at present producing "Sillyettes" which appear as part of the Pathe Review. In 1921 Dawley was associated with Tony Sarg in the production of the famous "Almanac".

**Planning a Super-Special Educational**

Los Angeles—Plans are expected to be completed upon the return of Sol Lesser from the East for the production of a super special educational by Louis Tolhurst, who is now producing the Microscopic series (Educational). It is Tolhurst's idea that this will be made on a super-production basis and road-showed at top-prices. It is a direct outgrowth of the "Secrets of Life" series of insect pictures.

COMING

**TEAPOT DOME**

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New York

Telephone: Endicott 7784—7364

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# First Run Showmen Asked "Are You in a Rut?" Furnish Interesting Replies on Short Subjects

## An Ideal Program

Max Balaban Suggests Feature, Comedy, Weekly, Scenic and novelty Reels For Average Theater  
By Max Balaban, Balaban & Katz Corp., Chicago

My idea of a well balanced program for the average motion picture theater around the country is a seven reel feature; two reel comedy; six minute weekly; four minute scenic, and some other novelty reel, which gives a small house an hour and forty-five minute show, and the deluxe theater a two hour and ten minute show, allowing for an overture and two specialty numbers.

I believe comedies should be advertised the same as the feature picture. Every time we eliminate a weekly at our theaters on account of a long feature, our audience leaves the theater disappointed because they come every week expecting it as part of our program, and they don't know we have eliminated our weekly on account of the long feature picture.

Just as soon as the producers keep their pictures down to around 7,000 feet, I believe it will be better for everybody concerned, as it will send the public away more pleased and it will create new picture patrons.

Another great fault with the long feature picture is that the average exhibitor in order to get his patrons in and out of the theater is forced to speed up his picture to such an extent that the public cannot read the subtitles and regardless of the quality of the picture they leave the theater dissatisfied.

## Shorter Films Coming

By Frank W. Buhler, Stanley Co. of America, Philadelphia

I believe conditions in the picture industry are righting themselves as to the short subjects.

It is absolutely necessary that we have a diversified program in theaters catering to the masses, as does the motion picture theater. Producers are seeing the advisability of this and are making their pictures in shorter lengths.

It is a very rare exception when a story cannot be told in six reels and told well—without undue padding—giving the exhibitor a chance to give his patrons what they want—and they do want comedy.

## "Special" Short Reels

By Harry Bernstein, Colonial Theater, Richmond, Va.

I consider short subjects very valuable to any program, for the needed variety to round out the proper program. It should be gotten before the clientele of the house that on every program they can expect in addition to the feature, a good comedy, travelogue or novelty reel and a news reel. These are featured

Important first run exhibitors were questioned "Are You in a Rut?" as to their handling of short subjects. Many replied. Some frankly admitted they were. Others—well, read what they have to say. Regardless of their admissions, their ideas on the short subject will surely prove of interest.

The responses received offer a wide and varied opinion on short subjects and how discriminating exhibitors look upon this particular type of production.

in Saturday and Sunday special newspaper pages as "special extras" and carried on every program, giving the names of the stars and the comedy's title, etc.

We also feature our musical interpretations in newspapers and programs, as well as the screen, and very often we offer this in novelty form through announcement cards or special slides.

## In the Northwest

By Theo. L. Hays, General Manager Finkelstein & Ruben, Minneapolis

We are all in a rut. Many of us do not realize it, but we are there just the same.

I have written you on several occasions concerning the disadvantage of the feature of "long reelage" and the positive advantage of the "short feature."

If vaudeville entertainment continually offered one act of an hour and a half, people would soon tire of it. It is variety that appeals.

Film programs should offer the greatest variety possible. News reels, scenics, novelty reels and comedies are all good program units and should be extensively used to blend the ideal motion picture program.

Single reels should be advertised and such advertising will bring results.

A large percentage of motion picture patrons miss the short subjects and if they are eliminated entirely, the monotony of the long feature will eventually lessen interest in motion pictures or drive our patrons away permanently.

We frequently receive complaints on the length of features with suggestions towards the varied program.

Am glad you are stirring this matter up again, as you have frequently done in the past, apparently however without much result.

Hope that something definite and constructive will result from your present effort.

## Where Fault Lies

By Harold B. Franklin, Director of Theaters, Famous Players-Lasky

I can well realize that something ought to be done to give the short subject producer greater encouragement.

I believe the principal difficulty facing the short subject producer is the

fact that most small exhibitors do not recognize the true value of the short subject. It has really been only the large theaters in the country that have given short subjects proper support and attention. Frequently I have found the most interesting part of the show . . . and not only interesting, but at times highly entertaining.

Of course, one of the difficulties that the small exhibitor is up against in considering short subjects is the fact that the features he has to play are frequently of excessive footage. It has been suggested that one reason why producers encourage the padding of pictures is because exhibitors will not pay the same price for a short feature that they will for one of 7, 8 or 9 reels. This is a fallacy. The price of any commodity is governed by demand and this same rule applies to motion picture product. A feature's value can only be measured by box office results. The public is not interested in whether a picture is long or short. The successful picture is one in which padding has been eliminated and among the better producers, there is no such thing as wasted footage.

Exhibitors must not discount the importance of the short subject, whether they operate a great big theater in a big city, or a theater in a small town. The short subject lends itself admirably to the building of a program, and every exhibitor will find it pays to balance a program into a good entertainment.

At most of our theaters the selection of the short subject is given the same care as the selection of the feature, and every short subject is given the same musical synchronization that the feature is given.

The short subject gives an exhibitor an opportunity for showmanship. With ease he can blend his program so that it is an harmonious arrangement of contrasts.

It is my thought that short subjects on a program should be properly advertised. It seems antiquated to play anything on a program without letting the public know what you are offering.

I believe that a great percentage of our audiences would miss the short subjects if they were eliminated, and excepting where a super-feature of unusual length is shown, we never attempt to eliminate them from a

program. A certain percentage of our audiences look for the weekly, for the comedies, for the scenics, for the scientific subjects, and I believe if exhibitors in general would carefully study this problem they would realize that the public would look forward to seeing the short subjects on the program.

While I do not think any short subject can be considered or counted upon as a box office attraction, I believe short subjects are especially appreciated by every high class audience in the theater where motion pictures are played.

## Materially Helped

By James B. Clark, Rowland Clark Theaters, Pittsburg

In answer to question No. 1, "Should they be advertised more intensively?" In my opinion the answer is definitely should. I feel that many ordinary features which without advertising your audience is helped out materially by good short subjects, to the fact that it sends your audience home feeling that even though the feature was not quite as good as probably expected, the show as a whole—on account of the good short subjects—was a very good show.

Question No. 2, "Should they be advertised at all?" My answer is "Yes." While I do not feel that the short subjects will draw a crowd regardless of the feature, I do, as stated above, that if properly advertised and the short subject good, they materially help our show.

Question No. 3, "What percentage of your audience do you think would miss the short subject if eliminated it from your program?" Our experience with extra long features which in the smaller houses necessitated cutting out of the program has been that our audience were not slow in letting us know the short subjects were missed.

Question No. 4, "And to what extent would you hear from them?" Would say that our experience has been, as stated above, that we have heard from our audiences on numerous occasions when we have cut down the short subjects on account of a long feature. We try to do just as little as possible, but in smaller capacity houses it is sometimes necessary.

I do realize that the number of short subjects has materially decreased in the past few years. I think there is a good reason for this, as good short subjects—in my opinion—are just as hard to produce as good features. In former times when short subjects were handled almost all of the distributor quality was very inferior. There were more produced a



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of them were driven out of business because of the quality of their subjects. I think the short subjects as handled by Educational are very much superior in quality and are commanding much higher prices than formerly. I think it would be a great mistake to eliminate the short subjects from the program.

## Some Real Thinking

V. Richards, Jr., Vice-Pres. & Mgr. Saenger Amusement Co., Inc., New Orleans

Reply to your letter as regards getting in a rut—

### WE ARE!

A short subject is very valuable in a program and a very essential part of the variety or spice of the program—and this is a very big IF—you can get the idea out of the program heads about footage on the program. It is dangerous for the exhibitor to set a policy of four and fifty minutes or two and thirty for a show and then to follow with an eight reel the following week at the same price of admission and attempt to keep his program reels on the same bill. You can't put your short reels on one bill and then pull them off the next week.

We should have a set policy of admission prices in a house. The exhibitor may not have extended it in so many words, but he is likely to disturb a set policy with his program reels as the outstanding part of a regular policy.

Another thing—there has never been an established short reel program by a distributor figured out to match in with fifty-two weeks in the year, or whatever number of changes the average exhibitor may require during the year—that he could buy in one volume, to be shipped out simultaneously with his features. In other words, balance his program same as the U. B. O. would send out a vaudeville bill.

Whenever the short reel people become organized in that manner and can cooperate with the feature people so that the short reel business becomes established and the exhibitor knows where he is at in making such a policy, I am sure that it would soon be recognized by the exhibitor, as to just exactly the value of short reels as related to his program.

The above may be as clear as mud to you, but what I am trying to say is—

Limit your features to six thousand feet and for argument's sake, Limit your short reels to two thousand feet, or not make your average program combined for the average house, to run over eighty-five hundred feet of film.

Let him know what he is going to get a year in advance, or six months in advance, and you will get the short reel features stabilized, and the exhibitor will be able to do a good many things when he knows about the amount of time consumed on his days when time is very limited and very vital to his success.

I know that you want it all in ten words so that you can put it in your ten-inch paper, so boil it down after you have gotten the meat out of it and shoot! Them's my sentiments.

## Featuring Short Reels

Satisfying Demand of Canadian Patrons Who Like News Reel, Travelogues, Cartoons and Good Comedies

By N. L. Nathanson, Famous Players Canadian Corp., Toronto

As far as the operation of our circuit of theatres is concerned, we pay a great deal of attention to the short reels. We are very careful in our choice of the subject matter, and I personally consider the News Reel one of the best features and I know that it has a real following. There are a lot of our patrons who enjoy the news reels and short educational subjects.

In our larger theaters in the key cities we give quite a varied program. Where there is something special to advertise in the short reels, of some unusual nature, we do so, but as a rule it takes only a small place in our advertising plan.

With regard to what can be done to give this part of the program better standing, I think that is a matter for the individual manager. We do not as a rule show all of the short reels together. We try to feature them as much as possible. As to advertising it more extensively, unless it is a subject of unusual interest I

do not see how it is possible to advertise it to any effect.

I believe that a great deal of the audience would miss the short subject, particularly the News Reels. While I believe in comedies in the smaller theaters, I have lately been of the opinion that unless it is a feature comedy or unless the comedy is something unusual, we would be better off in our larger theaters using either a cartoon or other short reel rather than to just play an ordinary two-reel comedy because it is a comedy.

I believe that the patrons of our theaters regard the short subject as a part of the entire performance, and while no doubt they are attracted by the feature picture, the show is balanced and made more entertaining to them by the introduction of varied subjects.

The type of short subject that I find most entertaining to our patrons here, are travel reels, showing scenes and life in foreign countries. We get too little of this class of subject, and in my opinion, too much of the stereotype, so-called, comedy reels.

However, short subjects have a place in all of our programs, and I have a thorough belief in their value.

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LOS ANGELES, CALIFORNIA

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The Screen's Most Popular  
Cartoon Comedian

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J. R. BRAY, Pres.  
130 West Forty sixth Street  
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## A Real Novelty

French Production Has Unusual  
Dogs as Leads with Ducks,  
Chickens, Monkeys, and  
Other Animals as Sup-  
porting Cast

When Harry Reichenbach was abroad he picked up a six reeler called in French "Betes-Comme les Hommes" which had a long run in Paris. He has re-titled it "Hot Dog" and reduced the footage to about 2,300 feet. It makes one of the most novel films of its kind ever shown, and should prove a great drawing card especially for the kiddies.

This picture was made by Rene Fequent in Nice, on the French Riviera, and it took two years to produce. Mr. Fequent is not a producer of photoplays, but an ardent lover of animals. It occurred to him one day that it might be worth while to see some of his many pets on a film, and therefore, with the assistance of one or two men who knew something about producing motion pictures, he mapped out a scenario, built sets that were in proportion to the size of the dogs and chickens, including a diminutive train, and had a happy two years picturing the different scenes.

In one sequence the producer has endeavored to picture a foot flirtation and the turkey is supposed to believe that the rabbit is pressing his soft foot against hers. Actually the hero believes her foot is a bone and the soft touching with his tongue is only preparatory to using his teeth, which fact she discovers in time to save her pedal extremity from being gnawed.

There are interesting sequences in a "prizefight," the combatants being two roosters, one much heavier than the other. There is the squared ring, the canvas covered floor and the ringside seats, wherein one sees the villain and the heroine seated together. The poor old hero hasn't a penny to bless himself with, so he has to watch the battle through a hole in the canvas, through which he manages finally to squeeze his whole head. Seldom is he without a pipe, it being almost as much a part of him as it was of Sherlock Holmes.

## Short Films Neglected

By Fred Levy, Lafayette Amusement Co., Louisville, Ky.

Most exhibitors are in a rut today as far as short subjects are concerned. A good short subject, in my opinion is essential to the success of the show as any other number on the program.

It is like a vaudeville bill that might be made up of a number of good headline acts and yet not be thoroughly satisfactory, because it lacked the presence of a comedy act or two to make the bill properly diversified. Then, there are certain parts of our audience, notably the children, who are attracted to the theater probably by the comedy end of the program. I think that most of our exhibitors have become so excited over the importance of the long features that they have really neglected the short subjects.

## Artcraft Making "Hickory Comedies" (Special to THE FILM DAILY)

South Schroon Lake, N. Y.—Artcraft Pictures is making a series of twelve 2-reel comedies entitled "Hickory Corner Comedies", starring Eddie Scanlon the comedy "find" of D. W. Griffith. The comedies will typify rural life. Winifred S. Stoner, (Countess De Bruche) will play opposite Scanlon, while Gus Alexander, Margie Evans, J. E. Poole and June Alec will complete the cast.

Artcraft has New York offices. Distribution will be announced later.

## Please the Women

By Al Christie, Producer  
of Christie Comedies and Features

There is a well known adage in the show business that if your commodity appeals to women your battle is mostly over, because the women control the bulk of the money which is paid in to box offices in all countries. The women may not actually do the spending but their wishes determine what shows to go to and what shows to avoid. Moving picture theater men have estimated that 75 per cent of the receipts are determined by women, but I would put this estimate even higher.

We offer here the statement that short comedies should be designed primarily for the kids and they will bring their parents. This is part of our theory of working but not all of it; for in giving general audience satisfaction we find that it is most successful in the long run to make a type of comedy which grown ups particularly women, can enjoy as well as the kids.

We are well aware that women audiences like fast farce and hokum in their comedies, but they also like a good basis for the funny business to rest upon. This illustrates the great difference between the modern hokum comedy and the old fashioned type of rough slapstick. With the old strong-arm methods of making comedies, there wasn't any plot. Pie-throwing orgies were indulged in without any rhyme or reason. Now the method is to take a little story and sprinkle in enough fast action and gags to enliven a story of funny situations.

A critic recently hit the nail right on the head when he said "Give us less kicks in the pants in our comedies." And another reviewer, speaking of the newer type of successful two-reeler, said "It is exceptionally bright, clean, and in good taste. More of this kind would revive interest in this feature of the average moving picture bill."

We have a staff of gag men who do nothing else but think up amusing situations to inject into the plots after the basis of the story is written out. This means plenty of outright laughs, for the women as well as for men and the boisterous youngsters down in the front rows. But in adding gags, one rule is that they must never be in bad taste, and there has to be some reason behind the dressing of hokum.

## Our Gang

By Hal Roach

Children have played in pictures most since pictures began. have played parts that have for dramatic ability just as much the parts played by grown-ups. children have been a success since, then their popularity has waxed except in a few instances, such as those of Jackie Coogan and Peggy. These two youngsters played parts that required real acting and the popularity they enjoy is that they have done it well—I was left for Hal Roach to bring a different kind of child to the screen or rather a group of different children—who truly depict American youth—because they do not act simply play out their story before camera, just as children do in real life.

I reasoned that the psychological effect of such a picture would be a favorable reaction in the mind of the average human being; he would like the antics of these children, either because he remembered similar things done by himself, or because he remembered seeing other children do these things. So—I found a director I picked the "Rascals," as they affectionately called and "Our Gang" was formed.

Bob McGowan, the director of an almost uncanny understanding of child nature; he is patient and patient; he is kindly, and he is a good fellow. When he directs his pictures, he in reality plays with children.

McGowan at one time owned a motion picture theater. He cared for the type of pictures made in those days, so he sat down and wrote to Biograph and Essanay setting forth what he thought was wrong with the movies. He kept writing, and writing, and nothing happened, so he sold his theater and came to Los Angeles to attend to his matter personally. That was years ago, and it followed immediately upon the purchase of one of the ideas by Essanay. Since that time he has worked in nearly every department of picture production. He became property man at Universal. Then he became assistant to Al Christie, comedy producer and director, and he joined us.

The personnel of "Our Gang" made up of Mickey Daniels, freckled Irish and red-headed; Mary Pickford, blonde leading lady, who was the daylight out of her various mirrors; Jackie Condon, with tousled hair and mischievous grin; Joe Frank Cobb, the fatty of the bunch, without which no group is complete; Ernie Morrison (Sun Sammy) whose wide grin and roving eyes have graced many a Hal Lloyd comedy made under the Roach banner—and last, and not least (but in size only) Farina, or Sam, as he is called at the studio, the dusky pickanniny.

Of course, all children like pictures, but as a well known critic said recently: "They are laugh getters, and the grown-ups like them better than the kids."

day, May 11, 1924

## Short Subjects in the Foreign Market

### Reel Comedy Not In Favor

*C. Barnstyn, British and Continental Trading Co.*

The most desirable type of short subjects is the two-reel comedy. Audiences abroad look for entertainment as American audiences do and reel comedies, like: "Our Gang," "Smile," and "Mermaid," will find a ready market everywhere. In many countries, people are fed up with the pronounced "slapstick"

reel comedies, either "slapstick" or "lined," are difficult to sell in most foreign territories and the same result prevails for cartoons.

Novelty reels like "Plastigrams" and interesting subjects like "Screen Shots" are in great demand everywhere and especially the latter have been used for propaganda purposes to make the American stars popular in various territories.

In continental Europe and the United States as a rule, only one comedy is in their program and combined with a "News" reel and a two-reel comedy and sometimes a third reel. For that reason there is no room for one-reel comedies, which would make the program even too long.

### "Leather Pushers" Made "Clean-Up"

*N. L. Manheim, Universal*  
The "Leather Pushers" made a big clean-up from one end of the world to the other. There was only one

exception—Brazil, where the natives couldn't find any Portuguese words into which to translate Witwer's breezy sub-titles. In every other country the "Leather Pushers" beat all records for short stuff. In fact the success of these pictures is one of the good reasons why you recently read the headline "Universal Signs Jack Dempsey To Make 10 Two Reel Sport Subjects".

### Demand For 2-Reel Comedies

*By David P. Howells*

For the foreign market, a good two-reel comedy is most in demand—in fact there seems to be too few of these comedies at this time.

A two-reel comedy is a very convenient length for the fact that added to a topical review and an average length feature film, it rounds out a good program for the average theater. Then, too, people want to see a comedy and they would much prefer it in two reels than five or six, or even one.

### "Medium" Type of Comedy Successful

*By E. W. Hammons, Educational*

In a general way the comedy is by far the most popular American subject for the foreign market.

Perhaps, the most popular comedy product is what I might call the "medium" type of comedy. That is, the comedy which is neither too light farce nor too full of slap-stick. They

like the broad action which is also so popular in our own theaters as long as it is of a fine clean character.

All the two-reel comedy series which Educational has been distributing in the United States are doing very well abroad especially in the British Isles and on the main land of Europe.

## High Lights of News

**Bijou, Playing All Short-Reel Programs, Leads Other Houses in City**

Wilmington, N. C.—The Bijou presents an all-short program, six days a week. We use almost the entire output of short subjects of all producers. We present a five reel bill (one hour) for a dime, daily from 11 A. M. to 11 P. M. The Bijou clears a larger net profit every year than the other three theaters combined, and last Saturday played to more paid admissions in the one day than the Victoria (super-feature house) did all week.

We endeavor to play up a two-reel headliner on each bill, just the same as the average house exploits its feature; but are greatly handicapped because the producers do not even furnish press sheets, much less mats or cuts, with their short subjects (I refer especially to Universal and Pathe—Educational does furnish this matter). How can they expect us to exploit their short subjects when we cannot even determine the cast without searching through your reviews? Not a single producer was able to furnish me thumb-nail cuts or mats

of their leading comedy stars—I even asked the New York offices for them.

The Bijou advertises short reel programs by distributing heralds, tack cards and dodgers. Cards are sometimes passed out to school children which are good for 5 cents at a specified time, say Wednesday between 3 and 4, or at some other time when attendance would ordinarily not be very heavy. In this way the house is kept full at all times.

D. M. BAIN, Booking Manager, Bijou Amusement Co.

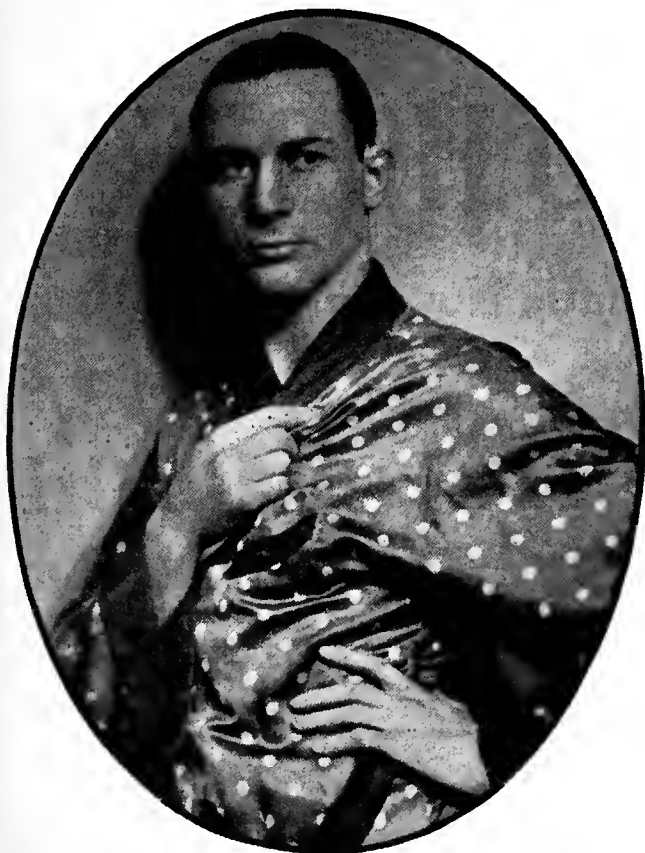
## Judging a Comedy

J. A. Partington, production manager of the Herbert L. Rothchild theaters in San Francisco, says:

"Don't try to judge a comedy—or any production for that matter—by hanging around in the back of the house and listening for laughs.

"The only way you can tell anything about it is to walk up the aisles and watch the faces. Many observers take their amusement quietly, it registers in chuckles, nudges, whispers, and particularly by smiling faces. You can't hear smiles from the box-office. You have to get down in front of the house and see the faces."

# A BOX-OFFICE PUNCH IN EVERY PICTURE!



To Be Released Soon

## BENNY LEONARD

World's Lightweight Champion

in

## "FLYING FISTS"

A Series of 12 Two Reel Pictures

Written by **Sam Hellman**

Famous Sports Writer and Humorist

Directed by Laurence C. Windom

REPUTABLE PICTURES CORPORATION

220 West 42nd Street, N. Y. C.

# A GOOD COMEDY

Has Saved Many A Weak Program And Strengthened Many A Good One

## HAL ROACH

Offers This Varied Program

—*In 2 Reels*—

Will Rogers—The Spat Family—Stan Laurel—Our Gang

—*In 1 Reel*—

Charley Chase—Dippy Doo Dads—Earl Mohan—Billy Engle

—*Remember*—

## “THE KING OF WILD HORSES”

The Screen's Greatest Dramatic Novelty

# All Produced By Hal Roach

# Pathécomedy

TRADE



MARK



# Suggested Short Subject Programs

## PATHE'S SUGGESTIONS

Title	Star	Series	No. Reels
Indian's Oath		Indian Drama	2
S. Paprika	Stan Laurel	Comedy	2
Way of A Man	Allene Ray	Serial	2
Mice Leave			1
Cartoon			7
& Montcalm		Historical Drama	3
of Glory		Sportlight	1
rn Much		Comedy	2
Review		Magazine	1
Moments From			7
le Pictures	Will Rogers	Comedy	2
ried Lovers	Harry Langdon	Comedy	2
erstocking	Edna Murphy	Serial	2
h News		News	1
of Passage		Novelty	3
Swift & the			7
Things	Our Gang	Sportlight	1
News		Comedy	2
		News	1
ers Bold	Spat Family	Comedy	2
erstocking	Edna Murphy	Serial	2
1 Husband	Snub Pollard	Comedy	1
Review		Magazine	1
News		News	1
Medicine Hat		Indian Drama	2
ers Under The			7
n	Stan Laurel	Comedy	2
Little Nell	Dippy Doo Dad	Comedy	1
ah Lived Today		Cartoon	1
s of the Day		Topics	1
ay to the West		Historical Drama	3
Hollywood Kid		Comedy	2
e News		News	1
ip to the Pole		Cartoon	1
nd Snow			7
ne High Spots	Spat Family	Sportlight	1
erstocking	Edna Murphy	Comedy	2
At A Time	Earl Mohan	Serial	2
s of the Day		Comedy	1
		Topics	1
ring Youth	Harry Langdon	Comedy	2
row Stuff	Will Rogers	Comedy	2
Guest		Drama	1
Review		Magazine	1
News		News	1
Fortieth Door	Allene Ray	Serial	2
ancement Day	Our Gang	Comedy	2
ity Pays	Charlie Chase	Comedy	1
Review		Magazine	1
less Pups		Cartoon	1
Pilgrims		Historical Drama	3
'-Fever		Sport light	1

Black Oxfords		Comedy	2
Pathe News		News	1
Bottle Babies	Spat Family	Comedy	2
Near Dublin	Stan Laurel	Comedy	2
Pathe Review		Magazine	1
Pathe News		News	1
Topics of the Day		Topics	1
The Fortieth Door	Allene Ray	Serial	2
Going to Congress	Will Rogers	Comedy	2
The Cat's Meow	Harry Langdon		2
Topics of the Day		Topics	1
The Declaration of Independence		Historical Drama	3
Cradle Robbers	Our Gang	Comedy	2
Before Taking	Farl Mohan	Comedy	1
Topics of the Day		Topics	1
Rupert of Hee-Haw	Stan Laurel	Comedy	2
The Lion and the Souse		Comedy	2
Building Winners		Sportlight	1
Her Memory		Drama	1
Pathe News		News	1

## UNIVERSAL SUGGESTIONS

Name	Brand	Reels
Trailing Trouble	Comedy	2
Stepping Some	Baby Peggy Comedy	2
Wolves of the North	Serial	2
Shooting Star	Fast Steppers	2
Tired Business Men	Comedy	2
Case Dismissed	Comedy	1
International News		1
Riddle Rider	Serial	2
Boss of Bar 20	Western	2
Poor Kid	Comedy	2
What's The Use	Gump Comedy	2
Fast Express	Serial	2
Rest In Pieces	Comedy	1
International News		1
The Powerful Eye	Western	2
Delivering The Goods	Comedy	2
Jack And The Bean stalk	Baby Peggy	2
Fiddlin' Doll	Fast Steppers	2
The Bull Tosser	Western	2
A Pigskin Hero	Comedy	2
International News		1
Taxi Taxi	Comedy	2
Our Pet	Baby Peggy	2
Fast Express	Serial	2
The Lone Round Up	Western	2
The Iron Man	Serial	2
My Little Brother	Comedy	1
International News		1
Flower Girl	Baby Peggy Comedy	2
The Empty Stall	Fast Steppers	2
Fast Express	Serial	2
Andy's Temptation	Gump Comedy	2
The Honor of Men	Western	2
Why Pay Your Rent	Comedy	1
International News		1

# SHORT SUBJECTS MEAN MACK SENNETT COMEDIES



BEN TURPIN  
SERIES OF  
Mack Sennett Comedies



MACK SENNETT



HARRY LANGDON  
SERIES OF  
Mack Sennett Comedies



F. RICHARD JONES  
Supervising Director



ALICE DAY



RALPH GRAVES  
SERIES OF  
Mack Sennett Comedies



MADELINE HURLOCK

EDUCATIONAL SUGGESTIONS

Star	Series	No. Reels
grams, the visual news of all the world		1
ago	Sing Them Again Series	1
ony Express	Clyde Cook Comedies	2
omemaker	Wilderness Tales by Bruce	1
ome	Lloyd Hamilton Hamilton Comedies	2
_____		7
grams, the visual news of all the world		1
rls	Cliff Bowes— Virginia Vance— Sid Smith	1
	Cameo Comedies	1
	L. H. Howe's Hodge-Podge	1
	Jack White Comedy	2
	Sing Them Again Series	1
_____		6
	Sing Them Again Series	1
	Cliff Bowes— Virginia Vance— Sid Smith	1
	Cameo Comedies	1
	Secrets of Life Series	1
	Mermaid Comedies	2
	L. H. Howe's Hodge-Podge	1
_____		6
	L. H. Howe's Hodge-Podge	1
	Christie Comedies	2
	Wilderness Tales by Bruce	1
	Lloyd Hamilton Hamilton Comedies	2
_____		8
	L. H. Howe's Hodge-Podge	1
	Secrets of Life Series	1
	Juvenile Comedies	2
	Wilderness Tales by Bruce	1
	Christie Comedies	2
_____		7
grams, the visual news of all the world		1
y Dollars	Cliff Bowes— Virginia Vance— Sid Smith	1
	Cameo Comedies	1
	Sing Them Again Series	1
	Tuxedo Comedies	2
	Wilderness Tales by Bruce	1
	Lige Conley Mermaid Comedies	2
_____		8
grams, the visual news of all the world		1
Bonehead	"Poodles" Hanneford	2
	Secrets of Life Series	1
	Christie Comedies	2
	Sing Them Again Series	1
_____		7
Homemaker		1
e Tonic	Jimmie Adams	2
grams t		1
ing Jacks		1
g East	Lloyd Hamilton	2
_____		7
Trader Keeps		1
ving		1
grams, the visual news of all the world		1
ed	Bobby Vernon	2
Butterfly		1
Misfit	Clyde Cook	2
_____		7
grams, the visual news of all the world		1
ound	Cliff Bowes— Virginia Vance— Sid Smith	1
	Cameo Comedies	1
	Sing Them Again Series	1

Air Pockets	Lige Conley	Mermaid Comedies	2
Realm of Sport		L. H. Howe's Hodge-Podge	1
_____			7
Kinograms, the visual news of all the world			1
Oh Girls	Cliff Bowes— Sid Smith— Virginia Vance	Cameo Comedies	1
		Wilderness Tales by Bruce	1
The Trader Keeps			
Moving			
Aggravating Papa	Jimmie Adams	Christie Comedies	2
Heart Throbs		Sing Them Again Series	1
Dizzy Daisy	Louise Fazenda	Jack White Comedy	2
_____			8
Kinograms, the visual news of all the world			1
The Junior Partner	Johnnie Fox, Jr.	Juvenile Comedies	2
Realm of Sport		L. H. Howe's Hodge-Podge	1
Powder Marks	Cliff Bowes— Virginia Vance— Sid Smith	Cameo Comedies	1
Flowers of Hate		Wilderness Tales by Bruce	1
Getting Gertie's Goat	Dorothy Devore	Christie Comedies	2
_____			8

## Choosing Shorts

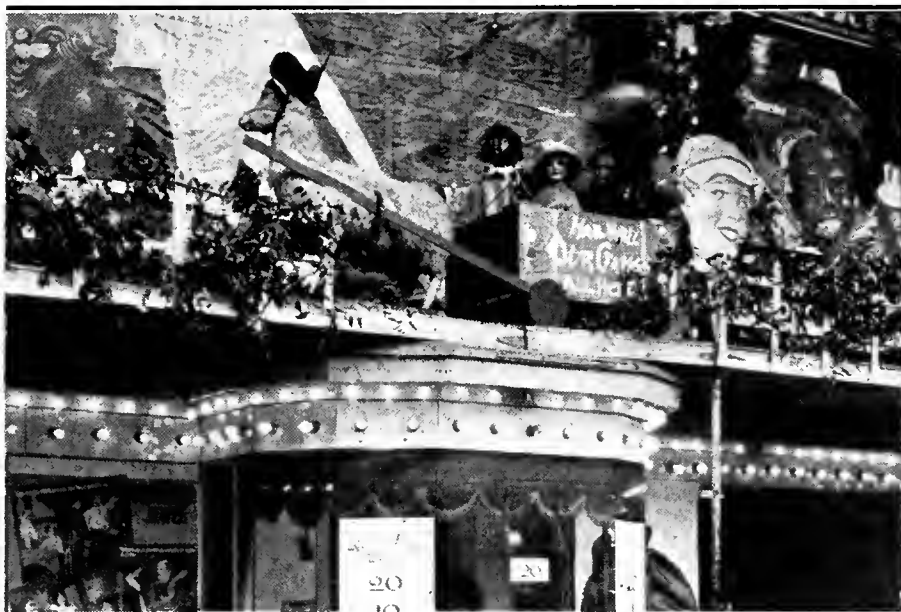
Selling the idea of service to the exhibitors in the Northwest for the past three years has brought about a realization on the part of the exhibitors that the short subjects occupy a very essential part of their programs.

Our service consists of a compilation of the complete programs of the leading theaters in the Northwest. This service is available to the small exhibitors, who realizing its benefit, send us their advance feature bookings and we, in turn, from our records, book the most suitable short subjects. They even depend on us to keep within their program footage.

In reviewing our May bookings we find that twenty-five per cent of our accounts are now forwarding us their advance feature bookings and requesting us to complete their programs with short reels.

Is this a forward stride—We ask YOU.

J. A. GAGE,  
Seattle Manager, Educational.



Here is the way O. L. Meister of the Whitehouse, Milwaukee, exploited the Our Gang Comedy, "Sunday Calm." A special platform was constructed the entire width of the lobby. On the outer edge was a picket fence covered with vines. About two feet back of the fence were cut-outs of the Gang, so mounted to give them the effect of looking over the fence at the onlookers. In the center a stuffed goat, hitched to the wagon, in which wax figures were specially made up to represent the various members of the Gang.



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**For the first time in the history of motion pictures**

*A single reel novelty film with complete  
orchestrations. Made to feature*

**YOUR ORCHESTRA**

*The Real Star Of Your Theatre*

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ISSUED ONE EACH MONTH AS FOLLOWS

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following theatres:**

- |   |                             |
|---|-----------------------------|
| Rialto Theatre, Broadway, New York City | McVicker's Theatre, Chicago |
| Eastman Theatre, Rochester              | Woodlawn Theatre, Chicago   |
| Circle Theatre, Indianapolis            | Stratford Theatre, Chicago  |
| Mark Strand Theatre, Brooklyn           | State Theatre, Pittsburg    |
| Liberty Theatre, Pittsburg              | Lyceum Theatre, Duluth      |
| Olympia Theatre, New Haven              | Capitol Theatre, Boston     |
| Strand Theatre, Hartford                | Princess Theatre, Hartford  |
| Capitol Theatre, Detroit                | Century Theatre, Baltimore  |
| [ Rialto Theatre, Washington, D. C.     |                             |

**The Famous Music Masters Series Will Put "Class" Into Your Programme  
We Book It Direct To The Theatre Because It Sells Itself.**

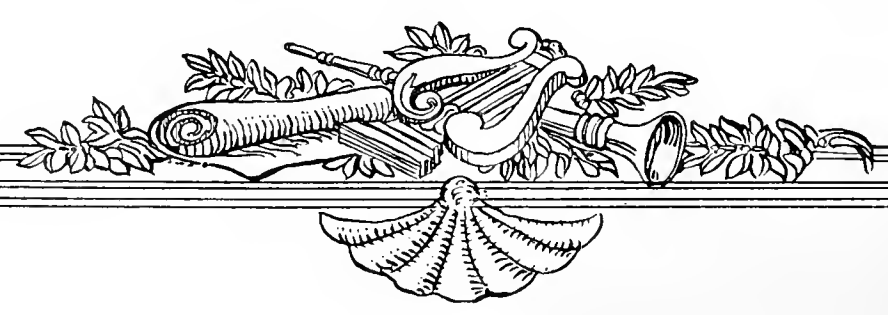
*Produced and distributed by—*

**FITZPATRICK PICTURES, INC.**

**729 Seventh Avenue**

**Bryant 8139**

**NEW YORK CITY**





# Reviews of Latest Short Subject Releases

**"Fortieth Door"—C. W. Patton—Pathe**  
*Produced Serial with Egyptian Locale*  
 of production. . . 10 episode serial  
 e's latest serial has, as serials  
 uite a number of things to  
 mend it. Pretty Allene Ray  
 star, the locale of the story  
 Egypt—where the hero, Bruce  
 n, is excavating a Pharaoh's  
 . There is a good love-interest  
 en the Mohammedan girl and  
 merican scientist who helps her  
 from the villainous Hamid  
 o whom she is to be married.  
 ge B. Seitz, who has directed  
 Pathe serials, has done just as  
 ith this, judging from the first  
 episodes. The sets are more  
 usually good, showing the  
 of Cairo, the interiors of Turk-  
 places and the desert. There is  
 ked absence of "stunts"—that  
 re are no wild jumps off cliffs.  
 ut the excitement is supplied  
 h episode with tense situations

in which either the hero or heroine or both are in extreme danger, and left so until the next episode.  
 In view of the talk and publicity which the discovery of the tomb of Tutankhamen occasioned there should be many ways of tying up and exploiting this serial. The cast should not be overlooked, either. It includes besides Allene Ray and Bruce Gordon, Anna May Wong, David Dunbar and Frankie Mann, Frank Lacteen and Lillian Gale, all of whom do good work. Pathe's pressbook contains many good ideas for exploitation.

**"Fast Steppers"—Universal**  
*Play Up the Races; Exciting*  
 Type of production  
 series of two-reel stories

"Fast Steppers" is a series of two-reelers based on "The Information Kid" group of race track stories by Gerald Beaumont which ran in the Red Book Magazine. Billy Sullivan who succeeded Reginald Denny in the second "Leather Pusher" series is seen as "The Information Kid", a race track tout.

The pictures have been produced and handled in much the same style as the popular "Leather Pushers" except that they draw their excitement from horse-racing sequences instead of from boxing. The Tia Juana race track has been photographed for the series and the racing sequences seem to be the real thing. There is a complete story in each picture, but all of them deal with practically the same characters. "The Information Kid", his tough partner who supplies the comedy element—James T. Quinn,—"The Kid's" girl, who plays the violin in a cabaret—Shannon Day, and others. Edward Laemmle directed. Properly exploited this is a series of short reels that should make money for the exhibitor and please the crowds. A trailer of any of the racing sequences should bring them back for more.

**"A Stitch In Time"—Max Fleischer—Red Seal**  
*Exceedingly Clever Cartoon*  
 Type of production  
 1 reel cartoon comedy

Max Fleischer's imp of the inkwell tries a new stunt this time. The artist sews him together instead of drawing him, as usual. The imp grabs the needle and the artist his pen and they have a duel. Finally sliding off the paper the little imp gets the spool of cord and ties up everything in the artist's home, much to the amusement of the audience. Cats, puppies, pictures, chairs, all are tied with cord, which is finally untangled by the artist and the imp put safely back in the inkbottle. There is the usual deft handling of actual photography and cartoon work seen in the Fleischer offerings. The audience at the Rialto liked this a lot.

**"The Pilgrims"—Chronicles of America—Pathe**  
*Worthwhile Historical Number*  
 Type of production  
 2 reel historical drama

The trials and tribulations of the Pilgrim Fathers are depicted in this, the ninth chapter of the Chronicles of America series. The story begins with the persecution of the Separatists in England, showing their flight to Holland, and finally after twelve years, their voyage to America in the "Mayflower" with the rigors and privations of a bleak New England Winter following their landing at Plymouth Rock. This intensely dramatic tale is told with simplicity and will strike a spark of patriotism in every American who sees it, as well as make the history of the Pilgrims clear. It is very worth-while, as is the entire series.

**"April Fool"—Roach—Pathe**  
*Really Laughable*

Type of production. . . . 1 reel comedy  
 Genuine, spontaneous laughter will result from the showing of this Charlie Chase comedy, which, is built, as the title indicates around the practical jokes played on that date. Seeing the other fellow "fall" when you know the joke is always funny, and they have played upon this to the last flicker. The titles too, are good. Chase is seen as a reporter on a newspaper. He is in love with the editor's daughter. The office boy fools everybody with rubber hammers, paper-cutters, tin ink-spots, etc. and Charlie bets ten dollars no one can fool him. After which he sits down in real ink, breaks the glass door with a real hammer, thinking it rubber, and finally lets the editor's house burn down because he thinks the fire is just another joke. Should be good for many laughs.

**"Fishin' Fever"—Grantland Rice—Pathe**  
*Interesting and Well Produced*  
 Type of production  
 1 reel sport review

Fishing in all its phases is shown in interesting fashion in this issue of Grantland Rice's Sportlight. The pictures deal with the development of so-called "fever" from the tiny tots and their toy fish-pond, to the bare-footed boy with willow rod and overalls, and the he-man's sport of deep-sea fishing. The reel finally closes with a shot of an old man dozing under a tree with his rod in his old wrinkled hands. The photograph is particularly good.

**"A Tiny Tour of the U. S. A."—Hodge-Podge—Educ'l**  
*A Novel Presentation*

Type of production. . . . 1 reel novelty  
 Lyman H. Howe's "Tiny Tour of the U. S. A." should find a suitable place on any program. The subject

matter is varied and the manner in which it is presented is interestingly novel. Cartoon bits are also interspersed here and there throughout the reel with good effect. The places pictured are first located on a map and then the scenes are shown. Among the shots are a driveway in Central Park, New York City; the Military Academy at West Point, N. Y.; a steel mill furnace in Pittsburgh; a glimpse at the Colorado Rockies; Yosemite Valley and finally the streets of Washington. This last looks as if it were taken from a low-flying aeroplane and the spectator gets the sensation of riding in it.

**"Air Pockets"—Mermaid—Educ'l**  
*Cutting Heightens Effects*

Type of production 2 reel comedy  
 Good cutting is responsible for the effects obtained in the second reel of this Jack White production in which two coons are caught and carried up accidentally by rising aeroplanes. They are seen high up on the clouds, sailing over housetops, etc, finally catching hold of the same flag-pole, which sways and bends precariously under their weight. This situation alone is enough to put the comedy over, although the first reel contains several bits of humor involving a folding flivver that blows apart when the window is opened and a fat woman who insists upon climbing upon a moving wagon that tips over whenever she puts her foot on it. Fred Hibbard directed and Lige Conley is the featured player. The cast includes Earl Montgomery Sunshine Hart, Olie Borden, Peg O'Neil.

**"Nerve Tonic"—Christie—Educ'l**  
*A Lively, Funny Number*

Type of production 2 reel comedy  
 Remember the old sliding-panel-trap-door-hidden-passage serial? Harold Beaudine, the director of this Christie Comedy starring Jimmie Adams, has got all the old stuff and some new in this. And what's more, it's funny. It goes at such high speed that it's all you can do to keep up with it. Of course, you know there's a catch to it all—and it comes out at the finish when you find that the mysterious house is an amusement park device that a doctor has rented to cure his nervous patient. Jimmie Adams is the patient. Jay Belasco the doctor, and Marie Astair, the girl whom both love. Walter Graham is responsible for the story.

**SCREEN  
 NAPSHOTS**

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 REEL ON THE MARKET**

every issue full of the kind of  
 entertainment that all your pa-  
 ns like.

amous stars as they really are,  
 come, at play, on location.

ppy, novel, very attractive.

wonder every exhibitor who  
 ows it swears by it!

**every Number Is a Box  
 Office Attraction, For It  
 As the Box Office Stars**

B. C. FILM SALES CORP.  
 10 Broadway N. Y. City

**SCREEN  
 NAPSHOTS**

# Short Subject Releases February to May 1924

Educational Film Co.  
Cameo Comedies—1 reel  
Oh, Girls 2-3-24  
Here and There 2-17-24  
Oh, Captain 3-2-24  
Cave Inn 3-16-24

**Famous Murders of History**

**Julius Caesar**  
**Thomas a Beckett**  
**Abraham Lincoln**  
**Jack de Saulles**  
**Joseph Elwood**  
**Jacques Lebaudy**  
**Dorothy King**  
**and**  
**The Shooting of Dan McGrew**

Bargain Day 3-30-24  
Dusty Dollars 4-1-24  
Fold Up 4-27-24  
Out Bound 5-11-24  
Powder Marks 5-25-24

Mermaid Comedies—2 reels  
Neck and Neck 2-3-24  
Wide Open 3-2-24  
Family Life 3-20-24  
There He Goes 4-27-24  
Air Pockets 5-25-24

Wilderness Tales—1 reel  
The Homemaker 2-10-24  
Haunted Hills 3-9-24  
The Trader Keeps Moving 4-20-24  
Flowers of Hate 5-25-24

Secrets of Life Series—1 reel  
The Butterfly 2-10-24  
The Ant Lion 3-9-24  
The Fly 4-13-24  
The Lady Bird 5-11-24

Clyde Cook Comedies—2 reels  
The Broncho Express 2-10-24  
The Misfit 3-23-24

Christie Comedies—2 reels  
Aggravating Papa 2-10-24  
Getting Gertie's Goat 3-9-24  
Reno or Bust 3-23-24  
Safe and Sane 4-6-24  
Dandy Lions 4-20-24  
Cornfed 5-4-24  
Nerve Tonic 8-18-24

Juvenile Comedies—2 reels  
About Face 2-17-24  
Barnum, Junior 3-30-24  
Junior Partner 5-25-24

Lyman H. Howe's Hodge-Podge—1 reel  
A Movie Pioneer 2-24-24  
Jumping Jacks 3-23-24  
Realm of Sport 4-20-24  
A Tiny Tour of the U. S. A. 5-18-24

Sing Them Again Series—1 reel  
Old Friends 2-24-24  
Long Ago 2-23-24  
Heart Throbs 4-20-24  
Lost Chords 5-18-24

Hamilton Comedies—2 reels  
Lonesome 2-24-24  
Killing Time 4-6-24  
Going East 5-11-24

Tuxedo Comedies—2 reels  
The New Sheriff 3-16-24

Jack White Specials—2 reels  
Midnight Blues 4-13-24  
The Bonehead 5-18-24

Fun Shop—1 reel—every two weeks  
Kinograms—Twice weekly

Film Booking Offices, 723 Seventh Ave., New York

The Telephone Girl Series—2 reels each  
Julius Sees Her 3-3-24  
When Knighthood Was in Power 3-17-24  
Money to Burns 3-30-24  
Sherlock's Home 4-13-24  
King Leary 4-27-24  
William Tells 5-11-24  
For the Love of Mike 5-25-24  
The Square Six 6-8-24

W. H. Hodkinson Corp.  
Fun From the Press—Literary Digest—1 reel each—released one a week.

Selznick Pictures Corp., 729 7th Ave., New York

Hollywood Comedies—Fred Caldwell 2 reels  
The Bishop of Hollywood 2-15-24  
One Day in Hollywood 4-15-24

Jimmy Aubrey Comedies—2 reels  
The Lunatic 3-1-24  
The Mechanic 4-1-24  
A Ghostly Night 5-1-24

Bruce Barton Editorials—1 reel  
Unhappy Husbands 2-15-24  
Just-a-Little-Late Club 3-15-24  
When an Apple Hits You 4-15-24

Colonel Heeza Liar Cartoons—Bray—1 reel  
Ancestors 3-1-24  
Knighthood 4-1-24  
Sky Pilot 5-1-24  
Dare Devil 6-1-24

Pathe Exchange, Inc.  
Stan Laurel  
Postage Due—2 reels 2-17-24  
Zeb vs. Paprika—2 reels 3-16-24  
Brothers Under the Chin—2 reels 4-13-24  
Near Dublin—2 reels 5-11-24  
Rupert of Hee-Haw—2 reels 7-16-24  
The Wide Open Spaces—2 reels 7-16-24

Aesop's Fables—1 reel  
The Rat's Revenge 2-3-24  
Good Old College Days 2-10-24  
A Rural Romance 2-17-24  
Captain Kidder 2-24-24  
Herman, the Great Mouse 3-2-24  
An All-Star Cast 3-9-24  
Why Mice Leave Home 3-16-24  
From Rags to Riches and Back

Again  
The Champion  
Running Wild  
If Noah Lived Today  
A Trip to the Pole  
An Ideal Farm  
Homeless Pups  
When Winter Comes  
The Jealous Fisherman  
The Jolly Jail-Bird  
One Good Turn  
The Flying Carpet

Mack Sennett—2 reels  
The Half-Back of Notre Dam  
Smile Please (Harry Langdon)  
Scarem Much  
Shanghaied Lovers (Langdon)  
The Hollywood Kid  
Flickering Youth (Langdon)  
Black Oxfords  
The Cat's Meow (Langdon)  
Yukon Jake (Ben Turpin)  
The Lion and the Souse  
Pathe Review—1 a week—1 reel  
Topics of the Day—1 a week—1 reel  
Pathe News—2 a week—1 reel  
Spat Family—2 reels  
Political Pull  
Hunters Bold  
Hit the High Spots  
Bottle Babies  
Suffering Shakespeare  
Our Gang—2 reels



**ROBERT MCGOWAN**  
Director of  
**"OUR GANG" COMEDIES**  
for HAL ROACH

Business 2-10-24  
 Buccaneers 3-9-24  
 Things 4-6-24  
 Entertainment Day 5-4-24  
 Robbers 6-1-24  
 and Rice Sports Pictorial—  
 1 Athletes 2-10-24  
 via Mermaids 2-24-24  
 National Rash 3-9-24

Fields of Glory 3-23-24  
 The Swift and Strong 4-16-24  
 Sun and Snow 4-20-24  
 Sporting Speed 5-4-24  
 Flashin' Fever 5-18-24  
 Building Winners 6-1-24  
 Hal Roach—Will Rogers—2 reels  
 The Cowboy Sheik 2-3-24  
 The Cake Eater 3-2-24  
 Big Moments from Little Pictures 3-30-24

High-Brow Stuff 4-27-24  
 Going to Congress 5-25-24  
 Chronicles of America  
 Peter Stuyvesant—3 reels 2-24-24  
 Wolf and Montcalm—2 reels 3-23-24  
 Gateway to the West—3 reels 4-20-24  
 Indian Frontier Series—2 reels  
 The Man Who Would Not Die 2-3-24  
 The Man Who Smiled 2-17-24  
 The White Man Who Turned  
 Indian 3-2-24  
 The Mandan's Oath 3-16-24  
 The Dirty Little Half-Breed 3-20-24  
 The Medicine Hat 4-13-24

Charles Chase Series—1 reel  
 Powder and Smoke 2-10-24  
 A Perfect Lady 2-24-24  
 Hard Knocks 3-2-24  
 Love's Detour 3-9-24  
 Don't Forget 3-23-24  
 The Frayday Cat 3-30-24  
 Publicity Pays 5-4-24  
 April Fool 5-18-24

Hal Roach—Snub Pollard—1 reel  
 Friendly Husband 4-6-24  
 Get Busy 4-27-24  
 Pippy Doo Dads—1 reel  
 The Man Pays 2-17-24  
 Love's Reward 3-16-24  
 Our Little Nell 4-13-24  
 North of 50-50 5-11-24

Serials  
 Leatherstocking  
 Fortieth Door  
 Specials  
 Birds of Passage—3 reels 4-16-24  
 The Guest 4-27-24  
 Her Memory 6-22-24  
 Roach-Earl Monan Series—1 reel  
 One at a Time 4-20-24  
 Before Taking 6-1-24

Universal  
 Universal Comedies—1 reel  
 The Jail Bird 2-4-24  
 Easy Work 2-11-24  
 Very Bad Man 2-18-24  
 Feather Pushers 2-25-24  
 Should Poker Players Marry? 3-5-24  
 Keep Healthy 3-10-24  
 Nobody to Love 3-17-24  
 Ship Ahoy 3-24-24  
 Marry When Young 3-31-24  
 Spring of 1924 4-7-24  
 One Wet Night 4-14-24  
 Green Grocers 4-21-24  
 Politics 4-28-24  
 A Pigskin Hero 5-5-24  
 My Little Brother 5-12-24  
 Why Pay Your Rent? 5-19-24  
 Case Dismissed 5-26-24

Westerns—2 reels  
 Lone Larry 2-9-24  
 The Bull Tosser 5-10-24  
 The Lone Roundup 5-17-24  
 The Honor Men 5-24-24  
 Boss of Bar 20 5-31-24

Century Comedies—2 reels  
 Keep Going 2-6-24  
 You're Next 2-13-24  
 Quit Kidding 2-20-24  
 Peg O'Mounted 2-27-24  
 Sons-in-Law 3-5-24  
 That Oriental Game 3-10-24  
 A Young Tenderfoot 3-17-24  
 That's Rich 3-26-24  
 Hit 'Em Hard 4-2-24

Checking Out 4-9-24  
 The Racing Kid 4-16-24  
 Pretty Plungers 4-23-24  
 A Lofty Marriage 4-30-24  
 Taxi Taxi 5-7-24  
 Trailing Trouble 5-14-24  
 Tired Business Men 5-21-24  
 Delivering the Goods 5-28-24

The Gumps—2 reels  
 What's the Use? 5-25-24  
 Leather Pushers—2 reels  
 Tough Tenderfoot 2-11-24  
 Swing Bad the Sailor 2-25-24  
 Big Blue Boy 3-10-24

Special Release  
 A Society Sensation—2 reels 3-5-24  
 Serials  
 Ghost City—1 chapter (2 reels)  
 each week for 15 weeks, beginning 2-4-24  
 The Fast Express—1 chapter (2  
 reels) each week for 15 weeks,  
 beginning 3-10-24

International News—2 issues each  
 week  
 State Rights Distributors,  
 Apollo Exchange, 1600 Broad-  
 way, New York

Monty Banks—2 reels  
 Hot Sands 2-24-24  
 Wedding Bells 3-17-24  
 Play or Move 4-13-24  
 Joe Rock—2 reels  
 Laughing Gas 2-1-24  
 Love Birds 2-21-24  
 The Job Dodger 3-17-24  
 A Bill Collector 4-27-24

Sid Smith—2 reels  
 Hats 2-10-24  
 Winning Out 3-3-24  
 Built on a Bluff 3-25-24  
 Tin Can Alley 5-1-24

Arrow Film Corporation, 220 West  
 42nd Street, New York

Broadway Comedies  
 Hello Stranger 2-1-24  
 Nervous Reporter 3-1-24  
 Not Wanted 4-1-24  
 Oh, Billy 5-1-24

Eddie Lyons Comedies  
 Only a Bill Collector 2-1-24  
 Lucky Loser 5-1-24

Mirthquake Comedies  
 A Fake Alarm 2-1-24  
 The Unmounted Policeman 3-1-24  
 Models and Artists 4-1-24

Flapper Fever 5-1-24  
 C. B. C. Film Sales Corporation,  
 1600 Broadway, New York  
 Screen Snapshots—1 reel—one a  
 week

Red Seal Pictures Corporation, 1600  
 Broadway, New York  
 Max Fleischer "Out of the Inkwell"  
 Cartoon Comedies—1 reel  
 The Cartoon Factory 2-21-24  
 Mother Goose Land 3-21-24  
 A Trip to Mars 4-1-24  
 Stitch in Time 5-1-24

M. J. Winkler, 220 West 42nd Street,  
 New York  
 Pat Sullivan—1 reel  
 Felix Tries to Rest 4-1-24  
 Alice Comedies—Walt Disney—1 reel  
 Alice's Wild West Show 3-1-24  
 Alice's Spooky Adventures 4-1-24  
 Alice's Day at Sea 5-1-24

Burlingham Travel Pictures  
 1 reel each  
 Distributed by Joe Sameth, 220 W.  
 42nd St.  
 Foreign Distribution—Richmount  
 Pictures, 723 7th Ave.  
 Across the St. Gothard Alps.  
 Way Down Upon the Suwanec  
 River.

The Island of Surprise.  
 An Alpine Ride Up the Stanser-  
 horn.  
 An Arctic Hike on the Great  
 Aletsch Glacier.  
 Pelican Island.  
 Mont Blanc.  
 A Borneo Venice.  
 Cataracting Around Niagara.  
 Parading on the Italian Lakes.  
 Monkey Land.  
 Perilous Ascent of the Zinal-  
 Rothorn.

Jungle Belles of Borneo.  
 Memories of the Alpine Republic.  
 A Wedding Feast Among the Bor-  
 neo Dayaks.  
 From Montreux to the Bernese  
 Alps.

Quaint Berne, the Swiss Capital.  
 Sky Trails Above Lake Lucerne.  
 The Lure of the South Seas.  
 The Dizzy Land of William Tell.  
 Down the Crater of Vesuvius.  
 Winter in the Engadine.  
 Mediterranean Scenes.

FILL THIS IN

Date.....

THE FILM DAILY  
 71-73 West 44th Street,  
 New York City.

Herewith my check for \$10 covering one year's subscrip-  
 tion to THE FILM DAILY. This to include:

THE FILM DAILY, every day (except Saturday).

THE SUNDAY EDITION, 16 to 24 pages, including  
 reviews on all features and short subjects.

THE 1924 FILM YEAR BOOK.

SHORT SUBJECT NUMBERS, quarterly.

DIRECTORS' NUMBER, every Spring.

Name ..... Theater .....

Street ..... City ..... State .....

**Famous Murders of History—**  
 Julius Caesar  
 Thomas a Beckett  
 Abraham Lincoln  
 Jack de Saulles  
 Joseph Elwood  
 Jacques Lebaudy  
 Dorothy King  
 and  
 The Shooting of Dan McGrew



1,285,320

Theatre-goers

will see this advertisement-many of them live in your city. Will you be ready to cash in on this?

A Real Diamond  
or  
A Glass Bubble ?

—which would you choose?  
There's just that difference between the regular so-called Alaskan picture and

"The CHECHAHCOS"  
PRONOUNCED CHEE-CHAW-KOZ

First and only picture ever actually filmed in Alaska.

A tremendous story of the days when gold rated far higher than a woman's honor.

ASK YOUR THEATRE  
WHEN IT'S COMING

Copy of advertisement appearing in July issue of Photoplay Picture-play Classic Motion Picture Magazine

Combined circulation 1,285,320

Encore Pictures

ASSOCIATED EXHIBITORS

Physical Distributor Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garrett



**"Pal O' Mine"**

C. B. C.—State Rights  
Whole..... STORY CON-  
AINS POPULAR BRAND  
VIE PLOT,—SPLENDID  
ST AND GOOD PRODUC-  
ON HELP GREATLY TO  
FSET STORY'S SHORT-  
MINGS.

...Irene Rich always convinc-  
in her work and displays a  
sonality that cannot fail to win  
miration for her and the part  
e plays. Albert Roscoe suitable,  
uline Garon sure to catch the  
e and John De Briac adequate  
t depressing as a tempera-  
ental, and later, insane artist. Wil-  
Louis typical as theatrical man-  
er.

of Story....Domestic drama.  
ere isn't a thing that happens in  
"al O'Mine" that hasn't occurred  
many previous pictures with  
ories having exactly the same  
ic situation as those found here.  
ere is the wife who gives up a  
reer that promises fame and for-  
ne to marry a comparatively poor  
an. When he is without work  
d is laid up in a hospital as the  
ult of an accident, the wife again  
kes up her career in order to pro-  
le for both of them. Eventually  
e husband is known merely as  
adame Montfort's husband.  
hen this threatens a breach, the  
ima donna, unknown to her hus-  
nd, arranges that he be given a  
b with the company for which he  
paid out of her salary. Later he  
arns the truth, accuses her of  
ing unfaithful, believes reported  
andals about her and her man-  
er, and is about to leave her, in  
ite of her coming motherhood,  
hen he suddenly learns of her  
eat sacrifices, of her faithfulness  
d complete innocence of the  
ings of which he accused her.  
ere is a plot that is obvious from  
e start. It has no suspense, noth-  
g to lead off the beaten track.  
e redeeming features, that may  
ssibly get it over, are the high  
ade cast and first rate production.

**Office Angle...**Where they still  
vor these domestic dramas "Pal  
Mine" will undoubtedly interest  
em. Irene Rich does a great deal  
make a thin story pleasing  
ough her convincing manner and  
lightful personality.

**otation .....**You might arouse  
erest by telling them that "Pal  
Mine" raises the question of  
ould A Wife Work?" Where  
ey like problem plays this one  
ll furnish material for argument.  
ay it up with catchlines: "She  
ve up a career for the man she  
red and resumed it to save him.  
at he did not understand. Why?  
e for yourself in 'Pal O' Mine'  
the blank theater." Use Irene  
ch's name prominently and talk  
her good work.

**ction.....**Edw J,Le Saint; good  
roduction and fair on handling  
story.

**or .....** Edith Kennedy  
**ario .....** Edith Kennedy  
**eraman .....** Not credited  
**ography .....** Good  
**le .....** Any large American city  
**th .....** 6,000 feet

Dorothy Dalton and Jack Holt in

**"The Lone Wolf"**

Associated Exhibitors

As a Whole....MYSTERY MEL-  
LER WITH ACTION AND  
THRILLS FOLLOWING IN  
RAPID SUCCESSION. MUCH  
HOKUM AND LITTLE LOGIC  
BUT GOOD EXCITEMENT  
AND PLENTY OF IT FOR  
THOSE WHO LIKE IT.

**Stars.....**Work nicely together and  
fulfill requirements without much  
trouble. Roles don't ask much seri-  
ous effort of either.

**Cast.....**Includes some well known  
names but no one gaining promi-  
nence either for the prominence of  
his part or the excellence of his  
work. A well balanced cast and  
capable for the most part. In-  
cludes Wilton Lackaye, Tyrone  
Power, Charlotte Walker.

**Type of Story.....**Mystery melo-  
drama. Back in 1917 Herbert  
Brenon produced Louis Joseph  
Vance's "best seller" for Selznick  
and at that time the picture was  
criticized for being too gruesome  
and badly in need of reediting. S.  
E. V. Taylor's production, with the  
same story brought up to date, is  
not gruesome—in fact the mur-  
ders and knock-outs are usually  
done in the dark—but the reediting  
criticism still holds good. There  
is such a wealth of incident, so  
much rapid incident, that you're  
bound to lose track of the thing.  
You can't keep up with it. For  
some this probably won't be a  
fault, however. They'll probably  
consider it part of the mystery  
business. But those who like to  
have things clarified won't be satis-  
fied when events happen faster than  
they can keep track of. "The Lone  
Wolf" contains, however, a plot  
that is too illogical for much ex-  
planation. It's mostly a matter of  
taking things for granted and ac-  
cepting them for the action and  
thrills they afford. It's speedy all  
right.

**Box Office Ang'e.....**Depend upon  
the action and thrills to send them  
out satisfied. You know whether  
or not your folks like exciting pic-  
tures. They should be familiar  
with the title and unless you cater  
to folks that want logic and won't  
get a kick out of thrills and hokum,  
it should do very nicely.

**Exploitation....**Boost the title and  
arrange book-store tie-ups for the  
display of Vance's book. Promise  
plenty of thrills and talk about the  
workings of the Parisian under-  
world band known as "The Pack"  
and the secret manouevering of the  
crook who worked alone and be-  
came notorious as "The Lone  
Wolf." Use the stars' names  
prominently and if you want more  
detailed exploitation suggestions,  
get a copy of Associated's press  
sheet. It is quite complete.

**Direction....**S. E. V. Taylor; keeps  
it going all right.

**Author .....** Louis Joseph Vance  
**Scenario .....** S. E. V. Taylor  
**Cameraman .....** Jack Brown  
**Photography .....** Good  
**Locale .....** Paris  
**Length .....** 5 640 feet

Buster Keaton in  
**"Sherlock Jr."**

Producer: Jos. M. Schenck  
Distributor: Metro

As a Whole....THE BEST COM-  
EDY THIS YEAR. A RIOT OF  
LAUGHS. PROBABLY THE  
BEST THING KEATON HAS  
EVER DONE. IF THEY DON'T  
LAUGH THEMSELVES SORE  
THERE'S SOMETHING  
WRONG.

**Star....**Better than ever before. Has  
a knock-out story to begin with but  
he gets his gags and stunts over  
particularly fine.

**Cast....**Buster has his father work-  
ing for him again in "Sherlock  
Jr." He plays the part of the father  
of Buster's sweetheart, the latter  
played by Kathryn McGuire.

**Type of Story....**Comedy, but not  
just plain comedy—a comedy-riot  
fits it better. Buster Keaton has  
made mighty fine comedies before  
but never has he had a story with  
as many original stunts and new  
comedy gags as he offers in "Sher-  
lock Jr." To describe the laughs  
in the picture is impossible. They  
have to be felt to be enjoyed. Bus-  
ter is a moving picture operator  
who falls asleep while watching a  
drama from the projection room.  
He has just lost his sweetheart be-  
cause his rival placed a pawn ticket  
in his pocket indicating that hero  
pawned his prospective father-in-  
law's watch. As a side line  
Buster has been studying to  
be a detective. In his dream  
the sweetheart and rival as-  
sume the characters of the people  
in the drama and Buster is the fa-  
mous Sherlock Jr. His adventures  
in pursuing the villain and his  
method of "detecting" evidence  
provides constant laughs. There is  
such a wealth of original business  
in the picture that it is difficult  
to pick out any one sequence as the  
best but to give an idea of the  
stunts—while escaping from vil-  
lain and his band after rescuing  
the girl, Buster, driving one of the  
new four wheel brake cars, sud-  
denly comes to a lake and when he  
applies the brakes, the car stops,  
the body lands in the lake, Buster  
stands the hood up on end and the  
pair go sailing peacefully across the  
lake. The chasis remains in the  
spot where Buster stopped the car.

**Box Office Angle....**Big in letters  
as big as you can make them.  
"Sherlock Jr." is a riot of laughs  
and if you don't show it you're  
doing your patrons an injustice.

**Exploitation.....**Shouldn't be neces-  
sary to go into detail on this point.  
Just get your booking and don't  
spare yourself to put it over. Tell  
them it is the funniest picture Bus-  
ter Keaton has made yet and the  
best comedy this year, because it  
has continuous laughs and original-  
ity.

**Direction....** Buster Keaton; great.  
**Authors ....** Clyde Bruckman, Jean  
Havez, Joe Mitchell.

**Scenario .....** The same  
**Cameramen .....** Byron Houck and  
Elgin Lessley.

**Photography .....** Good  
**Locale .....** Any place  
**Length .....** 4,065 feet

REVIEWS

If you want unbiased independ-  
ent Reviews of the latest re-  
leases of Features and Short  
Subjects Film—YOU NEED.  
THE FILM DAILY

**Famous Murders of History**  
Julius Caesar  
Thomas a Beckett  
Abraham Lincoln  
Jack de Saulles  
Joseph Elwood  
Jacques Lebaudy  
Dorothy King  
and  
The Shooting of Dan McGrew

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Laura La Plante in  
**"The Dangerous Blonde"**  
 Universal

As a Whole.....THEY STILL HAVE TO FIND BETTER STORIES FOR THE STAR. CURRENT VEHICLE GIVES EVERYONE IN THE CAST MORE PROMINENCE THAN IT GIVES HER. FAIR PICTURE.

Star....Pretty and wears attractive clothes. Needs a lot better material than either her first or second pictures contain if she is to make a place for herself. Very limited role in this.

Cast.....All have more to do than star. Edward Hearn suitable as the football hero and Arthur Hoyt fails to do much but overact. Others Philo McCullough, Eve Southern, Margaret Campbell and Frederick Cole.

Type of Story....Romantic comedy drama according to Universal's billing but there's more slapstick and helter-skelter action than either romance, comedy or drama, the latter element being out entirely. "The Dangerous Blonde" is a weak story and there isn't much to be recommended in the way of entertainment. There is one compensating feature, however, that helps a lot to make the picture possible and that is the pace that it moves at. It isn't slow. Even if there isn't much weight to the incidents and not always a satisfactory amount of humor, it keeps moving along and ends in the fifth reel so that there isn't any reason for being bored with it. Laura La Plante is pretty and displays some attractive gowns that will appeal to feminine patrons. With proper material she should be developed into a worth while bet. The story has to do with the attempt of Diana Faraday, a college girl, to retrieve letters written by her father to a vamp who threatens exposure unless he "comes across." Diana's efforts to secure the letters and the anxiety of her sweetheart who has not been taken into the scheme furnishes some fast moving, though pretty absurd, incidents.

Box Office Angle....Average picture. Even though it isn't strong in story nor unusual in other respects, you need not worry that they'll walk out. It keeps moving and should hold them.

Exploitation....You might work this up in comedy fashion with lines reading: "Husbands, Attention! Are you married to woman or a battleship? Daddy Faraday thought his was a battleship. But he had good reason. See 'The Dangerous Blonde.'" Or, "Write letters if you will but don't give your right name. 'The Dangerous Blonde' will explain why." A striking blonde distributing throwaways containing catchlines should attract considerable attention.

Direction....Robert F. Hill; ample.  
 Author.....Hulbert Footner  
 Scenario.....Hugh Huffman  
 Cameraman.....Jackson Rose  
 Photography.....Good  
 Locale.....New York  
 Length.....4,919 feet

**"The Goldfish"**

Producer: Joseph M. Schenck  
 Distributor: First National

As a Whole....DECIDEDLY THE BEST VEHICLE CONSTANCE TALMADGE HAS HAD IN SOME TIME. DOES SOME OF HER BEST. TROUPING IN THIS.

Star....Makes up for the disappointments of her last few pictures. As the "dizzy" wife of the cabaret singer she's great.

Cast.....Pat O'Malley splendid as Connie's "retired" husband. Jean Hersholt great type as Herman Krauss, the love-sick German who becomes Connie's second husband. Zazu Pitts good in comedy role.

Type of Story....Comedy. It has been a long time since Constance Talmadge had a story that fits her as well as "The Goldfish." It gives her all the opportunities in the world to troup in her own style and she doesn't let a single chance get by her. The opening reels are packed full of great comedy business. Both the star and Pat O'Malley contribute fine character sketches in this sequence. Unfortunately they set too fast a pace in the opening reels and since they haven't got quite as good material for the latter part of the story, it seems to slow up a bit toward the close but this could be considerably remedied by a little cutting. The titles are corking fine and draw many of the laughs. The theme deals with the rise of Jennie Wetherby who divorces her first husband, whom she loves dearly, to marry Herman Krauss who has plenty of money. Her next step is to divorce Herman and marry the president of Herman's company. Husband number three dies, leaving her a fortune, and she's just about ready to marry an English Lord when Jimmy re-appears and Jennie elopes with him. The story is not without a moral: that happiness can only be attained through true love.

Box Office Angle....Very good. You may have to do a lot of talking to convince them that Constance really has a winner in "The Goldfish." Her recent pictures haven't been the sort that her admirers want of her so do your level best to bring them in for this one and count on pleasing them.

Exploitation.....Title readily suggests effective stunt exploitation and tie-ups. Secure window space in a prominent locality and stock it with gold fish in globes and display signs announcing the picture. Get bird-stores to co-operate in the display. Play up the star's name and say that Marjorie Rambeau appeared in the stage play of "The Goldfish." Teaser ads and stunt exploitation, trailer advertising and stills will all help.

Direction.....Jerome Storm; very good.  
 Authors.....Paul Armont and Marcel Gerbidon  
 Scenario.....C. Gardner Sullivan  
 Cameraman.....Ray Binger  
 Photography.....Good  
 Locale.....New York  
 Length.....7,145 feet

Mae Murray in  
**"Mlle. Midnight"**

Producer: Tiffany Prod  
 Distributor: Metro

As a Whole.....ARTISTIC PRODUCTION AND RATHER TASTIC ATMOSPHERE. STAR VERY MUCH IN USUAL. SURROUND STORY A BIT SLIGHT FOOTAGE ACCORDED.

Star....As vivacious as usual is inclined to overdo it some. Nearly always dashes off the set. Very pretty and sply photographed. Her gowns attract attention. They're beautiful and not quite as bizarre as she has worn in previous pictures.

Type of Story....Drama. Mexico's political strife holds the key of interest in Mae Murray's photoplay, a drama in which big, fat Mexicans are striving for leadership and involving a little miss whose father is killed. The agent of his own brother, the latter than secreting the daughter and heiress, while he plans control of her fortune to further political ambitions. There is a wealth of material or a great deal of originality in the story but director Leonard has dressed it in an elegant production and surrounded the star with plenty of material appeal to offset the story's shortcomings. It includes a dramatic role for Miss Murray following her several opportunities in dance, and develops into a plot of romance when the brave American saves her from her villainous captor. Some of the bandit business is a bit hectic and could have been omitted without detriment. The development isn't slow but there is a little too much footage for amount of story.

Box Office Angle.....You can't tell whether or not you can please the folks with a Mae Murray picture. She's made enough of them for them to like her they'll be pleased with this.

Exploitation.....Here's an unusual title that should catch their eyes. Play it up extensively and in your announcements say that Mae Murray plays the part of a vivacious miss of French ancestry who answers the call of her great-grandmother, a belle of her day, whose imprudent but frivolous escapades caused her to be banished from the French Court. Say it is a story of bold and a hero brave who wins the lady he loved from a villainous uncle who sought to confine her in an asylum while he appropriated her fortune. Boost the star's name and use plenty of stills and a trailer.

Direction.....Robert Z. Leonard; very good.  
 Author.....John Russell and Charles Harbaugh.  
 Scenario.....The author  
 Cameraman.....Oliver Langford  
 Photography.....Excellent  
 Locale.....France-Mexico  
 Length.....6,770 feet

# EASTMAN POSITIVE FILM

Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

—will they like it?

You can stake dollars  
to doughnuts they're  
going to rave about it.

Life! Beauty! Gowns!  
PARIS!!!

What a picture this one  
is for any box-office

M. C. LEVEE *presents*

A **Maurice Tourneur**  
PRODUCTION

*The* **WHITE MOTH**

*By* IZOLA FORRESTER

*with* **Barbara LaMarr**  
*and* **Conway Tearle**

Personally directed by MAURICE TOURNEUR

Foreign Rights Controlled by  
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Get the **FIRST NATIONAL** habit. It's all the rage!



# THE BRADSTREET OF FILMDOM **THE FILM DAILY** The RECOGNIZED AUTHORITY

XXVIII No. 36

Monday, May 12, 1924

Price 5 Cents

## THE BAG

By DANNY

Who holds it? Does the producer, the distributor, or the exhibitor? Buck-passing has been the national pastime in the industry with regard to the matter. We've heard a lot lately of exhibitors who complain of pictures and blame distributors; and the latter pass the blame to the producers. And the exhibitors!

One of those Clem Deneker's just get nowhere. And we—but the Chadwick group of Independent M. P. Prod. & Dist. have one of those famous lunches tomorrow. Mrs. Astor's. And we're due to some ideas. So we'll talk about finding the Bag." And let it go. Sydney S. Cohen of the T. O. is also to talk. And the subject relates to the co-dependence of the independent producer, distributor and exhibitor. Sydney always worth listening to.

### Praise from Caesar

Writes Al Lichtman.

"My Dear Danny:

"I want to compliment you on the splendid articles you have published recently in your valuable paper concerning the buying and selling conditions which exist in our industry.

"I believe if you continue to publish these constructive articles for a better code of ethics in the buying and selling of pictures, it will result in the betterment of conditions for all concerned.

"Personally, I greatly appreciate your articles and hope they continue."

Now, Al, that's nice. Glad you liked them.

There's going to be a nice meeting of the Hays group. Deal soon. And it promises results. Relative to certain types of pictures. Which were generally agreed upon as "out." And that—by that perversity which distinguishes some of our ablest citizens. Some of the "outs" have been scheduled for production for next season. Which has stirred up some of the gen-

(Continued on Page 2)

## More Trophies

Hirlagraph Offers a Sept Camera—Others Promised—Tardy Exhibitors Annoy Committee

More and more prizes and trophies for the Spring Film Golf Tournament continue pouring in.

Saturday, Charles J. Hirlaman of the Hirlagraph M. P. Corp., stepped right up and offered as a trophy a Sept camera and carrying case, with a capacity for 224 feet of film. And the Hirlagraph Laboratories will develop and print without charge the first 1,000 feet of film shot by the winner.

Boy—that's a prize. The Committee will be up all night deciding the kind of golfer or gofer to get it.

In addition Jules E. Brulatour of Eastman raw stock fame, will contribute.

(Continued on Page 2)

### 20 Cleveland Runs

(Special to THE FILM DAILY)

Cleveland—"The Marriage Circle" which has just concluded a five week's engagement at the Circle, is scheduled to play 20 local neighborhood houses day and date the week of May 18.

### Inaugurate Exhibitors' Month

(Special to THE FILM DAILY)

Omaha—The M. P. T. O. of Neb. and Western Iowa has entered upon a profit-sharing agreement with Liberty Films covering all pictures sold during June and July.

### Fred Thompson Series Finished

(Special to THE FILM DAILY)

Los Angeles—H. J. Brown Prod. has just completed the last of the Fred Thompson features for F. B. O. release. The series was directed by Al Rogell.

## Summer Pictures

Warner Bros. will release eight pictures during the summer months. They will be completed and delivered on or before August 1.

"Broadway After Dark" prints are now in the exchanges. The local premiere will be at the Rivoli May 18. Other releases will be "How to Educate A Wife," "Babbitt," "Being Respectable," "Her Marriage Vow," "Cornered," "Lover's Lane," and "The Tenth Woman." Phil Rosen is putting finishing touches on "Being Respectable;" Millard Webb is well under way on "Her Marriage Vow;" William Beaudine has started on "Cornered" while "The Tenth Woman" will be started June 1.

## Admission Figures

Bring Hot Retorts from Exhibitors in New England and Nebraska—Hostettler Wants to Know

The April 29 issue of THE FILM DAILY carried the report of the admission tax figures furnished by the Government, indicating that business was far better than a year ago.

A general cry has resulted. "Al" Steffes of Minneapolis protests the figures; Joe Dennison of Michigan thinks they fail to show truthfully existing conditions, and several sales managers declared, commenting on them that business was far from good in several sections.

The mail of the past few days has contained quite a few letters showing exhibitor agitation resulting from the

(Continued on Page 6)

### New Better Film Movement

(Special to THE FILM DAILY)

Durham, N. C.—The first step in the campaign launched by the Women's Club for better pictures for children has been made. Matinees will be given once a week at which special pictures will be shown.

### Non-Theatrical Dinner May 28

The next monthly dinner of the M. P. Chamber of Commerce of America, Non-Theatrical, will be held at the Cafe Boulevard on May 28. The annual dinner will be held in the early fall.

### Cast All Colored in New Film

(Special to THE FILM DAILY)

Kansas City—Lawrence Goldman, of the Monarch Prod. Co., has returned with his company of colored players from location, having finished "The Flaming Crisis."

## "Girl Shy" at Cameo

"Girl Shy" will follow "The Chechahcos" at the Cameo. The Lloyd picture opens May 25 for an indefinite run.

**Editor's Note**—Behind this inconspicuous news report is a mighty important matter. Especially, as it concerns the showing of the Lloyd picture during the summer months. The Cameo run is going to block the showing. The reason: inability of buyer and seller getting together. Pathe won't talk about it. Neither will the big circuits involved. But the point remains that either because of inability to make a deal or the

(Continued on Page 2)

## At Work on "Ben Hur"

No Intention of Bringing Unit Here, Despite Report—Some Scenes Shot in Tunis

Edward Bowes denied on Saturday the report that the "Ben Hur" company would return to New York and make the picture in this country.

He admitted that adverse weather conditions had retarded the building of sets but declared that the production was advancing as expected. The picture will be made abroad as originally planned. Some of the scenes those dealing with the "Wise Men of the East" have already been shot in Tunis.

### Offers A Suggestion

(Special to THE FILM DAILY)

Kansas City—"The Reel Journal," makes the following suggestion editorially:

"The exhibitors of Eastern Missouri and Southern Illinois have done a wise thing in consolidating into one organization, and we wonder why it would not be a good plan for the Motion Picture Theatre Owners of Kansas to bring into their organization the exhibitors of Western Missouri, who seem to be having quite a difficult time in reorganizing themselves, as they some weeks ago set out to do."

### Board to Help Eliminate Bad Prints

(Special to THE FILM DAILY)

Kansas City—The Film Board of Trade will cooperate with exhibitors and exchanges in insuring the protection of prints.

### Aldous Dead

(Special to THE FILM DAILY)

Los Angeles—H. J. Aldous, is dead, following an illness of several months. Aldous was treasurer of the Rothacker-Allen laboratory.

### Norwich For Sunday Shows

(Special to THE FILM DAILY)

Norwich, N. Y.—A referendum on the Sunday show problem has resulted in favor of Sabbath performances.

### New Company To Make 10 Films

(Special to THE FILM DAILY)

San Francisco—A new syndicate headed by A. B. C. Dohrmann will produce 10 pictures at the San Mateo studios.

### New House for Brooklyn

The Small-Straseberg circuit is building a 3,200 seat theater at Pacific St. and 4th Ave., in one of the busiest neighborhoods of Brooklyn.



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

## THE BAG

(Continued from Page 1)

men who believe in gentlemen's agreements.

You'll notice a holler. From Hostettler and a New England exhibitor. About the admission tax figures. Well, they're right. But you can't go back of the record. Business isn't good. In a lot of spots. So much so that a prominent distributor just notified some of his men. To have the pictures played—even if they had to be furnished free. To keep some houses open. In the territories affected. Here's hoping that impositions do not develop.

If they do they will just choke a mighty decent effort to help out. When help is most needed.

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**

ALSO  
**JIMMIE ADAMS**  
IN  
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## More Trophies

(Continued from Page 1)

tribute a trophy. You know how Brulatour does things—this will be another real prize. And then "Artie" Stebbins steps out and offers a special prize for the golfer who takes the least number of puts for the last 18 holes. Danny says that's the only prize he has a chance to win and is out after it from now on.

A week ago cups were offered by "Watty" Rothacker, "Motion Picture

News," Elmer Pearson for Pathe Exchange, Abe Warner in behalf of Warner Brothers and Jack Cosman of "Agfa."

By the way, the Committee feels upset at the tardy attitude of the entries. The Committee wants all the entries possible at the very earliest moment. These entries are needed early to save a lot of annoyance later. Shoot your entry in. Do it today.

## Golfers, Attention!

Sign this and forward to any member of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

My check herewith (\$10 for players, including lunch, dinner and prizes. \$5 for goofer diners). My average round is .....

### THE COMMITTEE

Bruce Gallup, First National, 383 Madison Ave.  
Felix Feist, State Theater Bldg., 1540 Broadway.  
Abe Warner, Warner Brothers, 1600 Broadway.  
E. K. Gillette, M. P. News, 729 Seventh Ave.  
Danny, The Film Daily, 71 West 44th St.

### Mothers' Day Matinee At Strand

Mothers' Day will be observed at the Strand tomorrow afternoon by a special matinee for gold star mothers. Helen Chadwick, featured player of "Why Men Leave Home," the picture at the Strand, will act as hostess.

### New Members Of Arbitration Board

(Special to THE FILM DAILY)  
Philadelphia—Ben Amsterdam of Masterpiece, M. Landau of Universal, and Jack Flynn of Universal, have been appointed to the arbitration Committee of the Film Board of Trade.

### Injunction Against Greiver Prod.

(Special to THE FILM DAILY)  
Chicago—Braden and Chester and Celebrated Players have secured an injunction against Greiver Prod., restraining the latter from using the words "powder" or "river" in connection with the distribution of "Flashes of Action" which Greiver controls. The defendants hold the rights to "Powder River."

### Roy Chandler Back

Roy Chandler, manager of the film department of Chipman, Ltd., has returned from an extensive trip through Europe.



Announcing  
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STARRING  
**Patsy Ruth Miller & Matt Moore**  
AN ELMER HARRIS-SPECIAL PRODUCTION  
for  
**HODKINSON RELEASE**

## "Girl Shy" at Ca

(Continued from Page 1)

jockeying methods resorted to "Shy," will not play any of the local circuits this summer. means that the second and later cannot show the picture.

In the Fall—when it is too the picture will probably be re in the local territory. Buyers like a "summer price" on a p There is no "summer price" on And in the Fall—when there are of other excellent pictures are there will be another jam. Pr by the inability of buyer and to get together when it means most.

Throughout the country the picture is being released this summer. Exhibitors, other than in this territory, will have a Lloyd to bolster business. But not in and around York.

Baby Peggy's second feature "Helen's Babies" has been completed.

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## Admission Figures

(Continued from Page 1)

tax figures. Two of the most interesting are printed below:

HOSTETTLER AMUSEMENT CO.  
Executive Offices

Omaha, Neb.

Film Daily,  
New York, N. Y.  
Gentlemen:

We are just in receipt of issue of your paper of April 29th, in which you reveal figures regarding admission tax.

We would certainly thank you if you will try to analyze these figures and find out just where and why the tax was higher. Certainly it could not have come from motion picture theatres—I mean the rank and file of picture theatres in which fifty-piece orchestras and stage presentation, which rival the Music Box Review production, are not used. We have quite a large number of theatres and are in constant touch with hundreds of exhibitors, and cannot accept the figures as any indication that the motion picture receipts are increasing. We do not say that there are not localities where the picture business is better, but we think these instances are few and far between.

If there is any way to find out from these figures the sections of the country that are doing an increased business over last year, that is, what we term motion picture theatres, we would be pleased to have you advise us.

Very truly yours,  
HOSTETTLER AMUSEMENT CO.,  
M. W. REINKE.

ELM AMUSEMENT COMPANIES  
27 School Street  
Boston, Mass.

Editor, Film Daily,  
New York, N. Y.  
Dear Sir:

Apropos your article in the April 29th issue, giving statistics and figures that "1923-24 Theater Business Tops Previous Year's Record by Millions," it is well to state in addition that the fact alone does not necessarily mean an improvement in the business in general. A mere increase in volume of business does not, of itself, indicate larger profits. It may well be, and, I think, it is true in this instance, that the high cost of operating our theatres which has been brought about by the steadily increasing cost of pictures, rentals, and general overhead expenses, has necessitated a slight increase of admission charges, which in return is reflected, of course, in larger admission tax to the Federal Government. All of this, however, does in no way show or prove a larger net profit. The larger cost of operating is met by a larger and corresponding cost of admission, but in the final analysis, no better result from a profit standpoint than hitherto.

At no time is it safe to give figures on business done without at the same time showing cost of doing that business, for it gives an erroneous impression. And, in this day, when so many exaggerated accounts are circulated as to the fabulous profits made by men in the industry it is proper that some word be said to correct that impression. If we are to be relieved from the burdensome taxes, we cannot afford for our own protection to allow such statistics to go unchallenged, unless we add this word to give a proper focus of the situation.

If you consider this point worthy of a place in your daily why you are at liberty to insert it.

Very truly yours,  
HENRY H. LEVENSON.

### Kennedy Comedies Formed

(Special to THE FILM DAILY)

Boston—Kennedy Comedies, Inc., has been chartered with a capital of \$50,000. Those behind the enterprise include Frank P. Kennedy, of Pepperell; Leon E. Dadmun, of Harvard, and Charles Kapka and Daniel Maguire of Boston. The new company will produce at Newton Highlands.

## Hollywood Previews

As productions are invariably cut after previewing, a general idea of each picture only is given, rather than a complete analysis. The usual review will appear when the picture is shown in New York.

### "The Marriage Cheat"

Ince—First National

The best part of "The Marriage Cheat" is the beautiful photography and magnificent backgrounds. The story proves to be not very good for picturization purposes, and at times dwindles off to absurd situations. But, regardless of the story lack that is evident, John Griffith Wray has injected certain values that may pull the picture through with the average audience to a little better than ordinary business.

The story deals with a missionary on an out of the way south sea island. A white woman who had jumped overboard from a passing yacht is rescued by the natives and brought to the island. A love affair develops between the missionary and the girl, and even though the girl tells she is married, the missionary hesitates to give her up. Then the husband returns to the island on his yacht—discovers the state of affairs—with the missionary fighting for the girl. As a finale, we find the three principals tossed upon the rocks in a storm—the missionary swims two miles to shore to summon help, and the husband conveniently slips off the rocks to leave his wife with the missionary.

The cast including Percy Marmont, Leatrice Joy, and Adolphe Menjou, may, with the title, help to draw the customers.

### "How to Educate a Wife"

Warner Brothers

This is a very clever comedy-drama of domestic strife, that should get over most satisfactorily in every thea-

ter. It is the experiences of three married couples—the main couple, however, being Monte Blue and Marie Prevost. They get jammed up into all sorts of matrimonial difficulties and misunderstandings when she endeavors to help her husband in business.

A number of very clever situations have been devised, and the story moves along at a nice rate of speed. In addition to Monte Blue and Marie Prevost, the cast includes Creighton Hale, Betty Francisco, Vera Lewis and Claude Gillingwater.

With the exploitation possibilities of the title, plus the real entertainment values in the picture, it should go very nicely.

### "A Son of the Sahara"

Carewe Prod.—First National

Even though Carewe journeyed with his company and staff all the way to northern Africa to film this, the finished product does not justify all the trouble expended.

The story is typical "sheik" style in unfolding—sheik in love with white girl—kidnapping and placing the girl in his harem when she discovers his nationality—then, later her discovery that he is really of English parentage.

Carewe has obtained some very colorful settings, but the story drags in spots, and Bert Lytell is far from a matinee idol sheik in the part he portrays.

On the whole, "A Son of the Sahara" is little better than program material, with certain audience value if you can interest your public in a "sheik" picture.

## On Broadway

Astor—"Secrets"  
Broadway—"The Fighting American"  
Brooklyn Strand—"Why Men Leave Home"  
Cameo—"The Chechahcos"  
Capitol—"Thy Name Is Woman"  
Cohan—"The Ten Commandments"  
Criterion—"Dorothy Vernon of Had-don Hall."  
44th Street—"America"  
Liberty—"The Thief of Bagdad"  
Loew's New York—Today—"The Girl of the Limberlost"  
Tuesday—"Man's Mate" and "The Dangerous Blonde"  
Wednesday—"Three Weeks"  
Thursday—"The Courtship of Myles Standish"  
Friday—"Don't Doubt Your Husband" and "The Covered Trail"  
Saturday—"Why Get Married?"

Rialto—"Men"  
Rivoli—"Between Friends"  
Strand—"Why Men Leave Home"  
  
Next Week  
Astor—"Secrets"  
Broadway—Not yet determined.  
Brooklyn Strand—"The Woman on The Jury"  
Cameo—"The Chechahcos"  
Capitol—Not yet determined.  
Cohan—"The Ten Commandments"  
Criterion—"Dorothy Vernon of Had-don Hall."  
44th Street—"America"  
Liberty—"The Thief of Bagdad"  
Lyric—"The Spirit of the U. S. A."  
Rialto—"Broadway After Dark"  
Rivoli—"The Goldfish"  
Strand—"The Woman on the Jury"

## In the Courts

The Cosmograph M. P. MacL Co., has filed suit in the Supreme Court against the National Non-Technical M. P. Machine Co., for a balance of \$3,440 due for machines delivered in 1921 and 1922. The defendant counterclaims for \$10,000 damages on the ground that it signed contract to become exclusive agent for the plaintiff for five years, and that the plaintiff broke the contract by failing to fill orders with first class machines, and to put an unwriter's label on the standard safe machine.

The Appellate Division has decided that Eggers, Inc., need not test before trial in a suit by Abbey Printing Shop, Inc., for \$3,405 due for services and materials in printing the "Scraper Mirror." The defendant is counting claiming for \$3,325 on the ground that the plaintiff used such poor paper, ink, and press work that the new dealers returned 3,500 copies of each issue of the paper. The plaintiff sought to examine the defendant to these allegations.

Supreme Court Justice Ford denied an application by William Faversham to set aside an order in his examination before trial in suit of the Selznick Distributing Corp., for \$44,036 damages for breach of contract to make a film under an agreement with Lewis Selznick.

A default judgment for \$4,822 has been filed in the Supreme Court by Mary F. Yoost against Alfred Harstun on a note payable at the Dyckman Theatre, in W. 207th St.

Supreme Court Justice McCo has signed an order dismissing a suit of the Automatic Reel Co., against the Precision Machine Co., Inc., because the case has been settled.

### Contest Winners Announced

(Special to THE FILM DAILY)

Los Angeles—The winners of the scenario contest held in "La Journal Paris, have been announced. Andre Boucler, Guy Bouere and Noel Reed are first prize winners, each receiving 1,000 francs for the best scenarios out of 1,024 submitted. The contest was conducted by Maurice Tourneur and its object to present fine picture of the French woman today.

Ivan Abramsom has started work on the second Lionel Barrymore production for Chadwick Pictures. The cast includes Gaston Glass and George Stewart.

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**Newspaper Opinions**

**"Alimony—F. B. O. Empress, Omaha**

NEWS—Maybe wives will like this picture but husbands—never. WORLD-HERALD—\* \* \* elaborately mounted and well photographed but the act just isn't, and the situations are unconvincing.

**"America"—United Artists Auditorium, Chicago**

AMERICAN—Another Griffith picture, another masterpiece of the cinema, another unimpeachably artistic fusion of romance and history \* \* \*

JOURNAL—It was not only that this picture is a shelter for artistic achievement and the spectacle, nor that a great scion of a fine historic family, Lionel Barrymore, played an unimportant part. It was because the greatest pictorial biography the cinema has ever seen was presented.

NEWS—The ride of Paul Revere is an outstanding and important piece of motion picture art in this production. \* \* \* The poet Longfellow is surpassed and outdone in the swiftness and breath-taking quality of the scene of the Paul Revere

TRIBUNE—"America," the greatest play D. W. Griffith has made since "The Birth of a Nation." \* \* \* What a picture! The illustrated story of momentous events in our country's history.

**Shubert, Cincinnati**

POST—The Griffith film is a stupendous work. There are hundreds and hundreds of scenes in some of the scenes. \* \* \* The war scenes were gripping, and to verify the picture all we have to do is to turn to authentic history.

TIMES-STAR—As sweet as an old song at twilight, yet so powerful that it fills the heart and stirs the soul, \* \* \* "America," \* \* \* will live long after its stars are dust and its actors phantoms.

TRIBUNE—\* \* \* the latest and greatest D. W. Griffith's productions, not only a superb picturization of the Revolution, but an inspiring lesson in patriotism.

**"Beau Brummel"—Warners Rialto, Washington**

POST—This is a picture that is certain to go down in your list of best pictures. It is the something we have been waiting

TIMES—"Beau Brummel" will be one of the films that future generations will study and future thespians revere \* \* \* Aside from his "Jekyll and Hyde," Barre has never done any work to equal Beau Brummel."

**"Broadway After Dark"—Warners Metropolitan, Baltimore**

UN (Evening)—\* \* \* by the sheer force of his directorial wizardry, this Bell man developed the thing in a glamour that is new and other dazzles. \* \* \*

**Modern & Beacon, Boston**

TRANSCRIPT—Aside from Mr. Menzies acting, and from these scenes, how the film is ashes in the mouths of those who seek new flavors in their shadowed banquetings.

**"The Confidence Man"—F. P.-L. Granada, San Francisco (Week Ending May 3)**

SULLETIN—The picture is a romance filled with exciting situations, and watching it one is reminded of the old work accompanied by Meighan in the first big crook drama.

ALL—It keeps one guessing as to what is going to happen next and whether or not the hero will forsake his evil ways or not. EXAMINER—A sort of "Wallingford" is given to the play, although the operations are conducted on ordinary lines of acting and there is good entertainment going with the constant dramatic action of play.

NEWS—Interest is sustained in "The Confidence Man" to the end without resort to melodramatic climaxes and it proves a sane and wholesome picture.

**"Cytherea"—1st Nat'l Olympia, Boston**

TRANSCRIPT—\* \* \* a series of sticky, colored scenes, quite devoid of any exotic charm \* \* \*

The characterizing values of Mr. Hergesheimer's story are, of course, completely lost.

**Capitol, Detroit**

FREE PRESS—Hergesheimer's novel \* \* \* was loved by thousands \* \* \* and the play should prove equally popular \* \* \*

Lewis Stone is admirable in the part of the husband. Some of the scenes in color are unusually interesting and the whole is well staged.

NEWS—"Cytherea" has been splendidly staged and good judgment has been shown in selecting the cast. Lewis Stone as the husband gives his usual effective performance \* \* \* it's not a bit shocking. However, it's much too sexy for any but adult minds.

TIMES—\* \* \* has lost none of its charm of interest being transferred to the screen.

**"Dawn of a Tomorrow"—F. P.-L. California, San Francisco (Week Ending May 3)**

CALL—This picture has action that rivets the interest of the spectator to scene after scene, and when the story is told it really ends something that some picture plays forget to do.

NEWS—"The Dawn of a Tomorrow" is a good film, and unusual in that it manages to be a sentimental story that is not sentimentalized in the telling.

**"Dorothy Vernon of Haddon Hall"—United Artists New Detroit, Detroit**

FREE PRESS—Many factors contribute to the success of this attraction. Naturally Miss Pickford is the principal one. The appropriate cast assisting the star is also of material importance.

NEWS—Not since the happy days of "A Romance of the Redwoods" and "Daddy Long Legs" has the sprightly Pickford spirit had such romping leeway \* \* \* the whimsical touches of Marshall Neilan, who directed, are always in evidence.

TIMES—The picture shows up a new Mary Pickford, as fascinating as any of the others and with an additional impressiveness and dignity already mentioned. The other acting is good.

**"The Eternal City"—1st Nat'l New Astor, Minneapolis**

TRIBUNE (Morning)—Barbara La Marr and Bert Lytell play the effective roles of the two lovers, while Lionel Barrymore gives an excellent performance of the unsympathetic baron. Richard Bennett and Montague Love head the supporting cast, which includes hundreds of people.

TRIBUNE (Evening)—Same.

**"Excitement"—Universal Randolph, Chicago**

TRIBUNE—My name is "Excitement" and I am greatly in need of help. I limp badly so a pair of crutches would be appreciated. \* \* \* I am supposed to be funny but am not, is the common complaint against me.

**"Judgment of the Storm"—F. B. O. Reade's Hipp, Cleveland**

NEWS—\* \* \* it has a story to tell and tells it in a manner that holds the interest.

**Fay's, Philadelphia**

INQUIRER—Just the sort of entertainment for the time of year, was the verdict of the audience at Fay's last night, judged by the salvos of applause which were showered upon the performers, as well as the photoplays.

New York Chicago Hollywood  
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**"Let Not Man Put Asunder"—Vitagraph Washington, Detroit**

FREE PRESS—It is an absorbing treatise on love, marriage and divorce \* \* \*

NEWS—\* \* \* unquestionably takes the record for number of divorces and marriages crammed into one feature picture.

TIMES—Pauline Frederick, Helen d'Algy and Lon Tellegen, supported by an excellent cast, have blended their talent in a vibrant drama of modern life, a portrayal of the possible evils of divorce and the age-old divinity of love.

**"The Lone Wolf"—Asso. Exhibitors Kings, St. Louis**

GLOBE-DEMOCRAT—"The Lone Wolf" has given a most adequate scenic investiture and there is real environment for the many scenes of underworld mysteries of Paris.

POST-DISPATCH—It might have happened anywhere, or it might not have happened at all, which is more likely.

STAR—"The Lone Wolf" is a reasonably engrossing presentation of swift-moving adventure, with many unexpected climaxes and anti-climaxes.

**"The Love Master"—1st Nat'l Eastman, Rochester**

DEMOCRAT-CHRONICLE—The present writer has seen few pictures as artistically appealing as some of the poses of Strongheart and Lady Julie caught by the photographer. \* \* \* every boy should be allowed to see it, for what boy does not love a dog?

A word of commendation is due the writer of the subtitles \* \* \* Intelligence and wit make them a joy.

HERALD—\* \* \* the real interest is centered about Strongheart, a superb dog, and The Faun, an even more superb canine. The acting of these two "dumb" brutes is truly phenomenal.

JOURNAL—Strongheart is an exceedingly likeable star. He is always natural. \* \* \*

The picture is well done, and the out of doors scenes are particularly attractive.

TIMES-UNION—"Don't miss it."

**"The Man Life Passed By"—Metro Victoria, Philadelphia**

INQUIRER—Although the story may be along familiar lines and treats of the eternal conflict between the rich and poor, "The Man Life Passed By," \* \* \* is of decided appeal.

PUBLIC LEDGER—\* \* \* the story of a man whose bitterness against life is changed by a woman to love, and the woman is the daughter of his enemy. Percy Marmont is more than satisfactory in a rather impossible and unpalatable role.

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**"Slave of Desire"—Gold.-Cosmop. Victoria, Rochester**

HERALD—The full dramatic strength that Balzac gave his story has been retained. \* \* \*

George Walsh was happily chosen for the main role, and Bessie Love and Carmel Myers leave nothing to be desired in their portrayals of the leading feminine roles.



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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVIII No. 37

Tuesday, May 13, 1924

Price 5 Cents

## \$-\$\$-\$\$\$'s

By DANNY

Why do we everlastingly talk about money? Why when anything important happens in pictures that the first thing someone thinks about is in terms of millions? There are a lot of folks hiding behind screens who don't wait for these figures and then they come against the industry when the opportunity happens.

For instance—a few weeks ago we were all fussed up in the office. Over the figures showing the volume of business done at the box office. And then came the increase with pride. And a few days later—during the hearing in Washington these very figures were used against the tax reduction on admissions.

In Washington several years ago we were threatened with serious taxation on production because a Western Senator was peeved that Mary Pickford's income was vastly in excess of the income of the President of the United States.

When a wise press agent sent out a report of Jackie Coogan getting a check for a huge amount against his last four pictures, this was turned against the business. Let's all agree to lay off using figures. Especially when they crawl into the millions. It saves a lot. And block Canon came from being oversupplied with material.

### Nice

Here's what the Motion Picture News says about the coming golf tournament:

These film tournaments have become extremely popular. They bring the boys together in a fine spirit of good fellowship. Ideas are exchanged—and so is the stuff that finds park space in the hip pocket. They do not make many 'birdies' or 'holes,' but they make a happy following concentrated around the teenth hole. They start off by shouting 'Fore!'—and end up by shouting 'More!'

THANKS, BILL.

Two of England's most prominent film men are here. Sir William Jury, and Col. A. C. Bromhead of Gaumont's. Do  
(Continued on Page 2)

## Break With Educ'l?

Jack White Here on Reported New Deal—Plans Features Next Year

Jack White is at the Commodore in connection with what is said to be a new distributing arrangement for his 1924-1925 product. The various White units at present supply a considerable portion of the Educational program.

When White was reached on the telephone yesterday, he refused to either confirm or deny the report about a new release. However, a spokesman for him declared that, while White did not want to make a definite statement, it was true that he was figuring on a different distribution.

White said he intended operating sixteen units next year, an increase of six over his present forces and that he intended making feature length comedies, in addition to short subjects. Educational, during the current season, has listed a total of fifty-seven pictures produced by the White organization.

It was impossible to reach anyone in authority at Educational for a statement.

Mass. Passes Billboard Measure  
(Special to THE FILM DAILY)

Boston—Governor Cox has signed a bill under which towns and cities may adopt regulations for billboard advertising without interference from the state.

Richards and Saenger Here  
E. V. Richards and Julian Saenger of the Saenger Amusement Co. are here from New Orleans.

## Small Houses Aided

English Budget to Relieve Little Fellow—Worry There Over Import Duty Removal

BY ERNEST W. FREDMAN  
Of The Film Renter and M. P. News  
(Special to THE FILM DAILY)

London—While the elimination of the entertainment tax on all seats up to 6d., is by no means all that exhibitors hoped for, yet it is a step in the right direction, and has been received with satisfaction on all hands. The effect will be that in the smaller kinemas throughout the country considerable relief will be felt as most of the seats in these halls average from 5d. to 9d. and it therefore means almost abolition.

The intention of the Government to abolish the McKenna import du-  
(Continued on Page 4)

## Famous Declares Dividend

The board of directors of Famous Players met yesterday and declared a regular quarterly dividend of \$2 on the common stock, payable on July 1 to stockholders of record as of June 16.

## Joint Sales Control

Suggested For All European Producers—German Editor Would Draft Agreement

(Special to THE FILM DAILY)

London—A co-operative agreement, embracing the leading figures in the European film industry in order to permit each producer to get his cost out of the Continental market and thus add an impetus to the sale of foreign rights, perhaps irrespective of price, is suggested by Gustav Wolfsohn, editor of the "Lichtbildbühne" of Berlin. The Wolfsohn article is given prominence in "Kinematograph Weekly."

Wolfsohn's analysis of America and how this country regards foreign pictures is lucid and clear. He argues that the idea of an American boycott is silly and admits that Americans need have no fear of European competition, at least, as he says, "for the time being." He points out that some German pictures have gone over very well in America and places the blame squarely on the producer for his failure to follow up his advantage. Wolfsohn says, in part:

"If we wish to sell our goods we must be ready to risk some expenditure. Instead of casual trips to the States, we ought long ago to have founded American branch offices of our own, just as the Americans are doing in all the important European markets.

"The strength of the American position is due to the fact that they can recover their cost in their own market, which means that the American producer is financially independent of any other market. \* \* \*

(Continued on Page 2)

Hold Meeting On Zoning Question  
(Special to THE FILM DAILY)

Cleveland—The M. P. E. A. and the Film Board of Trade held a joint meeting at the Winton Hotel in an effort to settle the zoning question which would do away with arguments over precedents of runs in neighborhoods.

Kansas City to Join Allied  
(Special to THE FILM DAILY)

Kansas City—The local M. P. T. O. has voted to affiliate with the Allied State Organizations.

"Miami" at Rivoli

"Miami," a Hodkinson release, goes into the Rivoli in June. It plays over the Loew circuit later on.

## Outlook Good

Adolph Zukor Finds Business Conditions Generally Satisfactory—Enthusiasm at the Studio

Returning yesterday from a visit to the Coast, during which he attended sales conventions in Chicago and Los Angeles, Adolph Zukor reported that he found business conditions generally satisfactory.

"I talked with several exhibitors," he said, "and except that weather conditions at the moment are unsatisfactory they all were optimistic. Business has been excellent excepting in a few spots. In the Northwest, I was told that with the reduction of the admission tax it was believed that much help would come to the exhibitors of this section, because they have absorbed the tax; this will help. In the farming sections of the West business has not been satisfactory because of crop conditions. Otherwise business looks good. General mercantile conditions are not so good."

As to production plans he said he felt very happy over the enthusiasm and spirit which was manifested at the studio. "Several stars and directors told me that if they could not turn out their pictures under the con-  
(Continued on Page 2)

### Willat Here

Irvin Willat and Billie Dove (Mrs. Willat) are here from the Coast, stopping at the Commodore. Willat is putting finishing touches on "The Wanderer of the Wasteland," which will be shown privately at the Rialto Monday night at 11:30.

### Segal of Boston Here

Harry Segal, Pioneer Film of Boston is at the Astor for a few days.

## Keep N. Y. Rights

Warners to Distribute Themselves In This State and Northern New Jersey

All reports to the contrary, the Warners will retain the distributing rights of their 1924-1925 product for themselves and handle their own releases in New York City, New York State and Northern New Jersey.

The present Warner exchange, adjoining the executive offices in the Mecca Bldg., will accommodate the selling force to serve the city, Northern New Jersey and part of the State. No exchange has been secured in Buffalo as yet, but it is quite likely that an arrangement will be made with an existing organization to handle physical distribution.

Sam Warner leaves for the Coast on Wednesday



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**Quotations**

	High	Low	Close	Sales
East. Kod. . . . .	106 <sup>7</sup> / <sub>8</sub>	106 <sup>7</sup> / <sub>8</sub>	106 <sup>7</sup> / <sub>8</sub>	200
F. P.-L. . . . .	69 <sup>1</sup> / <sub>2</sub>	68 <sup>5</sup> / <sub>8</sub>	69 <sup>1</sup> / <sub>2</sub>	800
do pid. . . . .	Not quoted			
Goldwyn . . . . .	14 <sup>5</sup> / <sub>8</sub>	14 <sup>1</sup> / <sub>2</sub>	14 <sup>5</sup> / <sub>8</sub>	900
Loew's . . . . .	16	15 <sup>7</sup> / <sub>8</sub>	15 <sup>7</sup> / <sub>8</sub>	600
Warner's . . . . .	Not quoted			

**-\$-\$\$'s**

(Continued from Page 1)

they rush into print? They do not. They are reticent, calm, and go about doing their business. And in due time—as the Englishman always does—they will make a brief announcement. And go back home. Something some of our executives might consider—when they go abroad.

Wilfred Buckland is here from Los Angeles to confer with William De Mille and Clara Beranger on the production of "Spring Cleaning".

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

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**Banner Prod. Chartered**  
(Special to THE FILM DAILY)

Albany—Banner Prod., listing 500 shares of preferred stock, \$100 each, 333 of common, Class A, and 666 of Class B, common, no par value, have been formed here. Incorporators: George H. Davis, S. J. Brisikin and L. Leavy. Attorney, M. Sheinart, 305 Broadway.

**Coast Film Benefit June 21**  
(Special to THE FILM DAILY)

Los Angeles—The semi-annual benefit of the picture branch of the Actor's Fund of America will be held at the Philharmonic Auditorium, June 21. Frank Woods is chairman of the committee in charge, with Harold Lloyd in active charge.

**Dreier Signs with Lasky**  
(Special to THE FILM DAILY)

Los Angeles—Hans Dreier who came to America with Dimitri Buchowetzki has signed a long-term contract with Famous as art director. His first job will be "Compromised", the new Negri picture.

**Harris' First, "The Wise Virgin"**  
(Special to THE FILM DAILY)

Los Angeles—Elmer Harris' first picture for Hodkinson will be "The Wise Virgin," an original story written by Harris and sold to Famous before he entered production on his own.

**Two Mayer Films on B'way**

Two pictures produced by Louis B. Mayer are playing at Broadway first-runs this week: "Why Men Leave Home" is at the Strand and "Thy Name Is Woman", at the Capitol.

**Hillyer to Direct "Frietchie"**  
(Special to THE FILM DAILY)

Los Angeles—Lambert Hillyer will direct "Barbara Frietchie," to be made by the Ince studios for Hodkinson.

**Harry Ennis With Weiss Bros.**

Harry Ennis, for a number of years with "Variety" and "The Clipper" has joined Weiss Bros., where he will handle publicity and advertising.

**Tompkins, Brooklyn to Re-open**

The Tompkins, 534 Gates Ave., will re-open Thursday evening, having been closed for a month or more. Herman Lightstone is manager.

**Joint Sales Control**

(Continued from Page 1)

"We must enter the American market, not in order there to earn a few odd dollars, but in order to get a footing over there for good, to secure a future market.

"The essential thing for the leaders of the European Trade is to see that this splendid isolation, is the real source of their weakness, and that it needs co-operation in order to bring them on the same footing with their American competitors. The idea is to get the leading personalities of the European film trade to sit down round a table and come to some agreement regarding the marketing of their productions within Europe. There is no reason why such an agreement should not be reached. "Only by thus establishing a certain solidarity within the European film producing countries, only by co-operation such as outlined above, will it be possible for European producers to obtain a firm footing on the American market."

**A Correction**

In THE FILM DAILY of April 27, "The Lone Wagon," and "Mile-a-Minute-Morgan," state rights releases, were erroneously credited to Aywon. The pictures were produced and owned by Sanford Productions, Los Angeles. "Mile-a-Minute Morgan," was written and directed by Frank S. Mattison. Aywon distributes the pictures in Greater New York.

**Hope Hampton Starts Work**

A new picture starring Hope Hampton, was placed in work yesterday at the Whitman Bennett studio. The supporting cast includes Lowell Sherman, David Powell and Mary Thurman. Burton King is directing.

**"America" in L. A. Thursday**  
(Special to THE FILM DAILY)

Los Angeles—"America" will open the new Forum on Thursday, at \$5 top for the opening, and \$1.50 top thereafter.

**Leave for Coast May 17**

Tom Meighan and Herbert Brenon leave for the Coast May 17 to start work on "The Alaskan". Willis Goldbeck goes with them.

**Long Beach House Opened**  
(Special to THE FILM DAILY)

Long Beach, Cal.—Cheroskes' Egyptian has been formally opened.

**THE WORLD IN COLOR**

A short subject  
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Palisade, N. J.  
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State Rights



In production  
**FLORENCE VIDOR**  
in  
A super-special film dramatization  
**"BARBARA FRIETCHIE"**

for HODKINSON RELEASE Season 1924-1925 Thirty First-Run Pictures

Garsson Starts New Film Work started yesterday at the Art studio on "The Lawful Cheat" a Murray Garsson Prod., for Associated Exhibitors. William Ch Cabanne is directing, with F Armand and Walter Arthur in the camerawork. The cast includes Alma Rubens, Frank Mayo, H Warner, Lilyan Tashman and W McGrail.

Through the Edward Small Elinor Glyn's "The Reason Why" has been sold to Louis B. Mayer

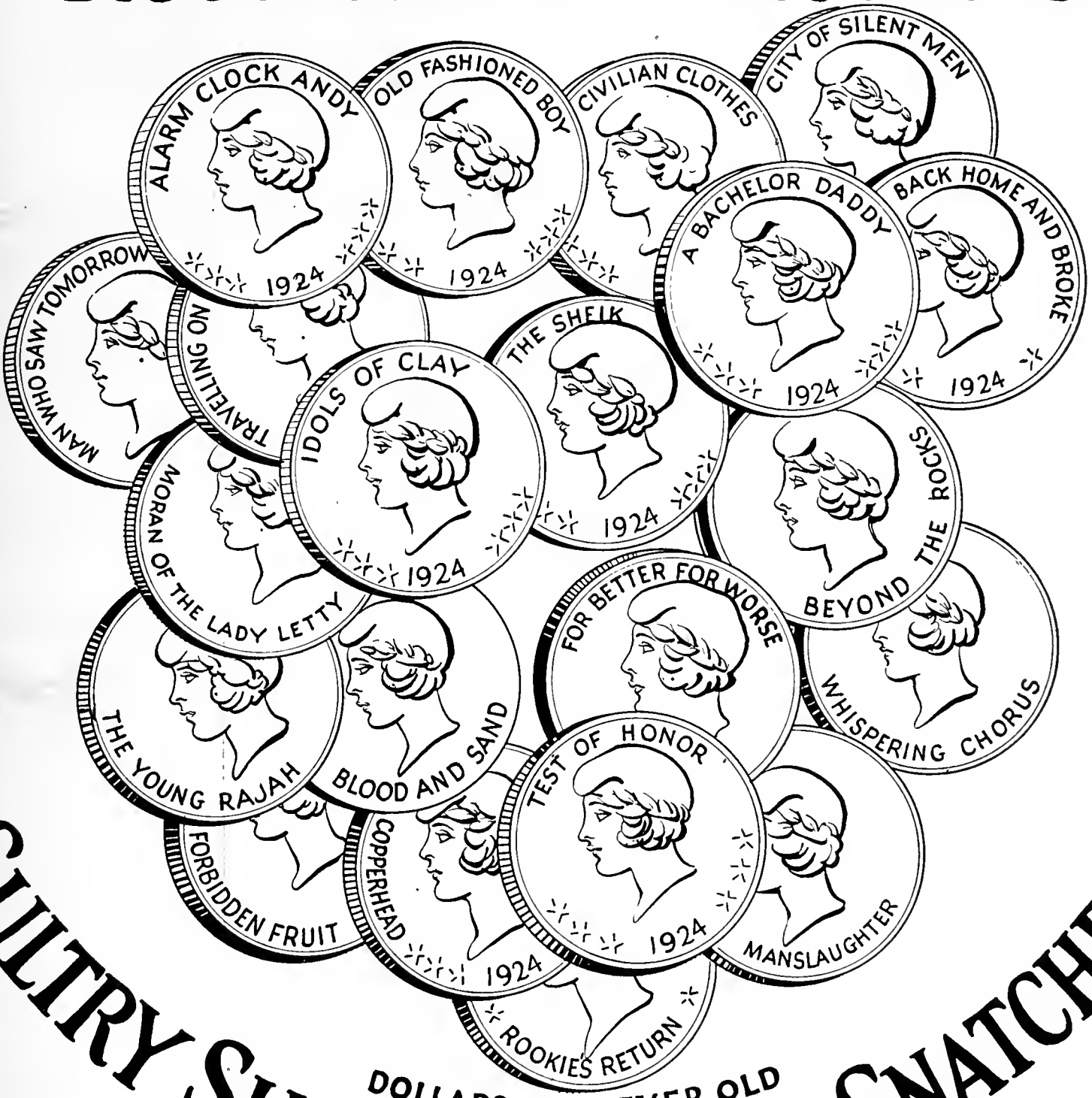
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## Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

### Essay Contest on "Scaramouche"

Terre Haute, Ind.—An interesting essay contest was the pivot of the campaign around which the management of the Grand, waged their exploitation campaign for "Scaramouche." With the support of the school heads the management sent out notices to all its patrons and advertised it in local papers. Prizes totalling \$50 were to be distributed to the first four winners on a "Scaramouche" essay for school children. The only rule laid down was that each contestant was to enclose with his essay the stub of the ticket to the Grand and to name the hour and the day on which he had attended. The judges were the principals of the two high schools and George Jacobs of the Grand.

The newspapers cooperated with stories on the contest and "Scaramouche" and numerous stills from the picture.

### Broadcasts Showing Over Radio

One feature of the exploitation campaign put over at the Brooklyn Strand for "When A Man's A Man," was a radio tie-up with Loeser's store. On the Saturday preceding the opening, mention was made of the picture, accompanied by musical numbers in the radio announcements from the store, through station Weaf.

Many window tie-ups were also made. At Womrath's, one of the biggest stores in Brooklyn, a 40x60 special output was used as a central decoration, surrounded with mounted stills and copies of the book, making a most attractive and effective window display.

Other windows and store tie-ups included the insertion of 100 4x8 inch frames in choice restaurants and drug store locations.

### Preview Gets Free Publicity

Cleveland—under the auspices of the News, which gave the event daily publicity, "Happiness" was presented at a special pre-view showing before the combined girls' clubs of Cleveland and the organization affiliated with the Cleveland Girls' Council. The Allen played "Happiness" immediately afterward, taking quick advantage of the publicity. The theater arranged the pre-view.

### Ohio Theater Changes

(Special to THE FILM DAILY)

Cleveland—The Victory Strand, Superior Ave., is closed for the summer. The Glenn, St. Clair Ave., is closed also.

William Tallman has closed the Ceramic, East Liverpool for three weeks while he puts in about \$10,000 in improvements.

Manager L. Mueller of the Casto, Ashtabula is closing his house on June 1 for the summer.

### Organize Kahn Kid Komedies

(Special to THE FILM DAILY)

Los Angeles—With a schedule calling for 18 two-reel comedies annually, a new company, the Kahn Kid Komedies, has been incorporated. Officers are: Ivan Kahn, Pres.; S. W. Womack, Vice-Pres.; C. B. McKnight, Sec'y.

### Graham Buys McCarthy Theatres

(Special to THE FILM DAILY)

Des Moines—John Graham, a Paramount salesman, has bought the theatre holdings of W. A. McCarthy, which includes the Eagle and Princess, Eagle Grove, and the Princess, Goldfield.

### Two Theaters In \$500,000. Suit

(Special to THE FILM DAILY)

Cincinnati—The Urichville State Theater Co. failed to secure an injunction restricting the Opera House Co. from showing "The Covered Wagon", and is bringing suit for \$500,000.

### Liberty Adopts Picture Policy

(Special to THE FILM DAILY)

Detroit—The Liberty has abolished musical comedy for pictures, effective immediately. There will be four changes weekly with a twenty cent admission scale.

### Acquires 8 Farnums

(Special to THE FILM DAILY)

Seattle—Cosmopolitan Film Exchange has purchased a series of 8 Franklin Farnum Westerns for the Pacific Northwest.

### Iowa Theater Burns Down

(Special to THE FILM DAILY)

Lost Nation, Ia.—Fire has destroyed the Opera House, causing \$8,500 damage, of which amount \$2,500 is covered by insurance.

### New Selznick Manager Joins Board

(Special to THE FILM DAILY)

Kansas City—"Jimmy" Foland, new manager for Selznick, has been made member of the Film Board of Trade.

### May Close Adams

(Special to THE FILM DAILY)

Detroit—John H. Kunsy may close the Adams for a few weeks during July to alter the house.

### Blank to Release "Jungle Goddess"

(Special to THE FILM DAILY)

Kansas City—A. H. Blank Enterprises will handle "The Jungle Goddess" in this territory.

### Columbia Acquires "Felix" Cartoons

(Special to THE FILM DAILY)

Pittsburgh—Columbia Film Service, Inc., has bought the "Felix, the Cat" cartoon series.

### OFFICE FOR RENT

With cutting room and vault space. Suitable for film exchange or state right office. Projection room on same floor. Apply third floor 723 Seventh Ave.

## Small Houses Aided

(Continued from Page 1)

ties on films is still creating some little consternation. In many instances, laboratories are more seriously hit as it is felt that the larger American corporations will, directly after these duties are abolished, send their own prints into the country. It is also felt that this country which is already glutted with product is likely to receive a tremendous amount of cheap Continental and American pictures which otherwise would be kept out by reason of the fact that the duty would militate against them.

Graham Wilcox gave another trade show when they screened "The Nibelungs" the German epic to an audience of over 9,000. The hall was packed with leading lights in the producing and exhibiting side of the industry, whilst Society personalities were to be met with on every hand. The film is acclaimed in this country to be a masterpiece.

Fritz Lang, the producer, who was present at the trade show, intimated that his next picture will be a great modern drama.

Louis Mercanton, the French producer, is over here to arrange for an international cast for his next picture, "Two Little Vagabonds." He plans to place it in production in the next month.

Herbert Wilcox has now definitely fixed his cast for "Decameron Nights" the Drury Lane drama, on which he starts work shortly. The leads will be Lionel Barrymore, and Ivy Duke, the well known English screen star. They will have a strong supporting cast.

"The Ten Commandments" is still going strong at the London Pavilion. One of the latest stunts of the management was to invite a large number of clergy to be present.

The next big conference of the Kinematograph Exhibitors Ass'n will take place at Scarborough on July 1. The President of the French Exhibitors' Ass'n., has been invited to attend.

### Russell Joins Paramount

John Russell, well known short story writer has joined the Long Island scenario staff of Famous Players.

## Outlook Good

(Continued from Page 1)

ditions which are existing they would be very much disappointed."

### 42,000 Scenarios Flood Studios

Jesse L. Lasky, just in from Coast said yesterday that over 42,000 scenarios and original stories were submitted last year to Hollywood studios and, of that number, only handful proved acceptable.

### Fontenelle Release Weekly

(Special to THE FILM DAILY)

Des Moines—Fontenelle Film, will release one feature a week during coming season.

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# Malicious Gossip!!!

Certain persons have been spreading false and malicious mis-information about Independent Distributors. These inspired gossipers have been trying to persuade the trade that Independents charge higher prices than national distributors for similar product; give inferior service; lack consideration in ordinary business contacts . . . etc., etc.

Such methods usually defeat their ends. Exhibitors have become suspicious of the rumors flying around and are daily expressing to us, as well as to other reliable Independents, the assurance of their earnest support for the coming season.

Speaking as an Independent Distributor—meaning thereby a distributor who sticks strictly to the business of selling pictures to theatres without being an Exhibitor on the side—**Commonwealth Film Corp.** promises for the new season of 1924-25 the finest and most comprehensive product in its history.

Since its beginning in 1919 **Commonwealth** has handled a product worthy of representation in the finest theatres. Each year has seen that product expand in variety and scope, all the while maintaining the highest standard. Incidentally, we have never been lacking in customary business courtesy nor in efficient service.

This year our product is bigger and better than ever.

## 36 Productions

12 of them ready for your screen examination by June 15

There is not space here to enumerate them all, but their box-office value can be gauged by the following:

**THE BOOMERANG**  
Belasco's great play

**MEDDLING WOMEN**  
Stars Lionel Barrymore

**THE FOOLISH VIRGIN**  
By Thomas Dixon

**POISONED PARADISE**  
At Monte Carlo—All star cast

**THE PAINTED FLAPPER**  
James Kirkwood and all star cast

**A FOOL AND HIS MONEY**  
By George Barr McCutcheon

### MAYTIME

World famous musical drama success. Perfect cast

*No gossip can hurt them*

**COMMONWEALTH  
FILM CORPORATION**  
*"Handling Only Assured Successes"*



**S. ZIERLER, President**  
**729 SEVENTH AVENUE**  
**NEW YORK CITY**

**Newspaper Opinions**

**"Bluff"—F. P.-L.**

Missouri, St. Louis

GLOBE-DEMOCRAT—Agnes Ayres and Toney Moreno are a happy combination. The Paramount picture, "Bluff," is exceptional.

POST-DISPATCH—Agnes Ayres and a bewildering assortment of gowns \* \* \* make "Bluff," \* \* \* a picture that appeals mainly to the eye and hits that "modern" note which so many present-day movie regulars seem to demand.

STAR—The picture, while nothing to write home about, presents a fair way to spend an idle hour.

TIMES—\* \* \* a sequence of events that are amusing to the extreme.

**Columbia, Washington**

POST—The old story of a small town girl's struggle in New York and how she won out by applying an American characteristic, "Bluff," is cleverly portrayed by Agnes Ayres.

TIMES—Besides the inducements of a good story, plus Agnes Ayres plus Antonio Moreno the role of Agnes as a costume designer is an excuse for a fashion display that alone is worth seeing.

**"Fools Highway"—Universal  
California, Los Angeles**

(Week Ending May 3)

DAILY NEWS—As unusual as it is interesting.

EXAMINER—The story \* \* \* is slight, its principal purpose being to supply an interesting medium for little Miss Philbin \* \* \* the suggestion of talent is strong throughout her work.

EXPRESS—Two things particularly distinguish "Fool's Highway." \* \* \* It confirms the impression that Mary Philbin is a sensitive little actress of genuine and unusual gifts. And, it may be classed with that growing list of productions which portray certain phases of our multiple American life.

HERALD—Mary Philbin, \* \* \* finds new laurels, not alone through her splendid interpretation \* \* \* but through Cummings' masterful direction. The picture, \* \* \* is enhanced to a place among the super-productions of the film world by the director's carefully arranged presentation.

RECORD—Mary Philbin, \* \* \* plays excellently, the part of wistful Mamie Rose who loves Mike Kildare, played by Pat O'Malley.

TIMES—The picture is as full of human nature as a hotel, yet as full of romance as a girl's first kiss. In it Cummings has given us a completely fresh screen style, and one as colorful and arrestingly vivid as stained glass.

And what a genius Mary Philbin is!

**"Forty Horse Hawkins"—Universal  
Strand, Montreal**

STAR—The dry, inconsequential, restrained humor of Hoot Gibson in "Forty Horse Hawkins" \* \* \* will keep audiences chuckling merrily throughout the show.

**Moon, Omaha**

NEWS—Those who have lived in small towns \* \* \* will appreciate "40-Horse Hawkins," \* \* \*

High steppers on the other hand, will appreciate a back-stage glimpse of a Metropolitan theater in the same.

WORLD-HERALD—It starts out to be a pleasing comedy but it soon becomes tiresome by the introduction of too much humor.

**"Girl Shy"—Pathe  
Adams, Detroit**

FREE PRESS—\* \* \* has all the dramatic and heart interest of "Grandma's Boy," the thrills of "Safety Last" and all the laughs that were ever crowded into a motion picture.

NEWS—\* \* \* finds Mr. Lloyd traveling at his fastest pace. But, let us hurry to warn you not to miss it.

**Stanley, Philadelphia**

INQUIRER—Take all the antics of Harold Lloyd that have made the world laugh in days gone by; add to them as many more and equally original antics with the star in the role of a stuttering country lad, and you have Lloyd's best and newest production, "Girl Shy," \* \* \*

NORTH AMERICAN—\* \* \* we admit freely there is plenty of art in Harold Lloyd's simon-pure facial pantomime. He dramatizes with complete truth very simple emotional facts, especially the fact of another's disconcerting, without rancor, and that's what honest slapstick comedy is. Harold Lloyd doesn't make clumsy burlesque of it.

PUBLIC LEDGER (Morning)—Most of the laughter comes in the last part of the picture from his frantic efforts to arrive at the girl's house in time to stop her from marrying his hated rival.

PUBLIC LEDGER (Evening)—There are so many different thrills and laugh-provokers that to enumerate would necessitate the heading of "a thousand and one."

**Warfield, San Francisco**

(Week Ending May 3)

CALL—"Girl Shy," in which Lloyd is appearing \* \* \* is a corking comedy, \* \* \*

EXAMINER—There is only one Lloyd. And nobody knows that fact better than the patrons at the Warfield, where all day yesterday hundreds and hundreds waited patiently in line until the hundreds and hundreds who were viewing and laughing at "Girl Shy" went their merry way.

NEWS—It may or may not be the funniest picture ever made. That doesn't matter either. What does matter is that it is excruciatingly funny and an amazingly good show.

**"Jealous Husbands"—1st Nat'l  
New Lyric, Minneapolis**

STAR—"Jealous Husbands," at the New Lyric this week is played by Earle Williams and Jane Novak and is a movie that ought to please screen fans. It has all the requisites of a good movie.

TRIBUNE (Morning)—An impressive characterization is offered by Mr. Will Williams as the husband. He is given capable assistance by Jane Novak and a supporting cast \* \* \*

TRIBUNE (Evening)—Same.

**"Mile-a-Minute Romeo"—Fox  
Cameo, San Francisco**

(Week Ending May 3)

BULLETIN—There is breathless action, a number of thrills and other situations of considerable interest.

CALL—\* \* \* in addition to breathless action and a number of thrills, Mix offers in this his newest story situations of considerable interest.

NEWS—In addition to breathless action and a number of thrills, Mix offers in this his newest story situations of considerable interest.

**"Mlle. Midnight"—Metro  
State, Boston**

TRANSCRIPT—The plot in its conception and execution is antique. All the big moments are such as one may see in any melodramatic production. There is the abduction of the lady, her rescue by the night-riding, loyal "rurales," the fight between hero and villain.

**Piccadilly, Rochester**

DEMOCRAT-CHRONICLE—"Mlle. Midnight" is better than the average picture in which Miss Murray is starred, \* \* \*

Monte Blue, of course, can be depended upon to play the lead opposite any star. His presence in the cast of this photoplay is a decided asset.

HERALD—The picture \* \* \* shows the touch of an indefatigable, understanding and artistic directorial hand. \* \* \* a picture well worth attending.

JOURNAL—There is plenty of action \* \* \* so much that it really leaves scarcely any time for the familiar Murray posturing.

\* \* \* Miss Murray makes a stunning senorita in a black wig and a series of gorgeous Spanish shawls. \* \* \* She dances, of course.

TIMES-UNION—There is much action, but not very much acting \* \* \* Mae Murray burlesques her way through the role of Renee, wearing many elaborate costumes and, at times, looking rather pretty.

**"Montmartre"—F. P.-L.  
Metropolitan, Los Angeles**

(Week Ending May 3)

EXAMINER—Pola Negri is lovely to the eye and thrilling to the imagination in this picture, but the story itself is trite enough and scarcely worth the time of either star or director.

EXPRESS—It is the acting that makes this film worthy of attention. \* \* \*

Despite its technical shortcomings, "Montmartre" is a picture that all interested in cinema affairs and particularly those following closely the careers of Pola Negri and Ernst Lubitsch, should see.

DAILY NEWS—\* \* \* —certainly the production cannot be called a contribution to the cinematic achievements of the year. It was made in Europe before Miss Negri and Mr. Lubitsch decided to come to the United States—what more could be said?

RECORD—From Hollywood standards there is too much story and not enough plot \* \* \*

Yet it has the flavor of old Paris, characters that a Dickens might have penned, and its scenes are as grotesque in composition as a Hogarth sketch.

TIMES—Probably one of the most genuinely sophisticated that has shown lately. There is nothing especially pleasant about it, but there are many subtle bits of realism that will delight the picture-goer who is in search of grown-up entertainment.

**"The Old Fool"—Hodkinson  
World, Omaha**

WORLD-HERALD—Nothing extraordinary about the plot \* \* \* nevertheless it holds your interest throughout. E. D. Venturini has handled the direction exceedingly well.

**"Peter the Great"—F. P.-L.  
Karlton, Philadelphia**

INQUIRER—Emil Jennings, as Peter I, Czar of Russia, shows a remarkable versatility in the handling of a part which calls for a display of brutality and tenderness, bitter hatred and love, voluptuous dissipation and clear-headed planning, strength and cringing remorse.

NORTH AMERICAN—The background of the czar of all the Russia's domestic life is detailed and realistic.

PUBLIC LEDGER (Morning)—Emil Jennings is one of the few actors who can trifle with serious history and produce a good result. \* \* \* With deft acting and skill that is a joy to watch he reveals the Czar's personality, \* \* \*

PUBLIC LEDGER (Evening)—The picture is worth seeing if only from the point of view of a desire to watch Emil Jennings place another \* \* \* new mark several yards further on upon the road which may some day lead him to America, \* \* \*

**"Shadow of the East"—Fox  
Fox, Philadelphia**

INQUIRER—"The Shadow of the East", \* \* \* is another of those silly and ridiculous pictures of Arab love which followed in the wake of the popular "Sheik."

NORTH AMERICAN—"The Shadow of the East" is a sentimentally extravagant piece by the author of "The Sheik," F. M. Hull.

PUBLIC LEDGER (Morning)—\* \* \* a desert picture full of the heart-throbbing scenes \* \* \*

**"Sherlock, Jr."—Metro  
Allen, Cleveland**

PLAIN DEALER—\* \* \* "Sherlock" is considerably better than "Our Lady of the Snows." \* \* \*

**Loew's State, Los Angeles**  
(Week Ending May 3)

DAILY NEWS—\* \* \* undoubtedly that it is guaranteed to be—"his fun film"—

EXAMINER—It's one of those film which is a few marvelous—marvelous is used advisedly—gags are built up and ed closely to the situations in the comedy. EXPRESS—Funny? This photoplay riot.

HERALD—Buster Keaton is proving the best laugh insurance is a certain amount of money always set aside in the pocket with which to buy tickets every time a Keaton comedy is shown.

RECORD—\* \* \* amusing and in ways original. It hasn't the connected story "Our Hospitality" and it hasn't the gaggun succession of gags that Keaton's comedies used to have, but it has a lot of fun in it.

TIMES—The picture seems to be funnier than "Our Hospitality," measuring up to the standard of "Three Ages."

**"Shooting of Dan McGrew"—Metro  
Colonial, Indianapolis**

STAR—"The Shooting of Dan McGrew" is good old melodrama, served up with garnishings. There are fancy cabaret scenes, a man chase, revenge and murder, told by some fine views of the northern landscape and their like.

**Alhambra, Milwaukee**

JOURNAL—All the elements of melodrama—that's what makes the material in "The Shooting of Dan McGrew."

NEWS—It's melodrama and that in itself is all right but the salt and drop of "snow" scenes and some of the acting veiled heavily toward the burlesque at times was so crude that it was laughable.

**"Singer Jim McKee"—F. P.-L.  
Capitol, Philadelphia**

PUBLIC LEDGER—\* \* \* it depends upon a story of peculiarly intriguing quality both from the standpoint of freshness and originality of twist. \* \* \*

**"A Society Scandal"—F. P.-L.  
Capitol, Montreal**

STAR—The combination of a scandal and gorgeous gowns attracted crowds to the Capitol. \* \* \*

**Palace, Philadelphia**

INQUIRER—The picture commands interest from start to finish and some of scenes were made in aristocratic localities of New York. Some superb gowns worn by Miss Swanson.

**THE LAWFUL CHEATER**

**About Hollywood**

*(Special to THE FILM DAILY)*  
Hollywood—Fred Niblo, of whom is none better in the Hollywood picture colony, has been the recipient of many honors during the year of his latest effort, "Thy Name Is Woman" at the Mission.

The opening night found one of the most representative audiences of the present picture folk attending, and in the evening, a testimonial was given to the director at the Mission.

Satisfied with this, the Wampas arranged a little dinner of their own for Niblo, and then the Wampas led through the downtown streets to the Mission to see the picture.

Universal opened a new stage a few weeks ago, said to be the largest indoor stage in captivity. That itself deserves a few lines, but the dance that was arranged to form-open the stage meant a lot to Universal City.

Nearly 2,000 of the staff of Universal City and their friends were present. And the spirit that was apparent during the evening throughout the crowd showed conclusively that Universal had done more by this stunt to gain a closer contact with the workers, than anything that had been done in years.

Carpenters, electricians, etc. took an interest in pointing out important stars or players to their wives and friends.

Charlie Chaplin kidnapped Sid Grauman and carried him many miles from Hollywood!

It is not a press agent's yarn, either. Charlie is making a picture based on the Alaska gold rush. We had heard that Sid Grauman could give plenty of material, in view of the fact that Sid had been in the rush north. So early this week Charlie drove out to Grauman's Hollywood and dropped in to have a chat with Sid. The latter walked out to Charlie's car—when he was suddenly seized and thrown bodily into the street.

The next heard of Sid, he was five hundred miles north of Hollywood, being for Truckee, where Chaplin is to shoot his snow stuff!

Bill Russell is back in Hollywood and again appear before the camera. He was not very far away, but he did not listen to picture offers.

For he's a racing enthusiast, and a stable parked at Ti Juana during the winter meet just finished. And had many of his horses carry off place honors during the meet.

Mal St. Clair, who recently directed "The Telephone Girl" series for F. B. O., will direct the next Warner picture with the dog, Rin-Tin-Tin. And Bill Seiter, who has developed a fast in the past year, has signed for the next six months to direct for Universal.

GREENE

**Pictures For Flag Day**

The National Committee for Better Films has prepared a list of fifty pictures suitable for exhibition on Flag Day, June 14, and the Fourth of July. The list is available on application to the Committee.

**F. & R. Buy Burton Holmes Series**  
*(Special to THE FILM DAILY)*

Minneapolis—Finklestein & Ruben have purchased from M. J. Winkler, the Burton Holmes travel series for Minnesota, the Dakotas and Upper Michigan.

**Eugene Daley Ill**

*(Special to THE FILM DAILY)*

Baltimore—Eugene M. Daley, because of ill health, has been forced to temporarily give up the management of the New, a Whitehurst house.

**New Deal With Progress**

Progress Pictures, Atlanta, will distribute "Gambling Wives" in the Carolinas, Georgia, Florida, Alabama, Louisiana, Mississippi and Tennessee, a deal having been closed with Arrow.

**Blank Increases Sioux City Holdings**  
*(Special to THE FILM DAILY)*

Sioux City, Ia.—The Plaza has been acquired by the Blank circuit, giving them two first run houses here. They have owned the Princess for several years.

**Stanley Co. On Daylight Saving**  
*(Special to THE FILM DAILY)*

Philadelphia—The Stanley Co., which last year stuck to standard time, is this year operating on daylight saving.

**New Equipment for Metropolitan**  
*(Special to THE FILM DAILY)*

Washington—A complete new battery of projectors and a new screen have been installed in Crandall's Metropolitan.

**Pembroke Busy**  
*(Special to THE FILM DAILY)*

Hollywood—Percy Pembroke will alternate with Mal St. Clair in directing the "Telephone Girl" series for F. B. O.

**Friedman Exercises Option**  
*(Special to THE FILM DAILY)*

Minneapolis—Ben Friedman, has exercised his option on the remaining three of the Richard Talmadge series.

**Fire Damages Graham's Grand**  
*(Special to THE FILM DAILY)*

Centralia, Wash.—Fire of unknown origin caused \$10,000 damage to Frank Graham's Grand.

**OFFICE FOR RENT**

With Cutting Room and Vault Space  
Suitable for Film Exchange or State Right Distributor  
Room 901—130 W. 46th St.  
Phone Bryant 6436

**Among Exchangemen**

Cleveland—William Bender, formerly with First National in Milwaukee, is now in charge of Paramount exploitation out of the local exchange.

Portland, Ore.—Goldwyn-Cosmopolitan has appointed Louis Amacher manager of the local exchange, succeeding A. A. Schayer.

St. Louis—Nickie Goldhammer has succeeded R. J. McManus as sales manager for Universal.

Cleveland—Lou Thompson has been appointed manager of Universal here. Thompson has been manager in Indianapolis.

St. Louis—J. Danks is the new manager for Vitagraph, succeeding W. Cullingworth, who has gone to New York.

Seattle—Paul R. Aust, formerly with Selznick, has been appointed district manager for Associated Exhibitors.

Buffalo—Richard Fox is back as manager for Selznick. Lester Wolfe, becomes special representative.

Cleveland—J. L. Hatcher, former manager of the Victory, Mt. Victory, is now with Paramount.

Cleveland—Jack Edwards is here to take charge of Universal exploitation in Northern Ohio.

Cleveland—Ray Morris has quit Paramount to go into real estate.

**HEPWORTH**  
Now Releasing  
For  
State Right Market  
10 Feature Productions  
729-7th Ave. N. Y. C.

**Simplex Projection Rooms**  
80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight.  
Chickering 2110-2111  
220 W. 42nd Street

Calif. Taxes For April, \$352,710  
*(Special to THE FILM DAILY)*

Los Angeles—Federal taxes collected during April indicate attendance at places of amusement in Southern California increased 3,152,000 during the month as compared with a year ago. Collector Goodcell reports amusement taxes for April at \$352,710 as against \$252,209 in 1923. The total attendance was 20,380,000 involving \$4,227,000.

**CHARLES HUTCHISON**

with ANNE LUTHER



in the thrillo-stunt drama

**"TEN AFTER TEN"**

5 Reels of Continuous Action!  
**NOW READY**

Buy the Series of 5

- 1—TEN AFTER TEN
- 2—THE LAW DEMANDS
- 3—THE FATAL PLUNGE
- 4—THE RADIO FLYER
- 5—FANGS OF THE WOLF

Revised from the serials Great Gambling and Wolves of Kultur

FOR OPEN TERRITORY  
CLARION PHOTOPLAYS INC.  
1540 Broadway New York City

**NOW PLAYING**



James Kirkwood and Lila Lee in  
**"WANDERING HUSBANDS"**

Supported by MARGARET LIVINGSTON

for HODKINSON RELEASE

## *An Open Letter*

To the Committees of the Photoplay Magazine and  
Adolph Zukor Prizes

Gentlemen:—

In a year replete with the finer things in Motion Pictures, we, with unbounded faith, enter for the Best Photoplay of 1924—

**HUNT STROMBERG'S**

*Mighty Melodramatic Spectacle*

**"THE FIRE PATROL"**

with a cast of Distinction including ANNA Q. NILSSON, MADGE BELLAMY, HELEN JEROME EDDY, JOHNNY HARRON, SPOTTISWOODE AIKEN, JACK RICHARDSON, CHARLES MURRAY, GALE HENRY, CHESTER CONKLIN, HANK MANN, BULL MONTANA, BILLY FRANEY and others.

That's our sincere opinion of this remarkable photoplay and the public and you will agree when you see it.

It took eight months to produce, but worth every minute of it.

It reveals the screen's most timely need—a new genius in Direction—

**MR. HUNT STROMBERG!**

He has arrived and takes his place among the leaders.

Faithfully yours,

CHADWICK PICTURES CORPORATION.

**N. B. "THE FIRE PATROL" is one of the BIG 9 CHADWICK PICTURES  
for 1924-25**



**THE BRADSTREET OF FILMDOM** **The Film DAILY** **The RECOGNIZED AUTHORITY**

XXVIII No. 38 Wednesday, May 14, 1924 Price 5 Cents

**KINSHIP**

By **DANNY**

Only among relatives. Not among friends. But in your business procedure. It means a difference. Not only in tangible dollars and cents. But in those things which build for a finer understanding and a better appreciation of the fellow's problem. The man working in your business. Exemplified, for instance, by the vaudeville Managers Protective dinner Monday night. Vaudeville folk from far and near—and motion picture exhibitors who are interested in vaudeville as well as in pictures. They found a spirit of co-operation and helpfulness which proved an inspiration. Many of them were members of the M. P. T. O. Others were what is known as "outsiders." But they were all exhibitors—all have the same problems. All face the same difficulties.

If the spirit they witnessed, the atmosphere which enveloped that dinner meant anything to them it should have inspired this thought: that the only way to get anywhere with the vexing problems that harass and disturb the picture business must eventually be straightened out by arbitration. sooner or later the legs of all must go under the arbitration table. Can't we have some sort of an organization in pictures such as they have in vaudeville? And if not, why not?

Producers want current literature and current material. That seems natural. What the public wants a producer wants to give. But does the producer want this type of literature? What the President of the American Booksellers Asso. told delegates at the convention now on in New York: "There is too much new fiction worthy of a permanent place in literature." That is one of the reasons for the attitude of the Hays office to the current literature and literature. It is not only unworthy of a permanent place in literature; it is unworthy of either publication or distribution. No, we're not an old man. We know something of the

(Continued on Page 2)

**A Golf Drive**

**Flock of New Names Added to List of Entries—Many, Prominent Exhibitors**

Yesterday was spent in rounding up tardy entrants for the Spring Golf Tournament. It was something that resembled a clean sweep. No less than twenty-two new names were added to the list, bringing the total number up to seventy. That's nothing. Watch how they flock in.

The first drive yesterday was aimed at the exhibitor group around town. It was worth the effort, because after it was over, many had declared their intentions of going out to Sound View on June 4. Whether they play golf, pinochle or just have lunch and dinner doesn't matter so much. The point is they will be there.

Billy and Harry Brandt, Louis F. Blumenthal, Bernard Edelhertz, Sam Berman, Charlie O'Reilly, Leo Schwartz, Charles Steiner, Lee Ochs—all of them—will be out. The next move was lunch over at the Astor where the process of eating was interrupted to corral more entrants. Results as follows:

(Continued on Page 7)

**"Phonofilm" on "Covered Wagon"**  
Hugo Riesenfeld has arranged for a private showing at the Rivoli next Tuesday morning at 11 A. M. of two reels of "The Covered Wagon", with the same musical score presented at the Criterion and photographed by Dr. Lee de Forest's "Phonofilm" process.

**New Contract for Fleming**  
Victor Fleming has signed a new contract with Famous. The first picture under it will be "Empty Hands" after which Fleming will make more Zane Grey stories.

**Four From Ingram**  
Under Present Contract—Director Back From Miami With Health Improved  
Rex Ingram is back in New York from Miami where he had gone to regain his health. He is now engaged in editing and titling "The Arab."

According to a Metro statement issued yesterday, Ingram has four more pictures to make under his contract. The next one will be "The World's Illusion" by Jacob Wasserman. Metro has secured the rights to four other books, from which Ingram will select three. These are "The Dead Command" by Vicente Blasco Ibanez; "A Cigarette Maker's

(Continued on Page 2)

**Seek Co-Operation**

**Independent Producers and Independent Exhibitors to Work in Closer Harmony—Cohen's Address**

Sydney S. Cohen was the chief speaker yesterday at the last of the special luncheons given by the Ind. Prod. & Dis. Asso. until next Fall, at the Astor yesterday. In closing he invited President I. E. Chadwick to be the guest of the M. P. T. O. at Boston, and to bring some of his members to the convention. In turn Chadwick expressed the hope that there would be closer co-operation between the members of the M. P. T. O. and the independent producers and distributors.

In part, Cohen said:  
"Because of the intricacies in this industry of ours, it is possible for certain factors within the business to consolidate many things into as dangerous a trust or monopoly as could possibly exist and to accomplish this purpose in such a manner that many of the more astute minds in the country would not be aware of it."  
"The only ones who generally seem able to stand together in this industry are the ones who are bent on centralizing and controlling it, so they can make and shape the general policies of the business to suit their own needs."  
"It is the old story of an organized minority."

(Continued on Page 7)

**Lasky Renews with Grey**  
Zane Grey has signed a new contract with Paramount, under the terms of which all of his stories are to be filmed in their exact locale.

Lucien Hubbard has also signed a new contract to continue as supervising editor of future Grey stories, the first of which will be "The Border Legion".

**Cohen to Address A. M. P. A.**  
Sydney S. Cohen is expected to address the A. M. P. A. tomorrow. The "barker" of the day will be Edward L. Klein.

**State Meeting July 7**  
M. P. T. O. Convention for Buffalo—To Run For Four Days  
The annual convention of the M. P. T. O. of New York State has been set for Buffalo, July 7-11. The actual business meetings will be held at the Statler.

Billy Brandt, state president is at work on the plans. It will be the first state convention to be held in the month of July and the reason is deliberate. It is planned to permit exhibitors to get a vacation and to this end, a number of side trips are being arranged. The business sessions will be limited to three hours daily, starting at eleven and ending at two o'clock.

**Suit Over Bible Film**

**Famous Charges Unfair Competition Against Artclass on Use of "Ten Commandments" in Advertising**

Action was filed yesterday in the Supreme Court, by Famous Players to restrain Artclass Pictures Corp. from using the words "Moses and the Ten Commandments" in advertising "After Six Days." In its suit, Famous maintains that the featuring of "Moses and the Ten Commandments" in the advertising of "After Six Days" is unfair and works injury to the plaintiff's picture, "The Ten Commandments."

From the papers filed there are, joined with Artclass as defendants, all the state-right buyers, including Louis Weiss, Adolph Weiss, Max Weiss, Edward Grossman, Standard Film Attractions, Supreme Photoplay Company, Kerman Films, Inc., B. & W. Booking Office, and Charles Lalmiere.

It is alleged that Weiss Bros. and Artclass purchased in 1922 a fifty-three reel picture produced in Italy and bearing the title, "The Holy Bible in Motion Pictures," and through an agreement with National Non-Theatrical M. P., Inc., distributed it to churches and schools in one reel a week, and that they continued to distribute and advertise the picture under the original title as a

(Continued on Page 7)

**Sailings**  
Aboard the Berengaria, which sailed at one o'clock this morning were Sir William Jury, of London, P. N. Brinch of Famous Players and Edna Williams of R-C Pictures.

**New Fiction Unfit**  
Booksellers' President Denounces Trend in Current Literature—Opposes Censorship  
Much of the current new fiction was denounced as "unfit" and "unworthy of a permanent place in the home library", by Simon L. Nye, president of the American Booksellers' Ass'n. in an address at the 24th annual convention of the organization. Several hundred booksellers from all parts of the country attended.

"It seems that the publisher, striving in keen competition, aims to see how many, not how worthy, books he can publish in a given period," Nye said. "He is responsible for that class of retail customer who now considers a book that is three or four weeks old behind the times. Almost without exception, a book of fiction that has been published three months practically is dead, forgotten, awaiting its removal to the bargain tables."



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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.  
Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod. ..	107	107	107	200
F. P.-L. ..	71 $\frac{7}{8}$	69 $\frac{1}{2}$	71	5,800
do pfd. ....	90 $\frac{7}{8}$	90 $\frac{1}{2}$	90 $\frac{3}{8}$	100
Goldwyn .....				Not quoted
Loew's ...	15 $\frac{1}{8}$	15 $\frac{1}{8}$	15 $\frac{1}{8}$	500
Warner's .....				Not quoted

### KINSHIP

(Continued from Page 1)

value of box office titles; heart interest, soul stuff and the wants of flappers and such. But we also know something else; that this country is fundamentally clean; that the people of this country think straight and clean and want their picture entertainment accordingly. Temporarily perhaps, a success, a certain type of picture. But in the long run just plain ordinary T. N. T. that will blow us all out of business.

#### Theater Boom in Texas (Special to THE FILM DAILY)

Dallas—Many theaters are under way and several more are planned, while others are reopening.

#### Jean Wall Sails

Jean Wall sails for France today on the Paris.



Let George do it!  
**George E. Kann**  
Corporation  
220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

### At Broadway Theaters

#### Cameo

William Axt's, "The Frozen North", starts off a well balanced bill, in keeping with the feature, "The Chechahcos." Second on the program is the Cameo Pictorial, the usual news weekly, followed by "If Winter Comes," an Aesop Fable. A soprano selection by Miss Jan Moore precedes the feature. John Priest plays an exit march on the organ.

#### Rivoli

Borodin's "On The Steppes of Central Asia" is the overture. Next comes "Into the Sahara", an illustrated narrative by Horace D. Ashton. Third is "Mother of Mine," consisting of (a) "Rock-a-Bye-Baby," sung by Miriam Lax, soprano; (b) "Negro Lullaby", by Jean Booth, contralto; (c) "Unter Sorele's Wiegele," by Ruth Urban, soprano, and (d) "Mother Machree", by Adrian da Silva, tenor. "Between Friends", is the feature. The Rivoli Pictorial News Weekly is fifth, while the last offering is a "Dippy-Doo-Dads" comedy, "North of Fifty-Fifty".

#### Strand

The program is presented for the first time on the theater's new stage. The bill begins with "First Hungarian Rhapsody", the overture, followed by "The Miniature Review," a unique offering which includes (a) "Statuettes", by Milles. Klementowicz, Bawn and M. Daks (music by Chopin); (b) Song Picture: "Sweetheart O' Mine", sung by Estelle Carey, soprano; (c) Danse Russe, by the Strand Ballet Corps and M. Bourmann. The Topical News Review is next. "Why Men Leave Home" is the feature. The Bray picture, "Col. Heeza Liar, Sky Pilot", and an organ solo, are the last two units.

#### At Other Houses

"Secrets" continues at the Astor, while "Thy Name Is Woman" is at the Capitol. The Cohan and 44th Street still house "the Ten Commandments" and "America". Doug remains at the Liberty in "The Thief of Bagdad", and the Rialto holding "Men" for a second week.

#### George T. Howard Dead (Special to THE FILM DAILY)

Atlanta—George T. Howard, builder of the first million dollar picture house in the South, the Howard is dead.

#### "Gold Fish" at Rialto Next Week

"The Gold Fish", with Constance Talmadge, will be the feature at the Rialto next week. The attraction at the Rivoli will be "Broadway After Dark".

#### Buys the "Chadwick Nine"

Commonwealth has purchased the "Chadwick Nine" for Greater New York and Northern Jersey.

#### Four From Ingram

(Continued from Page 1)

Romance" by F. Marion Crawford; Victor Hugo's "Toilers of the Sea" and "The Goose Man", by Wasserman.

### Incorporations

Albany—Golden Spoon, Inc., New York. 200 shares preferred stock, \$100; 450 shares common, no par value. Incorporators, Max M. Simon, Robert T. Hardy and Frederick Bruegger. Attorneys, Bickerton, Wittenberg & Bleisher, New York.

Albany—Banner Prod., Inc., New York. 500 shares preferred stock, \$100; 333 shares common stock, no par value. Incorporators, George H. Davis, Samuel J. Briskin and Lewis Leavy. Attorneys, Max Scheinhart, New York.

Providence, R. I.—Hillsgrove Amusement Co., Hillsgrove. Capital \$50,000. Incorporators, Abraham Mayberg, Charles M. Robinson and Maurice Robinson.

Albany—Minerva Prod. Corp., New York. Capital \$300,000. Incorporators, J. M. Bryant, G. E. Cooper and M. J. Casey. Attorney, A. H. Goodman, New York.

Springfield, Ill.—M. & H. Theaters Corp., Chicago. Capital \$500,000. Incorporators, J. J. Tufts, Geo. T. Dralmeier and W. P. McCarthy, Jr.

Boston—G. E. Lothrop Theaters Co., Boston. Capital \$50,000. Incorporators, A. L. Griffin, C. G. Tukesbury and R. A. Somerby.

Boston—Powwow Amusement Co., Amesbury. Capital \$5,000. Incorporators, W. E. Hodgdon, F. L. Ciccaro and Charles F. Pillsbury.

Boston—Melrose Operating Co., Melrose. Capital \$100,000. Incorporators, Ed. M. Levy, B. H. Green and W. T. Stewart.

Boston—Instructorscope, Inc. Cambridge. Capital \$50,000. Incorporators, K. L. Hayes, A. B. Smith and L. M. Lombard.

Dover, Del.—U. S. Camera Corp., Wilmington. Capital \$100,000.

#### SPORTING GOODS

For

MEN WHO KNOW

**SLAZENGRS**

12 E. 43rd St., N. Y. C.

### Pathé News

Sees All Knows All

#### PORT MOLLER, ALASKA

Lost world-flight commander safe. F. L. Martin, after crash of plane in tain in fog, fights way to safety in ordeal in wilderness.

1. Pathe News presents first and pictures of Martin plane at Chignik, Alaska, whence start was made on flight.

2. The coast line from Chignik to —This country, over which Major and his mechanic, Sergt. Harvey, f desolute and barren stretch of lifeless mountains.

3. Frequent and dense fogs cl mountain range on which Major crashed. (Pictures made from U. Guard Cutter Haide, arting as t convoy to flyers.)

4. Taking off over the mountains e Chignik Bay.

5. Map shows intended course, where Major Martin's thrilling s began—and happily ended.

Other news as usual.

# today

### HAL ROACH

STAN LAUREL

COMEDIES

"The Pinnacle of Pantom"

2 reels

Pathécomedy

A COMPLETE LABORATORY AND TITLE SERVICE



The Standard of the Industry

723 7th Ave., N. Y. C. Bryant 5-

### MARCUS LOEW KNOWS A WINNER

He Picks "MIAMI," the sensational photodrama of modern society, starring BETTY COMPSON for his entire chain of New York theatres for 120 days booking time.

Distributed by **HODKINSON**

Season 1924-1925—Thirty-First-Run Pictures

### WE SOLV INSURANC PROBLEM

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1540 Broadway, N. Y.  
Bryant 3040

# Can you beat it?

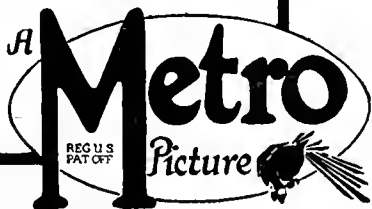
**"WHITE SISTER" DID  
\$11,000 IN 890-SEATER**

**List of "Names" Failed to  
Attract Last Week in  
Kansas City**

From  
**VARIETY**

Kansas City, April 29.  
Royal—The Week's Estimates  
50-75). Lillian Gish. Mrs. Leon  
Hinkle in a prolog "Ave Maria," the  
added feature. Record crowds  
thronged to this little Newman  
house all week. Starting at 9 and  
running continuous until 11 at  
night, seats were sold many times  
during the day. Despite the small  
capacity, close to \$11,000.

In New York .  
at the Capitol . .  
\$54,600 First Week  
and Held Over . . . .  
On Second Run . . . .  
in Baltimore at . . . .  
the Metropolitan . .  
\$2,000 Over . . . .  
Best Week . . . .  
Theatre Ever .  
Had!



Inspiration Pictures Inc.,  
Chas. H. Duell, Jr., President

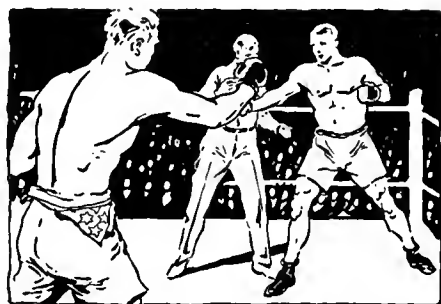
*presents*

**LILLIAN GISH**  
*in* **HENRY KING'S**  
*The* **WHITE SISTER**

by F. Marion Crawford

**You've seen Jack**

**this**



**and this**

**seen him do this**

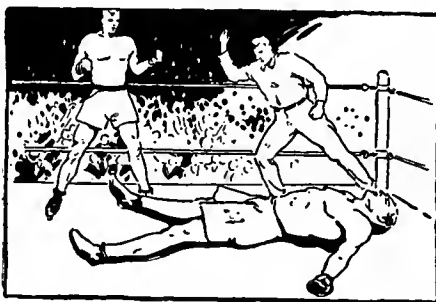


**this**



**in addition**

**and this**



**. Well,**

**yet seen Jack Dem**

**“Fight and Win” pict**

**screen event**



k Dempsey do  
but you've never

and this  and

to doing this 

's because you haven't

ey  in Universal's

s—the world's greatest

oon released.

Newspaper Opinions  
New York

"Between Friends"—Vitagraph  
Rivoli

AMERICAN—\* \* \* I consider "Between Friends" the best thing that J. Stuart Blackton has made in a long, long time. \* \* \* first-rate entertainment.

DAILY NEWS—\* \* \* Just as the characters in this Robert W. Chambers story were cheap and unreal, so are they in the film.

\* \* \* Mr. Tellegen suffers, oh, how he suffers! And Miss Nilsson, as the wayward Jessica, dies early in the film.

EVENING WORLD—\* \* \* isn't such an awful much as films go. \* \* \*

\* \* \* to us the story was draggy and one that would never have been missed had it never been placed on the screen.

HERALD-TRIBUNE—\* \* \* It seems to us like an awful lot of nothing at all and the only player who is interesting is killed off in the first reel.

MORNING TELEGRAPH—It is many a day since Mr. Blackton has made a better picture. \* \* \* Not only has he handled a strong story with intelligent dignity and repression, but he has skillfully avoided an interpretation which easily could have made it objectionable to the censors and the censorious.

POST—\* \* \* How anything so frightfully poor, so hilariously ridiculous and generally terrible could ever be screened at all, much less shown at a Broadway house, passeth comprehension. It's so thoroughly atrocious that the problem of trying to review it staggers the mind of ye reviewer.

Lou Tellegen is at his terrible worst. \* \* \*

TELEGRAM—\* \* \* It is a typical Chambers story, not too close to life to disturb any film fan by its excessive realism. \* \* \*

TIMES—\* \* \* A picture of dubious merit which may have a certain element of popular appeal. \* \* \* The narrative contains many queer ideas and in the end does not seem to get anywhere. Everything that is on the boards to happen is suddenly changed and what may have been mistaken for delicate and subtle touches has been inserted. \* \* \*

TIMES SQUARE DAILY—\* \* \* It is at the best a weak sister and not at all of the calibre of screen production qualified to show at one of the Broadway pre-release houses. \* \* \*

From a drawing standpoint at the box-office it does not appear that "Between Friends" is going to pull anything like the usual week's business at the Rivoli.

WORLD—\* \* \* a racy and sophisticated society drama, quite artificial and untrue, but so superbly directed and acted as to be absorbingly interesting. \* \* \*

Sounds like what is known as a "box-office attraction." It is, but it is more.

"The Chechahchos"—Asso. Ex.  
Cameo

AMERICAN—\* \* \* It may be educational, but that does not keep it from having romance, adventure and a murder or two.

To balance this, we have some glacier scenes that are remarkable. \* \* \*

EVENING JOURNAL—\* \* \* There are blizzards; views of Mount McKinley, said to be the only photographs of the high peaks; melodramatic dance hall scenes; the pilgrimage at Chilcoot Pass, and a scene of boats crossing the rapids that makes one forget the greater-than-ever flood scenes introduced in other epics. \* \* \*

HERALD-TRIBUNE—\* \* \* The story doesn't amount to much and we never before saw any of the people who play in it. Somehow it held our interest, however, even at the end. \* \* \*

MORNING TELEGRAPH—\* \* \* Later when Summer comes \* \* \* there will be, without doubt, an even better reception awaiting this story, which is worked out amid the snowy wastes, mountains, glaciers and ice locked rivers of the North. \* \* \* Louis H. Moomaw, the director, has caught the atmosphere of the country as he has told the tale of the first stampede over the Chilcoot Pass. \* \* \*

POST—\* \* \* It would be a great thing for movie-goers if all the fillums were as beautiful scenically. \* \* \*

It's only when you come to the human material that the picture slips. \* \* \*

Some of it is very amusing, some of it is exciting, and all of it is delightful from a scenic and photographic point of view. \* \* \*

TELEGRAM—\* \* \* It is a typical film story, with thrills and thunders. There is much more to grip the attention than the story itself.

Here are superb scenes of Alpine beauty in the Richardson Highway, fascinating pictures of the perils of the snow trails, and the terrible majesty of Alaskan glaciers sweeping down into northern seas.

TIMES—While some of the scenes of snow and ice are of interest and the race between dog teams across the white desert is thrilling, the actual story \* \* \* is by no means a masterpiece. \* \* \*

\* \* \* It is merely an excuse to show some beautiful Alaskan snow scenes; perhaps if one can look upon it as bloodthirsty melodrama of the snows, it may be mildly diverting. \* \* \*

WORLD—\* \* \* Its scenery is gorgeous. Its outdoor pictures of snow and ice and glaciers and mountains and sleds and dogs and men are fascinating. \* \* \*

Out-of-Town

"Girl Shy"—Pathe  
Missouri, St. Louis

GLOBE-DEMOCRAT—The new comedy is funny. With Lloyd's personality and pep the picture is outstanding in comedy values.

STAR—Harold Lloyd continues to go himself one or two better with each successive picture, the case in point being "Girl Shy,"

\* \* \* TIMES—Harold Lloyd was never better in any of his productions than in "Girl Shy," \* \* \*

"The Enchanted Cottage"—1st Nat'l  
Grand Central West End Lyric  
St. Louis

GLOBE-DEMOCRAT—It is different and genuine, a picture anyone will like and one that may set up some new records for the theaters which are presenting it.

POST-DISPATCH—Richard Barthelmess has been quoted as saying he did the best work of his career in "The Enchanted Cottage," \* \* \* but in this instance Richard seems to be right.

STAR—The picture is a tour de force, a triumph of artistry and mechanics, but it is not entertaining.

TIMES—The scenes are wonderfully well filmed, and show the master-touch of Director John M. Stahl. Barthelmess does some wonderful acting. \* \* \*

"Nellie, The Beautiful Cloak Model"—Goldwyn-Cosmopolitan  
Kings, St. Louis

GLOBE-DEMOCRAT—While it has been freely adapted to the screen, its melodramatic high lights have been retained and its thrilling moments kept the chills chasing up and down one's spine while it is being unrolled.

POST-DISPATCH—There never was on land or sea or stage or screen a melodrama like "Nellie, the Beautiful Cloak Model," which is sending thrills of every description through audiences. \* \* \*

STAR—\* \* \* it is a curiously interesting piece of work with at least one hair-raisingly melodramatic wallop.

TIMES—\* \* \* proves, by the crowds which it has been drawing the public desires the old melodrama.

"A Son of the Sahara"—1st Nat'l  
Strand, Cincinnati

POST—The situations in "A Son of the Sahara" are very apt to become confused in the spectator's mind with the events of any number of other sheik pictures and stories.

TIMES-STAR—Both as a play and as a production, "A Son of the Sahara" surpasses all of the recent flock of Oriental and "sheik" pictures.

TRIBUNE—"A Son of the Sahara", which opened at the Strand yesterday, is a good picture for entertainment.

"Three Miles Out"—Asso. Exhibitors  
New Grand, Minneapolis

TRIBUNE (Morning)—Throughout this seafaring melodrama, Miss Kennedy succeeds in injecting a pleasing personality into the role of a wealthy society debutante, who is tricked by a distressed rum smuggler.

TRIBUNE (Evening)—Same.

"Three O'Clock in The Morning"—  
Burr-S. R.  
Tivoli, Washington

TIMES—\* \* \* It contains little of the rabble of trashy devices which cinema directors employ traditionally to indicate the younger generation, and has comedy in good measure. Few photoplays outside the costume class have been produced more lavishly.

"Three Weeks"—Gold.-Cosmop.  
Century, Baltimore

AMERICAN—\* \* \* has been fashioned into an entertaining and pictorial photodrama. \* \* \*

Capitol, Cincinnati

POST—By the way, our opinion of the picture is that it must be an improvement on the novel, because of its beautiful scenes and its acting, but it takes far more than that to make a poor story a good film.

TIMES-STAR—Whatever one's ideas about the story itself may be, however, one must give Mrs. Glyn and the Goldwyn officials credit for having made a beautiful production.

TRIBUNE—\* \* \* has passed beneath the keen scalp of the censors and comes out cleansed as by fire, and all that is left of the vivid, flaming, passionate story written by Miss Glyn is an ember and that a cold one.

Stillman, Cleveland

NEWS—Elinor Glyn's little passion flower has emerged from the censorial sterilization so pale and anemic that it has lost much of its fervor.

PRESS—The movie really belongs to the period in which the book was successful. Romantic love is expressed in elegant gestures, accompanied by heavings of the shirt front. \* \* \*

PLAIN DEALER—The screen should have little place for this kind of silly and erotic twaddle. \* \* \*

The backgrounds are pretty, even gorgeous—but you can't make silk purses from little acorns. \* \* \*

Ohio, Indianapolis

STAR—The thrills and gasps which "Three Weeks" imparted in 1908 are missing in the film. The glamour of old has been replaced by a prim English respectability that should offend no one.

Sun, Omaha

NEWS—\* \* \* follows Elinor Glyn's story closely enough to shock those who would be shocked by the book.

\* \* \* your first impression will not be of the moral tone, but of its beauty. Settings are regal, yet simple, not bewilderingly complex. \* \* \* No new tricks of photography. Simple exquisite detail.

WORLD-HERALD—Some will be disappointed. Some will not. It will depend upon your point of view.

The production is magnificently presented.

"Torment"—1st Nat'l  
Colonial, Detroit

TIMES—The plot has been cleverly interwoven about the affairs of a band of international crooks who are brought from one country to another and finally to Japan in time to suffer from the earthquake.

"Thy Name Is Woman"—Metro  
Metropolitan, San Francisco

(Week Ending May 3)

CALL—The story has a background of Spanish splendor with thrilling escapes and love scenes.

CHRONICLE—\* \* \* a three-cornered battle of love and wits which has been made into an absorbing photoplay.

"Why Men Leave Home"—1st  
State, Cleveland

PRESS—The movie suffers from cision. At times it acts as tho it w to be a Cecil DeMille spectacle w million dollars worth of bathroom fix At other times, it acts as tho it want be a deep problem play.

PLAIN DEALER—This picture has given intelligent direction and it is play intelligent actors.

You don't need much more than th recommend it to you.

Palace, Montreal

STAR—It is a diverting and innoc story—as told on the screen by the ducer.

Grand Central, Lyric, Capitol  
St. Louis

POST-DISPATCH—Marriage, l mooning, and even the possibility of natal influence, are treated with a ligh which crosses the boundary line bet legitimate farce and cheap vulgarity.

STAR—This photoplay is a common complication of obvious contrasts. It i a searching probe into the problem gested in the title.

TIMES—\* \* \* it is film well worth ing. It is full of good entertainment laughs, but carries a lesson with it. to see it.

Metropolitan, Washington

POST—A celluloid apostle, evidently secreted to the task of telling the wide w and points south why so many marr go ker-flop.

TIMES—Unusually directed by M. Stahl, this picturization of a Hop stage success, is dedicated to "the American husband, and his patient w. \* \* \*

The cast could not be improved upon

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### Week Co-Operation

(Continued from Page 1)

ecting an unorganized majority. In industry the independent theatres about the country far outnumber the filled houses of the producers, and the er of people attending the independent es is likewise far greater than the r attending the producer-owned and d theatres.

note of warning was sounded at a g before the Patents Committee of ouse of Representatives the other day ashington by Mr. Nathan Burkan, a York attorney, who called attention e monopolies and trustification pro- existing in the motion picture industry, mentioning particularly the case of a e owner in Peekskill, New York, from film was withheld and who was de- an opportunity of operating his thea- most resulting in the virtual destruc- of his investment and indirect confisca- of his property.

his attorney explained how it was neces- for him to take the matter to the higher s of the State to secure justice for his

ne impression created in the minds of of the Congressmen was one that s it necessary for all of us to think isly of the developments in this indus- long certain lines, as it may mean, if corrected, Congressional action which tend to control our business by legis- processes such as an Interstate Film mission or some similarly constituted

ach an eventuality would be very dis- in my opinion and every effort should ade to prevent it; but it is absolutely tial to call the attention here of those s bent on control and centralization in industry, that there are many more skills, many more similar situations in City, and State and throughout the try, that are danger signals on the road hich they are seemingly headed, and it ves them to Stop! Look! and Listen! ne of the major producing and distrib- companies has announced a number ms to be issued for the first six months he coming season, and one of their als advised certain theatre owners with they were negotiating that these pic- would have to be played within this When advised by these theatre owners this was an impossibility as it would b all of the available dates for the d and virtually leave no time open for pendent productions, they were told that was their very purpose and they wanted y play date.

hese people through a very high powered organization and merchandising methods, e a demand for their product and it o to the independent producers and distor- to create a selling machine or a istributing organization that will emulate xample set by these interests or even ove on same.

he biggest change and advance needed his industry is along lines of exploitation. nces are being made in this direction the industry is developing and progress- but more intensified effort is required, in this way many millions of people do not now attend motion picture thea- will be brought into the theatres, thus ing a more wholesome atmosphere in y way. All values in this industry are icted on the public's appreciation of our ts.

as it is, the independent theatres are be- asked rental prices by independent distor- without any pressure put behind

their pictures, commensurate with those obtained by companies which not only advertise nationally but exert tremendous force in exploitation. To command these prices which would enable you to merchandise your product more profitably, you have got to sell an exhibitor more than several spools of celluloid bearing a lurid title, and which you tell us will 'mop up' for us. You must sell us something for which a demand has been at least partially created, or join with us in creating a demand.

"During the past 18 months only two concerns in this territory who could in anywise be classed as 'independents' have deviated from this old custom. They are F. B. O. who by virtue of intensive, and intelligent exploitation have 'put over' several features which have made money for the exhibitor, not because they were better than features which Apollo, Merit, Commonwealth, Vitagraph and others are releasing; but because a real demand was created for them. The other company is Universal, who by presenting a couple of outstanding features and letting the public know about same, have done the same thing. By these intelligent business methods they have made the exhibitor want their pictures, and they have made the public want them too, and the public is the element we are trying to please.

"With the absorption of the theatres that one circuit has been indulging in in this territory, they have added to their purchasing power and almost all but one or two of the independent distributors in this territory cater to them wholly and entirely not thinking that if these people continue to absorb theatres and extend their activities in this territory, there will be a closed market for these independent distributors. You people must learn soon that there are other theatre owners who have play dates for you beside 'Mr. Circuit'.

"Through the gradual development and progress of our industry, evolutionary moves will provide a way to eliminate the many parasitical influences in the business at this time. There are too many in-between-middlemen between the producer and the exhibitor of a picture, and these influences are too highly geared, resulting in needless waste. The cost of operating of theatres is becoming too burdensome and the theatre owner's back is not strong enough to bear the strain of the weight that is being placed upon him and the breaking point is being reached."

Preceding Sydney Cohen the Editor of the FILM DAILY spoke. Some of his ideas as to the interdependence of the independent producer, distributor and exhibitor, will appear in an early issue.

#### Tippett Here

John D. Tippett of London arrived yesterday on the Majestic. At the Astor for a week.

#### ARTIST WANTED

Experienced pen and ink artist, must be good at action figures for news paper reproduction—fast worker. Steady work—salary. Apply with samples of work.

Advertising Dept.

Universal Picture Corp.  
1600 Broadway, New York City.

### Suit Over Bible Film

(Continued from Page 1)

serial and without reference to either Moses or the Ten Commandments for several months, until it was announced by Famous that Cecil B. DeMille was producing "The Ten Commandments".

Then, it is charged, the Weiss Bros. determined to make a theatrical production of their picture and, after re-editing and cutting down the film to about twelve reels, advertised it as "After Six Days."

It is further charged that the Weisses to confuse the public and capitalize on the DeMille picture, arranged for special showings of "After Six Days" in Boston and Chicago, while DeMille's "Ten Commandments" was playing in those cities.

Ralph A. Kohn issued a statement yesterday which said, in part:

"It seems peculiar that 'After Six Days' first was released as a non-theatrical serial and then, as we are informed, played in New York at, among other places, the Fifth Avenue Theatre, 110th St. and 5th Ave., and at the Freeman Theatre, Freeman St. and Southern Blvd., the Bronx, both neighborhood houses, and that as soon as DeMille's 'Ten Commandments' established its tremendous success the owners of this picture suddenly decided to road show it, using new advertising that featured 'Moses and the Ten Commandments.'"

Louis Weiss, speaking for Artclass said:

"I welcome the filing of this action. There has been a lot of goings in the dark and I welcome the bringing of this matter into the open where a court can decide who is right in this matter. I once before charged Famous Players with backhanded methods. I repeat that and merely want to again say that I rejoice in the suit."

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### A Golf Drive

(Continued from Page 1)

Gus Mayer and M. S. Schlesinger, Arthur Brilant, who just spent a lot of money to buy clubs and boasts of an average of 160 (for eighteen holes); Billy Wilkerson, and Edward L. Klein.

There will be more prizes than ever before. The list of entrants will be published in full shortly.

## CHARLES HUTCHISON

with

LEAH BAIRD

and

SHELDON LEWIS

in

## The Law Demands

the  
thrillo-stunt  
drama!



### NOW READY

Buy the Series of 5

- 1—TEN AFTER TEN
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- 3—THE FATAL PLUNGE
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## PRISCILLA DEAN

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Season 1924-1925 Thirty First-Run Pictures

by H.H. VAN LOAN  
DIRECTED BY  
JEROME STORM

### New York

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Operating offices in the two film centers of the World we are able to assure the producer a Service heretofore unparalleled.

## EDWARD SMALL COMPANY

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Hollywood—6912-Hollywood Blvd.

SERVICE

PLUS

INTEGRITY

# Listen!

If ever you took  
a wise tip and  
played it "till  
the cow's come home"—  
*take this one!*

*Get this hit.*

## "THE PERFECT FLAPPER"

with

# COLLEEN MOORE

"The Flaming Youth girl" in her greatest picture. Adapted from the story  
by Jessie Henderson—Presented by FIRST NATIONAL PICTURES Inc.

Directed by JOHN FRANCIS DILLON

## FIRST NATIONAL hits—hit!





# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 39

Thursday, May 15, 1924

Price 5 Cents

## Files Double Suit

**Damages Involved in Action Against Selznick and Officers of American Releasing**

Per Licari, as trustee of the American Releasing bank, has filed suit in the Supreme Court against the Selznick Distributing Corp. and former officers of the American Releasing Corp., for \$350,000 from each and for an order directing that all the property transferred by the American Releasing to the Selznick Distributing, valued at this sum be returned.

The complaint alleges that on May 1, 1923, American Releasing had 20 branches, was distributing 50 pictures and had contracts with a number of exhibitors to whom \$100,000 had been advanced, and which was to be returned to American Releasing out of distribution proceeds. It is alleged the corporation had \$4,000 in the bank, and owed \$375,000 to exhibitors. The complaint asks a judgment against Walter E. Greene, president; Mark Connell, treasurer; Leo J. Rosett, secretary of American Releasing, on the ground of transferring the property to Selznick they stripped American Releasing of all its property and it became insolvent.

Selznick issued the following statement:

The suit by Licari, as trustee in bankruptcy of American Releasing, to set aside the contract of May 22, 1923 with Selznick Distributing Corp. and to recover damages, is intended to take the regular course of the law suits. Selznick Distributing

(Continued on Page 4)

## New \$500,000 Theater Company

(Special to THE FILM DAILY)

Chicago—The M. and H. Theater Company has been formed with a capital of \$500,000. J. J. Tufts, George T. Meier, and W. P. McCarthy, Jr., are the incorporators.

## Allied Exhibitors Won't Attend

(Special to THE FILM DAILY)

St. Louis—The Allied exhibitors, it is understood here, will not send representatives to the M. P. T. convention at Boston.

## Ray Through Pathe

Pathe will distribute a series of Charles Ray Prod. the first of which will be "Smith." It will be available for September.

## Aronson With Metro

**To Act as General European Representative—Will Remain Abroad Five Years**

Alexander S. Aronson joins Metro on Monday and in a few weeks will sail for Europe to make his general headquarters, probably in Paris or London.

Aronson will act as general European representative for the company and will co-ordinate distribution wherever the need for such action may develop. He expects that his work will keep him in Europe for about five years.

### Stanley Opens N. Y. Offices

The Stanley Co. of America has opened an office at 1562 Broadway. Jules E. Mastbaum, president issued the following statement:

"The Stanley Co. of America are heavily interested in theatre properties in Pennsylvania, New York and adjacent territory, and we have found it imperative for one or more of the officials of the Stanley Co. of America to be in New York every day. The Stanley Co. of America extends the courtesies of their offices to their friends and business associates. The Stanley Co. of America will be represented in New York by Mr. John McKeon."

### Yates a Bank Director

H. J. Yates of Consolidated Film Industries, Inc., has been elected a director in the Longacre Bank, which is not expected, however, to take any marked interest in motion picture financing.

### Five 1st Nat'l Reissues

First National will reissue five pictures for the summer, each to have new prints and accessories. They are "The River's End," "Go and Get It," "Nomads of the North," "The Hottentot," and "The Isle of Lost Ships."

## Ohio Goes "Blue"

(Special to THE FILM DAILY)

Columbus, O.—The Ohio Supreme Court has ruled that motion pictures are classified as theatrical performances and as such come under Sunday closing law in the state.

Even the showing of pictures in churches on Sunday will probably be prohibited under the new interpretation of the law. The court ruling came on an appeal of Walter K. Richards, of Findlay, who was arrested and fined under Section 13049 of the General Code for operating a show on

(Continued on Page 2)

## Melford Through

**Ends Long Association with Famous—To Direct Barbara La Marr in "Sandra"**

George Melford, for a number of years a featured director with Famous Players is no longer associated with that organization. He is in town from the Coast to direct Barbara La Marr in "Sandra", for First National release.

Before coming East, he completed "Tiger Love" for Paramount. The two pictures in the "Famous Forty" which Melford was scheduled to make will be directed by Victor Fleming.

### Mary Won't Do "Peter"

Hiram Abrams issued a statement yesterday on behalf of Mary Pickford which said, in part:

"In view of the many erroneous reports concerning the plans of Mary Pickford and her future film productions, it is timely to say that Miss Pickford has no intention of making pictures for distribution through any organization other than United Artists Corp., nor has she any intention of producing 'Peter Pan' for any other distributing company."

### "Two Man Convention" Starts

The plan to bring two First National exchange managers to New York every week to confer on sales problems has been launched. The first two were F. E. North, Detroit and Leslie Wilkes, Dallas. They were succeeded by R. H. Haines, Cincinnati and B. D. Murphy, Toronto and on Monday, F. G. Sliter, Seattle and S. J. Coffman, Vancouver come in for a week.

### Hampton Film For Banner Prod.

The picture, in which Hope Hampton is appearing under direction of Burton King, will be state righted by Banner Prod., the new company in which Samuel J. Briskin and George H. Davis are interested.

## Deny Reported Break

Earl W. Hammous yesterday forwarded the following to which was also affixed the signature of Jack White:

"Over my written signature, I beg to inform you that Educational and Jack White at this moment have had no break of any kind to my knowledge. Mr. White informs me that he did not give THE FILM DAILY any such information and we both wish you to deny the reported break between us in as prominent a way as you gave publicity to it.

## Piracy Evil Grows

**Practice Malignant in Central Europe and Baltic States, Exporters Report**

An increase in piracy through Central Europe and the Baltic States is reported by a number of exporters who declare the practice is growing more and more pernicious.

The office of William M. Vogel has a great deal of trouble with "The Kid". It is alleged that the Chaplin picture has been shown in theatres in Constantinople, Athens and in Riga although the picture has not been sold for those territories. At various times, pirated prints have shown up in Roumania, Poland, Turkey, Bulgaria, Greece, Latvia, Esthonia, Lithuania and Russia. Vogel has been diligent in tracing the unauthorized copies to their sources, but has not been able to secure any convictions. This is largely due to the fact that Middle Europe is divided into so many new states, each governed by its own laws.

United Artists have experienced trouble with "Robin Hood", particularly in Poland and, it is understood, Metro has had difficulties with "The Four Horsemen" and "Scaramouche" in some of the countries named above.

The Hays office has been working on the problem for several months. Efforts are being made to co-operate with the State Department at Washington on methods that might tend to lessen the practice. The point made in exporting circles is that the showing of pictures pirated into territories immediately decreases the value, even if the illegal use is stopped by legal means.

### Julanne Johnson Going Abroad

Through the Edward Small company, Julanne Johnson has been signed by Paul Ebner and Ernest Wolff, German producers, to appear in a picture to be made in Germany.

### "Souls Adrift" for Selznick

Selco has acquired for Selznick distribution, "Souls Adrift" with Rosemary Davies. Others starring Miss Davies are planned.

### A. C. F. A.'s Foreign "Rep" Here

Mayo Wadler, foreign director of the American Continental Film Ass'n, has arrived in New York from Berlin.

### R. A. White Leaves Fox

R. A. White yesterday resigned as sales manager for Fox. No successor has been named.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	.108	107 1/4	107 1/2	400
F. P.-L.	70 1/2	70 1/2	70 1/2	1,900
do pfd.				Not quoted
Goldwyn	14 3/8	14 1/8	14 3/8	300
Loew's	16	15 7/8	15 7/8	700
Warner's				Not quoted

**In The Courts**

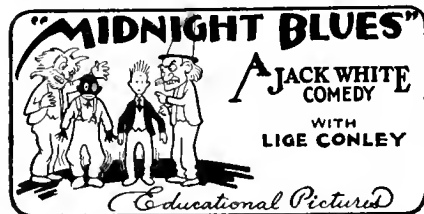
Application was made yesterday in the Supreme Court for the appointment of Nat Lewis as guardian for Jackie Coogan, in the suit for damages he is about to bring for the wrongful use of his pictures in advertising. The application was made by his mother, Mrs. Vivian R. Coogan of Los Angeles.

The first suit for \$10,000 is brought against Charles E. Weyand & Co., Inc., the concern being charged with having made use of Jackie's picture for advertising without the knowledge or consent or approval of Jackie or his mother. The second action, also for \$10,000, is against the Adams-Bach Hankerchief M'fg. Co., Inc., on a similar allegation.

**Rifkin Here**

Herman Rifkin, of Boston is at the Astor.

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**



**Richey Speaks On Behalf Of Films**  
(Special to THE FILM DAILY)

Detroit—H. M. Richey of the M. P. T. O. is conducting an educational campaign directed toward creating a more favorable attitude on the part of the public for films. He is addressing civic organizations on the subject.

**Rejects 12%; Cuts Another 38%**  
(Special to THE FILM DAILY)

Montreal—During the year ending April 30 the Censor Board of Quebec, barred 831 pictures, out of 5,674 reviewed, or a total of 12%. A total of 2,019 was ordered cut before being permitted to be shown.

**Poli Circuit Employees Insured**  
(Special to THE FILM DAILY)

New Haven—Sylvester Z. Poli has bought a group life insurance policy under which all employees in his enterprises are covered by amounts ranging from \$500 to \$2000.

**Elect Illinois M. P. T. O. Officers**  
(Special to THE FILM DAILY)

Chicago—At a meeting of M. P. T. O. directors, Charles Nathan was elected president, A. Haperstein, vice-president, L. H. Frank, secretary, and M. Siefel, treasurer.

**Special Runs in Cincinnati**  
(Special to THE FILM DAILY)

Cincinnati—The Keith house is showing "Dorothy Vernon of Had-don Hall," and the Shubert has turned to pictures, presenting "America."

**Kunsky's New House, The State**  
(Special to THE FILM DAILY)

Detroit—The State has been decided on as the name of John H. Kunsky's new 3,200 seater, work on which will start in September.

**Women Give Children's Show**  
(Special to THE FILM DAILY)

Durham, N. C.—The Women's Club has taken the matter of better films for children in hand, and starting Saturday will set a precedent by presenting a special show with Marguerite Clark's "Seven Swans", at the Paris.

**Vitagraph Players Escape Disaster**  
(Special to THE FILM DAILY)

Los Angeles—David Smith, John Bowers and Alice Calhoun, narrowly escaped drowning when a sudden rising of the Mohave River which they were fording carried them beyond their depth.

**Bring 6 Exhibitors To Court**  
(Special to THE FILM DAILY)

Toronto—The Police Department made a round-up of exhibitors who had been lax in the matter of permitting unaccompanied children to enter theatres and arrested six exhibitors.

**Theaters Capitalize "Boys' Week"**  
(Special to THE FILM DAILY)

New Bedford Mass.—The Empire and Olympia celebrated Boys' Week, by installing boys as managers. A great deal of profitable newspaper publicity resulted.

**Newcombe Paintings on Display**

Warren A. Newcombe has on exhibition at the Art Center a number of the original paintings used in the production of "The Enchanted City" and "The Sea of Dreams".

**Daylight Saving Wins By Margin**  
(Special to THE FILM DAILY)

Quebec City—By the slender margin of 3,440 in favor, and 3,314 against, voters passed the daylight saving referendum.

**Ohio Goes "Blue"**

(Continued from Page 1)  
Sunday. Richard's conviction held by the Common Pleas Appeal Court of Hancock County well as by the Supreme Court

**HAL ROACH'S**

**SPAT FAMILY COMEDIES**

"Laughing Purposes On"  
2 reels

**Pathécomedy**

**GEVAER**

**RAW STOCK**

Negative — Positive

As Good As The Best

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For Rent—Furnished—83rd St 40 East, Ap't 23—May to October—at a great sacrifice—Elegantly furnished cool apartment—8 rooms—3 baths—outside exposure—complete every way — radio — electric grand piano, etc. Seen by appointment. Phone: Butterfield 0295.

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**"ONE HUNDRED PROOF SURE FIRE BOX-OFFICE ATTRACTION"**

is report on "MIAMI" starring BETTY COMPSON, from Capitol Theatre, Dallas, Texas.

May 13, 1924.

Paul C. Mooney,  
469—5th Ave., New York

"'MIAMI' opened with a bang. Opening day eclipsed only by 'Hunchback of Notre Dame.' 'MIAMI' one of the classiest pictures ever shown in Capitol Theatre. Compson great favorite. Her work impressive and appealing. As Box-Office attraction, 'MIAMI' is ONE HUNDRED PROOF SURE FIRE. Give us more pictures like 'MIAMI' say all of our patrons. We second the request."

Charninsky & Stinnett  
Capitol Theatre, Dallas, Texas

**IT'S A HODKINSON RELEASE**

Season 1924-1925—Thirty First-Run Pictures



THE NEW FAMOUS  
**40**



*Paramount Pictures*

FOR FALL AND WINTER ~ ~ 1924-5

# Are These Box-Office Titles!

“THE  
COVERED  
WAGON”

RUDOLPH  
VALENTINO  
in “Monsieur Beaucaire”

“THE FEMALE”

“WILD MOMENTS”

“OPEN ALL NIGHT”

CECIL B. DEMILLE'S  
“THE GOLDEN BED”

GLORIA SWANSON  
IN  
“MANHANDLED”

“CHANGING HUSBANDS”  
Supervised by Cecil B. DeMille

“THE ENEMY SEX”

THOMAS MEIGHAN  
in CURWOOD'S  
“THE ALASKAN”

“SINNERS IN  
HEAVEN”  
Bebe Daniels, Richard Dix

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Newspaper Opinions

New York

"Why Men Leave Home"—1st Nat'l Strand

AMERICAN—\* \* \* Alma Bennett again is given a disagreeable role \* \* \* A saving grace \* \* \* is the comedy and Mary Carr as the Grandmother. \* \* \* you will not be bored, but you will not feel that the solution of why men leave home is adequately solved.

DAILY NEWS—\* \* \* The picture is supposed to prove a number of things, among them the fact that matrimonial tiffs should not be taken seriously. (The same applies to the film.) Mr. Stone and Miss Chadwick perform as creditably as they can, in the circumstances. Alma Bennett is a pouty office vampire, a libel on all good private secretaries.

EVENING JOURNAL—\* \* \* the situations provoke a hilarious comedy, the sort to delight a motion-picture audience.

Stone is an excellent actor, with a quizzical acceptance of his part that justifies all his actions; Miss Chadwick and the rest of the cast is well chosen; the story is human, understandingly told and deftly directed.

EVENING WORLD—\* \* \* and expurgated film version of the recent Avery Hopwood stage success and really, in our estimation, makes mighty good screen material.

You won't make the slightest mistake by choosing "Why Men Leave Home" for an afternoon or evening. We wouldn't have missed it for worlds.

HERALD-TRIBUNE—\* \* \* With a few of those titles removed and a few of them rewritten, "Why Men Leave Home" might be another "Marriage Circle." Praise can go no further. And yet we doubt not that those titles are a slight concession to the public.

MORNING TELEGRAPH—Louis B. Mayer has a winner on his hands in "Why Men Leave Home" \* \* \* It is not a lurid movie as the title would suggest, but an amusing, witty photodrama, cleverly contrived in its adaptation \* \* \*

\* \* \* The cast, too, is splendid.

Sick!

From a well known independent exhibitor located in the East: "I have been a pretty sick man for the last 8 months devoting very little time either to my business or anything else, and with the changes that have arisen in this business through individual bookings and the fact that the independents are forced to buy about twice as much film as they can use in order to get a date this thing has been one of the rasping conditions upon my noodle.

"To an independent exhibitor who desires to run theaters and does not control the film or the zone which he is in, the detail work is enormous, and I am up to a point combined with sickness and age, that I can't stand the pressure".

POST—\* \* \* It's pretty true to life—some life—and there's a moral in it that's as much needed today as it is ancient. It might be said in passing that the film version isn't nearly as breezy as was the stage play.

Lewis Stone and Helene Chadwick play the leads and the work is good, though nothing to write home about.

SUN—\* \* \* is an extended comic strip, proving through many somewhat amusing scenes and a collection of surprisingly inane captions \* \* \*

Laying the theory aside, one is apt to find the film very amusing.

TELEGRAM—\* \* \* Without any cost to credulity, Mr. Stahl has produced a picture that rings so true to life that it is uncomfortable. With the assistance of clever actors and actresses, he truly holds a mirror up to his audience and whether or not they like what they see within is up to themselves.

TIMES—\* \* \* a competent piece of film work with which the censor has been rather lenient. It has its sighs and its laughs, its suspense and its satisfaction. It is an entertaining photoplay for adults, a serio-comedy in which allowances must be made for pantomimic license. \* \* \*

Files Double Suit

(Continued from Page 1)

ing Corp. is advised by counsel that the suit cannot be successfully maintained.

TIMES SQUARE DAILY—\* \* \* It is an unusually sane and intelligent film story, not sensational, but bright and human. There is a little too much non-essential detail, but that seems to be movie fashion which may not be violated. \* \* \* far superior to the average feature in that it strives for little of the hectic and therefore attains much of the dramatic. \* \* \*

WORLD—\* \* \* those who expect to find shocking disclosures as to why husbands run away from their wives deserve to be told that it falls quite a bit short in details.

It is a slow-moving, rambling, at times, really humorous continuity, \* \* \*

Out-of-Town

"Sporting Youth"—Universal Lyric, Cincinnati

POST—An auto race, chucked with thrills, kept an audience intense with excitement at the Lyric \* \* \*

TIMES-STAR—Its only attempt is to be entertaining, and it succeeds remarkably well.

TRIBUNE—Some of the racing scenes are honestly thrilling. The picture is not without comedy, either.

"Trouble Shooter"—Fox Monroe, Chicago

HERALD & EXAMINER—"The Trouble Shooter" is a picture to be seen, and as far as I can recollect it is the best of the Tom Mix adventures.

"The Unknown Purple"—Truart Gifts, Cincinnati

POST—The settings are elaborate and the story is constructed to please those of a detective disposition.

TIMES-STAR—A clever mystery play which holds the interest of the spectators grippingly from start to finish \* \* \*

TRIBUNE—If you delight in the impossible, if you like to see a mystery picture, then you will want to see the "Unknown Purple," \* \* \*

"When A Man's A Man"—1st Nat'l Garrick, Minneapolis

TRIBUNE (Morning)—A notable cast enact the story in a highly satisfactory manner. \* \* \*

Excellent riding sequences and numerous episodes are interspersed throughout the picture.



Charles HUTCHISON with ANNE LUTHER in the thrillo-stunt drama

Ten After Ten

5 WISE EXCHANGEMEN

Have Already Bought Their territories For the series of 5 Hutchison Thrillers

(These five pictures are all ready for delivery)

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THE LAWFUL CHEATER

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CAST

ALMA RUBENS WALTER McGRAIL  
FRANK MAYO LILYAM TASHMAN  
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James Kirkwood and Lila Lee in

WANDERING HUSBANDS

Supported by MARGARET LIVINGSTON

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# FROM F.B.O.

comes another new red hot box office picture backed by showmanship that means money to you. Here's a great story of hot Gypsy blood, wild youth, stern parents, mad adventure, —It speeds across the screen with action, fine acting and sure fire entertainment. It's great for the flappers, and still greater for mothers and fathers. See this picture—



# "UNTAMED YOUTH"

And LOOK at this Cast!

Ralph Lewis, Derelys Perdue, Lloyd Hughes,  
Joseph Swickard, Emily Fitzroy

*A Real Audience Picture*

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What's wrong with  
this picture? Why.



**Buster  
Keaton**

is only  
half there!

But -  
he's all over the place -  
100% in

**Sherlock Jr.**

- You're dern tootin' it's a  
warm-weather buster, the  
funniest long comedy you  
ever played!

*Jury Imperial Pictures Ltd. Exclusive  
Distributors throught Great Britain  
Sir Wm. Jury, Managing Director...*

A **Metro**  
Picture

Directed  
by  
**Buster  
Keaton**

Presented by  
**Joseph M.  
Schenck**

Story by  
Jean Havez  
Clyde Bruckman  
Joseph Mitchell

# THE **Film** DAILY

The **BROADSTREET** of FILMDOM The **RECOGNIZED** AUTHORITY

Vol. XXVIII No. 40

Friday, May 16, 1924

Price 5 Cents

## REVIEWS

By DANNY

And reviewers. What they are worth to readers of a trade paper. Or are they worth anything? Martin Quigley—straight shooting, hard hitter that he is, comes out flatly in the current issue of The Exhibitors Herald, and says reviews aren't worth tinkers damn—and he intends to throw them into the discard.

Well, Martin; you're going to give the publishers of the other trade papers something to think about. That's true. Meanwhile, we are going to keep on reviewing pictures. Not going to argue the points you make—many of them are excellent. And we're going to keep on doing our best to get them right. It's true that even the highest standard of reviewing efficiency will—at times—err, slip. Infallibility is one thing—honesty, good judgment, sincerity of purpose, another.

But oh, Martin, how your brother trade paper publishers are going to slip!

One of the reasons we intend continuing reviewing pictures is this: once in a while the Coast propagandists start smooching. It percolates East. Yep; it's "the greatest of all great pictures ever made." You know the rest of it. And finally it arrives. And it looks as if it grew on one of those Hollywood lemon trees. We're not going to mention names. But that sort of propaganda must have an offset.

Take a look. See what Paul Lazarus. And the rest of his Imperialists promise. And then do some thinking. We're doing a lot of it. And we're going to think out loud about it in tomorrow's issue. Because it's a mighty big idea, and—well—wait. Meanwhile, if you have any ideas about it; shoot them in.

Sydney Cohen, commenting on some of our ideas expressed to the Independent Producers. Pointed out that some of it was "misinformation" but that happened frequently in the little old paper about the MPTO of A. Yes, it has. That's openly admitted. But there's a reason, Sydney, and you, better than anyone else,

(Continued on Page 2)

## Gov't Aid on Piracy

State Department Asks Foreign Countries to Help When Assistance is Sought

The State Department at Washington, through the efforts of Will H. Hays has promised to assist American exporters in thwarting the illegal practice of pirating which is apparently gaining headway in a number of foreign countries, notably those in Central Europe and the Baltic States.

Assistant Secretary of State Leland Harrison has informed Hays that instructions have been issued to all diplomatic and consular offices throughout the world to co-operate with American film representatives when pirated prints make their appearance.

The assistance of proper authorities in those countries will be sought in an effort to check the evil. The representations will, of course, be made in an informal manner, but the experience of persons familiar with ethics in the consular service indicates that the request will be observed as fully as possible.

## Meyer Succeeds White

Sidney Meyer, since 1918 manager of the Chicago office has been appointed Fox general sales manager succeeding R. A. White, resigned. Meyer is only thirty years of age.

## Warners Plans Convention

Abe and Sam Warner, Sam Morris, Lon Young and Mrs. Pearl Keating leave for the Coast on the 24th to attend a national convention at the studio.

## Apollo Deal with Warners

Despite the original intention of the Warners to distribute their fall product in Greater New York themselves, a deal has been made with Weber and North of Apollo Exchange covering Greater New York and Northern Jersey.

## Fox Studio Inactive

The Fox Eastern studio will remain inactive, as soon as Elmer Clifton completes editing "Crossed Wires". Just when additional pictures will be placed in work here is in doubt.

Four productions, all of them now completed have kept the plant quite busy. These were "It Is The Law", directed by J. Gordon Edwards; "The Fool", directed by Harry Millarde and "The Warrens of Virginia" and "Crossed Wires" which Elmer Clifton directed.

It was declared by an individual close to the Fox organization yesterday

(Continued on Page 7)

## Attack Distributors

Northwest Exhibitors Aroused Over Alleged High Rentals and Dealings With Churches

(Special to THE FILM DAILY)

Minneapolis—The M. P. T. O. convention at the West Hotel opened with a bitter attack by members on alleged excessive film rentals and unfair practices indulged in by First National in Minnesota and the Dakotas.

Threats of drastic action were made by exhibitors if First National did not cease to lease pictures to churches and non-theatrical organizations, which exhibitors declared, cut seriously into their business.

A special meeting of franchise holders and open market buyers was called to which First National executives have been invited to hear and defend the charges made by Northwest showmen. Efforts will also be made, it stated, to compel other exchanges to cease renting films to non-theatrical buyers.

In this connection a report was circulated, which stirred up much ire, that "The Covered Wagon" was being leased to fair associations for summer showings. A special committee was appointed to investigate the matter and take action.

Concluding the first session the Northwest M. P. T. O. went unanimously on record as favoring affiliation with the Allied States Assn., of which Al Steffes is chairman. It is thought that Al Steffes is practically certain of re-election as president of the Minnesota M. P. T. O.

E. A. Eschmann, sales manager for First National declared yesterday that in all dealings his salesmen were instructed to deal with exhibitors first. He explained that regular picture theatres were always given first consideration and that only where an exhibitor refused to book a picture at a given point, were negotiations entered upon with churches or non-theatrical exhibitors.

## No More Reviews

(Special to THE FILM DAILY)

Chicago—In an editorial issued in the current issue of "The Exhibitors Herald," Martin J. Quigley announces his intention to run no more reviews of motion pictures in that publication. This, undeniably, is the important editorial announcement which he had in mind in a recent advertisement. The editorial goes into length as to the reasons for this move, saying in part:

"The Herald will no longer make the absurd pretense of reviewing motion pictures from an entertainment

(Continued on Page 2)

## Imperial Enters Field

Lazarus, Berman, R. A. Walsh and Others to Sell Pictures Direct to Exhibitors

The formation of Imperial Pictures Corp. was announced yesterday to sell pictures direct to exhibitors through the creation of approximately one hundred theatre centers throughout the country. The personnel of the organization, follows:

Paul N. Lazarus heads the company as president; Raoul A. Walsh is director-in-chief; A. C. Berman, first vice-president; Eugene H. Roth, second vice-president; Arthur S. Friend, secretary and general counsel; Kenneth Hodgkinson, treasurer and general manager; Cresson E. Smith, general sales manager; George W. Stout, general manager of productions, and Charles H. Hickman, assistant production manager. These executives make up the Board of Directors. Lazarus, Berman, Hodgkinson and Smith were associated for some time in United Artists.

In explaining the plan, Imperial said: That instead of dealing with exhibitors through a distributor and through a chain of exchanges, Imperial will deal direct with the exhibitor, selecting approximately one hundred theatre-centers as its points of contact.

Each of the centers is surrounded by a territory in which hundreds of theatres operate. These theatres naturally follow the lead of the first runs of the theatre-center. All territories have been so arranged, geographically, that they are of equal theatre population; that is to say, each of the hundred centers is surrounded by a territory practically equal in theatre going population to every other territory.

(Continued on Page 2)

## Oppose Filming Barred Books

(Special to THE FILM DAILY)

Milwaukee—At a special meeting of the Board of Directors of the M. P. T. O. of Wisconsin, a resolution was unanimously adopted requesting producers to refrain from producing any and all pictures, whose story or scenario may be based on books barred from circulation by public libraries.

## Newman Leaves for Northwest

M. H. ("Mike") Newman, supervisor of Universal theatres in Portland, Seattle, San Francisco, Salt Lake and Los Angeles left for Portland yesterday with stopovers planned in St. Louis and Kansas City where the company maintains houses. He said conditions in the Northwest were satisfactory, just that.





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**Quotations**

	High	Low	Close	Sales
E. K. ....				Not quoted
F. P.-L. ...	71 1/4	70 1/2	70 7/8	3,000
pfd. ....				Not quoted
Goldwyn .....				Not quoted
Loew's Inc. 16	15 7/8			16 400
Warner .....				Not quoted

**REVIEWS**

(Continued from Page 1)

knows what that is: the inability of this office to get a fair break from the office of the president of the National exhibitor's organization. We've tried to get facts often, and had to be content with everything but facts.

**Two Building at Sand Springs, Okla.**  
(Special to THE FILM DAILY)

Sand Springs, Okla.—Two theaters are in the course of construction here. One is being erected by Fred Ganz, and will be managed by T. A. Burton, the other by Wm. Fleming. Both will seat 300.

**ADVERTISE YOUR SHORT SUBJECTS**  
MATS for this "ad" FREE at your Educational Exchange



Let George do it!  
**George E. Kann**  
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New York, Chick. 4052  
Cables—Geokant, N. Y. Foreign Distribution

**Imperial Enters Field**

(Continued from Page 1)

Instead of selling only one run, Imperial will sell to its exhibitor-purchasers the entire exhibition rights for their territory for a period of years. The picture will in turn be rented, by the exhibitors themselves, to other exhibitors throughout the territory. Imperial will not participate, in any manner whatsoever, beyond the original flat-price purchase of the exhibition rights.

In this connection, Imperial said: "It will be seen at once that under this plan of selling, the heavy toll now paid by exhibitors for distribution disappears. There is no frightful waste for selling cost to be covered. A picture costing \$150,000 to produce does not have to be sold to exhibitors on an exhibition value of \$500,000 in order that the producer and distributor may make a profit, regardless of what happens to the exhibitor.

"Because of the equality of the territories in theatre population, the price for each picture has been nationally standardized.

"The production cost has been fixed in advance for the pictures. If the cost of any picture exceeds the fixed production cost, the selling price to the exhibitor will not be changed. Imperial will bear the extra production cost, and not the exhibitors.

"If, however, the actual production cost of any picture is less than the fixed production cost, the territorial purchasers will each be rebated their pro rata share of the saving, and all users of the production will naturally save accordingly.

"Twelve productions, of uniform price, to be delivered one a month, are provided for in our first contract.

"We shall not ask exhibitors to buy stock in our company.

"We shall not ask exhibitors to pay us any advance deposits."

The fact that R. A. Walsh becomes director-in-chief may mean that he will supply several of the twelve pictures promised in the first contract. Roth is to make his headquarters in Los Angeles where he will work on production. Local offices have been opened at 522 Fifth Ave. and a coast branch in the Stock Exchange Bldg. in Los Angeles.

**Fox Making "Darwin Was Right"**  
(Special to THE FILM DAILY)

Los Angeles—Lewis Seiler has started work on "Darwin Was Right", a feature for Fox, in which Max Moritz and Pep, chimpanzee actors will share honors with human actors. The story concerns the experiments of a scientist seeking the elixir of youth.

**New Arkansas House Opens**  
(Special to THE FILM DAILY)

Conway, Ark.—The new Conway has opened with one price for adults and children, for all shows, 35 cents.

**No More Reviews**

(Continued from Page 1)

standpoint for the business guidance of exhibitors because—IT CANNOT BE DONE."

In an effort to secure the reaction of trade paper publishers and editors to this drastic move they were asked for a statement. Neither Wm. A. Johnston, publisher, nor J. S. Dickerson, the managing editor of the Motion Pictures News, were available, both being out of the city. There was no one else authorized to speak for publication.

George Blaisdell, editor of The Exhibitors Trade Review said:

"No one denies a review is a one-man opinion, but some opinions are more highly considered by some men than are others. An exhibitor follows a reviewer from week to week, and he soon learns whether that reviewer's mind travels along lines similar to his own or otherwise.

"The man away from the key centers wants news about a picture—he can't get into town to see it himself—and he must lean on somebody.

"I think Mr. Quigley is making a very interesting experiment, for it is an experiment. My observation over a dozen years leads me to believe he is making a false step—but time will tell.

"I believe a well conducted review department is perhaps one of the two most important sections in a motion picture trade paper. If it isn't, and if Mr. Quigley can demonstrate that it isn't, he will have performed a service."

Robert E. Welsh, editor of the M. P. World, said that inasmuch as he had not seen the editorial he did not care to comment upon its contents until he had time to digest it.

Speaking in general terms on the subject of what should or should not be done in a trade publication he declared:

"I do not feel called upon to enter into an argument on a subject merely because Martin Quigley has spent many years trying to handle it and finally admits that from his viewpoint IT CANNOT BE DONE."

**Cast for English Picture**

Irene Rich and Pauline Garon sail for London on the 21st to appear in "What the Butler Saw", which Dewhurst Prod. will make. The deal was arranged through Mike Connolly.

Upon her return, Miss Rich will start a new three year contract with the Warners.

Howard Irving Young has written "March On" for the legitimate stage.

**In The Courts**

Two suits on notes of the Luxor Pictures Corp. have been filed in Supreme Court by Fannie G. Sel as assignee of the Amsterdam Corp. against Marian Schlager. Suit for \$18,500 is also based on a note of Sig Schlager. The second suit is for \$16,500. The answer alleges that the Amsterdam Corp. failed to lend the amount agreed upon the Luxor Pictures Corp. and for this reason, it became impossible for Luxor to complete the pictures in question, and they became worthless.

**Cohen Addresses A. M. P. A.**

Sydney S. Cohen was the principal speaker at the A. M. P. A. yesterday. He covered a good deal of the ground gone over at the Tuesday luncheon of the I. M. P. P. D. A. and pointed out how much exploitation meant the success or failure of a picture. Edward L. Klein introduced him.

**HAL ROACH'S**

**DIPPY-DOO-DADS**

**COMEDIES**

"Consistently Good"

1 reel

Pathécomedy

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For MEN WHO KNOW  
**SLAZENGRS**  
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**COMING SOON**

HUNT STROMBERG & CHARLES R. ROGERS presents

**Priscilla Dean**  
in  
**"The Siren of Seville"**

Story by H.H. VAN LOAN—Directed by JEROME STORM



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40

Paramount Pictures

FOR FALL AND WINTER ~ ~ 1924-5



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—*Stanley N. Chambers*

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AM**



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LAEMMLE'S**

laughing—gasping  
comedy—thriller

*featuring*

**Pat O'Malley  
Mary Astor  
Raymond Hatton**

and others

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**ensation  
ork gets the  
s life!**

# **FIGHTING AMERICAN**



**roadway fans and critics a real thrill!**

*The Morning Telegraph says:*

"'The Fighting American' is sprightly comedy and contains a real airplane thrill."

*The N. Y. Herald Tribune says:*

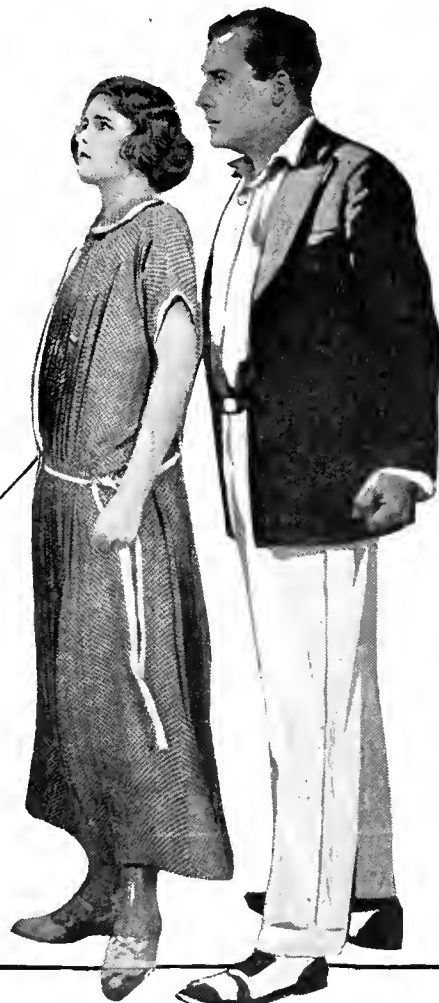
"When Carl Laemmle offered \$1,000 for the best scenario submitted by a college student, and then chose 'The Fighting American', he chose both wisely and well. It is one of the best travesties on time-worn cinema situations that we have seen in some time, and we enjoyed every minute of it. Whoever wrote 'The Fighting American' deserves a medal all by himself."—Harriette Underhill.

*The N. Y. Times says:*

"One might set it down as pleasant nonsense."

*The Daily News says:*

"'The Fighting American' is quite mad, it is amusing. Besides, any picture with Mary Astor is worth looking at."



**NOW BOOKING!**  
Get your dates set now  
for a sure Summer  
Clean Up!

**UNIVERSAL PICTURE**

**Newspaper Opinions**

**"Triumph"—F. P.-L.**

**Fenway, Boston**

TRANSCRIPT—Rather, it falls in the category, the commonplace; in that great limbo of photo-dramas which are seen only to be forgotten.

**Madison, Detroit**

FREE PRESS—People who never read the story will like it much better than those who have read it.

Lovers of an interesting story capably acted and presented with the usual DeMille lavishness will find much to admire and enthuse over.

NEWS—"Triumph" contains an interesting plot, and is faultlessly produced and acted, but if events of the kind described ever happened in real life the whole world would go mad.

TIMES—Little remains of the original manuscript except the title.

However the splendid cast of Paramount stars have responded with excellent results to the De Mille megaphone.

**Grauman's Million Dollar, Los Angeles**

(Week Ending May 3)

HERALD—"Triumph" is De Mille at his best.

**Strand, Omaha**

NEWS—DeMille missed an opportunity. It's elaborate, typically DeMillian, without being overdone in that direction.

WORLD-HERALD—We like the way this interesting story is adapted, the way it is acted and the way it is directed.

**"Under The Red Robe"—Gold-Cosmop.**

**Park & Mall, Cleveland**

NEWS—If the pomp and glory of the kings impresses you; if you get a kick out of duels and have a mania for intrigue, then "Under the Red Robe" is your dish.

PLAIN DEALER—All the king's horses; all the flash of the ladies' silks and all the lavish outlay of money represented in its making, do not make "Under The Red Robe" go. It has everything but life and vitality.

**"The Woman On The Jury"—1st Nat'l**

**The Chicago, Chicago**

POST—It is probable that few who see the picture will bother to analyze its curious logic, or lack of it. They will be content to enjoy the emotional thrills, to laugh at its comedy and to enjoy its acting, which is very good of its kind.

TRIBUNE—Sylvia Breamer, in the leading role, would be my idea of why the picture should not be shown.

She gives a lifeless, uninteresting portrayal.

The director could have got a lot more out of it than he did, it seems to me. Certainly he had an able cast—with the exception named.

**Circle, Indianapolis**

STAR—"The Woman on the Jury," which opened at the Circle yesterday, is a stern, unflinching drama of life as it is lived in a sealed jury room.

**Wisconsin, Milwaukee**

JOURNAL—It is on the whole a tensely dramatic production that will keep you interested from start to finish.

NEWS—Added to an interesting story, cleverly directed, is a splendid cast including Sylvia Breamer, Bessie Love, Mary Carr, Frank Mayo, Hobart Bosworth, Lew Cody.

**Rialto, Omaha**

NEWS—stage story translated to the screen. It loses in conversion, although the cleverest hits are subtitled. It gains in pantomime and vision.

WORLD-HERALD—An interesting bit of life, realistically presented, tensely dramatic and well directed.

**"Women Who Give"—Metro State, Minneapolis**

TRIBUNE (Morning)—It reveals constantly increasing suspense, culminating for pictorial effect, in tremendous scenes of a storm at sea and a rescue by life boats.

TRIBUNE (Evening)—Same.

**Loew's, Montreal**

STAR—The deep-sea fisherman is reproduced with a fidelity bound to evoke admiration from those who know the type. In fact, the characterization is stronger than the story.

**Regent, Rochester**

DEMOCRAT & CHRONICLE—gorgeous vistas of sailing ships upon the briny deep.

Despite two thousand excessive feet of film fine photography and a good cast manage to keep the spectators' interest throughout.

HERALD—The writer does not wish to imply that this is in any way a "rip snortin'" intense picture. It is not. But it does wax rather emotional in parts and these little touches of laughter help considerable. One must also mention the excellency of the photography. Some of the storm scenes, at sea, are remarkable.

JOURNAL—an entertaining and enlightening story. The sea scenes are probably the best things in the picture. The effects are oftentimes really stirring. The storms are numerous, occurring each time the action of the drama reaches a high pitch.

TIMES-UNION—Well cast, well directed and well staged, will bring you extreme delight if you are one of those many whose blood runs quicker at the sight of heavily rolling waves and dashing foam and spray.

**Toronto Prohibits Popularity Stunts**

(Special to THE FILM DAILY)

Toronto—Police Chief Dickson has decided to prohibit beauty or popularity contests which, he declared, were in contravention of the Criminal Code.

The Danforth, one of the Famous Players' houses, had announced a popularity stunt when the police clamped down the lid.

**"Girl Shy" Breaks Boston Records**

(Special to THE FILM DAILY)

Boston—"Girl Shy" broke records at the Fenway in a two weeks' run. "America" closed after a nine weeks' run at the Majestic.

**Plan Italian Screen Magazine**

(Special to THE FILM DAILY)

Los Angeles—"Il Cinemateatro," an Italian film magazine to be circulated among the Italians in this country, will shortly be published by Alfred P. Verrico.

**\$75,000 For Freezing Plant**

(Special to THE FILM DAILY)

Chicago—The McVickers is spending \$75,000 on a freezing plant to cool the house during the summer.

**New \$400,000 Theater For Chicago**

(Special to THE FILM DAILY)

Chicago—Kazatchik and Manta will build a 1,500 house at a cost of \$400,000.

**Hal Roach Studio Busy**

(Special to THE FILM DAILY)

Los Angeles—The Hal Roach studios are busy. A new comedy drama, featuring Glenn Tyron and Blanche Mehaffy, with Ted Wilde and Fred Guiol co-directing, has been started.

**Theaters Will Not Lower Prices**

(Special to THE FILM DAILY)

Schenectady—There will be no change in admission prices at the Albany, State or Strand, during the summer. Manager Shirley has decided.

**Fire Damages Imperial**

(Special to THE FILM DAILY)

Rock Hill, S. C.—The Imperial was damaged by fire to the extent of \$3,000.

**Cooperates With Better Films Board**

(Special to THE FILM DAILY)

Anderson, S. C.—W. A. Byers of the Imperial, is stimulating his business by cooperating with the Better Films Board. He organized a series of Saturday morning children's matinees in conjunction with the Board. Since that time his receipts have grown.

**Strongheart at Capitol**

"The Love Master," featuring Strongheart, will open at the Capitol Sunday.

**Academy Destroyed By Fire**

(Special to THE FILM DAILY)

Lowell, Mass.—The Academy of Music was destroyed by fire.

**STUDIO FOR SALE**

Located in Florence, Italy. Contains 150,000 square feet space, fully equipped and modern in every respect. Built in 1921. Also available 3000 costumes of 13th century, 200 sets interiors and exteriors. Bargain. Apply

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New York Chicago Hollywood

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542 Fifth Ave. Tel. Murray Hill 1831

**Two Theater Fires**

(Special to THE FILM DAILY)

Newark, N. J.—Fire in the Alpha, Belleville, did estimated at \$5,000.

**South Carolina Theater**

(Special to THE FILM DAILY)

Rock Hill, S. C.—An early fire recently gutted the house on Main St. The house will modeled.

**Charles HUTCHISON**  
with LEAH BAIRD & SHELDON

in the thrillo-stunt drama



Just a flash of one of Five Humdingers that mean Real coin for the box office.

The following exchange men already bought—how about you?

KERMAN FILMS INC., 729 Sever New York City, Greater New York Northern New Jersey

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### Gleichman Suing

Against Famous Players and  
Involves Detroit First-  
Runs

The Court Justice Giegerich  
held that Adolph Zukor, Sid-  
Kent, George W. Weeks and  
Ludvig, of Famous Players.  
sue here in the suit brought  
by Phil Gleichman against  
John H. Kunsky, and the  
Capitol and Adams thea-  
tre witnesses in question ob-  
testifying on the ground that  
heena served on them required  
to give all the details concern-  
contracts with fifty-five of the  
theatres of the country, which  
an contends are of the same  
and seating capacity as his  
the Broadway-Strand in De

Gleichman is suing for an injunc-  
taining Famous from furnish-  
ing to anyone in Detroit ex-  
theatres, and contends that  
contract was made with the Kun-  
s for 1922-23 because the  
nt was able to get a better  
Famous in seeking to have  
Giegerich vacate the order.  
that the contracts with the  
theatres represent private deal-  
should not be disclosed.

### Trinz and Trinz Will Build 2 Theatres

Special to THE FILM DAILY)  
go—Lublinter and Trinz will  
4,000 seat house at Madison  
field. The firm already owns  
y on Madison St. near the site  
quired upon which they will  
2,500 seat theatre. The smaller  
will be built first.

### Judge Arraigns Films

Special to THE FILM DAILY)  
real—Judge J. O. Lacroix, of  
venile Court has arraigned mo-  
tures as inciting children to  
In 70 cases out of a hundred,  
children steal in order to be  
attend a picture show. The  
advocated censorship and  
d stringent action against  
admitting children under six-  
shows, unaccompanied.

**Bitterly Attacks Censorship**  
Dixon, bitterly attacked  
d censorship of books and  
s, in an address before the  
an Booksellers Assn. at the  
odore.

Almighty never made a man  
an good enough, wise enough  
the autocratic power", Dixon  
d amid much applause, "to  
hands on an author and say  
all think only as I think, and  
only what I say shall be writ-

### 1,000 Seater for Pilcher, Okla.

Special to THE FILM DAILY)  
er, Okla.—The three buildings  
at 325-329 S. Main St., have  
ought by L. Stevens, owner of  
iety, who will erect a 1,000  
use on the site. Work on the  
to be known as the Dream-  
will start immediately.

### Incorporations

Albany—Associated Managers,  
New York. 200 shares common  
stock, no par value. Incorporators,  
A. J. Johnston, E. Kraychie and A.  
S. Lillman. Attorney, H. Goldman,  
New York.

Albany—Film Dist. Corp. of Am-  
erica. 2,000 shares common stock,  
no par value. Incorporators, G. H. Ker-  
ner, R. Sandlow and E. C. Dreyer.  
Attorneys, Gilbert & Gilbert, New  
York.

Albany—Lake Shore Beach & Ser-  
vice Co., Buffalo. 100 shares com-  
mon stock, no par value. Incorpora-  
tors, J. A. and M. B. McGraw and  
A. G. Maddigan.

Albany—Lavenham Corp., New  
York. 500 shares preferred stock,  
\$100 each, 1,500 shares common, no  
par value. Incorporators, F. A. Fritz,  
H. N. Taylor and H. J. Wickes, At-  
torneys, Platt, Field & Taylor, New  
York.

Dover, Del.—Popular Pictures,  
Wilmington. Capital \$5,000,000.

Boston—Beacon Films, Inc., Bos-  
ton. Capital \$10,000. Incorporators,  
E. P. Cornell, Fred A. Powell and  
Earl E. Sanborn.

Boston—Capitol Film Co., Boston.  
Capital \$25,000. Incorporators, N. F.  
Brink, Mitchell Brink and Joseph  
Brink.

Boston—Kennedy Comedies, Inc.,  
Boston. Capital \$50,000. Incorpora-  
tors, Frank P. Kennedy, Charles A.  
Kapka and Daniel J. Maguire.

Boston—New Era Film Co., Inc.,  
Boston. Capital \$25,000. Incorpora-  
tors, G. Sarno, S. Tripari and A. J.  
Morgana.

Sacramento, Cal.—Anna May  
Wong Prod., Inc., San Francisco.  
Capital \$150,000. Incorporators, Anna  
May Wong, Forrest B. Creighton,  
L. Mauthe, N. Haberman and M. S.  
Jung.

Sacramento, Cal.—San Jose M. P.  
Prod., Inc., San Jose. Capital \$200,-  
000. Incorporators, Wm. Goeffroy,  
J. T. Brooks, D. M. Denegri, O. H.  
Speciale, Art Lee, S. A. Court and  
M. Phillips.

Sacramento, Cal.—San Francisco  
M. P. Corp., San Francisco. Capital  
\$1,000,000. Incorporators, Hays, Mc-  
Mullin, A. W. Leonard, E. Scott, M.  
Colhurst, Sidney Rhein, Percy Towne  
and F. B. Campbell.

### West Va. Exhibitor Dead

(Special to THE FILM DAILY)  
Rivesville, W. Va.—R. Rasva,  
owner of the State, is dead.

### Selznick Office Takes Over Vermont

(Special to THE FILM DAILY)  
Albany—The local Selznick office  
has taken over Vermont of which  
Ben Smith will take charge.

### Fox Studio Inactive

(Continued from Page 1)

day that cessation of activity in the  
East presages nothing unusual. He  
pointed out that when the local plant  
was built, it was not part of William  
Fox's plans to make a large number  
of pictures in the East. Most pro-  
duction was scheduled and is now  
planned for the Coast plant where a  
large number of units are busy. Every  
year, there occurs a period of inactiv-  
ity at the Eastern plant and whether  
it will be of any longer duration this  
year than before, is a matter yet to  
be determined.

It is interesting to note that, be-  
cause of the fact so much independent  
production is planned in and around  
New York during the next few  
months, those employees who would  
have been without jobs ordinarily as  
a result of the shut-down will be ab-  
sorbed by other units.

### Seventeen Units on Coast

(Special to THE FILM DAILY)

Los Angeles—About seventeen  
units are busy at the Fox studio. In  
order to relieve the pressure on the  
indoor stages, two sets which would  
have ordinarily been built inside have  
been constructed outdoors.

### No New Funds for Va. Censors

(Special to THE FILM DAILY)

Richmond, Va.—No further approp-  
riation has been made by the state  
assembly for the operation of the  
Board of Censors, since the 1923 ses-  
sion. It is thought the present ap-  
propriation will be sufficient until the  
next session.

### Mitchell Joins 1st Nat'l

Lebbeus H. Mitchell, for four years  
in charge of trade paper publicity  
for Goldwyn has joined First Nation-  
al in a similar capacity.

To Make Harriet Stowe Story  
Paul W. Whitcomb Prod. intend  
producing "The Pearl of Orr's Is-  
land", a Harriet Beecher Stowe story  
in Boston and environs. Leon Dad-  
mun will direct and Raymond Low-  
ney appear as the lead.

Jane Thomas has left for the Coast  
to appear in pictures made there.

### FOUR NEGATIVES

For Sale  
Featuring

### CHAS. HUTCHISON

and strong cast.

These are original negatives, as  
originally produced and not "re-  
hashed" or cut down from other  
pictures.

Good stories and direction.  
Very reasonable price for quick  
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## "ONE HUNDRED PROOF SURE FIRE BOX-OFFICE ATTRACTION"

is report on "MIAMI" starring BETTY COMPSON, from  
Capitol Theatre, Dallas, Texas.

May 13, 1924

Paul C. Mooney,  
469—5th Ave., New York

"'MIAMI' opened with a bang. Opening day eclipsed  
only by 'Hunchback of Notre Dame.' 'MIAMI' one of  
the classiest pictures ever shown in Capitol Theatre.  
Compson great favorite. Her work impressive and ap-  
pealing. As Box-Office attraction, 'MIAMI' is ONE  
HUNDRED PROOF SURE FIRE. Give us more pic-  
tures like 'MIAMI' say all of our patrons. We second  
the request."

Charninsky & Sinnott  
Capitol Theatre, Dallas, Texas

### IT'S A HODKINSON RELEASE

Season 1924-1925—Thirty First-Run Pictures

It's got the kick  
of ten mules!

you never in your  
born days saw so  
much real punch  
in a picture as is  
in the

*Thos. H. Ince*

*presents*



# "THOSE WHO DANCE"

By GEORGE KIBBE TURNER

*Adapted by* ARTHUR STATTER, *Directed by* LAMBERT HILLYER

*Under the personal supervision of* THOMAS H. INCE

*With* BLANCHE SWEET, BESSIE LOVE  
WARNER BAXTER and ROBERT AGNEW

**A First National Attraction**



Just another FIRST NATIONAL money getter!

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*of* **FILMDOM**

# THE *Jilm* DAILY

*The* **RECOGNIZED**  
**AUTHORITY**

L. XXVIII No. 41

Sunday, May 18, 1924

Price 25 Cents



**B**Esure to get your copy of the beautifully illustrated two-color book containing Universal's Greatest Announcement. This announcement also appears in the current issue of the Motion Picture News—dated May 24th, 1924—now you can get it!





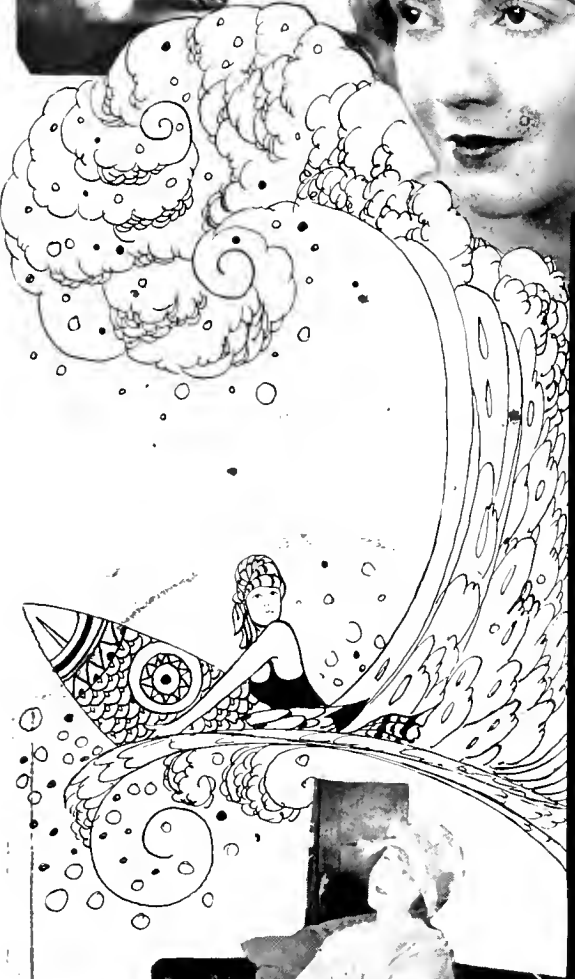
# "ANOTHER SCANDAL"

Starring

Lois Wilson

Cosmo Hamilton's  
latest and greatest novel—

An E. H. Griffith  
production



Produced by Tilford Cinema Corp.

**She sent him**

away from her on his private yacht with a young girl, the girl's hostess and a friend, all of whom were invited to make the trip by the wife. Then actuated by jealousy she deliberately wounds him. The resultant parting and the battle of the wife to retain her husband comprises a story of gripping and vital human appeal.

RELEASED JUNE 22, 1924.

**Booking Reservations Now**

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Season 1924-1925 Thirty First-Run Pictures



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

L. XXVIII No. 41

Sunday, May 18, 1924

Price 25 Cents

## Fight Competition

Minnesota Exhibitors Determined to Oppose Churches—Steffes Again Elected

(Special to THE FILM DAILY)  
 Minneapolis—The chief topic of discussion at the two day session of the P. T. O. of Minnesota was the question facing Northwest exhibitors the form of competition from churches and non-theatrical exhibi-

tioners are in the making for a co-operative scheme with exchanges to break the practice as far as possible. Exhibitors consider such competition direct and serious menace to their investments.

A special committee of ten headed by Al Steffes took up the question of "Over the Wagon" booking to fair associations in the territory and extended a promise from the Paramount exchange manager, Jack Raver that the company will not book this or any other pictures outside of regular picture theatres without the express permission of the exhibitors elected.

A resolution was passed requesting J. O. Lukan, First National manager to inform his own office that exhibitors considered rentals demanded by company exorbitant and that reductions were desired.

Al Steffes was elected president of the unit for the seventh time. Theodore Hays was elected vice-president; Ed Hitchcock is the secretary and Harry Green, treasurer.

## Abroad on Indefinite Stay

Myron Selznick who went abroad to supervise the production of "The Passionate Adventurer," will in all likelihood remain in England for some time, in charge of production of the Graham Cutts company. The pictures will probably be released through Selznick.

## One Lubitsch for Paramount

(Special to THE FILM DAILY)  
 Los Angeles—The picture that Ernst Lubitsch will make for Paramount will be "Forbidden Paradise," with Pola Negri starring. The arrangement was made with Warner Bros. and covers only one production.

## Fox Convention in June

The annual Fox sales convention will be held in June, the dates as yet not set. A number of the foreign managers will be in town for the sessions which usually run a week.

## Brulatour, a Bank Director

Jules E. Brulatour has been elected a director of the Chelsea Exchange Bank.

## Beier Resigns

Nat Beier has resigned as manager of the W-B Exchange, effective May 31.

## "Lab" Men Meet

Members of the Allied Laboratories, Assn, Inc. held a meeting Friday night to discuss the recent Federal Trade Commission ruling against that body and Eastman Kodak. The laboratories will file a notice of assent.

## Burr Plans 3 Hines' Features

C. C. Burr intends producing four features for 1923-1924 and of that number, three will star Johnny Hines. One will be "The Speed Spook." The fourth picture will be "The Shame Dance," by Wilbur Daniel Steele.

## "Ten Commandments" in Detroit

(Special to THE FILM DAILY)  
 Detroit—"The Ten Commandments" is booked for an eight weeks' run at the Detroit O. H., starting in September.

## Virginia Exhibitors to Meet

(Special to THE FILM DAILY)  
 Richmond, Va.—The M. P. T. O. of Virginia will hold a meeting at the Arlington Hotel, May 20-21.

## Thompson, Schnitzer to Coast

Major H. C. S. Thompson and Joe Schnitzer leave for the F. B. O. studios in Hollywood in a few days.

## Another Hugo Story

Universal Big Fall Picture to be "The Man Who Laughed," Starring Lon Chaney

Although no announcement has been made by Universal concerning the nature of its big picture for next season, aside from the fact that Lon Chaney will be starred, it is understood that the story is another Victor Hugo novel, "The Man Who Laughed."

Universal intends spending approximately \$1,000,000 on the picture. The large exteriors will be built near San Francisco, according to present plans, and the picture will go into work in the summer. The Hugo novel is a powerful one. The picture is sure to be one of contrasts. The novel offers ample opportunity to show the dissolute life of the nobles and the debaucheries of the court at Versailles, on the one hand and the wretched conditions of the common people, on the other. Chaney's characterization will, in all likelihood, be an extremely interesting one. In the book, the man who laughed earned that cognomen because his face always bore that appearance, as a result of scars inflicted upon him by French justice for a criminal act. The novel is highly dramatic and offers ample opportunity for spectacular effects in mob scenes and sets. At the same time, the tale is heavy, replete with many horrible incidents.

## Estelle Taylor, Meighan Lead

Estelle Taylor will play opposite Tom Meighan in "The Alaskan". Miss Taylor was originally cast for the lead in "Feet of Clay", the next Cecil DeMille picture, but she was thought to be ideally suited for the Meighan film, and so the change was decided upon. She will, however, return to the DeMille unit later, to be featured in "The Golden Bed" and others that DeMille will make.

## "Passion Play" Here

Picture Made by Buchowetzki in 1922 to Be Road-Showed—Freiburg Players in It

A film version of "The Passion Play" is in this country, controlled by Passion Play Prod., Inc., of 130 W. 46th St. W. A. Schwartz declares the picture will be road-showed in a number of important cities, beginning June 15.

Immediate plans include New York, Boston, Philadelphia, Pittsburgh, Chicago, Detroit, New Orleans and Dallas. It is understood that later on

# Small Towns

The bone and sinew. Of the business. So they always say. Even if they do pay but \$7.50. For any rental. Of any picture. Any day. But Eddie Bonns of Metro-Goldwyn sticks to them just the same.

Doing a message carrying act. To the small exhibitors. In the sticks. Regarding which Eddie says:

There is too much attention paid to the big key city exhibitor and too little to the small town exhibitor who is in the majority and who needs more assistance than the man in the key city because he has an efficient Advertising and Publicity Department.

There is only one way to find out the needs of these little fellows and that is by actually going into the territory and discussing their problems with them. No man holding a job in the New York office can be successful unless he knows territorial conditions and the only way to find out is to get out into the field and meet the little fellow.

At the Independent Producers luncheon. A few days ago. Sydney Cohen demanded more co-operation and putting the picture over stuff. From distributors. To the exhibitors, other than

(Continued on Page 4)

(Continued on Page 2)

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**Show Film of 1890 Origin**

The Berlin manager of the Fox organization happened upon a short strip of film which he sent on to New York. The picture which is now here is said to be the first motion picture ever made, according to Fox, dates back to 1890 and shows scenes of Prince Bismarck. The inventor is claimed to be Max Skladanowsky who is said to have perfected the first projection machine in 1888.

**Blackton to Stay in L. A.**

(Special to THE FILM DAILY)

Los Angeles—J. Stuart Blackton has disposed of his real estate property in the East and intends making his permanent home here.

**Crandall Buys "Mah-Jong"**

Harry Crandall, of the Exhibitors Film Exchange, Washington, has purchased "The Mysteries of Mah Jong" for Maryland, Virginia and the District.

*Let George do it!*  
**George E. Kann**  
Corporation  
220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

**COSTUMES FOR HIRE**  
New York's Newest and Foremost  
Costume Rental Organization  
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143 W 40th St. N. Y. C.

**Simplex Projection Rooms**

80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight. Chickering 2110-2111  
220 W. 42nd Street

**Employment Better**

(Special to THE FILM DAILY)

Washington—The falling off of employment in the New England textile mills in April has been more than offset by the increase of activity in many industries in the current month, according to a report published by the Dept. of Labor.

Increase in employment has been reported in the following industries; steel, road construction, building trades, automobile manufacturing, automobile repair, radio, silk manufacturing, collar industry, linotyping, hardware and metal work. A slight surplus of labor exists in wholesale establishments and clerical occupations.

**Films Stimulate Interest In Books**

Moving pictures and radio, instead of keeping people away from reading, stimulates public interest in books. Marion Humble, executive secretary of the American Bookseller's Ass'n. told delegates of the organization at the Commodore. Miss Humble declared that since the advent of motion pictures, people throughout the country were "thinking more."

**Burns Heads Nicholas Power Co.**

Samuel Ralston Burns, for a number of years an executive of the Nicholas Power Co., has been elected president to fill the vacancy caused by the death of Edward Earl.

**"Dorothy Vernon" in Kansas City**

(Special to THE FILM DAILY)

Kansas City—"Dorothy Vernon of Haddon Hall," opens Sunday at the Isis for a two weeks' run, at \$1.65 top.

**Niblo May Direct Norma**

(Special to THE FILM DAILY)

Los Angeles—There is a possibility that Fred Niblo will direct Norma Talmadge in one picture.

**Barker Plans "Great Divide"**

(Special to THE FILM DAILY)

Los Angeles—Reginald Barker is slated to direct "The Great Divide" for Metro-Goldwyn.

**M. P. Corp. Buys Kelley Color Series**

Kelley Color Laboratory, Inc., has sold the New England rights to the 12 magazines in color to the M. P. Corp.

**In The Courts**

Supreme Court Justice Churchill has dismissed a suit of Abe E. Siegel, formerly an officer of the Timely Films, against it to recover \$5,000 alleged to be due on a contract. Siegel was accused by the defendant of breaking the contract himself by causing an agreement by which Timely Topics was releasing "Literary Digest" reels to be switched to the Funk & Wagnalls Company.

Goldwyn Pictures Corp. on Friday filed its answer against the suit of Maurice Maeterlinck who sought \$200,000 damages because of the alleged failure of Goldwyn to live up to its contract with him. The Goldwyn answer denies that Maeterlinck ever delivered any scripts as he claimed he had. The company also says it paid him \$6,300 in royalties.

Lou Baum on Friday filed a suit against Equity Pictures for \$3,500 alleged to be due him in back salary.

**Vitagraph Convention May 23**

(Special to THE FILM DAILY)

Chicago—Vitagraph's sales convention will be held here on Friday and Saturday. Albert E. Smith and John B. Rock will come from the coast to attend.

The New York delegation will include A. Victor Smith, A. J. Nelson and W. Wallace Ham.

**New Series for Goldburg**

William Desmond and Billy Cody will each make eight Westerns for Independent Pictures. Desmond will be featured with Helen Holmes, J. P. McGowan directing. Independent will also handle 52 single reels, "The Screen's Book of Knowledge."

**Jerome Arrives on Coast**

(Special to THE FILM DAILY)

Hollywood—L. M. Jerome is here from New York to act as business manager for the Edwin Carewe unit, which will make "The Ragged Messenger."

**U. B. O. Books "U" Features**

The U. B. O. circuit has booked "Blind Husbands," a Universal release, the run beginning in June. "The Fighting American" plays over that time around Decoration Day.

**"Passion Play" H**

(Continued from Page 1)

state rights will be sold. On May 18 a trade showing will be given at Proctor's Roof Garden, Newark.

The picture was directed by Dimitri Buchowetzki, who is now directing Pola Negri. It was made in 1922 and the Freiburg (Bavaria) Players appear in it. Chris played by Adolph Sassmacht, Judas by George Sassmacht, who inherited the roles from their fathers. It is said the Freiburg Passion Play antedates the Oberammergau players by three hundred years.

It is understood that the picture was made with the financial aid of Carl Laemmle, who originally had the option on American distribution.

**Protest "Three Weeks" Showing**

(Special to THE FILM DAILY)

Atlanta—Several members of the Better Film Committee petition Mayor to compel the Metropolitan to cancel the showing of "Three Weeks," last week. The Mayor viewed the picture with the Board of Review, who unanimously passed

**HAL ROACH'S**

**WILL ROGERS COMEDIES**

"Wit With A Wallop"

2 reels

Pathécomedy

**GEVAER'S**

**RAW STOCK**

Negative — Positive

As Good As The Best

JOHN D. TIPPETT, Inc.

GEVAERT FILM

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1540 Broadway, N. Y. C.

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**COMING SOON**

*Lois Wilson* in  
**"Another Scandal"**  
Cosmo Hamilton's  
latest and greatest novel.

An E. H. Griffith Production

produced by  
Tilford Cinema Corp'n.

for HODKINSON Release





THE NEW FAMOUS  
**40**



*Paramount Pictures*  
FOR FALL AND WINTER ~ ~ 1924-5

**The World's Greatest Books Make  
the World's Greatest Pictures**

**THE  
COAST  
OF  
FOLLY**

Coningsby Dawson

**PETER  
PAN**

James M. Barrie

**THE  
COVERED  
WAGON**

Emerson Hough

**MONSIEUR  
BEUCAIRE**

Booth Tarkington

**SINNERS  
IN  
HEAVEN**

British Prize  
Novel  
Clive Arden

**FEET  
OF  
CLAY**

Margaretta Tuttle

**THE  
MOUNTEBANK**

W. J. Locke

**THE  
ALASKAN**

**JAMES  
OLIVER  
CURWOOD**

**WANDERER  
OF THE  
WASTELAND**

ZANE GREY

**MERTON  
OF THE  
MOVIES**

Harry Leon Wilson

**ARGENTINE  
LOVE**

Vicente  
Blasco Ibanez

**THE  
GOLDEN  
BED**

Wallace Irwin

**Every star, director and story in Paramount's  
Famous 40 is already a favorite with millions!**

# Small Towns

(Continued from Page 1)

the first run men. Well, Sydney, you're right. But take the tip. Get Eddie Bonns up to Boston. Let him tell some of his experiences. Let him tell some of the things he managed to help out on. Yes; in a way it's a sort of an advertisement for Metro-Goldwyn, but what of it?

## THE IMPERIAL PLAN

Interesting. Very. Whether Paul Lazarus and his associates can get this over remains, of course, to be seen. They should. There will be a lot of criticism of the idea—there must be. Some of it will be sound. Much faulty because of lack of knowledge of the facts. But this is surely so: any plan whereby the cost of pictures can be reduced to the exhibitor must have attention. The Imperial plan calls for this—at least so the promoters of the idea say. It remains for the testing out in fact. Then all of us will know a lot more.

Don't overlook this: that the idea of having a given number of pictures go to a group of exhibitors was the basic idea on which First National was planned. Back in the old days by "Manny" Mandelbaum of Cleveland. The material difference of the Imperial idea and the old FN idea is that there is no franchise problem involved.

## FIRST RUN OPERATOR A JOBBER

Paul Lazarus likens the first run operator in a given community to being a jobber—in that unless he puts the picture over in his neighborhood it is hard sledding to get it by. That's a well known and admitted fact despite that some pictures have made good even when denied a first run showing. So if Mr. First Run Exhibitor takes to the Imperial idea he becomes a jobber in fact. Don't forget that several years ago the Warner policy was almost along this line. They sold the first runs, put the pictures over, and then disposed of the remainder of the territory to some state right operator. This will be the idea of Imperial. After the first run buys the right to the 12 pictures Imperial doesn't care what he does with the product. He can show them in his own houses, rent them elsewhere, or do what he pleases. Imperial will have their money in, the exhibitor the print; the transaction will be closed.

If pictures can be merchandised on this plan there is no reason why Imperial—or someone else—cannot release more than 12 pictures a year. The question is can it be done?

But after all the plan is but a plan. The big thing to be evolved therefore is not alone the idea; but the result. And the result of any plan in this business is pictures. And only pictures. Let Imperial make 12 good pictures and the weaknesses of the idea—if there are any—will quickly be readjusted.

But without good pictures, box office attractions, no plan is worth a darn. The most inspiring phase of the Imperial idea is that something new is promised for next season—and another producer is in sight. That's always encouraging—especially in these days of closing—in and concentration.

## THE 100 ZONE IDEA

Why hasn't someone thought of it before? Why must the distribution idea of pictures remain where it was when Zukor started? There is much more possible in the 100 zone idea as to distribution than in the old state rights lines. It takes little figuring to see this. All of you figurators planning how to get Bill Johnson's thousand smacks for the best distribution idea might well think this over. No copy right on the thought, either.

## THE HAREM OF HADDON HALL

When the rain came pouring down. Early in the week. They covered up the plaster bust of Mary Pickford. At the Criterion. And one of the near wits said: "Ah I see they have the harem of Haddon Hall; all veiled and everything."

## THEY DO SAY

We are moving along. Our film folk are become financiers

faster and faster. Herb Yates goes on the Longacre Bank and Jules Brulatour—so they say—is to become a director of the Chelsea Exchange Bank.

## PAGE MR. REICHENBACH, PLEASE

The Tribune runs this:

"Cablegrams from Vienna announce that Prof. Hubert Griemer of the University of Munster has deciphered certain recent coveries and believ them to be hits of the original tablets. The officials of the movie company sent the following cablegram to Grimme: "Famous Players-Lasky Corporation wants Ten Commandment tablet remnants, first, for exhibition at George Cohan Theatre here, with Ten Commandments photo-play; second, for the Metropolitan Museum of Art. Please cable price wanted."

## IDEAS

Sig Schlager postcards from Binghamton: "This is how we are advertising 'Thy Name Is Woman' here: "Now playing on Broadway for \$2. The Snappiest Society Play of Them All." you see Freddie Niblo's tears? Snappy!

And Ralph Spence shoots a postal from Albuquerque. Saying: "I'm selling one of those tame Fred Harvey Indian squaws. Saying "I can sell you anything. Even a picture."

## GETTING A BREAK

February 6th. Harry D. Buckley left Hollywood to open "The Thief of Bagdad" in New York. May 6th three months later 84 days to be exact, his clipping book exclusive of syndicate work out of town publicity for which the New York engagement no credit showed an average of over four columns a day, was said to be the biggest publicity break that any picture company has ever got to New York ever got. Neither does this include the preliminary publicity.

## LICHTMAN'S LATEST

Al Lichtman says the gag man in a comedy unit is the low who figures out the newest way for throwing the comedians into a pond.

DAN

## HEADQUARTERS FOR

MOTION PICTURE CAMERAS, LENSES & TRIPODS; NEW AND SECOND HAND. COMPLETE STOCK OF ALL ACCESSORIES

PORTABLE PROJECTORS, FILM MEASURES, FILM SPLICERS, NEGATIVE REWIND FLANGES, REWINDERS, FILTERS, ETC.

EVERYTHING NECESSARY FOR THE PRODUCTION OF MOTION PICTURE FILM

## MOTION PICTURE APPARATUS CO., Inc.

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U. S. and Canada Agents for Debie Apparatus

## IN PRODUCTION



**FLORENCE VIDOR**  
in  
A Super-Special Film Dramatization  
**"BARBARA FRIETCHIE"**

BASED ON PLAY BY  
CLYDE FITCH  
Directed by LAMBERT HILLIER

for HODKINSON  
RELEASE



# Metro Always Leads!

## PICTURES

16

VARIETY

### BROADWAY'S BIG BOX OFFICE WEEK ROLLS UP GROSSES OF \$238,000

"White Sister" at Capitol, \$54,600—"Girl Shy" at Strand, \$51,460, Theatre's Second Biggest Week—  
—"Covered Wagon" Closing Run in 59th Week

SCARAMOUCHE RETURN  
GOT \$19,000 AT CAPITAL

Easter Week on Broadway set a record for the business rolled up by 10 theatres presenting pictures. The figures were around \$238,000.

**Estimates for Last Week**  
Capitol—"The White Sister" (Metro) (5,300; 55-\$1.65). After having tremendous run on Broadway at legitimate prices first engagement at popular prices was at Capitol last week. Rothafel gave picture a corking prolog and musical setting and business on week \$54,600, feature holding over for current week.

#### \$27,000 TOPS DETROIT

"Scaramouche" Leads — Business Good — Three Holdovers  
Detroit, April 29.  
Business was corking good last week. So much so, in fact, that three pictures are being held over. "Scaramouche," at the Adams went over exceptionally well, exceeding the receipts of "The White Sister" for the first week and "The Four Horsemen," all released through Metro.

Washington, April 29.  
The past week was a great one for the motion picture houses. The town, with one exception, was entirely pictures, each vying for attention and, what is more, each doing exceedingly well.

Estimates on the past week:  
"Scaramouche" — Loew's Palace. Had a four weeks' run at a local legit house and now plays this return date in a regular picture house to the largest gross of the town. Manager 'Beatus increased his orchestra, had special lighting effects and gave a performance on a par with that when the attraction was at the Belasco. Ran to a good \$19,000.

#### "WHITE SISTER" DID \$11,000 IN 890-SEATER

#### List of "Names" Failed to Attract Last Week in Kansas City

Kansas City, April 29.  
The Week's Estimates  
Royal—"The White Sister" (890: 50-75). Lillian Gish. Mrs. Leon Hinkle in a prolog "Ave Maria," the added feature. Record crowds thronged to this little Newman house all week. Starting at 9 and running continuous until 11 at night, seats were sold many times during the day. Despite the small capacity, close to \$11,000.  
Newman—"The Confidence Man" (Paramount): 1,980; 55-75. Thomas Meighan. Week's results not good. Added: ... office st

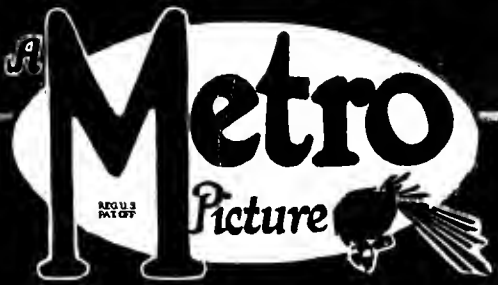
**Estimates for Last Week**  
Adams — "Scaramouche," Metro special. Prices, 85c. Big houses all week. Hit around \$27,000.  
Madison — "Great White Way." Admission, 60c. Capacity every night for both performances. Estimated receipts, \$17,000.  
Broadway-Strand—"Three Weeks." Tremendous night business and good matinees. Admission, 75c. Receipts, around \$13,000.

"Girl Shy"—Rialto. Right on the way after dark and the cartoon with Pola Negri in "Montmartre" Miss Negri day began but the the w down

### Follow the Leader!

Grosses tell their own story. Grosses prove that Rex Ingram's "SCARAMOUCHE" and LILLIAN GISH in Henry King's "THE WHITE SISTER" are your best bet today—tomorrow—and the next day! Play them once and you'll play them again.

Because they're hits that repeat every time. That's what they're doing now, and going over just as big and bigger on return engagements as the first time! Twins that make their own welcome in any house!



# But Metro's

# The Uninvited Guest

# pays the rent of the theatre that houses it

## Minneapolis Tenants Pay 2 Months Rent to House Uninvited Guest

And Every Year a Bigger Slice of Each Rent Check Is for Taxes, Not for Shelter—Typical Cases

### Make Up Your Mind About One Thing!—

If there's such a thing as a "summer picture," here it is!

This one will pull them in during the warm-weather months. It's the year's outstanding novelty, the first time that two marvels of screen photography—natural colors and under-sea pictures—have been combined in one production!

What's more, it's a fast-moving adventure drama that "stands on its own," full of love interest, with plenty of fighting and action with a thrill to every foot. A South Seas background of rolling oceans, sunken ships and pearl treasure—what could be sweeter for summer exploitation? Yes, sir, "THE UNINVITED GUEST" is a cinch for showmen!

This who is and con technic Minnea

Min each ye

Th tion at

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lavish the

pays

and

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir Wm Jury, Managing Director



A house in good loc that rent goes to taxes. A store in which the downstairs portion rents for \$1 \$52.50 for taxes. ... chennette and bath apartments

J.E.WILLIAMSON  
Presents  
**THE UNINVITED GUEST**  
Directed by RALPH INCE  
Story by CURTIS BENTON  
IN THE CAST  
MAURICE "LEFTY" FLYNN  
JEAN TOLLEY  
LOUIS WOLHEIM  
MARY MAC LAREN  
WILLIAM BAILEY  
Produced by SUBMARINE FILM CORP., Under the WILLIAMSON patents. Natural Color Scenes by TECHNICON CORP.

# A News Story That Will Startle The Nation!

A most sensational scoop on the biggest topic of the day!

Startling disclosures that may change the entire policy of the Government; and result in radically changed laws!

# PATHÉ NEWS

presents in Issue No. 41, out today, the only complete exposition of the rum runners and their methods that has yet appeared, in picture or paper.

The whole vast and illegal traffic in alcoholic liquors is laid bare, from start to finish. From the day the liquor is shipped from Europe to the day when it is put into the hands of the petty bootleggers, the story is complete and conclusive.

Too long for one issue, it will be shown in successive numbers.

To get the whole amazing story you must get each number of the News.

Today's installment is

## Doing Business On Rum Row, Fifteen Miles Out

*Once again the Pathe News Leads!*

**The Weeks Headlines**

**Monday**

Edward Bowes denies "Ben Hur" company will return to work in America. Exhibitors object to admission figures, declaring they fail to show true conditions. "Girl Shy" goes into Cameo for ten weeks, because distributor and local exhibitor can't get together on prices.

**Tuesday**

Adolph Zukor, back from cross country trip, finds conditions generally satisfactory. Jack White reported about to break with Educational. Denied by White and E. W. Hammons. Gustav Wolfsohn, German trade paper editor, suggests a joint sales control to govern film industry in Europe. Warners to distribute their own product in Upper New York State.

**Wednesday**

Famous Players seek injunction to restrain Weiss Bros. from using "Moses and Ten Commandments" in advertising relative to "After Six Days." Independent Prod. and Dist. Assn. wants cooperation with exhibitors. Sydney S. Cohen talks on exploitation. M. P. T. O. of New York to hold annual convention in Buffalo, July 7-11. Metro says Rex Ingram will make four more pictures under contract. American Booksellers' Assn. declares much of new fiction is unfit for place in American libraries.

**Thursday**

Exporters report revival of piracy evil in Central Europe and Baltic States. Trouble over "The Kid," "Robin Hood" and others. Alexander S. Aronson to be Metro's general European representative. Peter Licari, trustee in bankruptcy for American Releasing, sues officers of that company and Selznick, charging assets were transferred. Charles Ray series to go through Pathe. George Melford through with Famous. To direct Barbara La Marr in one picture. Sunday shows illegal in Ohio, State Supreme Court decides.

**Friday**

Paul Lazarus, A. C. Berman, R. A. Walsh, Arthur S. Friend, Cresson Smith and others form Imperial Pictures to sell 12 pictures direct to exhibitors. No exchanges planned. Exhibitor to buy rights for his territory on flat payment basis. State Department instructs all consular officers to work with industry in checking piracy. Minnesota M. P. T. O. attacks distributors on excessive rentals. Fox Eastern studio to remain inactive for time. Sidney Meyer succeeds R. A. White as sales manager.

**Saturday**

Universal big Fall picture to be "The Man Who Launched", by Victor Hugo, starring Lon Chaney. \$1,000,000 will be spent on the picture. "Passion Play", made by Dimitri Buchowetzki in 1922, in this country. To be road showed by Passion Play Prod., Inc. Minnesota exhibitors meet. Determined to oppose churches. Steffes reelected.

**Court Enjoins Censors**

(Special to THE FILM DAILY)

Chicago—The Board of Censors has been restrained from interfering with the showing of "The Woman on the Jury" at the Chicago, when attorneys for the theatre interests obtained an injunction from Judge Ira C. Ryner. The censors refused to permit persons under 21 to view the performance.

**Cole Acquires Bonham Interests**

(Special to THE FILM DAILY)

Bonham, Tex.—Major H. S. Cole, has taken over the R. & R. American and the R. & R. Lyric, and will move his residence here.

**THE WORLD IN COLOR**

A short subject  
Issued monthly by  
Kelley Color Laboratory Inc.  
Palisade, N. J.  
Phone Clifside 1345  
State Rights

**To Produce Rochester Industry**

(Special to THE FILM DAILY)

Rochester—The Baumer Industrial Film Co., will produce a civic and industrial picture of the Kodak town which will be shown at the Victoria, following which it will be presented to the Chamber of Commerce.

**New House for Richmond**

(Special to THE FILM DAILY)

Richmond, Va.—Charles A. Somma and Walter J. Coulter, operators of the Bluebird, will erect a new \$70,000 house at Brookland Park Blvd. and Hanes Ave., on the North Side, to be ready Sept. 1.

**Munz's New House to Seat 3,000**

(Special to THE FILM DAILY)

Detroit—The new theater which C. W. Munz and associates will erect at River Ave. and Joy Road, will seat 3,000 and cost \$500,000. Work starts immediately and it is scheduled for opening Jan. 1.

**Discuss Fire Prevention Matters**

(Special to THE FILM DAILY)

Detroit—A representative of the Hays organization, spent several days here last week with Dave Palfryman, of the Film Board of Trade, discussing fire prevention.

**Among Exchangemen**

Baltimore—Lou Lyons, formerly with Universal and First National, has joined Hodkinson.

Albany—The Merit exchange has moved to the same building housing Universal and Bond.

Philadelphia—Norman Ayres has been transferred from Baltimore by the Warners.

Albany—Sam Fried, formerly with Renown, is now head of the exchange.

Albany—Frank S. Hopkins, formerly with Vitagraph has joined Hodkinson.

Baltimore—Louis O. Maas is back in Baltimore, selling Trio productions.

Buffalo—Fenton Lawlor is the newest addition to the Warner Staff.

Butte, Mont.—Dave Frazer has been shifted to Seattle by Universal.

**STUDIO FOR SALE**

Located in Florence, Italy. Contains 150,000 square feet space, fully equipped and modern in every respect. Built in 1921. Also available 3000 costumes of 13th century, 200 sets interiors and exteriors. Bargain. Apply

ROBERT SCHWOBTALER  
330 West 88th Street, New York  
Phone: Schuyler 5850

**Incorporations**

Albany—Hancock Theater Corp., New York. Incorporators, L. Markham, E. Finestone and S. Zuckerman. Attorneys, Shaine & Weinrib, New York.

Sacramento, Cal.—Cloudster Prod., Inc., Los Angeles. Capital \$75,000. Incorporators, Richard Grace, Stanley DeLay, Harry Boswell and Paul Malvern.

Chicago—Joyland Amusement Co., has been organized with a capital of \$50,000. Incorporators are, A. L. Williams, James T. Cooper and F. Spriggs.

Sacramento, Cal.—Peninsular Studios, Inc., San Francisco. Capital \$600,000. Incorporators, T. L. Croteau, M. A. Brace, A. M. Hoover.

Sacramento, Cal.—Nasser Bros., Inc., San Francisco. Capital \$10,000. William Nasser, Elias Nasser and L. S. Hamm are the incorporators.

Albany—Puritans, Inc., New York. Capital \$60,000. Incorporators, N. B. Gurock and A. Tolk. Attorney, J. Kirschner, New York.

Sacramento, Cal.—Film Exchange Building, Inc., Los Angeles. Capital \$1,000.

Dover, Del.—Guard Screen Corp., Wilmington. Capital \$100,000.

*It won't be long now!*

**June 4th is the date of The Film Daily Golf Tournament.**

**Don't wait until the last minute to get your golf equipment.**

*Get it now at—*

**SLAZENGERS**

12 E. 43rd St. N. Y. C.

**Stanley Co. Joins M. P. T. O.**

(Special to THE FILM DAILY)

Philadelphia—The Stanley Co., has joined the M. P. T. O. of Eastern Penn. and will send delegates to the Boston convention.

**Charles HUTCHISON**

with ANNE LUTHER in the thrilling drama



One of the 5 Chas. Hutchison costers now ready for delivery, which includes

- "TEN AFTER TEN"
- "THE LAW DEMANDS"
- "THE FATAL PLUNGE"
- "THE RADIO FLYER"
- "FANGS OF THE WOLF"

Revised from the serials "Great Gamble" and "Wolves of Kultur"

TERRITORIES ALREADY SOLD—  
Kerman Films Inc., 729 Seventh Ave., N. Y. City—Standard Film Attractions 137 Vine St., Philadelphia Pa.—R. G. H. Enterprises 1022 Forbes St., Pittsburgh Pa.—Beacon Features Inc.

Territories Already Sold  
KERMAN FILMS INC., 729 Seventh Ave New York City, (Greater New York and Northern New Jersey)

STANDARD FILM ATTRACTIONS, 137 Vine St., Philadelphia, Pa. (Eastern Pennsylvania, Southern New Jersey)

R. G. HILL ENTERPRISES INC., 102 Forbes St., Pittsburgh, Pa. (Western Pennsylvania, West Virginia)

BEACON FILMS INC., 454 Stuart St Boston, Mass. (New England States)

QUEEN FEATURES INC., 3031 Potters Bldg., Birmingham, Alabama, (Georgia, Florida, Alabama, Mississippi and Louisiana)

*For Open Territory Wire*

CLARION PHOTOPLAYS, INC  
1540 Broadway, New York City

*In Production*

**THE LAWFUL CHEATER**

Under Direction of  
**William Christy Cabanne**

**CAST**

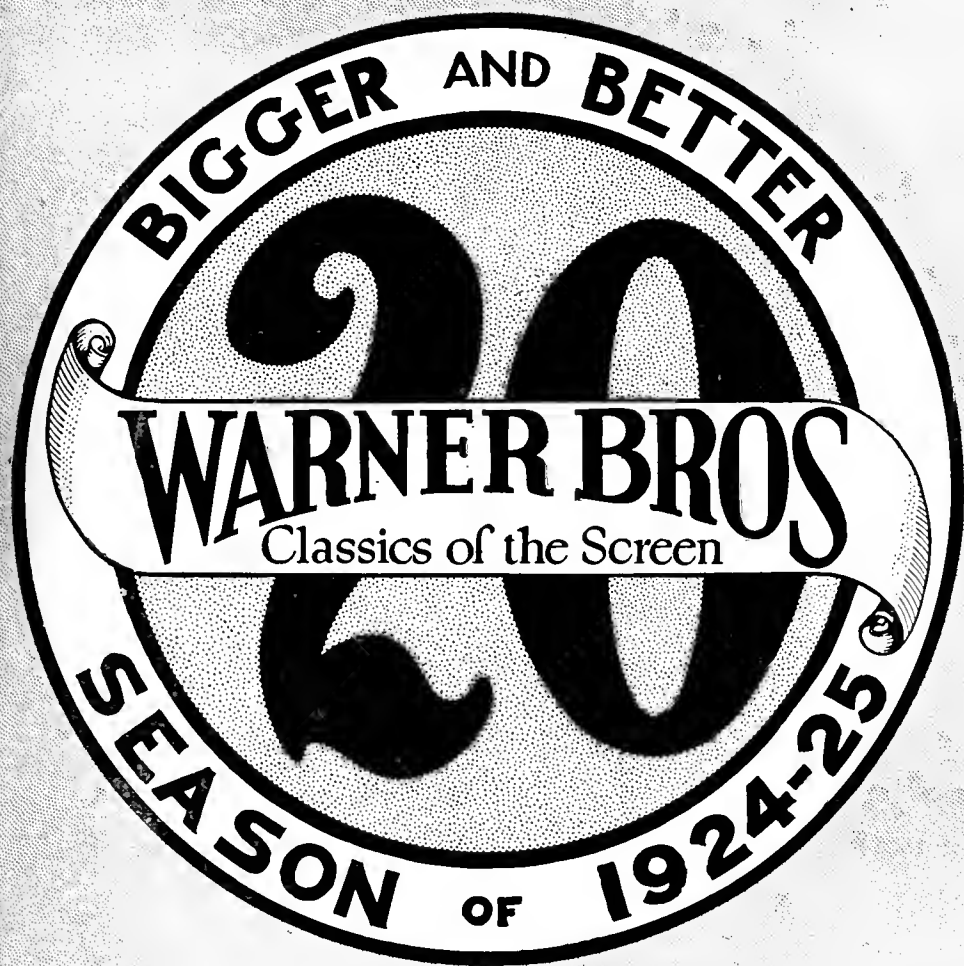
ALMA RUBENS      WALTER McGRAIL  
FRANK MAYO      LILYAM TASHMAN  
H. B. WARNER

**ASSOCIATED EXHIBITORS RELEASE**

*Arthur S. Kane, Pres.*



Save TWENTY Dates for the New Warner TWENTY



Reason  
No. 3 -

Previously  
Announced

- 1—Rin-Tin-Tin in "Get Your Man"
- 2—"Deburau"
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_
- 7 \_\_\_\_\_
- 8 \_\_\_\_\_
- 9 \_\_\_\_\_
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# "THE AGE OF INNOCENCE"

By EDITH WHARTON

Book publishers are born gamblers. Life to them, commercially speaking, is just one hazzard after another. They review an author's work, like it, publish the book and—wait for returns. If the first issues "catch on" with the public, its success is assured. If not, its doom is equally certain.

Publishers long have competed for the works of Edith Wharton. Miss Wharton has a knack for writing "best sellers." She not only knows life in its many aspects, but she knows her fiction-reading public and its demands. As a result her novels always are among the most widely circulated books of the day.

In 1920 Miss Wharton's "THE AGE OF INNOCENCE" was awarded the Columbia University Prize as the best novel of the year depicting American life. Hundreds of thousands of copies of the book were sold and even today it is among the best sellers on the stands.

Great though it is as a novel, "THE AGE OF INNOCENCE" is even greater as a motion picture story. It has drama, romance and adventure and behind it all the gay glamor of New York's social life.

Ideally cast and faultlessly produced, this production easily takes its place among the best of Warner Bros. TWENTY "Screen Classics" for the year 1924-1925. Its title has tremendous box-office value; its exploitation possibilities are unlimited. You'll want to show this attraction and your patrons will want to see it.

Save TWENTY dates for the new Warner TWENTY.

# A Statement To The Motion Picture Industry

By—Arthur N. Smallwood

Certain interests in the motion picture industry are seeking to discredit the Producers Distributing Guild and the P. D. G. plan of distributing motion pictures by making personal attacks upon me, my record and my integrity.

The P. D. G. Plan of distribution offers far-reaching benefits to the exhibitor and the independent producer which must be admitted by anyone who has made a careful study of the situation. It is the biggest step forward ever taken in the motion picture industry to insure independent exhibitors and producers against EVENTUAL MONOPOLY by interests which are slowly but surely strangling independent producers and exhibitors to death.

There is nothing in my personal record of which I am ashamed and I can look any man in the eye and tell him where to go. I have been more or less associated with the motion picture industry since 1909 and no man can point to a dishonest act on my part, in or outside of the motion picture industry, since or before that time.

I can offer sworn testimony by competent witnesses to prove that my dealings with my fellow-men have always been actuated by the highest motives and ideals. I am in the motion picture industry to stay and I am going to win and succeed in this business.

(Signed) Arthur N. Smallwood.

# *and this is praise indeed*

"The Chechahcos has that desired something new which frenzied directors and producers are ever seeking. The snow scenes have an intensity and magnificence which dwarf mere humans."

—Mabel McElliott in  
N. Y. DAILY NEWS

*and the critic of the conservative  
New York JOURNAL OF COMMERCE said:*

"It is of truly absorbing interest, vitality and general merit. The work of the players will be remembered for a long time to come."

*while the New York Review penned:*

"It assays high in entertainment value and has magnificent spectacular scenic effects."

*Equally enthusiastic was the  
praise from all other critics.*

"The  
**CHECHAHCOS**  
pronounced CHEE-CHAW-KOS

**Associated Exhibitors**  
ARTHUR S. KANE, President  
PATHE, Physical Distributor

*means Exhibitors' Summer Insurance*

*Florence Vidor in*  
**"Borrowed Husbands"**

*Vitagraph*

**As a Whole...** MORE HUSBANDS AND WIVES AND THEIR TROUBLES. NICELY MADE PICTURE AND MAY AMUSE BUT STORY IS PRETTY FAR-FETCHED.

**Star...** Pleasing as always but hardly the right type for role of woman who borrows other women's husbands. Does her work nicely at all times and sure to please.

**Cast.....** Robert Gordon not suitable as Miss Vidor's husband although he, too, handles the part capably. Others Rockliffe Fellowes, Violet Palmer, W. J. Irving, Alpheus Lincoln, Earle Williams, Charlotte Merriam.

**Type of Story...** Comedy-drama. Nancy Burrard refuses to accompany her husband to South America, and, while apparently very much in love with him, decides to amuse herself in his absence by borrowing the husbands of her friends. She meets a major who believes she is a widow and after paying her a great deal of attention, proposes. Without telling him the truth, she refuses him. Later on she receives a more violent proposal from a friend's husband, a famous surgeon, with whom she has flirted merely to have the opportunity of turning him down and taking away some of his conceit. Several other milder affairs occur and finally Nancy becomes the innocent victim of another husband who pays her attention just to make his wife jealous. It is at this point that Nancy's husband returns but he's easily convinced that Nancy's escapades were quite harmless and Nancy herself is cured of borrowing husbands. The average audience will probably find the adventures of Nancy quite original and amusing. Florence Vidor's striking personality does a lot to help a fairly weak plot over the dull spots and a good production is another compensating feature. If not taken too seriously the theme is sufficiently interesting to hold most audiences.

**Box Office Angle.....** Count on star and her ability to hold an audience if you figure on showing this one. The story may amuse if they don't pick it apart for absurdities.

**Exploitation.....** You'll probably find that this title will bring many in. It suggests the marital tangle that always appeals to a certain majority, women in particular. You might make a special appeal to them and use catchlines saying: "Mrs. Housewife, are you the borrowing kind? If you are there's a new angle on this pastime. See it for yourself in 'Borrowed Husbands', Vitagraph's latest release, starring Florence Vidor."

**Direction...** David Smith; doesn't finish off sequences satisfactorily at times.

**Author .....** Mildred Barbor  
**Scenario .....** C. Graham Baker  
**Cameraman .....** Steve Smith  
**Photography .....** Good  
**Locale .....** N. Y.-Washington  
**Length .....** 6,850 feet

*Sessue Hayakawa and Tsuru Aoki in*  
**"The Danger Line"**

*Film Booking Offices*

**As a Whole...** JAPANESE STARS COME BACK IN THRILLING DRAMA OF EUROPE AND THE ORIENT. LIKELY TO REGAIN THEIR POPULARITY AND A STRONG FOLLOWING.

**Stars...** Have splendid roles and do fine work. Tsuru Aoki bound to interest women especially, since she appears both in modern clothes and native attire. She's pretty in both. Hayakawa does some heavy dramatic playing in the war sequence that brings him back in his own forte.

**Cast.....** Suitable.

**Type of Story.....** Drama. It is several years since the Japanese star, Hayakawa and his wife, Tsuru Aoki, have been seen in films in this country. They have been making pictures abroad, of which "The Danger Line", made in France, is the first to be shown here. The fact that it is a European production should not influence American audiences against accepting the star's return since the picture is in every way up to modern standards and presents Hayakawa and his wife in an interesting story, well handled and artistically produced. The theme contains splendid dramatic action, a thrilling climax, showing the Japanese Navy at war, and has been given a thoroughly attractive setting. The photography is excellent and there are many very beautiful shots. The theme deals with the love of a Japanese wife for her husband, a loyal Naval Lieutenant. An American woman, in the absence of the Lieutenant, amuses herself by teaching his wife European manner of dress and custom. The husband is pleased with his wife's adaptation of European dress but worried because he believes she is in love with a British officer. The latter accompanies the Lieutenant for observation purposes, when the former's ship goes off to war. During a skirmish the Japanese is wounded and the Englishman takes his place, and is killed. The Lieutenant returns to his wife satisfied that she is loyal.

**Box Office Angle....** Good dramatic offering and should bring in the many former admirers of the Japanese players.

**Exploitation....** Play up the names of Sessue Hayakawa and his wife, Tsuru Aoki. Tell them this is the first of a series of new productions which they have made. Use a trailer showing Madame Aoki in modern clothes and bits containing some of the more picturesque settings contained in the picture. Tell them it is good to look at and that the stars do very good work. The admirers of Hayakawa will be well pleased with his performance.

**Direction ..** E. E. Violet; very good  
**Author ....** From Claude Farrere's "The Battle"

**Scenario .....** Margaret Turnbull  
**Cameraman .....** Not credited  
**Photography .....** Splendid  
**Locale .....** Japan  
**Length .....** 5,800 feet

*Bebe Daniels in*  
**"Daring Youth"**

*Producer: B. F. Zeidman*

*Distributor: Principal Pictures-State Rights*

**As a Whole** DOMESTIC RELATIONS PLOT THAT OFFERS RATHER ENTERTAINING PICTURE WITH GOOD CAST AND CERTAIN AMOUNT OF AUDIENCE APPEAL THAT SHOULD MAKE IT POPULAR.

**Star....** Good in the part. Has role that is surely going to give the "conservatives" in your audience a bit of a shock but they'll get over it if they wait for the ending. Gives a good performance and should please.

**Cast....** Norman Kerry suitable as the other party to a part-time marriage. Cast adequate.

**Type of Story...** When Fannie Hurst, the novelist, married in 1920 she gave out a statement expressing her philosophy regarding married life and offered as her idea of a perfect working agreement between husband and wife, the theory of part-time marriage. Miss Hurst believes, or did at that writing (she hasn't committed herself in print lately), that to sit opposite the same man at the breakfast table for seven mornings a week is likely to prove irksome after a time so she and her husband worked out a plan whereby they were to breakfast together only on certain mornings and each maintain separate apartments and retain their own friends and, incidentally, their individualities. And Dorothy Farnum has worked out the idea in "Daring Youth" only to prove that it won't work. Alita, the bride, instead of enjoying the liberties which her self-imposed freedom affords, is angered because her husband doesn't become jealous and insist upon the conventional married life. The plot is bound to seem absurd to a conventional minded audience but they'll feel compensated by the ending which proves Miss Hurst's dope is all wrong.

**Box Office Angle....** Here's a picture that should start a great deal of controversy. Miss Hurst's article did when first printed. Revive it and get their attention.

**Exploitation....** Post the town with large ad sheets reading: "Do you believe in part-time marriage? Can a man or woman marry and be happy while retaining the liberties that was theirs prior to the marriage ceremony? See the problem worked out in 'Daring Youth' with Bebe Daniels and Norman Kerry." Show a trailer well in advance and put the above query to the end of it. Promise the home pest argument agitator some food for discussion. The plot offers plenty.

**Direction....** William Beaudine; satisfactory.

**Author .....** Dorothy Farnum  
**Cameraman ....** Charles Van Fonger  
**Photography .....** Good  
**Locale .....** New York  
**Length .....** About 6,000 feet

**"The Chechahcos"**

*Asso. Exhibitors*

**As a Whole.....** FINE OPPORTUNITY IN CLOSING REEL BUT BETTER EDITING NECESSARY TO WHIP THIS TO SHAPE.

**Cast...** Hardly anyone with knox-box-office value in this. Depends entirely upon pictorial appeal.

**Type of Story....** They had a good chance in making this first Alaska production. Someone missed, probably the director. The story deals with the adventures of the gold-seeking mob and the frenzied climb over Chilkoot Pass into the mountain section of this barren region. A woman is separated from her husband following a shipwreck. The child is taken care of by two miners in the end marries the younger. Meanwhile, the mother, trapped to an unhappy position by a gambler, is reunited at the end with daughter, when the villain is killed.

The closing reel showing the tragic death of the villain as he is thrown over the edge of a craggy ice field is sublimely realistic. The last reel gives a great opportunity for putting this picture over. The story needs a lot of editing to whip it into much better shape. Make it first-class in audience appeal.

It is to be regretted that the producer or director failed in developing the opportunity. This might easily have been a very big picture.

**Box Office Angle....** Should work out excellently for hot weather business but a discerning crowd will want a story put together in much better form.

**Exploitation....** Deal with the fact that this is the first all-Alaska picture ever made. Tell how it shows the chase for gold and a trailer showing the tragic end of the villain. This will surely bring them back. It is great audience stuff.

A big talking point is the splendor of the production. The scenes on the glacier and among the long shots are realistic to the last degree. Mention the fact that when the late President Harding was in Alaska, he visited the town making the production. Try to get the Pathe News material showing the trip. This should serve to arouse interest in the picture.

If you are running this during the very hot weather weather probably will come this summer always has—you should be able to do very interesting things in way of lobby displays. This is one of the best snow pictures of the season.

**Director....** Lewis H. Moomaw; ordinary

**Author .....** Lewis H. Moomaw

**Scenario .....** Lewis H. Moomaw

**Cameraman ....** Raymond K. Johnson and Herbert H. Brownell

**Photography .....** Generally

**Locale .....** Alaska

**Footage ....** Approximately 7,500 feet



**"Lily Of The Alley"**

Hepworth

Whole...CONTAINS EFFEC-  
E DRAMATIC ACTING  
D QUITE INTERESTING  
RY THAT IS A BIT SLOW  
STARTING BUT GAINS  
ED IN DEVELOPMENT  
D FINISHES WITH GOOD  
MAX AND SURPRISE  
DING.

...Henry Edwards good as tip-  
ockney. Gives interesting char-  
rization and handles both com-  
and dramatic bits nicely. Chris-  
White does good work but  
tographs rather poorly, probab-  
ue to improper make-up. An all  
glish cast with no names famil-  
to American audiences.

**Type of Story**...Comedy-drama.  
y of the Alley", a Hepworth  
duction made in England, is  
ut equally divided on comedy  
drama. The first half is ab-  
bed chiefly in much good cock-  
humor dealing with escapades  
Bill, a tipsy, good-natured fel-  
whose luck with the horses  
vides a livelihood without his  
king for it. These early reels get  
story off to a rather slow start,  
ng chiefly to too much footage  
ng devoted to long close-ups,  
it gains in speed as the develop-  
nt progresses and the latter half  
ers interesting, and in the climax,  
er tense dramatic situations  
t are thoroughly well done both  
acting and direction. The cli-  
x threatens to brave a tragic  
ling when the dream ending  
ils the illusion but probably  
es the story as far as the gen-  
l public is concerned since it  
n't gotten to the point of ap-  
pving of unhappy endings. Lily,  
heroine, leaves a drunken father  
l finally marries Bill when he  
mises to give up drinking and  
tle down. His lunch wagon busi-  
s keeps him busy most of the  
ie and Lily threatens to leave  
e because she is left alone so  
ch. She has a dream in which  
e sees Bill come tottering in and  
ieving him drunk leaves him.  
ter she learns he is blind; there  
a fire in which both their lives  
threatened but Lily wakes in  
e to be happy with her husband.

**Box Office Angle**...Will have to get  
er purely on the strength of the  
ry and good acting of the play-  
but it should have little diffi-  
ty in making this grade.

**Exploitation**...There are no names  
use in connection with interest-  
g them in this English production  
r are there any big sets or lavish  
play to talk about. You'll have  
go after them by boosting the  
ry and saying that it is unusual,  
ntains first rate cockney comedy  
d good dramatic situations and  
well acted. If they are interested  
these qualities in pictures, you  
ould be able to get them in.

**Action**...Henry Edwards; usual-  
quite satisfactory.  
**Director**... Henry Edwards  
**Scenario**... Not credited  
**Camerman**... Not credited  
**Photography**... Could be better  
**Locale**... England  
**Length**... 5,850 feet

**"Sword of Valor"**

Phil Goldstone—State Rights

As a Whole...NOT MUCH IN  
THE STORY THAT'S NEW  
BUT GOOD CAST AND  
RATHER ATTRACTIVE PRO-  
DUCTION HELP MAKE IT  
INTERESTING.

**Cast**...Dorothy Revier good as the  
Romany heroine and not without  
a certain degree of feminine appeal.  
Snowy Baker right hero for the  
job. Role gives him plenty of op-  
portunities to get over his usual  
line of stunts. He has a duel, sev-  
eral scraps and the ever popular  
rescue chase in which she saves  
the girl he loves. Baker is al-  
ways capable of this sort of part.  
Others in the cast: Otto Lederer,  
Armando Pasquali, Countess D'  
Lanti, Edwin Cecil, Fred Kavens..

**Type of Story**...Drama. When  
Ynez, a Romany lass, reaches the  
marriageable age her father decides  
that, since his farm lands are not  
bringing in the returns that they  
once did, it would be a good idea  
to display the girl's beauty along  
the Riviera in hope of enticing a  
rich husband. Leaving a gypsy  
suitor at home, Ynez goes off and  
shortly the father is made a gener-  
ous offer. Meantime the girl meets  
an American soldier who saves her  
life, when she feigns drowning, and  
who follows her back to Romany  
as does the rich bidder. The rich  
man employs a famous swordsman  
to pick a quarrel with the Ameri-  
can in hopes that the latter will be  
killed in the duel. Instead, the  
jealous gypsy lover, aiming at the  
American, kills the rich man and  
kidnaps Ynez. Hero rides to the  
rescue with the usual ending—  
marriage. There is little out of the  
ordinary in the story but it has an  
interesting setting, a good cast and  
a good production to help cover  
up the weak spots so that probably  
it will get over without any great  
difficulties. There is good pictorial  
appeal and some effective action  
and thrills along in the latter reels  
that should appeal to a majority.

**Box Office Angle**...Good average  
attraction with enough good points  
to cover up the weaker ones. At-  
mosphere of story, cast, and certain  
good bits of pictorial appeal will  
please.

**Exploitation**...You might make it  
clear, in view of the title, that this  
isn't a costume picture. They may  
expect one when they read the title.  
Tell them it has to do with an  
American hero who refused to  
fight a duel until it was a matter  
of preserving his honor and win-  
ning the girl he loved. If you  
think they know Snowy Baker you  
might use his name. Show them  
a trailer containing bits of the res-  
cue sequence in which Baker saves  
his Romany heroine. Stills in the  
lobby and pictures of Miss Revier  
will attract.

**Direction**...Duke Worne; adequate.  
**Author**... Julio Sabella  
**Scenario**... Jefferson Moffitt  
**Camerman**... Roland Price  
**Photography**... Good  
**Locale**... Romany  
**Length**... About 5,000 feet

**"The Life of Dante"**

Express Films Co.

AS a Whole BIOGRAPHICAL  
SKETCH OF LIFE OF DANTE.  
BIG SCALE PRODUCTION  
BUT EPISODIC NATURE AND  
FOREIGN ATMOSPHERE  
AND PLAYERS NOT LIKELY  
TO MAKE IT SUITABLE EN-  
TERTAINMENT FOR AMERI-  
CAN AUDIENCES.

**Cast**...Some bits that include rather  
fair acting but most of it is un-  
convincing and greatly overacted.  
Make-up is very poor and players  
are never properly photographed.  
No especially outstanding perform-  
ances. Title role played by actor  
who is almost entirely lacking in  
force.

**Type of Story**...Biography. "The  
Life of Dante," another product of  
European studios, offers interesting  
subject matter for a higher class  
audience, those interested in the  
classics among which there is Dan-  
te's famous "Inferno". For these  
people the film may prove satisfy-  
ing if for no other reason than it  
presents a graphic account of the  
adventurous life of the great poet,  
Dante Alighieri, from his early life  
until his death in 1321. As a matter  
of general entertainment the pic-  
ture cannot be classed as suitable  
for distribution. The average au-  
dience will hardly be interested in  
the life of one whom probably most  
of them knew nothing about and  
to whom "Divina Commedia"  
means no more than the "Inferno".  
And it must be the events pictured,  
rather than the manner in which  
they are pictured, that will hold an  
audience. The production, though  
spectacular and built upon a large  
scale, is far inferior to several other  
spectacles coming from Europe.  
There are mob scenes to be sure  
but they are only mildly thrilling.  
Poor photography, improper edit-  
ing and too liberally translated sub-  
titles are other handicaps in this  
production.

**Box Office Angle**...Not suitable as  
entertainment. It is interesting from  
a historical standpoint and will ap-  
peal to certain people who like  
historical spectacles and will accept  
the picture for the subject matter  
contained in it. For educational  
purposes it should be especially  
good. The name should mean con-  
siderable in bringing in high class  
patronage.

**Exploitation**...Secure the coopera-  
tion of local educational boards and  
work for the patronage of high  
school and college students. Play  
up the title and tell them the picture  
offers a biographical sketch of the  
life of the great Italian poet, Dante,  
and talk about Dante's "Inferno"  
and "Divina Commedia". Get the  
endorsements of professors and  
teachers.

**Direction**...Not credited; not up to  
current standards but shows serious  
effort.

**Author**... Not credited  
**Scenario**... Not credited  
**Camerman**... Not credited  
**Photography**... Poor  
**Locale**... Italy  
**Length**... About 7,000 feet

**"After A Million"**

Sunset Prod.—State Rights

AS a Whole...AVERAGE STATE  
RIGHTS OFFERING THAT  
WILL SUFFICE WHERE  
THEY WILL ACCEPT AC-  
TION WITHOUT SUSPENSE  
AND DON'T OBJECT TO  
LACK OF LOGIC.

**Cast**...No one important and no  
prominent names. Ruth Dywer  
badly miscast as Countess Olga  
and Joe Girard a scheming Rus-  
sian, Alphonse Martell and Jay  
Hunt also implicated in the plot  
to get the countess' fortune. Ken-  
neth McDonald a stunt hero who  
is likeable.

**Type of Story**...Comedy-drama.  
Given a Russian Countess for the  
heroine and a Yankee soda clerk  
for the hero you can readily guess  
the rest and nothing but what  
you expect does happen. "After  
a Million" presents one of those  
athletic heroes who performs all  
sorts of stunts and miraculous fetes  
in order to befriend the little Rus-  
sian countess who is in dire trouble  
due to the attempts of certain of  
her Russian friends to do her out  
of a fortune by telling her that if  
she marries an American by a given  
time, the money will be hers and  
she can aid the stricken people of  
her native country. At the same  
time it happens that if the Yankee  
hero reaches a certain bank by a  
certain hour, he too will inherit a  
fortune. With two fortunes and a  
wedding ring you couldn't expect  
anything but the usual happy end-  
ing. Minus the absurdities of a  
hectic plot, and taken from a stand-  
point of the action afforded, prob-  
ably "After A Million" will please  
an average audience. Where they  
like stunt heroes who perform  
dizzy fetes such as jumping from  
railway trestles to auto tonneaus,  
climbing up the sides of sky-scraper,  
and the like, it should stand  
even a better chance. Kenneth Mc-  
Donald affords plenty of thrills in  
his series of knock-'em-dead es-  
capades.

**Box Office Angle**...Fair. Where  
you know your patrons favor stunt  
heroes who go through a variety  
of breath-catching thrills in order  
to amuse them, the picture should  
prove thoroughly satisfying.

**Exploitation**...Not a bad title by  
any means and might readily serve  
to bring in the title shopper who  
is always ready to bite at a title  
that promises a thrill. Surely  
there's a thrill in going after a  
million. Play it up with catchlines:  
"What would you do to win a  
million? Would you go through the  
perils that the hero in 'After a Mil-  
lion endures? See for yourself."  
There are no names of players to  
use unless you want to get them in-  
terested in the new stunt perform-  
er, Kenneth McDonald.

**Direction**... Jack Nelson; average.

**Author**... Not credited  
**Scenario**... Jay Inman Kane  
**Camerman**... Not credited  
**Photography**... All right  
**Locale**... Russia-U. S.  
**Length**... About 5,500 feet

# Short Subjects

**"Going to Congress"—Will Rogers—Pathe**

*Subtle, But Funny*

Type of production... 2 reel comedy

As is usually the case with Rogers' comedies, "Going to Congress" is extremely funny in its subtleties. Big town audiences will enjoy it without doubt. Rogers is seen as Alfalfa Doolittle, of a small mid-west town, who has never done much but sit around the stove at the country store and tell all comers his ideas on how the country should be run. He is finally elected to run for Congress. His speeches before the election, his campaigning tour and his final arrival in Washington are truly funny. The film ends with an amusing bit. Arriving in Washington, he is accosted by a pretty young woman who flatteringly tells him that she loves Congressmen and that her grandmother was kissed by one. After Will kisses the young lady, he finds that his watch is gone. Proceeding up the street toward the Capitol, another girl asks him the time. Glaringly he says, "Go ask your grandmother!"

**Pathe Review No. 21**

*Delightful Reel*

Type of production... 1 reel magazine

Picturesque views of old trails in New Mexico open this issue of Pathe Review. Next comes a most artistic and interesting study of the making of miniatures in wax. Jumping thence to a hillside in old Japan, the natives are seen making charcoal for sale in the market, while still another jump takes the spectator to Tunis where colored and colorful scenes of the "City of Secrets" are shown.

**"The Cat's Meow"—Sennett—Pathe**

*Here's a Winner*

Type of production... 2 reel comedy

Harry Langdon does exceedingly good work in this. He's funnier than ever before. He is seen as the very timid sweetheart of a sweet young thing whose imposing mother is the head of a purity league the purpose of which is to clean up the slums. "The Cat's Meow" is a cabaret and dance hall of most doubtful nature. Langdon and his girl on a slumming party go in to look it over. The comedy ensuing is really funny. Langdon's facial expressions put it over in great shape. The second reel shows Langdon appointed policeman by the purity league to clean up the

slums and incidentally "The Cat's Meow." The chase stuff is different and funny. Don't miss this one. Get it sure.

**"Delivering the Goods"—Century—Universal**

*A Clever Dog*

Type of production... 2 reel comedy

Pal, the very clever dog, makes this enjoyable. He is in front of the camera most of the time, which is a good thing for the comedy. Spec O'Donnell works well with him as the young clerk in his father's grocery store, which as usual is very much shot to pieces before the final fade-out. The sequence in which Spec and Pal deliver the baskets of groceries to the different customers and the one in which the horse runs away with the wagon and Spec in it, are the best in the film.

**"Dizzy Daisy"—Mermaid—Educ'l**  
*Good for Any House*

Type of production... 2 reel comedy

There's plenty to recommend the showing of this Mermaid comedy. First, it was produced under the supervision of Jack White, and has a goodly supply of his novel stunts—this time in the form of a motorboat chase wherein one of the boats is cut in half but still keeps on going—then a first-rate cast headed by the always amusing Louise Fazenda and including Lee Moran, Otto Fries, Cliff Bowes, Dick Sutherland, Virginia Vance and others. Louise is seen as the dumb daughter of a fisherman who is so tough he blows the railings of his porch away every time he spits. A jewel robbery, and a trained seal, among other things, help to keep the interest from flagging.

**"Lunch Brigade"—Cameo—Educ'l**  
*Has Rapid Action*

Type of production... 1 reel comedy

Sid Smith, Cliff Bowes and Virginia Vance get mixed up in a cafeteria in this Cameo comedy. The tempo of the action is rapid, with food that is blown, slung or stolen the theme. Contains quite a few laughs. The finish is quite novel—Bowes runs after his rival, Smith, who is perched upon an immense gas balloon that has rolled out of a gym. The balloon rolls up and down hill but finally comes to a stop at a curb where a small fire is burning. In the explosion that follows only the hats of the two men are left. It is a welcome change from the usual battered derelicts which generally emerge from wrecks of this type to greet the audience with bewildered looks.

## New Theaters

Seattle—Reports have it that Charles Louie, intends building a new \$35,000 theater at 514 Seventh Ave.

Concrete, Wash.—Stickley & Phebus are erecting a new 500 seat house.

Platteville, Wis.—Wm. C. Tracy, will build a new house in the Cummins Bldg. on Main St.

Cincinnati—A new theater will be erected on Hamilton Ave., near Cedar at a cost of \$80,000 to seat 800.

Pine Bluff, Ark.—Work is progressing on Saenger's new house.

Irwin, Pa.—The Maute, a new house, has opened.

Chadron, Neb.—Plans have been drawn for the new theater to be put up by J. W. Pace.

Tuscaloosa, Ala.—A new house will adjoin the new Merchants Bank & Trust Bldg., to seat 950, and to be operated by the South Ala. Enterprises.

Rosenberg, Tex.—Mart Cole has opened the Dreamland. The house will be open three days a week. Cole also runs the Liberty.

Long Beach, Cal.—Stephen D. Brown is manager of the new Oriental, just opened.

Blytheville, Wash.—The Home, a new house, opened recently.

St. Louis—Tom Curley plans to open an airdome at Wellston.

Alexandria, La.—Dr. R. E. Blanchard recently completed a house which he will open in the near future.

Burlington, Vt.—A well known theatre syndicate is planning a new theatre.

Burlington, Vt.—Plans have been filed for a new playhouse.

Tallahassee, Fla.—C. E. Daffin will erect a modern house here.

Chicago—Work has started on the Diversity, the new Jones, Linick and Schaefer house to cost \$500,000

Boston—Excavation work on the new Gordon has already begun.

Roxbury, N. Y.—A \$40,000 theatre will be open July 1.

San Fernando, Cal.—Work will soon start on a proposed \$50,000 playhouse.

Potsdam, N. Y.—Construction has already been started on the theatre which the Papayankos Bros. are erecting.

Dorchester, Mass.—The new Field's Corner has opened.

Salesmen Stage Dance for M  
(Special to THE FILM DAILY)

Albany—Over 1000 tickets have already been distributed for the salesmen's dance to be held Ten Eyck, May 26.

**Fire Drives 200 From Albany**  
(Special to THE FILM DAILY)

Bellville, N. J.—Fire which broke out in the projection room of the Alpha drove 200 persons from the theater. Nobody was injured.

**To Fight for Sunday Closing**  
(Special to THE FILM DAILY)

Kokomo, Ind.—A group of citizens has decided on launching a campaign for Sunday closing because John Marshall permits theaters to remain open.

**3 Seattle Theaters Change Hands**  
(Special to THE FILM DAILY)

Seattle—The Apollo was bought by A. M. Dunlop; the Manhattan was sold to R. Dunham; the Park has been acquired by Ra and Cauffman.

**\$1,000,000 House for Flint, Mich.**  
(Special to THE FILM DAILY)

Flint, Mich.—Ground will be broken May 15 for the Capitol new \$1,000,000 house which the Theatrical Enterprises is building.

**Dallas Board Busy**  
(Special to THE FILM DAILY)

Dallas—The recent third session of the Arbitration Board disposed of 11 cases.

**Fire Causes \$20,000 Loss To Star**  
(Special to THE FILM DAILY)

Attleboro, Mass.—Fire caused \$20,000 damage to the Star.

**Buys Northern Film**  
(Special to THE FILM DAILY)

Seattle—Greater Features, Inc. has purchased "Adventures in the North" for eight Pacific Northwest states.

**Divide \$2,000,000 Small Estate**  
(Special to THE FILM DAILY)

Toronto—The estate of the theatrical magnate, A. J. Small, amounting to \$2,000,000 was formally divided among his relatives. Small mysteriously disappeared Dec. 1, 1919 and has not been heard from since.

**Elliott Dexter Entertains F. B. O.**  
(Special to THE FILM DAILY)

St. Louis—Elliott Dexter, was entertained to a dinner last week at a dinner last week.

**Mark Co. To Build \$300,000 Home**  
(Special to THE FILM DAILY)

Albany—The Mitchell H. Realty Co., owners of the Mitchell Strand, will soon build a \$300,000 playhouse.

**Quimby Returns After Operation**

Fred C. Quimby, short sales manager for Universal has returned to his desk following an operation for appendicitis.

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 *and* **Conway Tearle**

Personally directed by MAURICE TOURNEUR



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# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 42

Monday, May 19, 1924

Price 5 Cents

## STYLES

By DANNY

They change as much in pictures as in clothes. At least Adolph Zukor thinks so. Say—“A play, or a book popular a decade ago, would not fit the present day scheme of things in picture making. They would be much out of fashion as clothes were in style several years ago. People demand that their entertainment shall be as up to date as their clothes. Many of the pictures we have scheduled for the coming season are based upon plays and books which are current successes. It would be useless, futile, to attempt to do otherwise.”

Well, that's true. To an extent, anyway. And yet several days ago I tried to see a picture based upon a melodrama that was produced years ago and was an outstanding success. The picture—“The Fire Patrol”—proved a box office winner is almost certain. Full of me'o-hokum, but sure fire picture material. Understand it is going out on the right market. Also understand one of the most important of the national distributors wanted to release it but Chadwick said “no.” Wanted to see the independents. And boy, some box office. Hats off to Hunt and Berg. Another coming young-

There are a lot of books and plays current today that won't be worth salt a few years from now. But there are a tremendous lot of books and plays written years ago which, made properly, brought up to date in treatment and handling, will pay in out. You can bet the roll on that.

John Iris is stepping out. His “Mid Transit” is a step in the right direction. Just as was his “Main Streets” from all over the world. It is the type of short subject ignored too long, and passed aside by the people. There is a world of interest in such material. The trouble of it is that there isn't more of it. There must be reams of it, reels in the libraries of the older comedians. Why isn't it dug out?

Joe Brandt believes there will be 200 independent pictures. (Continued on Page 2)

## Frederic G. Lee Dead

Prominent Banker and Famous Players Official Succumbs to Long Siege of Ill Health

Frederic G. Lee, chairman of the finance committee of Famous Players and a member of the board of directors died at his home in Bronxville, N. Y., Friday night. Funeral services will be held this morning at eleven o'clock.

Mr. Lee was fifty-one years of age. Those who knew him declared him to be an indefatigable worker. About four years ago, his health began to fail him and it became necessary for him to retire to a sanatorium for a time. He never fully recovered.

Mr. Lee first met Adolph Zukor when connected with the old Broadway Trust Co. at Broadway and Eight St., and it was Lee who advanced Zukor's first loan. Later, Lee became associated with the Irving Trust Co. of which he became president and when the Irving Trust was absorbed by Irving National, Lee eventually became a vice-chairman of the board of directors. His duties were highly important and concerned the advance of credits. In January, 1921, he withdrew from his various financial affiliations to join Famous where he occupied a position of considerable importance until he died.

Mr. Lee was held in great esteem by his associates at Famous Players. Adolph Zukor said on Saturday:

“I feel that the industry has lost a very close friend.”

### To Show Color Process Here

(Special to THE FILM DAILY)

London—Claude H. Friese-Greene and Stuart M. Johnston of Spectrum Films, Ltd., which control the color process perfected by Friese-Greene left Saturday for New York aboard the Franconia to demonstrate the process in New York. Pictures made of Hope Hampton in color will be shown.

### Clem's Ocean Trip

London, March 31, 1776

Dear Danny:

It's too bad the revolution is not over, they seem so hostile to everything American over here. There's a fellow named Tilley who don't know it's over and thinks Cornwallis is still at Saratoga. Well my Mediterranean cruise is at an end and since I left the Sunny shores of France I've gotten thawed out. That's why I couldn't write more letters from Monte Carlo, my fingers were frost bitten. Well London is (Continued on Page 3)

### Asher Leaves Sennett

(Special to THE FILM DAILY)

Los Angeles—E. M. (“Eph”) Asher has resigned as general Eastern representative for Mack Sennett and will devote all of his time to the Corinne Griffith unit.

### F. P. Canadian Listed

(Special to THE FILM DAILY)

Montreal—Arrangements have been completed for listing on Montreal Stock Exchange of \$4,150,000 8% first preference cumulative shares and \$7,500,000 common shares of Famous Players Canadian Corp., Ltd., though these issues will probably not be called for some time yet. The company has paid 8% regularly on preference stock but no dividends have been paid yet on the common stock.

### European Market Improving

England is slowly but surely recovering from the slump of a few months ago, says D. J. Mountain, of Richmond Pictures. British exhibitors, he adds, are looking forward to an excellent summer and by the fall expect business back to normal.

American pictures are becoming popular in Germany, and there is a demand for films of the better grade. Austria, Czecho-Slovakia, the Balkan States and Russia are showing a great improvement, Mountain's statement goes, while within the next six months American distributors may look forward to the best season they have had since the close of the war.

### Run Theatre On Part Time Basis

(Special to THE FILM DAILY)

Eau Claire, Wis.—Arrangements have been made between local theatre owners to operate houses on a part time basis. The O'Klare will present shows every week day night; the Grand will be open Saturday and Sunday, while the Unique, the only vaudeville house in the town will present shows Saturday and Sunday.

### Ontario Collects \$1,453,567 Tax

(Special to THE FILM DAILY)

Toronto—Official announcement by the Ontario Provincial Government, shows that revenue derived from the tax on admission tickets in Ontario for 1923 amounted to \$1,453,567.77. The expense involved in the collection was \$83,138.39, and profit to the Government, \$1,379,429.39.

### L. A. Forum Opens

(Special to THE FILM DAILY)

Los Angeles—The new Forum theatre has opened with “America.” The house is beautiful.

## East Becomes Active

New York Studios Busier Now Than for Some Time Past—Many Independents

Observers of the trend in production are of the opinion that activity in and around New York has reached a point without equal for some time past. There seems to be a diversity in opinion on how present production here compares with other years. It is agreed that there is more work under way and planned this spring than at this time last year and in some quarters, it is believed that current production is the heaviest since 1920.

Technicians are in demand. One producer last week was called on to permit his painters and electricians work on another production. Apparently there are enough stage crews to handle the volume of business. The only plant of any proportions that is about to close is the Fox plant, the studio force of which will probably be absorbed by other units.

The Paramount studio in Long Island City is a barometer by which activity in the East is usually gauged. This time last year, there were only two companies at work. Now there are four, headed by Irvin Willat, Alan Crosland, Joseph Henabery and Allan Dwan with R. H. Burnside and Frank Tuttle to start later.

At the Biograph plant, one stage houses the “Born Rich” unit of Eminent Pictures. This will be released by First National. The other stage is being used by Eastern Prod. making “Her Own Free Will,” the first Helene Chadwick picture for Hodkinson. The same studio will be used for “Trouping with Ellen,” an Earl Derr Biggers story for Miss Chadwick.

At the Whitman Bennett studio near Yonkers, Banner Prod. recently formed by S. J. Briskin and George H. Davis is producing its first picture with Hope Hampton and Lowell Sherman in the cast. Burton King is directing; release will be state rights. Whitman Bennett is preparing to start a picture there of his own very shortly.

At Tec-Art on East 48th St., Christy Cabanne is making “The Lawful Cheater” for Murray Garsson and Associated Exhibitors while Ivan Abramson is scheduled to start on a new Barrymore film for Chadwick Pictures next week.

The Metro Studio on East 61st St., houses the Benny Leonard unit, making two reels for Reputable Pictures.

(Continued on Page 2)



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## STYLES

(Continued from Page 1)

tures made for the coming season. That will be a lot—an awful lot. Let's hope many are good. Otherwise the 200 won't count. At least very much.

The death of Frederic G. Lee will be a loss—a great loss to Famous Players. And especially to Adolph Zukor. Lee gave Zukor his first real start. When he was cashier of the old Broadway Trust. And from then on Lee became much interested in pictures—and Zukor. That the latter was able to tempt him from an important banking position to join Famous is incidental. Lee was probably the first bank official in this country who saw the possibilities of motion pictures—and supported them.

### Detroit Golf Tournament

(Special to THE FILM DAILY)

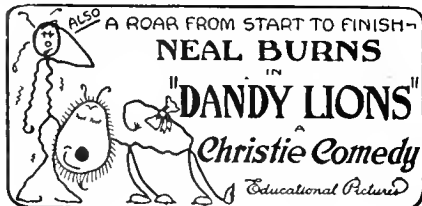
Detroit—Entries for the local film golf tournament are coming in. The affair is being promoted by Fred Nugent.

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## East Becomes Active

(Continued from Page 1)

The Telford plant on West 44th St. and the Jackson studio in the Bronx are being used by E. Mason Hopper for "Janice Meredith".

Kenneth O'Hara at the Glendale studio has started work on "The River Road", the first picture to be made by Ernest Shipman's Long Island Cinema Corp. May Allison is in the cast.

Over at the Universal studio in Fort Lee, George B. Seitz is making a new serial for Pathe with Edna Murphy and Jack Mulhall in the leads.

At the Vitagraph plant in Brooklyn, the Chronicles of America Pictures Corp. has taken over practically the entire plant for its historical series which Pathe distributes.

Charles C. Burr has mapped out a schedule of four pictures for next season. Three will star Johnny Hines. They will be made at the Glendale plant, now being used by Ernest Shipman. Arthur Housman has just completed several comedies at the Tec-Art plant.

Those who are understood to have plans under way include Lloyd B. Carleton who has been in town for some weeks, getting ready for production here; Edwin L. Hollywood, who recently made a picture for Hodkinson; and the Rockett Bros.

The La Marr unit starts work on "Sandra" in early June.

Arctcraft Comedies have started a series of two reels in the Lake Schroon region of the Adirondacks; M. P. Arts, Inc. are making Bruce Barton editorials and may make some features here; W. P. Burt, who has been confining his production activities to Gloversville, N. Y. is expected to continue work there while at West-erly, R. I. the Hurley-Totten company intends making several series of comedies and some five-reelers.

A company known as Paul Whitcomb Prod. intends producing "The Pearl of Orr's Island", by Harriet Beecher Stowe in Boston shortly.

## Coast Active

(Special to THE FILM DAILY)

Los Angeles—The spring production peak is expected to be reached in about a month. Famous Players,

Universal and Fox are working full blast, preparing for the first of their fall releases. Pictures to be released during the summer months have practically been completed.

The Goldwyn lot at Culver City will be an extremely busy place in about a month, or just as soon as Louis B. Mayer co-ordinates the Metro, Goldwyn and his own directors and draws up a production schedule.

F. B. O. and the Hollywood studios are housing a lot of independent units that lease space as their needs develop, because of the fact that Goldwyn has refused to handle any more of this class of business.

### Stromberg Units Busy

(Special to THE FILM DAILY)

Los Angeles—The various units in which Hunt Stromberg is interested are busy. Priscilla Dean is about half way through "The Siren of Seville" which Jerome Storm is directing, while Harry Carey has just completed "Tiger Thompson," his third for Hodkinson.

The Corinne Griffith unit is in the third week of "Single Wives". Charles R. Rogers, who is interested with Stromberg expects to leave for the East in June.

### Pathe Acquires "Maud Muller"

(Special to THE FILM DAILY)

Los Angeles—It is understood Pathe will distribute "Maud Muller", produced by Renaud-Hoffman, the unit that made "Not One to Spare".

Charles R. Rogers who placed the latter picture with Hodkinson has made a long term arrangement to handle future Renaud-Hoffman output.

### Universal to Feature Gareth Hughes

Gareth Hughes will be featured with William Desmond by Universal in "Desert Love", a western directed by Ernest Laemmle. The picture was originally filmed by Universal about five years ago under the title, "Overland Red", with Harry Carey.

### Litson, Frank Lloyd's Manager

(Special to THE FILM DAILY)

Los Angeles—Mason N. Litson has been appointed general manager of Frank Lloyd Prod., Inc. Litson, comes to the Lloyd organization from the J. K. McDonald unit, where he was manager of production.

### Weil Turns Producer

(Special to THE FILM DAILY)

Los Angeles—Harry E. Weil ten years with Frank Lloyd as assistant director and production manager has organized a producing unit and expects to begin work shortly.

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**Newspaper Opinions**

**"Beau Brummel"—Warners  
Strand, Milwaukee**

SINEL—For though the picture has a fine and costly background and a well known supporting people, it is more as the Beau, whose name has since become synonymous with the ultra in masculine that is the dominating feature.

**"Bluff"—F. P.-L.  
New, Baltimore**

(Evening)—A not unentertaining picture around a workable idea that should have produced something better than it did.

**"Boy of Flanders"—Metro  
Strand, Minneapolis**

—Jackie is exceedingly vivacious in a picture in which he portrays as a ne'er-do-well in a Dutch village.

BULLETIN (Morning)—As a vagabond, down upon by the inhabitants of the village, Jackie has a role that suits him.

BULLETIN (Evening)—Same as morning edition.

**"The Breaking Point"—F. P.-L.  
State, Boston**

SCRIPT—Mr. Brenon as director, can be held accountable for the way in which the harrowing tale is told, for details which he has borne on his back as to make the improbability of the ending stand forth like a nightmare.

**McVicker's, Chicago**  
ALD & EXAMINER—"The Breaking Point" is persuasive in the same degree that the earlier novel was persuasive; that she piles up so many coincidences and believing powers of an average man are severely strained.

**"Midway After Dark"—Warners  
State, Minneapolis**

BULLETIN (Morning)—The brilliancy of animated signs flashing from out of a dark sky, the endless processions of motes, the lavishly decorated shop windows and the nocturnal revelers are authentic of the "Great White Way."

**"A Chapter From Her Life"  
Clune's Broadway, Los Angeles**

(Week ending May 10)  
MINER—"A Chapter From Her Life" has a fine flavor of novelty and is a picture that many men, women and children will enjoy to the fullest.

ESS—"A Chapter From Her Life" is a picture—that is, a child runs away from Jane Mercer is the little girl's off-name. Her performance in this photo will endear her to the majority of who see it.

**"Partnership of Miles Standish"—  
Asso. Exhib.  
Strand, San Francisco**

(Week ending May 10)  
LETIN—A praiseworthy effort is the transplantation of Longfellow's epic "The Courtship of Miles Standish."

AND POST—The audience which filled the theatre were in no wise disappointed in the film fare offered them.

MINER—Lots of people who seldom see the movies will undoubtedly be attracted by "The Courtship of Miles Standish" as it is a picture taken right out of the best Colonial history and it merits mention of all who delight in that history.

S—The entire spirit in which "The Courtship of Miles Standish," Charles Ray's recent picture was conceived, is of the highest praise.

**"Cytherea"—1st Nat'l  
Chicago, Chicago**

RICAN—The picture is nicely staged and photographed; with some colored views, dream sequences, of particular interest. Save for the Cytherea angle, this would be a regular triangle picture, no doubt, but a great many.

HERALD AND EXAMINER—There was irony rather than open preachment—and I think I like my "lesson" that way. \* \* \* The story seemed to me strangely honest for the screen.

TRIBUNE—I'm keen for the picture. It's a handful of life. It's a study in contrasts.

**Circle, Indianapolis**

STAR—Joseph Hergesheimer's story of a romantic fascination, engendered by the mysterious repose of a lifelike doll, has been brought to the screen in the form of an excellently directed adult picture, "Cytherea," which opened at the Circle yesterday.

**"Daddies"—Warners  
Grand Central, West End Lyric,  
Capitol, St. Louis**

GLOBE-DEMOCRAT—"Daddies" is a story primarily for the grown-ups, but its cast includes the appearance of some exceptionally cute kiddies. The humor is wholesome.

POST-DISPATCH—The comedy possibilities and the excellent juvenile buoyancy of the stage play "Daddies" have been well preserved in the screen version. \* \* \*

STAR—"Daddies" is a sugary concoction of comedy, well done and sustained to a sentimental conclusion. \* \* \*

TIMES—No better film than "Daddies" has been seen in St. Louis this season.

**"Dorothy Vernon of Haddon Hall"—  
United Artists  
National, Washington**

HERALD—"Dorothy Vernon of Haddon Hall" has all the elements needed for delighting an audience. There are thrills, wonderful vistas, magnificent settings, and more important than all else, the charming caprices and moods of the ever-lovely Pickford herself. \* \* \*

POST—"Dorothy Vernon of Haddon Hall" is a masterpiece of approval bestowed by applause and exit comments mean anything, then this little queen of the silver screen has achieved the crowning triumph of her career.

STAR—The star's right to this distinction was never more triumphantly demonstrated than by an audience that literally packed the house in defiance of the storm.

TIMES—The hoydenish, effin Pickford is still with us in vengeance but it is a subdued Pickford, reflecting the best direction of her career, surrounded by a cast whose talents sparkle like a Peggy Hopkins brooch.

**"Enchanted Cottage"—First Nat'l  
Arcadia, Philadelphia**

BULLETIN—"Enchanted Cottage" is a Pulitzer prize for great movie acting, Richard Barthelmess, who is the featured player, would have little competition.

INQUIRER—A lovely world of illusion constructed by love from sorrow and unhappiness is visualized on the screen in "The Enchanted Cottage." \* \* \*

PUBLIC LEDGER (Morning)—From beginning to end, the story runs on relentlessly without becoming sordid or mawkishly sentimental. It is a pleasure to note the total absence of hokum. It is simply told and there are no digressions to detract from the interest in the theme.

PUBLIC LEDGER (Evening)—All in all, we would say that "The Enchanted Cottage" will be one of the outstanding pictures of the year. \* \* \*

**"Excitement"—Universal  
Cameo, San Francisco**

(Week ending May 10)  
BULLETIN—"Excitement" has many big laughs, but the principal appeal is the great number of thrills. There are more stunts in this production than in four or five ordinary pictures.

CALL AND POST—The play is clever in that much of the time the comedy is subtle, which keeps the audience chuckling, while there are other places with big laughs.

CHRONICLE—It is high speed—very high speed—romance, with overtones of farce and undertones of melodrama.

NEWS—The title of the feature picture at the Cameo is a trifling misleading. \* \* \* Laura La Plante has little \* \* \* excitement \* \* \* and the audience get but a little.

**"The Galloping Fish"—1st Nat'l  
Madison, Detroit**

FREE PRESS—"The Galloping Fish" is a picture which swept through the auditorium attest the fact that Mr. Ince has added a laugh-maker to the list of comedy classics that will tickle the resiliencies of millions during the months to come.

NEWS—Mr. Ince's fondness for water stuff again finds an expression in "The Galloping Fish," a sticky sort of a slap-stick comedy. \* \* \*

TIMES—The theater was filled during Sunday's business hours with one sustained shriek of laughter.

**"Half a Dollar Bill"—Metro  
Lyric, Minneapolis**

JOURNAL—As drama, "Half a Dollar Bill" is sentimental, episodic to the degree that it resembles a patchwork, and highly improbable, but as a picture of episodes it becomes an intensely amusing moving picture.

STAR—Anna O. Nilsson's latest picture, "Half a Dollar Bill," is interesting offering. \* \* \*

TRIBUNE (Morning)—"Half a Dollar Bill" is a picture that is amusing and dramatic. \* \* \*

TRIBUNE (Evening)—Same as morning edition.

**"Hoodman Blind"—Fox  
Readers Hippodrome, Cleveland**

NEWS—Here is an old and forgotten stage play made into an entertaining motion picture. It is a good old melodrama written in the days when an author who had two ideas didn't save one of them for his next picture.

PLAIN DEALER—"Hoodman Blind" is one of those pictures which interests in the darkness of a theater or projection room—but doesn't bear up under cool analysis out in broad daylight.

**"The Humming Bird"—F. P.-L.  
New Astor, Minneapolis**

TRIBUNE (Morning)—In the role of Toinette, an Apache girl, regenerated by the war, Miss Swanson gives a thoroughly sincere portrayal.

TRIBUNE (Evening)—Same as morning edition.

**"Law Forbids"—Universal  
California, San Francisco**

(Week ending May 10)  
BULLETIN—Baby Peggy gives a truly remarkable performance and there are times when the grown-ups in the cast are relegated to the background.

CALL AND POST—"The Law Forbids" is a directly told drama, picturing the alluring cabaret life and the great institution of motherhood with equal fidelity.

CHRONICLE—"The Law Forbids" is one of the best child pictures that has been shown in a long time, for it has credibility and interest, and the child is not pushed forward out of all reason.

EXAMINER—"The Law Forbids," at the California, is a rather forced story of a playwright who separates from his wife and is being vamped by the leading woman in the theatre producing his new play when his 4-year-old child comes to the rescue and leads him home.

NEWS—Baby Peggy in "The Law Forbids," delighted large audiences with her winsome, cherubic gifts at the California yesterday.

**"Lilies of the Field"—1st Nat'l  
Crandall, Washington**

HERALD—Interwoven with a narrative of romantic charm in a vein of mother love that lends the play dignity and impressiveness.

POST—The development of the story is punctuated with much humor, \* \* \* but is by no means devoid of tremendous dramatic power in the later climactic scenes wherein Miss Griffith proves herself an emotional actress with an unsuspected command of mimetic expression.

STAR—A strange mixture of mother love and glorified "lilies of the field," denizens of New York's gorgeous, gilded upper set of the underworld. \* \* \*

TIMES—Corinne Griffith, in the role of a devoted mother and a tricked wife, does her best work. \* \* \*

**"The White Moth"—Metro  
Loew's State, Los Angeles**

(Week ending May 10)

EXAMINER—A tale of jangling cross purposes, of embittered marriage, and finally of real love which wakes out of mingled trials and dangers.

EXPRESS—"The White Moth" is pure tinsel. Its characters are highly artificial and their movements and the reasons therefor are scarcely less than implausible. There is beauty, of course, in many of the settings. \* \* \*

HERALD—"The White Moth" is not a thoroughly clean and wholesome entertainment. \* \* \* Barbara La Marr does the finest work of her exceptional career. \* \* \* Credit is due Conway Tearle. \* \* \* To Charles De Roche. \* \* \*

NEWS—"The White Moth" is not a thoroughly clean and wholesome entertainment.

RECORD—"The White Moth" is one of Tournour's best pictures, if not the best.

TIMES—Maurice Tournour seems to me like a bad little boy peeking around a corner and yelling "yah-yah" at a policeman. His picture has such very, very naughty touches in it. \* \* \* It is about as brave and daring and true to life as a tin soldier.

**"White Shadows"—Selznick  
Garden, Milwaukee**

SENTINEL—"White Shadows" is handicapped by a ridiculous story written by none other than the rather well known playwright, Michael Morton.

**Charles HUTCHISON**

supported by LEAH BAIRD and SHELDON LEWIS

in the  
thrill-stunt drama

**THE LAW  
DEMANDS**

5  
reels of  
continuous  
action!



Another of the 5 bing-bangers of the series that includes "Ten After Ten," "The Law Demands," "The Fatal Plunge," "The Radio Flyer" and "Fangs of the Wolf."

The discerning exchange men listed below have bought the territories underlined.

Kerman Films Inc., 729 Seventh Ave., N. Y. City. (Greater New York and Northern New Jersey)

Standard Film Attractions 1322 Vine St., Philadelphia, Pa. (Eastern Pennsylvania and Southern New Jersey)

R. G. Hill Enterprises, 1022 Forbes St., Pittsburgh, Pa. (Western Pennsylvania and West Virginia)

Beacon Films Inc., 454 Stuart St., Boston, Mass. (New England States)

Queen Features Inc., 3031 Potter Bldg., Birmingham, Alabama. (Georgia, Florida, Alabama, Mississippi and Louisiana)

**BE SMART**

and Wire for open territory

CLARION PHOTOPLAYS, INC.  
1540 Broadway, New York City

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831



# JACK

The Greatest  
**CARD** in the  
— *bar*

Presented by **CARL LAEMMLE**



# DEMPSEY

## DRAWING WORLD one!

### A \$2,000 A Second Box Office Attraction

For fighting Firpo Jack Dempsey received \$500,000. The job was completed in three minutes and fifty-seven seconds. At that rate Dempsey earns;

\$2,109.70 a second

\$126,582.00 a minute

\$7,594,920.00 an hour

\$60,759,380.00 for an eight hour day

Tex Rickard paid Dempsey the tremendous sum of half a million dollars for one appearance and cleared an enormous profit.

Jack Dempsey, the two-thousand-dollar-a-second box office attraction in Universal's FIGHT AND WIN pictures is ready to earn an enormous profit for you.

If he is worth \$126,582 a minute in the ring—what's he worth in your theatre for twenty-four minutes every other week for ten weeks?

**Book Dempsey  
And Put Jack In The Bank**

**The "FIGHT and WIN" STORIES**

# Universal's Great

*Carl Laemmle presents the first*

---

*The*  
**Signal Tower**

*"Greater than 'The Storm'!"  
starring*

**VIRGINIA VALLI**

with a splendid supporting cast  
Adapted from the story by Wadsworth Camp  
*Directed by CLARENCE BROWN*

---

*The*  
**Reckless Age**

A thrilling and riotous dramatic farce starring

**REGINALD DENNY**

with an up-to-the-minute cast  
Adapted from the novel "Love Insurance" by Earl Derr Biggers  
*Directed by HARRY POLLARD*

---

*The*  
**Gaiety Girl**

A charming, dramatic romance starring the beautiful  
'Merry Go Round' girl

**MARY PHILBIN**

and an unusually strong cast  
Adapted from the serial novel that appeared in "Good Housekeeping Magazine" as "The Inheritors" by I. A. R. Wylie

*A KING BAGGOT PRODUCTION*

---

*The*  
**Turmoil**

Adapted from

**BOOTH TARKINGTON'S**

great novel of American life with one of the most  
impressive casts ever assembled

**GEORGE HACKATHORNE**

Eileen Percy      Emmett Corrigan      Pauline Garon  
Winter Hall      Eleanor Boardman      Edward Hearn  
Kenneth Gibson      Bert Roach

*A HOBART HENLEY PRODUCTION*

---

*The*  
**Family Secret**

Adapted from the great stage success, "The Burglar"

by **AUGUSTUS THOMAS**

and the popular novel, "Editha's Burglar"  
by **FRANCES HODGSON BURNETT**

*starring*

**BABY PEGGY**

supported by a cast of popular screen favorites

*Directed by WILLIAM SEITER*

---

**Butterfly**

From the extraordinarily popular novel by

**KATHLEEN NORRIS**

sumptuously produced with a great cast headed by

Laura La Plante      Margaret Livingston  
Ruth Clifford      Caesare Gravina  
T. Roy Barnes      Norman Kerry  
Kenneth Harlan

*Directed by CLARENCE BROWN*

---

**UNIVERSAL HAS THE PICTURES**

---

# t Announcement

the Universal Jewels for 1924-25

---

*Captain*  
**Fearless**

Brimful of adventure, romance and action.  
*Starring*

**REGINALD DENNY**  
with a splendid supporting cast  
Adapted from Eugene P. Lyle, Jr.'s popular novel,  
"The Missourian"  
*Directed by JAMES W. HORNE*

*The*  
**Rose of Paris**

Paris · Vienna · Gayety · Life!  
*starring*

**MARY PHILBIN**  
with a fine cast of supporting players  
Adapted from the very popular French novel, "Mitsi," by  
Delly  
*AN IRVING CUMMINGS PRODUCTION*

**K--- the  
Unknown**

**Founded on  
MARY ROBERTS RINEHART'S**  
famous novel "K" *starring*

**VIRGINIA VALLI**  
with PERCY MARMONT  
and an excellent supporting cast  
*Directed by HARRY POLLARD*

**Love and Glory**

A stirring and thrilling drama of human emotions from  
the novel, "We Are French" by Robert H. Davis and  
Perley Poore Sheehan.

**Produced by RUPERT JULIAN**  
with a brilliant all star cast including  
**CHARLES DE ROCHE**                      **MADGE BELLAMY**  
Wallace McDonald                      A. Gibson Gowland  
Ford Sterling                              Priscilla Dean Moran

**Wine**

One of the most powerful stories of the year by William  
McHarg as it appeared in Hearst's International Maga-  
zine. With

**CLARA BOW**  
Forrest Stanley                      Huntly Gordon  
Myrtle Stedman                      Robert Agnew  
Robt. S. Benedict                      Walter Long  
Walter Shumway  
*Directed by LOUIS GASNIER*

*The*  
**Tornado**

The sensationally thrilling melodrama by  
**LINCOLN J. CARTER**

*starring*  
**HOUSE PETERS**  
with an all star cast  
*A KING BAGGOT PRODUCTION*

---

UNIVERSAL HAS THE PICTURES

---

## Clem's Ocean Trip

(Continued from Page 1)

a quaint old place where every night after dark the populace play a game called "find the movies". Here's how its played. Eight people gather at a given point and then each one starts out to find a moving picture theatre. The first one that locates one, is the guest of the last one to find one. Today I met some fellows who have been playing it for nine nights now and no one has won yet. But these English are a tenacious lot and they are going out tonight again. Once the game is started it has got to be played till there is a winner. The government here decided that summer would start on March 23, but I guess they didn't take heaven into their confidence for it hasn't started yet and I sail for good old Pneumonia next Saturday and it looks like I'll have to go all the way to Alaska to find spring breezes.

I met Ernest Fredman here; he's editor of a film catalogue like yours only with more pages and which takes up so much of his time putting it together he ain't got time to play golf and go to Bermuda like you, then again he says he don't have to go to Bermuda as they sell it everywhere here. But he's a fine fellow and I wouldn't be surprised if he was an American somewhere inside.

He gave me a luncheon at the Trocadero cafe yesterday and I met a swell bunch of Englishmen. There was Colonel Bromhead and Jeffrey Bernerd and the two Wilcox boys from Wardour Street (that's pronounced Water St.) and Reggie Ford and John Graham and Percy Phillipson of First National and Ralph Pugh, in fact it was a luncheon of the all men in Great Britain who was too smart to try to make pictures over here, but who were also smart enough to run rental offices.

Then Hope Hampton and her new hubby (now slightly used) got here and gave us a farewell party and I made a speech about everything in general and nothing important and Arthur Clavering and Ben Hicks and any number of swell guys and women came and then Lady Beresford White whose husband owns a new color process, was there. Well we had what is called a "good time by everybody".

Freddie Martin of Famous Players is the real live publicity man over here. He is very modest which will keep him from being a good man in America and it took John Graham to tell me how Freddie worked up the idea of bringing Indians over to the opening of the Covered Wagon. He's a smart press man OK, only he makes a terrible mistake calling his stuff letter press.

I find business good in all the theatres which don't play Foreign productions. The others, of which there are none open now, are not doing so good.

I was going to write an analysis of the English film market but its too much work mailing you a letter with only one line of writing so will say good bye.

Best ever to the trade over there.  
Yours, CLEM.

## Europe, Bad Offender

Piracy Most Prevalent There—Chipman Tells of Some Interesting Experiences

The piracy evil has played some peculiar tricks with pictures controlled in foreign fields by Chipman, Ltd., which controls the Metro Pictures for some of the European countries. Roy Chandler of that organization recently returned from Europe and in speaking of his experiences over there said release of "The Four Horsemen" in the Balkans was held up because of the present prevalence of piracy.

"We have had no reports," Chandler said, "of this trouble from either our South American or Australian offices but in Europe they think nothing of making dupes of anything they want. Italians are continually showing pictures in Jugo-Slavia and Greece for which they have no rights. Our Constantinople office reports that the exhibitor dares to pay only a slight increase over the price of the print, and if a picture is successful several other prints immediately appear in the territory and kill his business. This was the case when I was in Turkey two years ago investigating the situation personally, and evidently conditions have not improved.

"We have not released the 'Four Horsemen' in the Balkan territories for the present owing to this danger.

"Spain and Portugal also think nothing of pirating pictures. Recently the 'Prisoner of Zenda' was being shown in the principal theatres of Lisbon and when I took the matter up with the owner of the clandestine print together with our Spanish agent and the Metro Paris office, he merely laughed and the picture continues to be shown throughout Portugal in spite of legal efforts to stop it."

Exhibitors Must Use Standard Time  
(Special to THE FILM DAILY)

Philadelphia—Exhibitors who stole a march on daylight saving by presenting an extra show Saturday night ending at 12 p. m. standard time and opening Sunday night at daylight saving time, were ordered by the police to open and close their Saturday and Sunday night shows on standard time.

New Renaud-Hoffman Film  
(Special to THE FILM DAILY)

Los Angeles—Renaud-Hoffman is directing and producing "The Legend of Hollywood", Frank Gordon's mystery story in the March "Photoplay." Percy Marmont and Zasu Pitts head the cast.

Steiner on Coast  
(Special to THE FILM DAILY)

Los Angeles—William Steiner of New York City, who handles distribution of Chas. Hutchison's features, is here conferring on production.

Gaumont Buys "Music Masters"

Gaumont Co. has purchased the Fitz Patrick "Music Master" series of one reels for France. The deal also includes complete musical orchestrations.

Hartford House Near Ready  
(Special to THE FILM DAILY)

Hartford, Conn.—The Tuck-Hartford is being completed. It will seat 1350.

## On Broadway

Astor—"Secrets."  
Broadway—"Listen Lester."  
Brooklyn Strand—"The Woman on the Jury."  
Cameo—"The Chechahcos."  
Capitol—"The Love Master."  
Cohan—"The Ten Commandments."  
Criterion—"Dorothy Vernon of Had-don Hall."  
44th Street—"America."  
Liberty—"The Thief of Bagdad."  
Loew's New York—Today—"The Printer's Devil."  
Tuesday—"High Speed" and "Not One To Spare."  
Wednesday—"The Confidence Man."  
Thursday—"Daring Youth."  
Friday—"When a Girl Loves" and "Try and Get It."  
Saturday—"Icebound."  
Sunday—"Nellie, the Beautiful Cloak Model."  
Lyric—"The Spirit of the U. S. A."  
Rialto—"The Goldfish."  
Rivoli—"Broadway After Dark."  
Strand—"The Woman on the Jury."

Next Week

Astor—"Secrets."  
Broadway—Not yet determined.  
Brooklyn Strand—"A Son of the Sahara."  
Cameo—"Girl Shy."  
Capitol—"Mademoiselle Midnight."  
Cohan—"The Ten Commandments."  
Criterion—"Dorothy Vernon of Had-don Hall."  
44th Street—"America."  
Liberty—"The Thief of Bagdad."  
Lyric—"The Spirit of the U. S. A."  
Rialto—Not yet determined.  
Rivoli—Not yet determined.  
Strand—"Cythera."

Calif. After M. P. T. O. Convention  
(Special to THE FILM DAILY)

Los Angeles—Southern California exhibitors intend making a determined effort to secure the 1925 M. P. T. O. A. convention. Glenn Harper has already secured the co-operation of producers and important civic officials to that end.

F. P. Float in Parade

Famous Players had a "Beaucaire" float in the Safety Parade on Saturday. The center figure, portrayed by Ruth White was surrounded at each end by four girls, each wearing a costume used in the picture. Six white horses drew it.

## Cuts and Flashe

George Melford starts work on "Sandra," starring Barbara La Marr, in June. The arrangement was through Rebecca-Silton, Inc.

O'Brien, Malevinsky and D. J. O'Brien have moved from 1482 Broadway to the Knickerbocker Bldg., 152 W. 42nd St.

Yvonne Hughes has been added to the cast of "A Woman of Fire."

**GOLF EQUIPMENT**  
For MEN WHO KNOW  
**SLAZENGRS**  
12 E. 43rd St., N. Y. C.

## STUDIO FOR SALE

Located in Florence, Italy. Contains 10,000 square feet space, fully equipped and in every respect. Built in 1921. Also able 3000 costumes of 13th century, 20 interiors and exteriors. Bargain. Ap-  
ROBERT SCHWOBTHALER  
330 West 88th Street, New York  
Phone: Schuyler 5850

## OFFICE TO LET

With cutting room, vault, projection room, use of desks, etc. Temporary phone. Private entrance faces elevators. Cheap immediate possession. Room 401, 130 West 46th St.

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**FILM DEVELOPING CO.**  
210-16 Weehawken St. West Hoboken  
Laboratory with the lowest Insurance Rates in the East. Negative Developing, Printing, Cutting and Projection Equipment.  
Phone: UNION — 4800

## COMING SOON

HUNT STROMBERG & CHARLES R. ROGERS presents  
**Priscilla Dean**  
in  
**"The Siren of Seville"**

Story by H.H. VAN LOAN—Directed by JEROME STORM



HODKINSON RELEASE



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVIII No. 43

Tuesday, May 20, 1924

Price 5 Cents

## PICTURES

By DANNY

There will only be as many good pictures. As there is good material. Never one more. Big spectacles may come—yes. Fine production will lift mediocre material—yes. But in the final analysis if you haven't the story you are going to be in trouble. Or money making pictures. That goes all the way across the board.

That's why Carl Laemmle's announcement. As to the Universal reform registers. At least with ours sincerely. Laemmle says he doesn't know how many "great" pictures Universal will make. The "lemons" \*\*\* will be shelved." And while Laemmle doesn't say the material is the important point we do.

Another producer—one of the cleverest of the business—whose record last season was outstanding: Dick Rowland. And Rowland says this: "We are digging all the time for material. That's the answer to money making pictures. As many of these as we find we will produce. Or contract for. And not one more."

If producers generally would work that basis we would have a lot much better pictures. Samuel Goldwyn has proved this within the last year. No idea of how many—how good. No distributor in the world can promise any given number of good pictures. His producer will make them—as many as he promises. No one starts out to make a poor picture. And you want to remember this when you book. And keep open time—if such a thing is possible—in these days of block book-

Well, there's a national soldiers' bonus. In a tax sense, it will bring its reactions; any such expenditure is inseparable from the question of taxation. But, remember this and write a black mark for memory.

Never sell the United States "short". Never in all our national history has our country had so much money and never, in all history, was so much of that money in the hands of all of the people.

Please Mr. Producer—one and all you—see "Broadway After Dark".  
(Continued on Page 2)

## Combine Offices

Goldwyn, Ltd., Merges With Jury's Imperial Pictures In England—New Company Formed

Details of a merger, worked out during the brief stay here, last week, of Sir William Jury, were made known yesterday when it was announced that Goldwyn, Ltd., of England, and Jury's Imperial Pictures, Ltd., had been combined into one organization. Goldwyn has, of course, handled that company's products in Great Britain, and Jury's Imperial, controlled Metro distribution there.

A new company, to be known as Jury-Metro-Goldwyn, Ltd., will be organized to act as distributor for Metro-Goldwyn pictures throughout England.

## Merger Completed

(Special to THE FILM DAILY)

Dover, Del.—The Metro-Goldwyn Pictures Corp., has been chartered here with a capitalization of \$8,070,656.

## Blumstein Leaves Fox

Abe Blumstein, one of the best known figures in the local film world and for almost twenty years with the Fox theatre department has resigned to enter business for himself. It is understood he has made a deal with Sam Zierler that involves the operations of Commonwealth but Zierler claimed to know nothing of this yesterday.

Blumstein did much of the booking for the local Fox circuit. His successor has not been named.

## 116 Entries

Names Flock in for Spring Tournament—George Blair's Camera Arrives

Flocks of new entries for the Spring Golf Tournament hit the office yesterday. It was a busy day and the young lady whose business it is to index the names in their proper pigeon-holes says she only had time to get as far as the 116th name and had to let it go at that.

And so will be found below the names of the first one hundred and sixteen. There are more but these will appear later. Everything is shaping up very nicely for the event. George Blair's Kodak has arrived from Kodak Park and it's a beauty. Certainly a prize worth striving for.

All ye golf enthusiasts, pray for good weather.

The entries include:  
Aronson, Al, Metro  
Alicoate, John, W., Film Daily  
(Continued on Page 5)

## Loew Declares Dividend

The board of directors of Loew's, Inc. met yesterday and declared a quarterly dividend of 50 cents, payable on June 30 to stock holders of record as of June 14.

## Methodists End Amusement Ban

(Special to THE FILM DAILY)

Springfield, Mass.—The Committee on Amusements of the General Conference of the Methodist Episcopal Church has adopted a report providing for the repeal of the ban on general amusements.

## Deal Off for Present

(Special to THE FILM DAILY)

Chicago—The deal reported pending between Adolph Zukor and Balaban & Katz is off for the time being. The deal involved B. & K, taking over McVicker's.

## Four 1st Nat's on Broadway

First National is playing four pictures on Broadway this week. They are: "Secrets" at the Astor; "The Love Master" at the Capitol; "The Goldfish" at the Rialto, and "The Woman on the Jury" at the Strand.

## Goldwyn's Denver M'g'r. Out

(Special to THE FILM DAILY)

Denver—Ben Fish, with Goldwyn for several years has resigned as manager of the local exchange.

## Keith House for Stamford

(Special to THE FILM DAILY)

Stamford, Conn.—The Keith interests will build a combination picture and vaudeville house on Bell St.

## "Nibelungen" Coming

"Ufa" Officials Bringing Over Spectacle in June—Eugene Schlesinger Here Again

Felix Kallman, president and Erich Pommer, chief of production of the "Ufa", the largest company in Germany will arrive in New York next month with "Die Nibelungen", the film version of the Famous German classic which was produced in two parts by Fritz Lang. The first is "Siegfried" and the second, "Kriemhild's Revenge".

Kallman and Pommer will endeavor to sell the American rights while here, according to Eugene R. Schlesinger, director of the theatre department of the "Ufa", who is again in New York from Berlin. Schlesinger arrived on the "Deutschland", the new boat of the Hamburg-American Line.

The "Ufa" has secured the exclusive right to present pictures on all  
(Continued on Page 2)

## Bonus Passes

And with it Hope for Admission Tax Repeal Wanes, According to Well Posted Representatives

(Special to THE FILM DAILY)

Washington—With the Senate passing the soldiers' bonus bill over the veto of President Coolidge many well-posted Representatives are of the opinion that this action will seriously obstruct the repeal of many of the taxes for which relief had been planned. Among these is the admission tax affecting motion picture theatres, where it was fully expected that on all admissions of 50 cents and under the tax would be repealed.

At this moment it is very early to attempt to anticipate what action, if any, will occur regarding the tax repeal, but with the enormous amount needed for the soldiers' bonus it is believed all tax repeal will be seriously impeded, if not completely blocked.

Sydney S. Cohen of the M. P. T. O. of A. had no comment to make yesterday relative to the possible effect of the bonus bill upon admission tax repeal.

Will H. Hays could not be reached for a statement.

"On Oct. 31, 1923, a special dispatch from Washington to THE FILM DAILY said in part:

"If the soldiers' bonus bill was killed there might be some hope for the repeal of the admission tax. Those politicians favoring the defeat of the bonus bill would like to see the picture people take up this idea—they need propaganda in the effort to kill off the passage of this measure."

## Duell, Joyce, Wilk Arrive

Aboard the Olympic, which docked yesterday, were H. Duell, returning from Italy where he supervised production of "Romola"; Alice Joyce, who played the lead in "The Passionate Adventurer", made in London for Selznick and Jake Wilk, who has spent considerable time of late in Paris and other European capitals.

## Business Outlook

Kent of Famous Believes Fall Will Be Excellent With Election Out of Way

S. R. Kent, in charge of sales for Famous, returned yesterday after attending the sales conventions and also visiting some key points in the West and Northwest.

He said that business conditions were unsettled at the moment, be-  
(Continued on Page 4)



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Y. Phone Vanderbilt 455114552-5558. Hollywood, California—Walter R. Greene, 6411 Hollywood Blvd. Phone, Hollywood 1603.

London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. 1.

Central European Representative—Internationale Filmschrau, Prague (Czecho-Slovakia), Wenzelplatz.

**Quotations**

	High	Low	Close	Sales
East. Kod. ....				Not quoted
F. P.-L. ....	71¼	70¾	71¼	1,000
do pfd. ....	92	91½	92	300
Goldwyn ....	13¾	13½	13½	300
Loew's ....	15¾	15½	15½	400
Warner's ....				Not quoted

**PICTURES**

(Continued from Page 1)

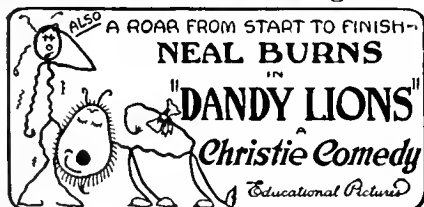
Then remember this—that a former newspaper man—Monta Bell—directed it. Here is a field from which you may pick many of your coming directors. More of this tomorrow.

**Lowe in "Frietchie"**

Edmund Lowe has been borrowed from Fox by the Ince organization to play the lead opposite Florence Vidor in "Barbara Frietchie." He leaves for the Coast on Decoration Day.

"Ramshackle House" starring Betty Compson will be released by Hodkinson as "All for Love".

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**



Let George do it!  
**George E. Kann Corporation**

220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

**"Nibelungen" Coming**

(Continued from Page 1)

Hamburg-American boats plying between home ports and American points. The "Deutschland" gives shows nightly for first, second and third class passengers, the programs, of course, including "Ufa" product only. Eighteen boats are showing pictures regularly and more are to be equipped in the fall.

Schlesinger said theatre business in Germany was very good but that activity in production was somewhat hampered because of a lack of funds. He is here for ten days and is at the Astor.

**"Lincoln" Showing in Washington**

(Special to THE FILM DAILY)

Washington—A showing of "Abraham Lincoln," will be given here Thursday night before a group of Government officials.

**New Hodkinson Manager**

(Special to THE FILM DAILY)

Salt Lake—C. F. Parr has been appointed Hodkinson manager here, succeeding W. B. Corby, resigned.

**Garyn in Chicago**

(Special to THE FILM DAILY)

Chicago—Pat Garyn of the Goldwyn home office staff is here for two weeks.

**"Sea Hawk" Opens June 2**

"The Sea Hawk" opens at the Astor theatre, June 2. Jack Pegler will handle exploitation for the local run.

**M. P. Engineers Meet**

The four day Spring convention of the Society of M. P. Engineers opened yesterday at Roscoe, N. Y.

**Equity in Receiver's Hands**

Wilson L. Cannon has been appointed receiver in equity for Equity Pictures under a court order issued in the District Court of Wilmington, Del. but transferred to the Federal Court for the Southern District of New York. Neither P. A. Powers nor Joseph I. Schnitzer, officers of the company could be reached for a statement.

**"Garragam" Planned**

The new picture in which Julianne Johnston will appear will be "Garragam," from a story written by Gustav Wolf. It will be made by Elwe Films, Inc., and will be shot in various European capitals. Edward Burns is also in the cast.

**Bernadac With Tilford**

A. F. Bernadac has been signed as production manager by the Tilford Cinema, which is producing "Ramshackle House," at the Miami Studios, Haleah, Fla.

**HAL ROACH'S**

**DIPPY-DOO-DADS**

**COMEDIES**

"A Proven Product"

1 reel

**Pathécomedy**

**GEVAERT**

**RAW STOCK**

Negative — Positive

As Good As The Best

**JOHN D. TIPPETT, Inc.**

GEVAERT FILM

1540 B'way

N. Y. C.

**COMING SOON**

**"HOLD YOUR BREATH"**



An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS - PRISCILLA BONNER AND JIMMIE HARRISON

A HODKINSON RELEASE

**ATTRACTIVE OFFICE**  
Present occupant will divide 1400 sq. feet. Windows face Broadway, 50th & 51st Street. Unusual opportunity. Room 701—1650 Broadway.

**Men Kill**  
for  
**Love Jealousy Hate Revenge Gain Safety**

What Caused  
**The Shooting of Dan McGrew?**

**Newspaper Opinions**

**"Girl Shy"—Pathe  
Orpheum, Chicago**

AMERICAN—For in "Girl Shy," to an higher degree than in "Why Worry?" a thoroughly amusing thing, and with much excitement as in "Safety First," but less strain on the nerves.  
ST—Again Harold Lloyd has based a play on ideas rather than buffoonery and he has made a production which is amusing and seldom silly.

**Criterion, Los Angeles**  
(Week ending May 10)

AMINER—It is, in the story fabric it just as funny as his last film, "Why Worry?" But it is much faster and certainly twice as many gags.

PRESS—This latest comedy of Harold Lloyd's is, if anything, in a more perfect creation, and equally full of laughs.

HERALD—This is Lloyd's first picture as own producer, and the vehicle reveals abundance of wit and laughter.

WS—Drew from the Saturday evening spectators such healthy, hearty cheer that the walls of the Grand Avenue were actually seemed to rock.

CORD—"Girl Shy" has the essence of it: Youth, Loye, Laughter—and all

MES—The time has come for all good things to goers to laugh again. They'll laugh long and famously this time. For even a man with a lifelong grudge would have had time resisting Harold Lloyd's "Girl

**"The Goldfish"—1st Nat'l  
State, Cleveland**

WS—Having of late taken a flight at every type of role but the one for which she is best suited, Constance Talmadge "The Goldfish" returns to the part that is responsible for her elevation to screen empress, the flapper.

AIN DEALER—Other than two titles would not jar the ear at all if spoken, "The Goldfish" is nice, light, amusing celluloid.

**Wisconsin, Milwaukee**

ADER—It is a wholesome comedy, one in which Constance can do justice to, and she plays the part of a flapper to the amusement of all who have seen it.

NTINEL—It is not as hilarious in film as in the footlights, for the plot is pretty and the best situations are decided farce.

**"The Guilty One"—F. P.-L.  
Metropolitan, Los Angeles**  
(Week ending May 10)

AMINER—This Joseph Henabery production opens up as a sure-enough problem picture. Only about the middle do things happen that are very dramatic. After that there's a lot of fireworks.

PRESS—"The Guilty One," a smart little vignette \*\*\* excites widespread comment for it presents powerful truths in a deft manner.

HERALD—This screen production is by far better than was the stage version. No apparent reason for it—the story is followed religiously—other than that Joseph Henabery, who directed it, seemed to get more out of the story than did the director who staged the play.

NEWS—"The Guilty One" is an interesting mystery murder film drama. \*\*\*

TIMES—I really forget who the guilty party was, I got so tired suspecting before we found out. The only interesting man in the story died early.

**"Miami"—Hodkinson  
Fenway, Boston**

TRANSCRIPT—\*\*\* The picture is about as stilted as a three-legged horse and limps along like a convict after a day's work on a good granite rock pile. And, worst of all this, Betty Compson is at her most hopeless.

**"Mlle. Midnight"  
Allen, Cleveland**

NEWS—\*\*\* Does contain a goodly share of action and a remarkable amount of color. The sets are excellent and no part of the picture bores the spectators.

PLAIN DEALER—The romantically-inclined fan will be entranced by this exotic star. \*\*\*

**Alhambra, Los Angeles**  
(Week ending May 10)

EXPRESS—Petite Mae Murray becomes a sun-burned senorita of Mexico in "Mademoiselle Midnight." \*\*\* That, however, does not deter her from giving her usual vivacious, imitatively gay characterization of a dancing debutante.

HERALD—\*\*\* Mae Murray, seen in her latest production, proves she can be just as gorgeous in an outdoor setting as in a rich and tapestried interior.

**Garrick, Minneapolis**

JOURNAL—Mae Murray and a squadron of movie Mexicans furnish the thrills of "Mademoiselle Midnight," and any Mae Murray follower will cheer her through the mazes of her new opus.

TRIBUNE (Morning)—Mae Murray, in her latest cinema release, "Mademoiselle Midnight," at the Garrick this week offers a colorful portrayal.

TRIBUNE (Evening)—Same as morning edition.

**Palace, Montreal**

GAZETTE—There is a great deal of moonlight in it, in which both villainy and love flourish, and when the good and evil come to close grips things are undeniably exciting.

Art Title Service  
Special Photography  
Trailers—Announcements  
H. E. R. STUDIOS, Inc.  
150 W. 46th St. Bryant 7273

STAR—You simply want her to walk out of the screen, and while you are perfectly well aware that she won't, you think it is a great pity, for Mae Murray in person would be somebody well worth seeing. \*\*\*

**Columbia, Washington**

HERALD—Mae Murray, the screen's most gorgeous butterfly, brings her latest and dramatic starring production \*\*\* in "Mlle. Midnight," a vivid romantic drama of modern Mexico.

POST—With languorous and beautiful Mexico as a background and a thrilling story of love and intrigue set in it like a jewel, Mae Murray has the best role of her career in "Mlle. Midnight." \*\*\*

STAR—Mae Murray fans will not be disappointed in it, as the story offers the star opportunities to exploit her "line" quite creditably.

TIMES—\*\*\* A vivid romantic drama of modern Mexico.

**"The Next Corner"—F. P.-L.  
Park, Mall, Cleveland**

NEWS—"Excellent" meaning the photography.

"Luxurious," an adjective describing some of the scenery shots.

"Terrible" meaning the picture as a whole.

PLAIN DEALER—There you have the story. Not a new one and far from startling. Here it is lavishly mounted and interpreted by a fine cast of players, numbering Lon Chaney, Dorothy Mackaill, Conway Tearle and Ricardo Cortez. The result is a polished, superb production of a pretty pallid tale.

14. When in Washington, D. C. visit Tom Moore's FAMOUS RIALTO THEATRE to see James A. FitzPatrick's FAMOUS MUSIC MASTERS SERIES. One reel novelty films with complete orchestration!

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**"Trouble Shooter"—Fox  
Fox-Washington, Detroit**

FREE PRESS—The Mix feature, "The Trouble Shooter," is the thrillingest thriller we have seen in a long time.

NEWS—\*\*\* Tom is going in for romance a little stronger than usual, but in the meantime he has not crowded out the horsemanship and thrill effects that first won him his high place in the film world.

TIMES—As the press agent has said there are more and greater risks taken in the filming of this production than in previous William Fox specials.

**Men Kill**  
for  
**Love Jealousy Hate Revenge Gain Safety**

What Caused  
**The Shooting of Pan McGrew?**

**ANCIENT FIRES**

The SATURDAY EVENING POST serial

BY  
I. A. R. WYLIE

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**Redecorating the Cosmopolitan**

Extensive alterations are being made at the Cosmopolitan theatre, preparatory to reopening the house in August with "Janice Meredith." Among the alterations will be a new floor designed to improve the acoustics of the theatre. A new marquis is to be installed. A new curtain, designed and painted by Joseph Urban, will be a decorative feature. Chairs are to be completely refurnished. The theatre, in its new dress, will carry out the Colonial note which is already emphasized in the architecture.

**Pathe Films Rum Runners**

Beginning with issue No. 41 Pathe News will show, in successive installments, the inside story of the rum runners. Chartering a fishing schooner, Emanuel Cohen, editor and a staff of cameramen went fifteen miles off the coast of Massachusetts, and visited the fleet of rum runners anchored there. The true character of his vessel was carefully disguised. The cameramen were hidden under tarpaulins and in that way secured the material.

**Forum to Broadcast**

(Special to THE FILM DAILY)

Los Angeles—The new Forum theatre intends broadcasting its programs as well as dance music, emanating from the roof garden.

**Mt. Vernon to Have New House**

(Special to THE FILM DAILY)

Mount Vernon, N. Y.—The Homack Construction Co., N. Y. has filed plans for a 1,399 seat theatre to cost \$250,000.

**Business Outlook**

(Continued from Page 1)

cause of the crop condition in the Mid-west and because the hoof and mouth disease was playing havoc on the Coast.

"If it continues for another 60 days it is going to prove very difficult to bring about a recovery," he said and added it was his belief that after the election business would be very good. "Basically, conditions are sound" was his comment.

**Novel Business Booster**

(Special to THE FILM DAILY)

Vancouver, B. C.—The Pantages has established "Ladies' Guests Matinees" Wednesday afternoon during the spring and summer months, which enables women patrons to bring a friend with her without extra charge.

**Obtain Injunction Against Union**

(Special to THE FILM DAILY)

Kansas City—An injunction was obtained by the Marlborough restraining an operators' union from picketing the front of the theatre.

**Theatre Posters Torn Down**

(Special to THE FILM DAILY)

New Bedford, Mass.—Following the enactment of the state law permitting towns to regulate their own bill board advertising, Police Chief Edward P. Doherty ordered poster advertising of local theatres to be torn down. Doherty defended his "poster attack" by saying he wished to prevent a repetition of last year's circus advertising that covered every fence and available building in the community.

**St. Louis Amusements Make Change**

(Special to THE FILM DAILY)

St. Louis—The St. Louis Amusement Co. has appointed "Buck" Weaver manager of the Lindell, succeeding Sam Norman; Nick Doxes goes to the Pageant; Frank Rice assumes charge at the Grravois while Harry O'Brien will run the Moffitt.

**THE WORLD IN COLOR**

A short subject  
Issued monthly by  
Kelley Color Laboratory Inc.  
Palisade, N. J.  
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4522

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William Christy Cabanne

*CAST*

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FRANK MAYO      LILYAM TASHMAN  
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CHICKERING 2937      ALLAN A. LOWNES  
PRES.

Men  
Kill  
for  
Love  
Jealousy  
Hate  
Revenge  
Gain  
Safety

What Caused  
The  
Shooting  
of  
Walter  
McGrail?



**116 Entries**

(Continued from Page 1)

Amsterdam, Ben, Masterpiece, Phila.  
 Anstyn, J. C.  
 Arman, Sam  
 Ar, George, Eastman Kodak  
 Asdell, George, Trade Review.  
 Asmenthal, L. F., Haring and Blum-  
 ithal  
 Aydy, Richard, Eastman Kodak  
 Bndt, Billy, M. P. T. O., N. Y.  
 Bndt, Harry  
 Bck, Louis, First Nat'l  
 Bcher, Leo, Plaza Theatre  
 Bant, Arthur, Pathe  
 Bker, C. Graham, Vitagraph  
 Bch, F. A., United Artists  
 Btty, Jerome, Universal  
 Boks, E. O., Pathe  
 Bown, George, Universal  
 Blos, Abe, Truart  
 Bleton, Carl  
 Btkin, D. J. Educational  
 Bmer, Claud, First National.  
 Bvert, James Z., Merrill, Lynch  
 nd Co.  
 Bwford, Roy, Asso. Exhibitors  
 Bn, James A., Trade Review.  
 Bkshank, H., Trade Review.  
 Bny, Film Daily  
 Bham, J. A., Cosmopolitan  
 Benstein, Arthur, Ebenstein Co.  
 Benstein, Herbert, Ebenstein Co.  
 Bbles, Eddy, Trade Review.  
 Bhlertz, Bernard  
 Bhmman, E. A., First National.  
 Bns, Tom, Evans Lab.  
 Bbian, Abe, 1st Nat'l, N. J.  
 Bbian, Si, 1st Nat'l, N. J.  
 Bst, Felix, Schenck Prod.  
 Bnkel, Wm.  
 Bber, Jack, Lakewood, N. J.  
 Blds, Seymour, Eggers Engraving  
 Bnsboro, Hy  
 Blup, George B., First Nat'l  
 Bl, Wm. S., Rothacker  
 Blette, E. K., M. P. News  
 Bham, Arthur Butler  
 Blick, Earl, Gude Adv. Co.  
 Bety, Tom, Universal  
 Bicksman, Jacobo  
 Blick, Paul, Universal  
 Blaman, Chas. J., Hirligraph M. P.  
 o.  
 Bffman, M. H., Truart  
 Bkstaff, Fred, Vitagraph  
 Bmmons, E. W., Educational  
 Bdwig, W. K. Rex-Hedwig Lab.  
 Bny, T. Y., United Artists  
 Brron, Fred L., M. P. P. D. A.  
 Brst, W. O., Eastern Prod.  
 Bnn, George, E.  
 Bnn, "Red", Film Daily  
 Bne, Robt. T., Famous Players  
 Bnlogg, Mark, First Nat'l  
 Bein, Edward L.  
 Bowles, Harley, Friars Club  
 Bulin, Harry, Powers Engraving  
 Buser, Irving, Principal  
 Bughborough, J. M., Principal Pic.  
 Bw, David, Loew's, Inc.  
 Bnch, Oscar S., Morgan Litho  
 Bnnix, Ed. J., Schenck Prod.  
 Brcus, Lee, F. B. O.  
 Bssce, Wm.  
 Bstbaum, Jules E., Stanley Co.  
 Bty, Mitchell, Jr.  
 Brsereau, Don, Film Daily  
 Bore, Tom, Rialto, Washington  
 Bore, William, Rialto, Washington  
 Brgan, Len, Trade Review.  
 Brgan, William, First National.  
 Boyer, Charles, United Artists  
 Bble, John W.  
 Borth, Bobby, Apollo Exchange  
 Bhs, Lee, Costello Theatre

**Golfers, Attention!**

Sign this and forward to any member of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

My check herewith (\$10 for players, including lunch, dinner and prizes. \$5 for goofer diners). My average round is .....

**THE COMMITTEE**

- Bruce Gallup, First National, 383 Madison Ave.
- Felix Feist, State Theater Bldg., 1540 Broadway.
- Abe Warner, Warner Brothers, 1600 Broadway.
- E. K. Gillette, M. P. News, 729 Seventh Ave.
- Danny, The Film Daily, 71 West 44th St.

- O'Reilly, Chas. L., T. O. C. C.
- Pearson, Elmer, Pathe
- Pinkerton, C. C., First National.
- Price, Oscar A., Tri-Stone
- Pettijohn, Charles C., M. P. P. D. A.
- Parker, Watt, Warner Bros.
- Reilly, Wm., Cine-Mundial
- Rothstein, Nat., F. B. O.
- Schlesinger, Gus, Warner Bros.
- Schlesinger, Mayer
- Schlesinger, M. S.
- Schnitzer, Joe, F. B. O.

- Schwartz, Marty
- Segal, Harry, Pioneer, Boston.
- Shear, J. M., Ebenstein Co.
- Smith, J. Boyce, Jr., Inspiration
- Snyder, A. C., Pioneer, Boston.
- Stebbins, Arthur
- Steiner, Charles
- Storey, John E., Pathe
- Strauss, Ben
- Smith, Courtland, M. P. P. D. A.
- Starr, Herman, Warner Bros.
- Steele, Monte S., United Artists

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Tierney, Howard S.  
 Underwood, Fred,  
 Unger, A., Trade Review.  
 Warner, Abe, Warner Bros.  
 Wilk, Ralph, Film Daily  
 Wilkerson, Billy, Burr Prod.  
 Wilson, George, Tyrone, Pa.  
 Wonders, Guy, Baltimore

If you have not as yet sent in your entry, fill in the blank, found elsewhere on this page, and send it to any member of the committee.

**Men Kill**  
*for*  
**Love Jealousy Hate Revenge Gain Safety**

*What Caused*  
**The Shooting of Pan McGrew?**

Oh! Man! what a  
clean-up hit this  
one is!

Look at that title!—

(you can use it in a hundred ways)

Look at that star!

(her name always means additional tickets)

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# THE **Film** DAILY

The BRADSTREET FILM DO 1 The RECOGNIZED AUTHORITY

XXVIII No. 44

Wednesday, May 21, 1924

Price 5 Cents

## NEW WINE

By DANNY

old bottles. Perhaps in new  
les. But at all events new  
e. And worth trying. All  
hich deals with the new crop  
irectors. And where they  
coming from.

ne of the places where they  
be found: newspaper of-  
Who is smiling? And

o you realize that the producer  
made the biggest dent in the pic-  
world for the season was a news-  
man? Yes. Earl J. Hudson,  
produced for First National  
ning Youth," "Black Oxen" and  
wrote "Sundown" as well as  
aced it for FN for next season.  
who is looking after many of  
important coming productions.

any one—outside of Dick Row-  
—would have figured that Hud-  
was a producer they kept pain-  
silent about it. And there are  
s. Take a look—if you please—  
hat one Monta Bell has done  
"Broadway After Dark" for  
er's. Maybe Harry Rapf was  
red. Perhaps he is the seventh  
of the seventh son. But Monta  
has shown what he can do. And  
a few years ago he was dramatic  
on a Washington paper. And  
ps Hunt Stromberg isn't doing  
well as both director and pro-  
; when he can turn out some-  
like "The Fire Patrol." And  
was a newspaper man.

There is no broader training  
ossible for directorial skill  
an. that which comes in a  
wspaper office. If producers  
ill simply keep their eyes  
ide open they will find a lot  
material for future directors,  
d even producers, right in  
e dusty, grimy newspaper  
ices.

e of our boys messed things  
. In rewriting an item from  
er Amusements he failed not only  
ve credit but also said that the  
arbitration board of Minneapolis  
l hereafter arbitrate for members  
with reference to non-theatrical  
tes. The facts are that members  
e Minnesota unit have refused  
t on cases where distributors  
(Continued on Page 2)

## Plans For "Rudy"

J. D. Williams Expects Him to Start  
For Ritz in August—After  
New Star

(Special to THE FILM DAILY)

London—J. D. Williams has told  
Ernest W. Fredman of "The Film  
Renter" that he expected Rudolph  
Valentino to start work for Ritz  
Pictures in August. Fredman, quotes  
Williams as saying that, despite re-  
ports linking Valentino and Adolph  
Zukor on future pictures, he (Wil-  
liams) will distribute the Valentino  
pictures through Ritz.

"J. D." says Fredman in "The  
Film Renter": "declined to commit  
himself when I pressed him as to the  
distribution of the Valentino pictures  
in this country neither confirming  
nor denying the many rumors that  
(Continued on Page 3)

## Talks of "Trust" in France

Jake Wilk, back from eleven  
months in France declares that Broad-  
way is not the only spot where a  
"closed" theatre situation exists. Wilk  
said that those producers who failed  
to play with two or three leading  
French renters might as well take  
their pictures "and play them up an  
alley". He said pictures in color  
were in vogue all through Europe  
and mentioned two Williamson under-  
sea pictures that had attained great  
popularity in England, "The Wonders  
of the Sea" and "The Uninvited  
Guest". Wilk said his most import-  
ant piece of business in France was  
the purchase of the rights to "The  
Hunchback" for Universal.

## Estabrook To Produce

Howard Estabrook will produce a  
series of features under his own name.  
The first will be based on "The Price  
of a Party", by William Mac Harg,  
with the author co-operating in the  
production, which will be made at  
the Tec Art studios in June. Associ-  
ated Exhibitors will release.

Estabrook is also president of Crea-  
tion Pictures Corp., which will also  
produce.

## Going To India

Elmer Clifton, Through With Fox—  
To Make Another Sea Story  
in Tropic Seas

Elmer Clifton has completed his  
contract with Fox and intends sail-  
ing for India about the first of June,  
in connection with a producing plan  
of his own. He intends making two  
pictures in tropical waters and will  
(Continued on Page 3)

## R. T. Kane Resigns

Withdraws As Production Manager  
for Famous—May Turn Pro-  
ducer Later

Robert T. Kane, for some time, gen-  
eral production manager of Famous  
Players has tendered his resignation  
to Jesse L. Lasky, effective July 1.  
Lasky said yesterday that no success-  
or would be appointed.

Kane, will spend the summer in  
Europe, and he indicated yesterday  
that on his return he probably would  
organize a producing company of his  
own.

In announcing Kane's resignation,  
Mr. Lasky expressed keen regret at  
his assistant's departure.

"I consider Bob Kane, one of the  
best production men in the business,"  
he said "and, after such a long and  
(Continued on Page 2)

## Koerpel with Selznick

(Special to THE FILM DAILY)

Cleveland—J. A. Koerpel, district  
manager for Goldwyn-Cosmopolitan  
in charge of Cleveland, Buffalo and  
Cincinnati has resigned to join Selz-  
nick.

Koerpel is considered one of the  
best posted exchangemen in the Mid-  
dle West. He will have the title of  
assistant to the president at Selznick  
and his work will concern sales con-  
trol.

## New Metro Series

Dorothy Gish is to be starred in a  
series of pictures, to be directed by  
Henry King for Metro-Goldwyn re-  
lease. Work on the first will be start-  
ed, as soon as remaining interiors for  
"Romola" are shot in this country.

Miss Gish is said to be on her way  
back from Italy. The new series will  
be made by Inspiration Pictures.

## Charles Christie Coming

(Special to THE FILM DAILY)

Hollywood—Charles Christie is  
scheduled to arrive in New York  
Thursday or Friday.

## Changes In Field

Consolidations of Goldwyn and Metro  
Forces in the Middle West  
Perfect

(Special to THE FILM DAILY)

Kansas City—George A. Hickey,  
district manager for Goldwyn-Cos-  
mopolitan in charge of Chicago, Min-  
neapolis, Milwaukee and Indianapolis  
before the merger with Metro has  
(Continued on Page 3)

## Tax Repeal Set

Regardless of Bonus, Unless the  
President's Veto of Entire Tax  
Bill is Sustained

(Special to THE FILM DAILY)

Washington—Passage of the Sol-  
dier's Bonus bill can have no effect  
on individual items in the revenue bill.  
The conference committee, which is  
now working on the latter, is con-  
fined in its activities to the limits of  
the measure as passed by the House  
and Senate. In-as-much as the  
House and Senate are in accord on  
the tax cut with respect to admis-  
sions and the elimination of the seat-  
ing capacity taxes,

nothing will prevent these  
changes from becoming effec-  
tive except a sustained veto of  
the bill by the President.

The two items most distasteful to  
the President—the Jones graduated  
tax on undistributed corporate profits,  
and the publication of tax returns—  
are apparently to be settled by the  
conference committee in a way which  
will be satisfactory to the Administra-  
tion, thus lessening the chances of  
President Coolidge vetoing the meas-  
ure when it reaches him.

The question of raising any money  
required for cash payments under the  
bonus bill, need not be taken up by  
Congress until the next session, as  
such cash payments are not to be  
made until after March 1, next.

## Up-State Theatre Purchased

W. N. Shirley, managing director  
of the Farash Theatre Co., Inc., of  
Schenectady advised THE FILM  
DAILY by long distance telephone  
yesterday that he acquired the Bar-  
clay in that city. This gives the com-  
pany four theatres there, the others  
being the State, Strand and Albany.

## Wilson-Arrow Deal

Producer Sets Program for Next  
Season—Serial, 4 Stunt Pictures,  
26 Features Included

Ben Wilson leaves for the Coast  
tomorrow, after having set his pro-  
duction plans for Arrow release for  
next season. The deal with "Doc"  
Shallenberger calls for a serial for  
delivery by Sept. 1 and four stunt pic-  
tures based on happenings in a mythi-  
cal kingdom, on the order of the Doug  
Fairbanks special. In these Ashton  
Deerholt will be featured.

There will be a series of 26 five  
reelers including six with Dick Hat-  
(Continued on Page 3)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	107 1/4	107 1/8	107 1/8	300
F. P.-L. . .	70 7/8	69 5/8	70 1/4	3,500
do pfd. . .	91 7/8	91 1/8	91 7/8	100
Goldwyn . .	13 1/4	12 1/2	12 1/2	200
Loew's . . .	15 7/8	15 1/2	15 3/4	2,500
Warner's . . .	Not quoted			

**NEW WINE**

(Continued from Page 1)

serve film to non-theatrical institutions competing unfairly with members of the exhibitors organization.

A small matter to take so much space. But we're glad to say we're sorry it happened.

*There's something wrong. Here the MPTO national convention is but a week off. And still the fireworks aren't being used up. Is it possible that both the National organization as well as the Allied group are preserving their powder? Or are they becoming business men?*

**Atheneum Destroyed by Fire**  
(Special to THE FILM DAILY)

Sayville, N. Y.—A fire which consumed 20 buildings destroyed the Atheneum.



Let George do it!  
**George E. Kann Corporation**  
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Cables—Geokann, N. Y. Distribution

**Can't Wire Films**

**American Telephone Co. Experts Think Motion Pictures Cannot Be Transmitted That Way**

There have been a number of claims advanced that motion pictures will eventually be transmitted by wire or radio. C. Francis Jenkins, a Washington inventor of considerable reputation has been at work on such a plan for some time and declares he has been successful in causing a moving hand and other moving objects to appear roughly outlined in light and shadow, following radio transmission.

Another such claim has been advanced by an English inventor. Now, however, it becomes known that experts of the American Telephone and Telegraph Co. who have succeeded in transmitting photographs from Cleveland to New York over a telephone wire are of the opinion that the same method cannot be used as applied to motion pictures.

The telephone engineers found that they could send 25 or more dots of light so swiftly one after the other that to the eye they seemed to be simultaneously. These dots could be disposed in a pattern. Light and shadow effects could be produced on a coarse scale, roughly resembling motion pictures. It would take hundreds of thousands of dots of light of this kind, it was said, to give genuine radio motion pictures. The prospect of shooting prizefight pictures from the ringside to radio audiences, or of transmitting synchronized pictures with opera or other entertainment, was said to be simply nil.

**Pass Better Censorship Ordinance**  
(Special to THE FILM DAILY)

Waco, Tex.—A new censorship ordinance, designed to create a better understanding between exhibitors and the censorship board has been passed.

**Next Week at Rialto and Rivoli**  
Rod La Rocque and Jacqueline Logan are at the Rivoli next week in "Code of the Sea." "Sherlock, Jr.," starring Buster Keaton, will be at the Rialto.

**"Traffic in Hearts" Ready**  
C. B. C. announces that "Traffic in Hearts" has been completed. Scott Dunlap directed.

**R. T. Kane Resigns**

(Continued from Page 1)

pleasant association with him, it is a matter of great regret to me that the condition of his health makes it imperative for him to relinquish his duties. The best wishes of everybody in the Paramount organization for his speedy recovery and future success go with him."

The announcement from Famous Players pointed out that Kane's resignation was due to ill health.

**Craal Again Heads Va. M. P. T. O.**  
(Special to THE FILM DAILY)

Washington—Present officers of the Virginia M. P. T. O. A., were re-elected yesterday at a meeting held at the Arlington Hotel. Due to the very inclement weather, the attendance was somewhat smaller than is usually the case. However, there was nothing of stirring importance. The officers are: E. T. Craal, Newport News, president; I. Weinberg, Lexington, vice-president; Harry Bernstein, Richmond, secretary-treasurer, and Jake Wells, Richmond, and F. W. Twyman, Charlottesville, members of the board of directors.

Following the meeting, the exhibitors visited the local exchanges. The music tax settlements and general business conditions were discussed briefly.

**Tom Terriss Writes From Leviathan**

Tom Terriss, who is now in Spain where he will film scenes for "The Bandolero" wrote from aboard the Leviathan that on board he met Emil Straus and David Sommers who are planning a \$1,000,000 theatre for St. Louis. They will copy architectural features of the chapel of Versailles, for the new theatre.

**Small Fire at B'klyn House**

A small fire occurred at the Newkirk theatre, 597 E. 16th St. Brooklyn on Monday night when a reel of film caught in the operators booth. Several hundred people in the audience remained quiet and orderly.

**"Dorothy Vernon" In Dallas**  
(Special to THE FILM DAILY)

Dallas—"Dorothy Vernon of Hadson Hall", is being road showed here. "Jimquin" is handling the show at the Majestic.

**Export-Import Un**

**Joseph Simmonds and George I Form New Organization to Cover Foreign Field**

Joseph Simmonds and George I. Form have formed the Simmonds and Form Enterprises, Inc., with offices at 220 West 42nd St., to engage in export and import. Both are well known in the export field.

A great deal of product has already been acquired, including twelve Chadwick Pictures and a group of C. I. features, and the world rights to "Are in Danger."

**Chadwick Leaves For Coast**

I. E. Chadwick, president of Chadwick Pictures has left for the coast to arrange production of a five reel by Larry Semon.

Pictures scheduled for immediate production on the coast are: "Tomboy" and "The Street Singer" directed by John Gorman, and "Romance of an Actress" and "Shine of Paradise Alley" to be directed by Hunt Stromberg.

**Novel Way of Showing Serial**  
(Special to THE FILM DAILY)

Providence—Ed. Reed, manager of the Strand, is using the serial, "The Mystery of '49," in an unusual way. During the month of July he will show the serial in three separate parts of three reels each, cutting out the chapters and repeat action, thus making each episode about 9,000 feet each.

**HAL ROACH'S STAN LAUREL COMEDIES**

"The Pinnacle of Pantomime" 2 reels

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**Broadway Theaters**

**Capitol**

colai's "Merry Wives of Windsor" is overture, followed by the Capitol Magazine. Next comes a long and elaborate song presentation: "Pinafore" in tabloid. "Sailles", an Urban travel classic is screened before Strongheart, the dog, and star "The Love Master", makes a personal appearance. The organ plays a closing solo.

**Lytic**

The Spirit of the U. S. A." is the feature. Other units include the overture, which consists of a medley of popular songs, "The Telephone Girl", a comedy.

**Rialto**

First Roumanian Rhapsody" is the overture. Other musical offerings are: Riesen's Classical Jazz and Marcel Salesco, tone, singing Aria from "Benvenuto Cellini". The feature is "The Goldfish", starring Constance Talmadge. The balance of program is made up by the Magazine Weekly and "Echo and Narcissus" (Classic's Retold).

**Rivoli**

The bill is headed by the overture, "Thirteenth Rhapsody", and is comprised of (2) Pictorial; (3) De Forest Phonofilm, Roger Wolfe's Symphony Jazz Orchestra singing "Raggedy Ann"; (4) "A Perfect Day", sung by Miriam Lax, soprano; Barrow, soprano; Inga Wank, mezzo-soprano, and Jean Booth, contralto; (5) the feature, "Broadway After Dark"; (6) Eccentric Dance, performed by Brennan and Sands; (7) Lloyd Hamilton in "Lonesome", an occasional comedy.

**Strand**

The following are listed on the Strand program: Overture—"Capriccio Italian"; "A Garden", a dance; The Strand Pictorial Review; Waring's Pennsylvania Orchestra feature, "The Woman on the Jury"; an Aesop Fable, "The Flying Carpet".

**At Other Houses**

"Secrets" is still at the Astor; "The Chahooks", in its second week at the Camden; the Cohan still housing "The Ten Commandments"; and the Criterion with "Dorothy of Haddon Hall"; "America" is at 44th St., and "The Thief of Bagdad", the Liberty.

**Strauss a Producer**

Malcolm Strauss is producing a picture at the Universal Fort Lee studio with George B. Seitz directing. The picture will be made in serial form and as a feature for Pathe release. Instance Bennett, in addition to Clark Muhlhall and Edna Murphy is featured.

**Nolan Handling 3 Exchanges**

(Special to THE FILM DAILY)  
Denver—Harry T. Nolan has taken over supervision of First National offices in Denver, Butte and Salt Lake. S. Skirboll retains charge in Seattle, Portland, San Francisco and Los Angeles.

**Lustig Here**

Henry H. Lustig is at the Astor in Cleveland. He and Mrs. Lustig returned in.

**"Dinty" a Reissue**

First National has revised its list of five reissues to include "Dinty".

**Wilson-Arrow Deal**

(Continued from Page 1)

and in which will appear two named horses said to be marvels.

**Takes Product for Europe**

H. Taylor of Screenart, Ltd., will take the Wilson product for United Kingdom, France, Switzerland, Holland and Portugal.

**Plans For "Rudy"**

(Continued from Page 1)

have been current here that Mr. H. W. Thompson wished to terminate the contract that he holds for the distribution rights of Great Britain. Mr. Williams is also engaging another screen artist, about whom he is reticent at the moment, but concerning whom he will have some more news to give out before he returns in approximately a month's time."

Hugh D. McIntosh is expected to handle the Valentino productions, negotiations between J. D. Williams and H. W. Thompson having, it is reported, fallen through.

**Starts "Sainted Devil" Today**

Rudolph Valentino starts work on "A Sainted Devil," this morning at the Paramount studio. Joseph Henabery will direct.

**More Offices for Brazil**

Paramount intends opening offices at Recife, Ribeirao Preto and Botucatu, all important Brazilian points in order to further take care of distribution. Three branches are now maintained in that country.

**Walsh Leaves For Coast**

Raoul Walsh chief director and a member of the directorate of the newly formed Imperial Pictures Corp., is en route to the coast to film the company's first picture.

**Burstein and Jacobs Here**

Arrivals from Europe include L. Burstein, a Swiss distributor and Arthur H. Jacobs. The latter told friends aboard ship that he intended entering another business.

**Neilan Faces Operation**

(Special to THE FILM DAILY)  
Los Angeles—Marshall Neilan leaves for London in about two weeks to undergo an operation of the stomach.

**Flinn Due Friday**

(Special to THE FILM DAILY)  
Los Angeles—John C. Flinn has left for the East, via San Francisco. He is due in New York Friday.

**Hoyt to Direct "Lost World"**

(Special to THE FILM DAILY)  
Los Angeles—Harry O. Hoyt will direct "The Lost World" for First National.

**Going To India**

(Continued from Page 1)

probably remain away from New York for about seven months.

He will maintain headquarters in Calcutta, but will charter a boat in much the same manner as he did for "Down to the Sea in Ships," and will secure the highlights of his production aboard the vessel. A. G. Penrod, the cameraman who photographed the unusual whaling sequence in the other Clifton picture, will go with the director. It may be necessary to send for American players later on, but Clifton stated yesterday he was not sure about that at the moment.

**In The Courts**

A judgment for \$1300 was directed in the City Court yesterday against the Theatre Owners Dist. Corporation, in a suit of Arthur A. Waloff on an assigned claim of William A. True for a loan to the corporation from October to March last. The defendant alleged that while True was acting as president and general manager, he withdrew \$4,000 from the company without the knowledge of the other officers, and applied it to his own use.

Sydney S. Cohen, who states that he has resigned as president of the defendant, sent in an affidavit that the money advanced by True was only to be repaid out of the sale of stock and from profits. True denied this, and said that he has a further claim for \$2300 for loans and \$20,000 for salary.

**Seattle Censor Board Quits**

(Special to THE FILM DAILY)

Seattle—Most members of the local censor board have resigned as a result of Mayor Brown's attempt to add on duties formerly handled by the police department. Mary Green Lewis is temporary chairman of the new board, the attitude of which is causing exhibitors and exchanges some anxiety.

**Boston Film Club Holds Elections**

(Special to THE FILM DAILY)

Boston—Mrs. Winifred C. Pike has been elected president of the Film Club. Nancy Harris was chosen vice-president; Elizabeth A. Downs, second vice-president; Mrs. Edwin L. Klahrex, secretary; Mrs. J. J. Corbert, treasurer; Mrs. Alma Rogers, auditor.

**Pre-Historic Animals in Film**

(Special to THE FILM DAILY)

Washington—At the recent convention of the American Ass'n of Museums, pre-historic animals appeared in a film as part of a lecture by Arthur S. Coggeshall, of Pittsburgh.

**Reports On Projection Machines**

(Special to THE FILM DAILY)

Philadelphia—The first report of the newly appointed inspector of projection machines for the Film Board of Trade, W. Q. Keen shows that exhibitors were in the mood to cooperate with that body to conserve films by repairing defective machines.

**Saves House From Flames**

(Special to THE FILM DAILY)

Philadelphia—The Eleanora was threatened by destruction by fire but the damage was confined to only a few hundred dollars because of the quick work of a policeman.

**Higgins Erecting \$550,000 Theatre**

(Special to THE FILM DAILY)

Tampaqua, Pa.—The Higgins Hotel Corp. is erecting a \$550,000 hotel and theatre building.

Vera Gordon has been secured to appear in "Potash and Perlmutter" in Hollywood. She leaves for the Coast in a few days.

**Changes In Field**

(Continued from Page 1)

been appointed district manager for the combined companies, in charge of St. Louis, Kansas City, Omaha and Des Moines.

Sam E. Shirley, district manager for Metro in charge of Chicago, Kansas City, St. Louis, Omaha, and Minneapolis is to be a district manager for Metro-Goldwyn with Chicago, Indianapolis, Milwaukee and Minneapolis under his wing.

Both Hickey and Shirley are now here, following a visit to various exchanges of both companies in this part of the country. In Omaha, C. T. Lynch who is now Goldwyn-Cosmopolitan manager is to be Metro-Goldwyn manager and in Kansas City, L. M. Metzger, now with Goldwyn-Cosmopolitan is to be resident manager for the new company.

**Remy Out in Dallas**

(Special to THE FILM DAILY)

Dallas—L. B. Remy, district manager for Goldwyn-Cosmopolitan in Dallas and Oklahoma has resigned. No announcement has been made of his successor.

**Chicago Forms Baseball League**

(Special to THE FILM DAILY)

Chicago—Baseball teams from local Metro, Universal, Paramount and First National exchanges have been formed and will soon enter into an inter-exchange tournament.

**Warned Against Fire Violations**

(Special to THE FILM DAILY)

Toronto—All exhibitors have received a list of rules and regulations relative to fire ordinances for theatres, taken from the Rules and Regulations of the Amusement Act.

**Examinations for Laboratory Aid**

(Special to THE FILM DAILY)

Washington—The Civil Service Commission will hold an examination throughout the country on June 18 to fill vacancies in the Dept. of Agriculture, laboratory end.

"Winning His Way" and "The Title Holder," the first two of the Dempsey two reels for Universal are en route from the Coast.

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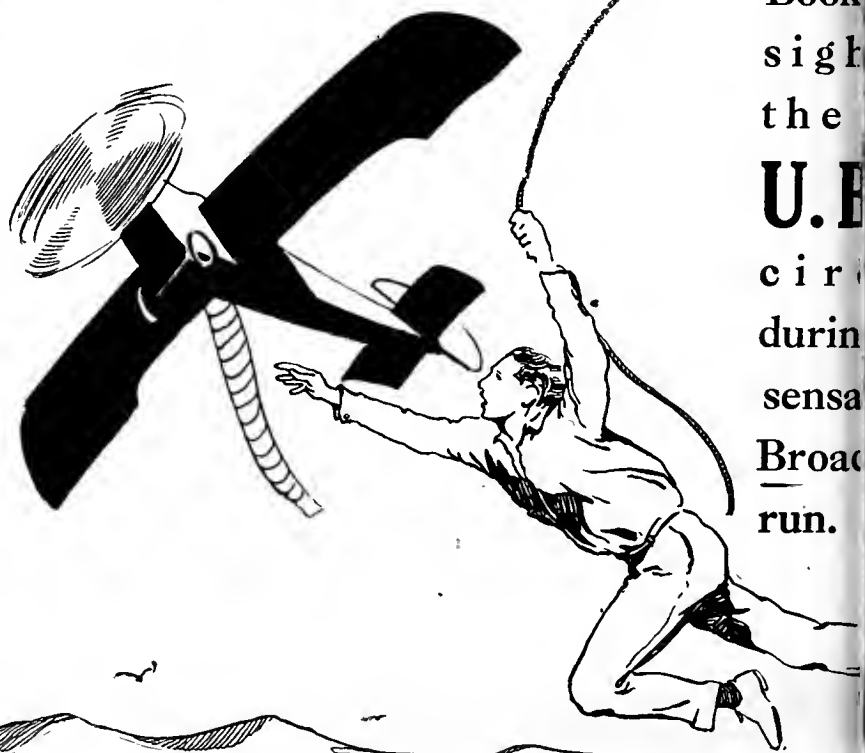
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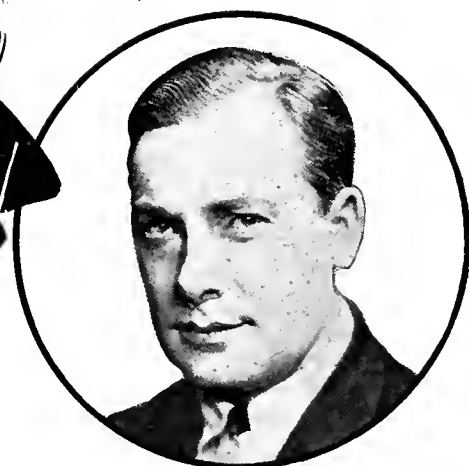
The **FLIC**  
**AM**  
with  
**PAT O'MALLEY**  
**RAYMOND HAT**



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**WARNER OLAND**



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RAYMOND HATTON

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Newspaper Opinions  
New York

"Broadway After Dark"—Warner's  
Rialto

AMERICAN—\* \* \* The play was probably heavy, cumbersome melodrama without a saving ray of sunshine, while the picture is such good entertainment we sit and wonder how it was possible.

One reason it was possible is that Monta Bell held the directorial reins. \* \* \* DAILY NEWS—If you are not already initiated into the ways and wonderments of the so-called Smart Set you'd better take a look at "Broadway After Dark," \* \* \*

EVERNING WORLD—\* \* \* Anyway, it is a frank and thrilling melodrammer and one that will make the folks in the small towns "Oh!" and "Ah!" and mutter what a terrible place Broadway must be after all. \* \* \*

\* \* \* The film will probably "knock 'em cold" in the small towns.

HERALD-TRIBUNE—\* \* \* a long stride in the right direction. It pleases us immensely and if any there be who does not like this \* \* \* we shall be glad to take him aside and show him where he is wrong.

\* \* \* Every one in the cast deserves a medal for his good work. Monta Bell directed the picture. He deserves two.

MORNING TELEGRAPH—\* \* \* The Owen Davis play has received excellent handling by both the scenario writer and Monta Bell, the director. \* \* \*

\* \* \* Improbable it may be, but it is also highly entertaining and provides an hour of laughter and absorbing interest. \* \* \*

POST—\* \* \* an interesting film, but it gives you the same feeling that you get when watching one of these slow-motion pictures. It hasn't enough speed or action or whatever it is that makes good pictures hold you breathless while they zip along. \* \* \*

Still, there are two things \* \* \* which make it stand out above a good many other films we have seen \* \* \* the acting, and \* \* \* Norma Shearer, \* \* \*

SUN—\* \* \* once you get into the spirit of the thing, it fairly fascinates you. \* \* \* "Broadway After Dark" is entertaining.

TELEGRAM \* \* \* you will have glimpses of club life, the goings on in cabarets, exciting parties in studios. \* \* \*

TIMES—\* \* \* a pseudo-melodrama lightened with stretches of really good comedy. \* \* \* The story is of the old variety, but the picture has been so skillfully handled, especially in the injection of funny situations, that one forgets to grieve at the heroine's plight. We venture to say that it is a production which will be immensely enjoyed. \* \* \* Monta Bell directed this production, which makes an unusually good entertainment. \* \* \*

TIMES SQUARE DAILY—\* \* \* looks like 100 per cent money getter in almost any type of theatre. It is good jazzy hoak with the punch to put it over at the box office. \* \* \*

WORLD—\* \* \* It is pretty sickly stuff \* \* \* and still the picture is going to be immensely interesting to persons who have heard all about and never seen the Great White Way. \* \* \*

With due credit to Mr. Bell, the director, for a perfectly fine piece of work, considering, there isn't a great deal in it to wring the heart or send you up shouting. \* \* \*

"The Goldfish"—First Nat'l  
Rivoli

DAILY-NEWS—\* \* \* All the charming vulgarity of our divorce laws creeps naively into the unfolding of the artless tale.

Which is to say that "The Goldfish" is funny and bad mannered. Zasu Pitts, \* \* \* Mr. Mulhall \* \* \* and Edward Connelly help to enliven the scene. Talmadge fans will find it without a flaw. There are enough closeups of the star to satisfy the most devoted admirer.

EVERNING WORLD—\* \* \* "The Goldfish," is a far more enjoyable picture than it was a play. In fact, we think it is one of the best things, if not the best, that Constance has done. \* \* \*

HERALD-TRIBUNE—"The Goldfish" has been badly cut and it seems a shame, for if the scenes were reduced to exclude repetition the \* \* \* picture would be a mighty

good comedy. \* \* \* and so the picture drags along instead of bounding along as it should do. The story is too full of holes to bear a scrutinizing gaze. \* \* \*

POST—\* \* \* While you may not exactly like the subject matter of it—we didn't—there's no getting away from the fact that it's full of laughs and good acting and Connie Talmadge, which would seem to be about enough for one picture.

Miss Talmadge is prettier than ever, \* \* \* TIMES—As a light comedy, \* \* \* "The Goldfish," \* \* \* is one of those refreshing entertainments one enjoys while viewing and forgets soon afterward. \* \* \*

TIMES SQUARE DAILY—\* \* \* Projecting for 78 minutes, the feature inclines to pall as it approaches the closing footage. The simple expedient of cutting should remedy that blemish.

It pleased at the Rialto, and it will do likewise in any of the better houses for those who pass through the gate to see it.

WORLD—\* \* \* The film version has made it even more innocuous and added a dash of slapstick, hilariously played by Zasu Pitts. Constance Talmadge prances through the role of the much married Jennie \* \* \* very prettily. \* \* \*

"The Love Master"—First Nat'l  
Capitol

AMERICAN—\* \* \* rather ordinary melodrama, but my two canine friends relieve it from being just a picture. Anyone who loves dogs will enjoy seeing the romance. \* \* \*

EVERNING WORLD—\* \* \* There is not, in our estimation, a more natural actor on the screen than this wonderful dog and it is a decided pleasure to see him work. \* \* \*

\* \* \* is by far the best dog-star picture we ever saw. It is our advice that movie-goers do not miss it.

HERALD-TRIBUNE—\* \* \* we never yet have seen one of his pictures that did not seem far too long. \* \* \*

\* \* \* we like it better than any of the others because it has plenty of comedy and some excellent titles. We especially like the scenes in which no humans interfere. \* \* \*

MORNING TELEGRAPH—A picture with Strongheart is always refreshing. It has none of the stereotyped conventions which so often comprise celluloid drama, but it establishes a field of its own. It has the tang of the great outdoors—the appeal of wild things. \* \* \*

POST—\* \* \* His work in the picture, "The Love Master," again shows his remarkable intelligence and camera technique, though the story doesn't give him as much of a chance as some he has worked in. The film is pretty good, on the whole. \* \* \*

TELEGRAM—Strongheart, \* \* \* makes a big hit in \* \* \* "The Love Match" \* \* \*

TIMES—\* \* \* The interesting scenery coupled with the sympathetic actions of the two dumb animals prop up a weak and dragging narrative, which by careful editing and cutting could be considerably improved.

\* \* \* Laurence Trimble, the director, has centered his attention on the dogs without giving as much heed to the story as he should have done. \* \* \*

TIMES SQUARE DAILY—\* \* \* is far from being the best story that he has had on the screen. It is a long, drawn-out and tiresome tale that is entirely disconnected and very weakly knit together. \* \* \*

Where the dog is used to make personal appearances the picture will get over, but as general entertainment it is poor stuff. \* \* \*

WORLD—\* \* \* Strongheart \* \* \* is a magnificent dog, one quite apart in sense from any canine ever placed on exhibition before. And still, the story, an improbable and rambling piece, seemed far beneath its star's own requirements. \* \* \*

"The Spirit of the U. S. A."—F. B. O.  
Lyric

EVERNING JOURNAL—Mary Carr and Johnnie Walker are again united in a throbbing heart-interest story and are well cast. \* \* \*

Mrs. Carr does some appealing acting as the mother. \* \* \*

EVERNING WORLD—\* \* \* It is another one of those mother pictures. \* \* \*

But when Mary Carr plays the mother and Johnny Walker plays the son, there is bound to be a lot of good acting and barrels of tears. \* \* \*

\* \* \* It is a picture well worth the seeing if you want to cry a bit, smile a bit and laugh a bit.

MORNING TELEGRAPH—\* \* \* will bring its producer and distributors great financial profit if the millions who weekly attend the motion picture theatre of this country still love their hoakum strong and undiluted. It has all there is and then some. By that is meant that "The Spirit of the U. S. A." is a flag play. It is a mother play, and Mary Carr is the mother. \* \* \*

TELEGRAM—\* \* \* Like his other popular films, "The Spirit of the U. S. A." was written for him by his mother, Mrs. Emilie Johnson, who admits that the passing of the late President Wilson inspired her to write this "mother-patriotic picture" which glorifies mother and son love.

"The Woman on the Jury"—1st Nat'l  
Strand

AMERICAN—\* \* \* a mystery story with a mystery unfolded in the beginning. Even so, it is good entertainment, and does not lose any of its value. \* \* \*

"The Woman on the Jury, while no great contribution to the artistic success of the "fillums," is a rattling good box office attraction. \* \* \*

EVERNING JOURNAL—\* \* \* The photoplay has a compelling theme and resembles in every detail the stage play of the same name. Striking scenes are well portrayed, though at times exaggerated. \* \* \*

EVERNING WORLD—\* \* \* a corking good picture; so good, in fact, that we are going to see it again. Seldom have we beheld a picture with such a cast. \* \* \*

HERALD-TRIBUNE—It is far away from being a good picture. The story never interested us very much and it doesn't seem to prove anything; and leaving Sylvia Breamer in the title role certainly doesn't help matters any. \* \* \*

The lighting or the printing was so bad that it made even Bessie Love look old and ugly. So the picture registers zero as far as we are concerned.

MORNING TELEGRAPH—\* \* \* those who want to see a tense dramatic story, splendidly acted by an unusually notable cast \* \* \* should go to see it. It will hold them, once the plot gets going, to the final fadeout. \* \* \*

POST—\* \* \* While the story requires some padding to make it stretch to feature length, it contains such tense dramatic situations flavored with a little spice, and is so admirably acted, that it makes a mighty fine picture. \* \* \*

SUN—\* \* \* one of the best melodramas presented at the local movie emporiums during the season. \* \* \*

TELEGRAM—\* \* \* Here is an ideal melodrama \* \* \* with a story that catches the attention from the beginning and holds it steadfast until the final fadeaway. \* \* \*

TIMES—\* \* \* It is an instance where the narrative survives in spite of much exaggerated acting, poor direction and an overdose of unnecessary close-ups. As for the subtitles, they are hardly marvels of originality or terseness.

Lew Cody \* \* \* is quite capable. \* \* \*

WORLD—\* \* \* There is a naive disregard for abstract justice in the theme which is amusing or shocking according to your reactions toward abstract justice. \* \* \*

The film was acted according to the best Pinero traditions with Sylvia Breamer and Lew Cody heading the cast.

Out-of-Town

"The Rendezvous"—Gold-Cos  
Strand, Detroit

FREE PRESS \* \* \* From the point of view, the picture is one of that Neilan has made; in technique, photography, and in lighting, it is and compelling.

NEWS—It is well off the beaten path with vibrancy and color and is taining in spite of its inconsistent situation.

TIMES—Marshall Neilan in "The vous" which opened at the Broadway Sunday has produced a picture sur with Russian atmosphere, tense with full of strong emotions.

"The Song of Love"—1st Nat'l  
Olympia, Boston

TRANSCRIPT—\* \* \* Tendency to \* \* \* spreads rapidly to other men the cast and ultimately to the audience "Song of Love" degenerates by successive stages ever more swiftly into the "Saharan drama" that was outmoded "The Sheik."

"Through the Dark"—Gold-Cos  
Strand, Montreal

STAR—An intensely exciting "Blackie" film with San Francisco's world as a background is presented under the title of "Through the Dark." story has a good moral.

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**"Thundering Dawn"—Universal  
Strand, Cincinnati**

TRIBUNE—\* \* \* Anything in which Anna Nilsson plays a part is essentially interesting. Miss Nilsson is charming in her role as "first love."

**"Tiger Rose"—Warners  
Strand, Omaha**

WORLD-HERALD—As for Miss Ulric, she gives an interesting performance \* \* \* the girl of the north who drifted into the from "way up north." She has a trick of her own.

**"Triumph"—F. P.-L.  
Walnut, Cincinnati**

TRIBUNE—The way in which the girl loves the man she loves proves to be the chief feature of interest in the picture.

**Alhambra, Milwaukee**

SENTINEL—Although it is melodrama, its situations have been so cleverly handled that there is no hardship in following the maze of complications that beset the heroine before love's path is clear.

**Missouri, St. Louis**

GLOBE-DEMOCRAT—\* \* \* Filled with ornate sets and figures. Gaudy scenes of color, lavishness of costume and revel, and human touch, gives "Triumph" a very good reception.

POST-DISPATCH—The excellent work of actress Joy and Rod La Rocque in the picture has much to do with the successful exploitation of a story. \* \* \*

NEWS—\* \* \* The film is a very good one's entertainment.

**"True As Steel"  
California, Los Angeles**

(Week ending May 10)

EXAMINER—If he isn't setting out with the idea of making it great, he at least is trying to make it real. A genre of the upper middle class in our picture, you might call this, his latest picture from his own pen and megaphone.

FREE PRESS—Rupert Hughes has given a very interesting and entertaining view of business in its effect upon the relations of men and women in "True As Steel." \* \* \*

WORLD-HERALD—Rupert Hughes wrote "True As Steel," a charming little story with life dispersed throughout its length and breadth.

NEWS—Rupert Hughes, well-known manufacturer of cinema puzzles, succeeds so ably in mystifying those who try to solve his latest invention, which he has had patented under the label, "True As Steel."

RECORD—"It's the little things that count," one sage remarked. So it is with the picture written by Rupert Hughes. He adds color to his photoplays by bringing out human interest touches that are generally omitted.

NEWS—\* \* \* "True As Steel" doesn't do anything—not even that the major can't do a remarkably fine or clever picture attempt.

**Rialto, Washington**

NEWS—It is a story of human, living characters, who live natural lives in a natural way. There are no spotless heroines, there are no godlike heroes. \* \* \*

**"Twenty-One"—1st Nat'l  
Regent, Rochester**

DEMOCRAT AND CHRONICLE—Richard Barthelmess can give even a rather hackneyed picture, such as is the one in which he came to the Regent yesterday for a week's engagement, a pleasant flavor and a good deal of appeal.

WORLD-HERALD—To the director of this picture, whatever he is, the writer has striven for some way to discover his name, go several leaves of the hay leaf crowns that justly go to Richard Barthelmess and Dorothy Mackail giving the screen an entirely delightful and most entrancing photoplay, "Twenty-One." \* \* \*

JOURNAL AND POST EXPRESS—It isn't much to the story—it appeals just because it is so human and every one acts so much as you would expect him to.

NEWS-UNION—"Twenty-One" which is shown at the Regent Theatre is not bad entertainment, though it is not so good a vehicle as that always sincere and talented actor Richard Barthelmess is entitled to.

**"Vagabond Trail"—Fox  
Moon, Omaha**

WORLD-HERALD—There are enough original twists in the plot of \* \* \* "The Vagabond Trail," \* \* \* to make this western story entertaining, even to those who care little for this type.

**"Week End Husbands"—Equity  
Karlton, Philadelphia**

BULLETIN—Without a doubt, Mr. Average Movie Fan will find "Week-end Husbands," now showing at the Karlton, entertaining enough. There is sufficient action and just about the right amount of romance and love tossed into the lot.

INQUIRER—\* \* \* Is the old movie story of marriage with a new name. It is aimless and lacking in interest.

NORTH AMERICAN—It is a bootlegging tale that travels a gilded but moral way from the Atlantic coast to Paris.

PUBLIC LEDGER (Morning)—\* \* \* Is based upon the well-known triangle situation in which the charming young wife plays with the affections of the other man while her husband is busy making enough money to keep her in luxuries.

PUBLIC LEDGER (Evening)—If one is willing to pass over the fact that a poison case is cured by the use of a stethoscope, the picture will be found quite entertaining.

**"When A Girl Leaves Home"—Asso.  
Ex.—World, Omaha**

WORLD-HERALD—An all star cast that really is an all star cast and a dominating love theme makes Associated Exhibitors' picture, "When a Girl Loves," \* \* \* interesting.

**Kings, St. Louis**

GLOBE-DEMOCRAT—\* \* \* A remarkable cast, a most interesting background and theme. \* \* \*

POST-DISPATCH—Swift action starting in Russia and moving on to even quicker tempo in the United States make a thrilling, if sometimes distracting and disquieting melodrama. \* \* \*

STAR—\* \* \* A somewhat incoherent but never dull drama of many characters and mixed emotions.

TIMES—Agnes Ayres, as a sentimental daughter of Russia, assumes a wistful role. \* \* \* The title, so apparently intended to attract attention, does not at all reveal the real worth of the picture.

**"The Whipping Boss"—F. B. O.  
Olympic, Chicago**

HERALD AND EXAMINER—"The Whipping Boss" could scarcely be described as a pretty film because most of its events demonstrate man's brutality to man, but for its purpose it is reasonably effective.

JOURNAL—"The Whipping Boss" is a neat and interesting showing of adventures in cruelty, successfully put down by the Legionnaires. It has the punch of promising drama, abundant action and that fair indispensable—love.

**"The White Sister"—Metro  
Capitol, Montreal**

STAR—With Lillian Gish in the role of the heroine of Marion Crawford's charming novel, the production is more than a dramatic love story; it is an inspirational picture of the beauty of sorrow and sacrifice. \* \* \*

**"Why Men Leave Home"—Warners  
Capitol, Cincinnati**

TRIBUNE—A clever satire on modern married life in which a man neglects his wife after only a year of marriage forms the basis of the plot of "Why Men Leave Home." \* \* \*

**Rialto, Omaha**

WORLD-HERALD—The production is filled with bubbling chuckles and here and there a big laugh. It is a very sparkling comedy which in the beginning pokes sly fun at the women.

**"The Woman on the Jury"—1st Nat'l  
Capitol, Detroit**

FREE PRESS—A photoplay that should be listed among the best of the 1924 releases is "The Woman on the Jury." \* \* \* It is one of the most gripping film plays offered to Detroiters in many weeks.

NEWS—A gripping climax staged in a jury room \* \* \* gives "The Woman on the Jury," at the Capitol this week, a distinctly new film situation of powerful audience appeal.

TIMES—\* \* \* Is filled with tense dramatic situations that grip the interest of the audience to final fadeout. And it has its lighter moments with some genuine comedy furnished by Ford Sterling.

# IN BOSTON

Motion Picture Theatre Owners of America Convention  
May 27th, 28th, 29th.

# EVERY MORNING

Bright and Early Special Editions of The Film Daily For  
All Who Are There

# EVERYBODY

Throughout the Country Will Be Interested in What's  
Going On—They'll All Be Reading



## Special Convention Numbers

More Circulation—More Interest

More Size—Same Rates

# Was Rowland Right!!!

—when he wired!  
—from the coast  
—“another Knockout!”  
—Oh Boy, you’ll say he  
was when you see

## “THE PERFECT FLAPPER”

*with*

## COLLEEN MOORE



adapted from the story by Jessie Henderson with Sydney Chaplin  
Frank Mayo—Phyllis Haver—directed by JOHN FRANCIS DILLON

It's the biggest bunch of box  
office values on the market

FIRST NATIONAL *hits with another hit*

**PROFITS**

By DANNY

are there any? In keeping house open during the hot summer months? If not; why they kept open? Just a few the questions propounded by operator of one of the largest circuits in the country. Who? no. But think over what he s. "Isn't it about time," he queried, "that we forgot thinking small ways? Keeping the houses open year was all right during 1900. It's different now. And why don't operate accordingly? Why don't follow the legitimate, and close down during the hot weather? It would mean a lot. First we would save money—and thus make money.

"Secondly we would rest up our people, our patrons, and make them hungry for good pictures in September. What do they get as 'entertainment' in the summer months? Pictures we won't play any other time. Exhibitors won't pay real prices for summer shows; distributors hold back consequently anything worth while; and the public is sour of what they see.

Meanwhile, with operating costs mounting we are up against it. One reason they mount is that all help out our theatres feel we must need to keep open 52 weeks a year. They make us pay through the nose. Our big houses cost \$25,000 a more to operate today than four five years ago. In wages alone—mechanics, electricians, operators, etc. we ran 40 weeks and laid them you would find things different."

Lot of truth in this. And you know it. But where will you find the Hero. Who first starts closing down in summer. Not so long as his opposition remains open. He isn't going to give that bird a chance. To steal his business. Nixy; no; NOT!

Had a great laugh yesterday. Saw "Dog" an animal comedy brought to Europe by Harry Reichenbach. of good entertainment. Couple

(Continued on Page 2)

**Man — the Ma**

ced THE FAMOUS FORTY amount has ever produced. I have its biggest year."

US FORTY all look good to to take care of a bigger busi

**THE FAMOUS FORTY**

general business conditions in Pittsburg, Cleveland Cincinnati and that section, as far from good. "Auto manufacturers are laying off hands, the coal mining section is unsatisfactory and business is consequently off", he says.

**Grand Resting**

(Special to THE FILM DAILY)

Boston—Sam Grand is reported to be in a hospital here, taking a much needed rest cure.

**Pointed Questions**

R. Wilby of Ala. Wants to Know About Values—Some Interesting Things About Salesmen

Robert B. Wilby runs a half dozen houses in several cities in Alabama. He takes up the cudgels in behalf of the little exhibitor, and in a very interesting letter says:

"Dear Danny:

I take it that Mr. Pearson, and therefore you in so heartily endorsing his statement in your issue of May 5 is complaining not so greatly at combinations as at the results gotten by them, the "securing service at

(Continued on Page 4)

**Agree On Repeal**

Conferees on Revenue Revision Bill Decide Not to Change Items Affecting Industry

(Special to THE FILM DAILY)

Washington—The conferees on the Revenue Revision Bill came to an agreement on that measure yesterday. No changes have been made in the items of direct interest to the moving picture industry.

It is anticipated by Chairman Smoot, of the Senate Finance Committee, that the report of the conferees can be wiped into shape in time to have it acted upon finally in the Senate on Saturday and in the House on Monday.

Discussing the bill as it now stands, Senator Smoot declared that while it is not what he would like to have it, in its present form, it is not so bad and he hopes that the President will find it possible to sign the measure.

**Giannini Heads Merged Banks**

The Commercial Nat'l Bank and the East River Nat'l Bank have merged, under the title of the latter institution, with Dr. A. H. Giannini as president. Both banks have been interested in film finance for some time. Five offices will be maintained, with the main office at 41st St. and Broadway. On the board of directors are: Joseph M. Schenck, Nicholas Schenck, Sam H. Harris, Fortune Gallo, of the San Carlos Opera Co.; A. L. Erlanger and John Golden.

**Foreign Director for Alice Terry?**

(Special to THE FILM DAILY)

Los Angeles—Herbert Howe, who accompanied Rex Ingram to Africa where "The Arab" was made, has written a long article for the Times in which he discusses Ingram and his plans. Speaking of Alice Terry, he says:

"He (Ingram) plans to get a noted foreign director to direct her in several big productions over there."

**New Warner Deals**

The Warners' have closed the following branches for 1924-1925 product. Territory served out of Los Angeles and San Francisco to George A. Oppenheimer, Inc.; Canada to Regal Films, Ltd.; and Wisconsin to Tunstall Film Exchange.

**Emmett Flynn Here**

Emmett J. Flynn is in town for a conference with William Fox. Thomas N. Miranda who wrote the continuity for "The Houseboat on the Styx" which Flynn will direct is also here.

**Theatre Competition**

By Producers-Distributors and Non-Theatrical Exhibitors to Be Discussed at Boston Convention

To more definitely and specifically establish and protect the position and interests of the exhibitor against the constantly widening competition of producer-owned theatres and non-theatrical institutions of all kinds will be one of the bigger tasks to be discussed at the Boston convention of the M. P. T. O. A. next week.

Exhibitor officials report that there is so much to be done and so short a time to do it in, that the program laid out has been revised so as to bring forward the highly important elements and thus have time to consider essentials.

They declare that every hour of May 27th, 28th and 29th will be devoted to important exhibitor business at the Copley Plaza convention hall. It is expected that a considerable portion of the work will come into the meeting fairly well shaped because it has been considered so much in detail by the state and regional bodies. Sydney S. Cohen has trans-

(Continued on Page 2)

**May Settle Out of Court**

Harry G. Kosch, attorney for Weiss Bros. and Ralph A. Kohn of the Famous Players legal department will hold a meeting today to discuss the suit filed by Famous against Weiss Bros. over the use of "Moses and the Ten Commandments" in exploiting "After Six Days". The possibility of arranging the matter out of court will be discussed.

**Kaufman Coming East**

Al Kaufman is due in New York from Los Angeles in about ten days on a vacation.

**Baum To Produce**

Former Equity Sales Manager to Release Through F. B. O.—Forms Gothic Pictures

Lou Baum, former sales manager of Equity Pictures has formed a new company called Gothic Pictures Co. of which he will be president. The company has secured a distribution contract for four pictures from F. B. O.

The product will be made at the distributing company's coast plant, the first to be "Purchased Youth" in which Anna Q. Nilsson will be featured. Roy Neill will direct. Baum leaves for the Coast in a few days to get work under way.



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**Quotations**

	High	Low	Close	Sales
East. Kod.				Not quoted
F. P.-L.	71 7/8	70 3/4	71 5/8	2,200
do pfd.				Not quoted
Goldwyn	14	13 5/8	13 3/4	900
Loew's	16	15 3/4	16	1,000
Warner's				Not quoted

**PROFITS**

(Continued from Page 1)

of those dogs are almost human. No release set. But it will help out the program on many summer shows; that's sure.

Balance your program. Elmer Pearson of Pathe has just sent a strong letter to his branch men. To keep this balance right. And he is on the right road. It's no use to show anything like a fine short subject—such as *The Chronicles of America*—with a picture of exceedingly doubtful moral tone. It's the silliness of ideas. And it should be stopped. Balance your bill. Then your bank balance will be healthy.

**ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange**

A JACK WHITE PRODUCTION  
**"THERE HE GOES"**



Let George do it!

**George E. Kann Corporation**

220 West 42nd St. New York, Chick. 4052 Cables—Geokann, N. Y. Foreign Distribution

**Theatre Competition**

(Continued from Page 1)

mitted to state officials the subjects likely to form the basis for definite action and asked that they be considered carefully so as to arrive at entirely practical conclusions at the Boston meeting without unnecessary delay.

The producer-owned theatre is held to be one of the problems in the industry. M. P. T. O. officials believe the situation not only involves unfair competition but also brings to view a public menace in a possible centralized control of the screen. It is believed that definite action will be taken on that subject by the convention delegates.

"Another line of procedure", said an M. P. T. O. A. statement yesterday, "will be the laying of plans for the strengthening and development of state and regional bodies. With membership in the national organization direct and with strong affiliations in every state, through National M. P. Day participation and other activities the work has finally assumed a complete nation-wide aspect and these new conditions must be met and processes evolved to keep pace with the latest developments. The utility of state and regional bodies must be brought to a higher standard in legislative matters especially to completely protect the interests of the theatre owners."

The formation of grievance boards, to consider the direct complaints of exhibitors and suggest lines of action for state and regional bodies, will be one of the subjects discussed. This question is said to be operating well in certain sections of the Middle-West.

Canadian affiliation will be discussed to extend and develop the commercial and social relations between Canada and this country through screen publicity. A large delegation will be present from Canada.

Sydney S. Cohen leaves for Boston tomorrow to arrange for the meeting of the board of directors on Monday. He was advised by wire from Glenn Harper that the Los Angeles delegation would leave today with instructions to support a presidential candidate "in harmony with the present administration".

Mae Murray in "Mademoiselle Midnight," will be the feature at the Capitol next week.

**Says L. A. Should Boost Films**  
(Special to THE FILM DAILY)

Los Angeles—Speaking before the Los Angeles Credit Men's Assn., John E. Barber, vice-president of the First National Bank, declared that \$1,250,000 had been invested in the film industry and that it was most essential to the welfare of Los Angeles. Barber said that as the largest single

When he will  
from the coast  
another Kn  
h Boy, you  
s when you

**"Hold Your Breath" Showing**  
Hodkinson will give a showing of "Hold Your Breath" at Loew's New York Roof this afternoon at 2:30.

**ATTRACTIVE OFFICE**  
Present occupant will divide 1400 sq. feet. Windows facing Broadway, 50th & 51st Streets. Unusual opportunity. Room 701—1650 Broadway.

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**SPAT FAMILY**  
**COMEDIES**  
"Laughing Purposes Only"  
2 reels  
**Pathécomedy**

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**EQUIPMENT**  
For MEN WHO KNOW  
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**COMING SOON**  
**"HOLD YOUR BREATH"**  
An AL CHRISTIE FEATURE  
with Dorothy Devore  
WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS - PRISCILLA BONNER AND JIMMIE HARRISON  
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# THE NEW FAMOUS 40



## Paramount Pictures

FOR FALL AND WINTER ~ ~ 1924-5

### Newspaper Opinions

"Sherlock, Jr."—Metro  
Lyric, Cincinnati

TRIBUNE—Keaton's portrayal of a general  
y person employed by a theater provides  
birth-provoking situations for which he is  
us.

Loew's Palace, Washington

ERALD—In "Sherlock, Jr.," Buster Kea-  
tters one of the most droll and convuls-  
screen laugh-makers he has ever brought  
e silver sheet.

OST—\* \* \* Is told in a series of laugh-  
oking scenes that whizz by in rapid suc-  
on. There is not a dull moment in the  
e picture.

AR—It would not be fair to future  
nces to list the many delightful occur-  
s that aroused continuous laughter yes-  
y afternoon. It is sufficient to say that  
lock, Jr.," is one of the best antidotes  
loom.

MES—\* \* \* Here not only is genuine  
aking, but skill of no uncertain order  
anning the "gag."

"Sporting Youth"—Universal  
Fox, Philadelphia

ULLETIN—\* \* \* Is "just another one of  
racing pictures." Reginald Denny makes  
asing hero, as the chauffeur who disobeys  
oss, enters the motor race, and, of course,

QUIRER—\* \* \* There are thrills galore  
a kaleidoscopic change of scenery from  
ning to end.

ORTH AMERICAN—The plot is neatly  
ailed and briskly handled. In the part  
e racing chauffeur, the Reginald Denny  
e of "Leatherousher" fame has other

# Man — y the Mail Pours In!

anced THE FAMOUS FORTY is the greatest line-up of box-office attrac-  
ount has ever produced. I am positive that with this line-up, Para-  
ave its biggest year."

M. ALLEN  
Allen Theatre  
Windsor, Ont., Canada.

"THE FAMOUS FORTY all look good to me. With such pictures I feel like remodel-  
ing my house to take care of a bigger business in the Fall."

N. I. WALKEN  
Palace Theatre  
Washington, Pa.

"The titles of THE FAMOUS FORTY are the best any company has yet given their  
features. It looks just like one box-office value after another."

C. C. PYLE  
Home Theatre  
Danville, Ill.

"From point of view of titles, casts and stories, Paramount's FAMOUS FORTY  
should prove a winner at the box-office. The advertising paper is certainly going  
to prove an asset."

A. N. GONSIOR  
Virginia Theatre  
Champaign, Ill.

## And hundreds of other letters like these!

## Pointed Questions

(Continued from Page 1)

less than they should and can afford to pay". That, it seems, is the sore spot.

"You say that such an exhibitor—the one who doesn't pay all he can afford—is a hog; Mr. Pearson calls him a thief. Then you say the words aren't harsh enough.

"Of course you and Mr. Pearson know exactly what you're talking about. Like plenty of other little exhibitors, I, imagine, I don't. So I ask:

"Is the measure of the worth of a picture what an exhibitor can afford, and that only?

"And what can he afford? 20%? 25%? 30%? And how can he know exactly, or even nearly, how much that is before he plays the picture?

"If he pays more, is he a philanthropist, or is the fellow who gets it then a hog and a thief?

"Does the mere production of a picture—say a good picture—necessarily entitle the producer of it to a split of the gross in a theatre everywhere?

"How does the distributor know so infernally well just what an exhibitor should pay? Or is he just bluffing about knowing, and calling names on his guess?

"Last fall a salesman came in here and wanted \$835 for a certain good picture in a little town. Afterward it played there on percentage, and grossed a little over \$600—good business in that place. Was he a hog for asking? a thief if he'd gotten it?

"Mr. Pearson talks of the exhibitor being the only retailer getting \$1.00 for something which costs him 25 cents. Bunk. The retailer sells his stuff today or keeps it until tomorrow. His stuff comes to him all ready to deliver. Isn't the music something an exhibitor sells with the film? Doesn't he render other services beyond that of the usual retailer. Isn't he more like a manufacturer who makes up a product by assembling parts made by someone else? Certainly he can't sell the product he buys without a lot of service no other retailer would consider. Any other retailer who gives his whole proposition to just one product for a day or a week?

"And what about the hog who wants more than his share; is a guarantee set infernally high, plus 50% of the gross over three times that guarantee, is that just fair, or is it a hog's part of the gross on a picture? That proposition comes from Mr. Pearson's company.

"I'm not getting away with anything, and I'm not considering myself hit by the name calling spree you fellows are having. Don't want to be called names, so I just ask these questions to find out what's expected."

### Meyers Here from India

Edwin Meyers who produced a series of features for Madan Theatres, Ltd. of Calcutta, India, is in New York on a tour of studios to study American production methods. He thinks the opportunities for production in India are many.

### Garibaldi Film for Fox

The World reported from Rome yesterday Gabriellino D'Annunzio, son of the famous Italian poet has agreed to produce his father's history of Garibaldi for Fox. No one at Fox could be reached yesterday for a statement.

### Denies Arrests in Toronto

J. C. Brady of the Canadian M. P. T. O. advises that there were no arrests in Toronto last week in connection with allowing children to attend picture theatres, as reported. Each of six exhibitors received a summons, but there were no arrests.

### Garsson Returns

Murray Garsson is back from a trip to Chicago.

## Incorporations

Albany—The J. G. Carlson Realty Co., Inc., has organized with a capital of \$75,000 to build a theatre at Westfield, to be operated by the Zicofe Amusement Corp. of Buffalo.

Albany—Victor Cine Sales Corp., New York. Capital \$64,000. Incorporators, F. A. Fritz, H. N. Taylor and H. H. Wickes. Attorneys, Platt, Field & Taylor, New York.

Albany—Textophote Corp. of America, New York. Capital \$20,000. Incorporators, F. Flournoy, L. Britton and A. Baum. Attorney, H. S. Hechheimer, New York.

Albany—A. Baldwin Sloane Enterprises, New York. Capital \$25,000. Incorporators, R. H. Kittel and E. A. Greenberg. Attorney, P. M. Abrahams, New York.

Albany—Major Features, New York. 200 shares common stock, no par value. Incorporators, M. Gerst and A. Thompson. Attorney, H. G. Kosch, New York.

Sacramento, Cal.—California Picture Corp., Sacramento. Capital \$504.

**Ask \$3,500 For Free Pictures**  
(Special to THE FILM DAILY)

Richmond, Va.—A resolution requesting an appropriation of \$3,500 for free motion pictures to be presented by the city has been introduced by the board of aldermen.

**To Build \$216,000 Glendale Theatre**  
(Special to THE FILM DAILY)

Glendale, Cal.—The Glendale Theatre Co., Inc., has filed plans for the erection of a new \$216,000 house. The theatre will be controlled by the West Coast Theaters, Inc.

**Cheroskes Open \$500,000 Theatre**  
(Special to THE FILM DAILY)

Long Beach, Cal.—Cheroske Bros. have opened their new Egyptian theatre, which cost \$500,000 as a first run house.

**Shore Run for "Wagon"**  
(Special to THE FILM DAILY)

Atlantic City—The Stanley Co. has leased the Garden Pier theatre for a period of weeks and has arranged with Famous for a run of "The Covered Wagon" there, beginning June 7.

**Zambreno Buys "Floodgates"**

John Lowell Russell of Russell Prod. has sold "Floodgates" to Frank Zambreno, Progress Pictures, Chicago for Northern Illinois, Indiana and Wisconsin.

**Off for the Bahamas**

Richard Dix, Bebe Daniels and the "Sinners in Heaven" company leave for the Bahamas this week to shoot tropical scenes. Alan Crosland is directing.

**Banks After Stories**

Monty Banks is at the Algonquin from the Coast. He is looking for stories for future production.

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Complete cast for "Merton of the Movies" includes Glenn Hunter, Viola Dana, De Witt Jennings, Elliott Roth, Charles Selten, Charles Ogle, Ethel Wales, Luke Cosgrove, Gale Henry, Frank Jonassen and Eleanor Lawson.

Rowland V. Lee, directing "The Man Without a Country," has engaged Edward Hearn to play the lead. Other members of the cast are Pauline Starke, Richard Tucker and Earl Metcalf.

Ben Lyon, has been loaned by First National to Famous to appear opposite Pola Negri in "Compromised", an adaptation of Sudermann's "The Song of Songs".

"From Fire-Mist to Man" has been decided upon as the title of the educational feature which Louis H. Tolhurst will make immediately.

After two weeks in a timber region, the William Craft-William Desmond unit has returned to Universal City to finish "Big Timber."

John Jasper, will supervise the filming of "The Mine With the Iron Door," to be placed in production by Sol Lesser.

Two stories are waiting for Tom Mix production while the third is being written by Robert N. Lee, of Fox.

"The Man from Texas" will be the release title of the Harry Carey picture produced as "Tiger Thompson."

Maurice Tourneur has returned from a week's vacation in Mexico and is searching for a story.

GREENE.

**Sameth on Trip**

(Special to THE FILM DAILY)

Denver—J. Joseph Sameth of the Madoc Sales Co., New York, is here on a country-wide tour of independent exchanges.

**Plan \$200,000 St. Louis House**  
(Special to THE FILM DAILY)

St. Louis—Plans are being prepared for a \$200,000 picture palace to be erected opposite the Grand O. H.

Toronto—P. C. Taylor has been appointed Canadian general manager for F. B. O.

## CHARL ROACH'S

**SPAT FAMILY COMEDIES**

"Laughing Purposes Only"

2 reels

Pathécomedy

**GOLF EQUIPMENT**  
For MEN WHO KNOW  
**SLAZENGRS**

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M. P. Studio Camera Also 8 x 10 Still Outfit State Particulars. Simplex Projection Room 80 ft. throw. Most modern to-date rooms in the city. Call 9 A. M. until Midnight. Chickering 2110-2111 220 W. 42nd Street

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PROCESSED FILM MEANS PROLONGED LIFE AND SERVICE We Processed And Treated THE SPIRIT OF THE U.S. An F. B. O. Picture Now Playing At Lyric

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SPECIALIZING as we do in the financing of motion picture enterprises has given us fine understanding of its trials and tribulations. We make your problem our problem—AND WE SOLVE IT. We will handle any proposition if it's sound, on convenient terms. Investigate our service.

**Newspaper Opinions**

**"Sherlock, Jr."—Metro Lyric, Cincinnati**

CHICAGO—Keaton's portrayal of a general person employed by a theater provides birth-provoking situations for which he is as.

**Loew's Palace, Washington**

WASHINGTON—In "Sherlock, Jr.," Buster Keaton offers one of the most droll and convulsively funny laugh-makers he has ever brought to the silver sheet.

ST. LOUIS—Is told in a series of laughing scenes that whizz by in rapid succession. There is not a dull moment in the picture.

PHILADELPHIA—It would not be fair to future generations to list the many delightful occurrences that aroused continuous laughter yesterday afternoon. It is sufficient to say that "Sherlock, Jr.," is one of the best antidotes to gloom.

PHILADELPHIA—Here not only is genuine acting, but skill of no uncertain order in handling the "gag."

**"Sporting Youth"—Universal Fox, Philadelphia**

PHILADELPHIA—Is "just another one of the racing pictures." Reginald Denny makes a convincing hero, as the chauffeur who disobeys his boss, enters the motor race, and, of course, wins.

PHILADELPHIA—There are thrills galore in this kaleidoscopic change of scenery from beginning to end.

PHILADELPHIA—The plot is neatly handled and briskly handled. In the part of the racing chauffeur, the Reginald Denny performance of "Leatherpusher" fame has other things to conquer.

PHILADELPHIA (Morning)—The race picture is monotonous, but very exciting. All sorts of accidents that happen to racing automobiles occur.

PHILADELPHIA (Evening)—Any one who cares for real thrills, "spills" and close calls and the myriad exciting periods of automobile road race. is going to enjoy himself.

**Three Weeks"—Gold.-Cosmop. Piccadilly, Rochester**

ROCHESTER—For those who like to see very frank, passionate love-making, with the primitive softened by grace and culture, Elinor Glyn's film production of the noted romantic novel entitled "Three Weeks" is recommended.

ROCHESTER—As it is, it palls and bores one with its vapid and untruthfulness, both to the Near East kingdom and to life in general. JOURNAL & POST EXPRESS—The picture is a highly romantic tale of an old order, with a good deal of emotional heaving and crashing, and surprisingly interesting in the most part.

ROCHESTER—And, as the film now stands, one is constrained to borrow that delectably descriptive phrase which Booth Tupper puts into the mouth of the small character of "The Flirt": "Oh slush, love-elly."

**The Uninvited Guest"—Metro Loew's, Montreal**

MONTRÉAL—Action chiefly takes place on the water under the sea, but after that various scenes show good form—and forms—in a picture that concludes with one of the most spectacular dives we have ever seen.

**Cuts And Flashes**

The continuity of Hope Hampton's new production, "Woman", now being directed by Burton King, was written by William Laub.

Jack Sherrill, formerly with the Hollywood office of the Edward Small company, has been transferred to the New York office.

Bert Ennis has opened an office for Sawyer and Lubin in Room 809, Loew's State Bldg., to handle publicity and exploitation.

Elmer J. McGovern will assist Walter A. Futter, film director for Cosmopolitan in editing "Janice Meredith" to release length.

The film bureau of the Western Electric Co., has moved from 71 West 23rd St., to 120 West 41st St. Charles Barrell is director.

Otto Brower is here from the Coast to assist Irvin Willat in the direction of "A Story Without a Name."

"The Bulletin," covering the Pittsburgh territory, is celebrating its tenth anniversary.

William P. Carleton is here from the Coast. He was last in "Half a Dollar Bill."

Selznick has changed the title of "White Shadows" to "The White Shadow."

Martin Faust has been engaged for Ivan Abrahamson's "I Am the Man."

**Epic Buys Hepworth Output**  
(Special to THE FILM DAILY)

Chicago—Epic Film Attractions have purchased the Hepworth product for this territory.

E. M. Hopcraft, newly appointed Hepworth sales manager plans a country-wide sales trip.

**Arthur Refuses Offer**  
(Special to THE FILM DAILY)

Toronto—Jack Arthur, supervisor of music and presentations of the 65 Famous Players theaters has turned down an offer to become general manager of the Cosmopolitan, New York, at a salary of \$30,000 a year.

**BANNER PRODUCTIONS, Inc.**

Sam'l J. Briskin

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**ANNOUNCE**

**—8—**

**BIG SPECIALS**

WITH

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**NOW PLAYING**

*James Kirkwood and Lila Lee in*

**"WANDERING HUSBANDS"**

Supported by MARGARET LIVINGSTON

for HODKINSON RELEASE



Colleen's  
problem was:—

“What sort of a girl  
must I be—to be the  
sort of a girl the  
boys want me to be.”

(subtitle from “The Perfect Flapper”)

but—for **EXHIBITORS**—there  
is no problem—because

**“THE PERFECT FLAPPER”**

*with* **COLLEEN MOORE**

and **SYDNEY CHAPLIN**

**FRANK MAYO** and **PHYLLIS HAVER**—Adapted from story by **Jessie Henderson**—

Directed by **JOHN FRANCIS DILLON**



Is what a picture must be—to be the  
sort of a picture the public wants  
to see and of course its from **FIRST  
NATIONAL.**



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVIII No. 46

Friday, May 23, 1924

Price 5 Cents

## BEAT HEAT

By DANNY

How to do it. As Nat Roth in figures it. And gives a dozen reasons—and suggestions—as to how. Worth thinking about. And following out. "Look big attractions," says Nat, "if you want to draw people away from the beaches and outdoor sports." Fine—if you get the pictures. And while this may be difficult. Don't forget this: there are always a lot more than averagely good pictures about. Only you have dig them out.

When he suggests the use of fans—if you have a cooling plant—because of the psychology of covers they bring; the use of seat covers; purchase of cool, cheap, white forms for the ushers; and the use of wicker furniture and green plants in the lobby. His idea of free lemonade is mighty good, and that exhibitors should change the front of their house fine. Use green and blue lights and never red or orange—good. The idea of selling tickets to the entire family at special rates worth while also, and particularly good is the idea of advertising how the theatre is.

This winter like spring weather has been a God-send to many exhibitors. It has held business up, at any rate—except where industrial conditions have affected the community. Lay your hands on the best pictures possible for June and July. Handle as few of the "poor sisters" as possible. And for the love of your bank roll when you have a weak one slide it by. Make no promises. And build your show with good short stuff.

Boston promises to stir something. The program is carried out. And there is a real discussion. As to properly owned theatres. This is always a good topic. For national exhibitor conventions. If the discussion is constructive—good. If it is only going to be a hammer and tongs attacking the big companies, get nowhere, then it will be a waste of time.

Talk continues circulating. Of the plan to get 6,000 days of booking time. Through one

(Continued on Page 2)

## Vita Heads Meet

Sales Plan for Coming Season Outlined—First General Meeting in Several Years

(Special to THE FILM DAILY)

Chicago—Important executives of Vitagraph are here for a general conference with sales heads from all sections of the country. The meeting will last several days, and following this there is scheduled a special 10 weeks' drive on Vita product.

Among those attending are President A. E. Smith; John B. Rock, A. Victor Smith, A. J. Nelson, assistant general manager and W. Wallace Ham.

This is the first general meeting Vitagraph has held for several years and is the result of Rock's efforts to bring the various heads of the sales force into closer cooperation.

Those attending are:

George A. Balsdon, special representative; J. M. Duncan of Chicago, H. Bradley Fish of Los Angeles and Thomas G. Guinan of Atlanta, Division managers; S. N. Burns, Albany; Ira P. Stone, Atlanta; C. W. Sawin, Boston; C. W. Anthony, Buffalo; J. A. Steinson, Chicago; C. L. Kendall, Cincinnati; J. E. Beck, Cleveland; J. E. Huey, Dallas; Frank E. Hickey, Denver; J. H. Young, Detroit; C. A. Schultz, Kansas City; C. N. Hill, Los Angeles; Fred H. Knispel, Minneapolis; B. A. Gibbons, Montreal; M. W. Osborne, New Orleans; C. P. Nedley, Omaha; Robert S. Horsley, Philadelphia; F. W. Redfield, Pittsburg; R. Romney, St. John; A. Danke, St. Louis; R. S. Stackhouse, Salt Lake City; W. C. Wheeler, San Francisco; H. A. Black, Seattle; Stanley Spoehr, Washington and A. S. Clatworthy, Winnipeg, branch managers.

## Start on Valentino's Second

Production work on "A Sainted Devil", the second Rudolph Valentino picture for Paramount, was started yesterday at the Famous Players Long Island studio. The story is by Rex Beach and was prepared for the screen by Forrest Halsey, who also adapted "Monsieur Beaucaire." Joseph Henabery is directing.

## Fox Plant Busy

Many Coast Units At Work—May Star Earle Foxe—Bosworth in "Hearts of Oak"

(Special to THE FILM DAILY)

Hollywood—The Fox plant is kept pretty busy. Earle Foxe and George O'Brien have signed long term contracts. Foxe may be starred later on.

One of the specials for the fall will be "Hearts of Oak," the famous melodrama by James A. Herne in which Hobart Bosworth will play the lead, supported by Pauline Starke. Jack Ford will direct.

Pictures now in work include "The

(Continued on Page 2)

Nazimova with First National  
First National yesterday announced that Alla Nazimova would appear in a coming First National picture, the title of which is withheld at the moment.

Since making "Salome", Nazimova has appeared in vaudeville.

## Warners in Deal

Col. A. C. Bromhead, representing Gaumont of England, has closed a deal with Warner Brothers for the 20 productions for the coming season, and also "The Marriage Circle" and "Broadway After Dark" of this season's product. It is understood the Gaumont deal with the Warner's is for a term of years, and for the entire output.

## Lincoln Showing

(Special to THE FILM DAILY)

Washington—Before a representative audience including members of the Cabinet and notable Army and Navy officials, and with the Marine Band in attendance, "The Dramatic Life of Abraham Lincoln" was shown in the New Willard ball room last night. The picture opens for a three weeks' run at the Metropolitan next Monday. The Met has never played any picture over a week.

Attending the showing were a number of First National officials and representatives of the trade press.

## Rothacker Due Today

Watterson R. Rothacker will be in town this morning from Chicago to discuss production plans for "The Lost World," with First National.

## Hays Off for Grand Rapids

Will H. Hays left for Grand Rapids yesterday to attend the general assembly of the Presbyterian Church and will return early in the week.

## Want Entertainment

Frank Rembusch Has Something to Say Regarding Poor Pictures

Frank Rembusch who runs a chain in Indiana, like Bob Wilby, of Alabama, has something to say about the "exhibitor combination" idea. What Rembusch overlooks saying about so called "big" pictures that are lemons is worth reading. Here it is:

"I have been reading those direful tales of producer complaints against exhibitor combinations and I am moved to utter a word.

"When the picture business goes bad, that's the time for Old Alibi to put on a new suit of excuses and explain the whole trouble. The usual thing is for the exhibitor to put

(Continued on Page 2)

## Preferred Receiver

Conklin of Standard Laboratories in Charge of Affairs—Schulberg to Produce

Frank Conklin, representing the Standard Laboratories of Hollywood, was yesterday appointed receiver for Preferred Pictures in the U. S. District Court. It is understood that the receivership is of an amicable nature, Standard being a heavy creditor of Preferred. The liabilities are understood to be about \$500,000, but amply covered by contracts.

Under the terms of the franchise

(Continued on Page 4)

## Corinne Griffith in "Declasse"

(Special to THE FILM DAILY)

Los Angeles—Corinne Griffith will star in "Declasse" for First National. It will be made following "Wilderness," which goes into production upon completion of "Single Wives," the picture now in work. "Declasse" will be made in the East.

"Declasse" was originally held by Famous for Elsie Ferguson. At Famous, it was said yesterday the deal was about closed.

## Braden, Not Brady, a Director

In the announcement of the newly elected directors of Metro-Goldwyn pictures it was stated that Col. Jasper E. Brady had been elected to the directorate. This was an error. Wm. Braden, formerly a director of Goldwyn, was elected to the Metro-Goldwyn board, and not Col. Brady.

## Flynn to Direct "Dancers"

It is understood that Fox has purchased the rights to "The Dancers" and that Emmett J. Flynn will direct it. Dorothy Mackaill may be featured.

## State Right Market

Gets Two Baby Peggy's and Two Bell Wright's—Principal Starts a Franchise Basis Plan

Irving M. Lesser of Principal Pictures yesterday announced that the two Baby Peggy specials, "Captain January" and "Helen's Babies" as well as "The Mine With the Iron Door" and another Wright story, would be franchised on the state right market. In addition, these will be augmented with six Master Attractions, including "Daring Youth" starring Bebe Daniels, "Daughter of Pleasure" starring Marie Prevost; "Listen Lester" "Girls Men Forget" and "The Good Bad Boy".

"Captain January" is booked for the Strand, New York, week of July 6.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108½	108½	108½	400
F. P.-L.	72½	71½	71¾	3,100
do pfd				Not quoted
Goldwyn				Not quoted
Loew's	16¼	16	16½	1,000
Warner's				Not quoted

**BEAT THE HEAT**

(Continued from Page 1)

agency. The plan hasn't developed materially—not as yet. Perhaps it never will. But if it does it will mean something a lot more serious than producer-owned theatres.

What a big family that Metro-Goldwyn crowd makes! Interesting, too, to see Godsol as a Director.

Callahan Quits Loew's Ohio Theatres (Special to THE FILM DAILY)

Cleveland—Joe Callahan has resigned as publicity assistant to M. A. Malaney of Loew's Ohio Theatres, to go on the road with the Dempsey-Firpo fight pictures.

ADVERTISE YOUR SHORT SUBJECTS MATS for this "ad" FREE at your Educational Exchange

A JACK WHITE PRODUCTION "THERE HE GOES"



Let George do it!

**George E. Kann Corporation**

220 West 42nd St. New York, Chick. 4052 Foreign Cables—Geokann, N. Y. Distribution

**Want Entertainment**

(Continued from Page 1)

the blame of poor business on the producer, or visa versa. The latest alibi for financial loss on the part of producers is the claim that exhibitor combinations, wholesale bookings, etc., is forcing down prices. This is the most alibiest of them all.

"But, no, no. That is not the trouble. No one can ever make me believe that the exhibitors have any such organization whereby they can force prices down. This will never happen. If it does, then know that the Millennium is here. Why not face facts. Let's be honest in the matter and we will get somewhere. There never has been a time in my long experience when the exhibitor has not paid every dollar he could scrape up for good pictures and he always will. He will always do this for at least one reason: To keep his competitor from getting the picture.

"What is ruinous to all of us is paying big prices for little pictures.

"Every time we buy a group of pictures we buy them on blue-sky salesmanship. The producer shows us a lot of pretty booklets of how wonderful their 'conceived, but unborn child well be'—especially in the box-office.

"I have experienced that of these big specials only one out of eight are up to the sales talk. This is the thing that is putting us all out of business. We are first oversold, then we over-sell our patrons.

**Sees Entertainment Lack**

Here are concrete examples:

"At the beginning of last season a certain picture was touted sky-high. The reviews on it were good, especially as to the gorgeous settings, etc. Recently I played the picture for a three days' run in a small town and it died the death of a dog. I began to examine to learn what was at fault. I had never seen the picture so I helped to fill the empty seats and took a good look. I had a perfectly miserable hour and a half looking at a sordid, inane, asinine story of some half lewd people groing through a lot of divorce and unhappy situations that would make any ordinary mortal wish there never was a picture show in existence.

"I paid \$150 for the picture and took in a gross of \$132. If I could have seen the picture when I bought it, it never would have gone on my screen as a precious gift.

The next two days were off days and to rest up the town, I had a little picture—a Universal Star Series—that did not cost much. It had no big sets. Just a little outdoor picture with Gladys Walton. But there was more entertainment in one reel of this little picture than in the eight reels of the feature preceeding it. I paid expenses on the little picture and pleased my patrons, while I lost a couple of hundred on the big feature.

"So you can see when an exhibitor takes a whipping like this on a big feature, he soon begins to get hard-boiled on the big feature propaganda. It has got so we cannot believe anything we read about big pictures unless we personally look. There are two reasons why the prices of pictures are going down. One is that we have been fooled so many times that we cannot believe any one any more, and the other one is that we have paid out so much big money for little pictures that we have no money left to experiment further.

"Another instance: About a month ago we played a so-called big picture, by a great

director, for a week's run in one of our cities. We had done everything for the picture anyone could do. We opened up to about two-thirds of our regular business and the second day it dropped to zero. I again investigated personally. As I entered the theatre, it was a delight to see the decorations to boost the picture, but when I looked at the empty seats I almost passed away. I asked the orchestra leader, 'Why don't they like our theatre this week?' The answer was, 'Look at the picture.' I did. If I could have seen that picture before I bought it, no amount of money could have let it come to my screen.

Entertainment, Entertainment, Entertainment that's what we want and have not. Big pictures that are big pictures we are always ready to pay for, but those half baked, would-be big pictures with costly sets, and beautiful clothes and fine manners, all without entertainment—without the soul of pictures—entertainment—that's what ruins us.

"When it's a little picture, let's buy it as such. If it's half way, just between a big one and a little one, sell it for that kind. When it's big, all right, we will support it. But, by heck, we exhibitors are not going to pay out our good money for a lot of anticipated big ones that are just imitations anyhow. And we have all of us found out this thing about the same time and that's why we refuse to be held up paying big prices for little pictures.

"No exhibitor combination has brought this about. Just our tearful experiences. I can take a little picture and buy it right and put on something extra with it, build it up, please my patrons, and make money, but when I get in one of those eight to twelve reelers that is quoted as big, paid for as big, I am ruined, because it's too long—too tiresome—too costly, and you cannot afford to add more to the overwhelming amount, and it is impossible to do anything but to try to force it over, take a good whipping and swear by all that lives and has gone before that I never will do it again.

"Entertainment, Entertainment, Mr. Producer, please give us pictures that entertain and your exhibitor combinations will pay you more than any individual can or will, alone."

**Some C. B. C. Sales**

Harry Charnas, Standard Film Service, has closed for the eight Columbia pictures for Ohio, Kentucky, West Va., Michigan and West Penn. H. Lieber has secured the Columbias and the eight Perfection Pictures for Indiana. The two groups will be handled in Wisconsin by Celebrated Players. Joe Brandt of C. B. C., is on a trip through the territories.

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**'Fox Plant Busy**

(Continued from Page 1)

Last Man in the World," a story in 1924, 1940 and 1950 with Blystone directing; "The Paid Lady," directed by Chester Bennett with Dorothy Mackaill and Gene O'Brien featured; Charles Jones "The Ghost Chaser," with Edm Mortimer directing; a Lincoln J. Carter melodrama which Buckingham is finishing; Tom M a Western which Jack Conway directing; "The Phantom Jury," starring Shirley Mason under direction Denison Clift and "Checkers" w Lambert Hillyer is directing. latter was made once before by J

**HAL ROACH'S  
DIPPY-DOO-DADS**

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"Consistently Good"

1 reel

Pathécomedy

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**"HOLD YOUR BREATH"**

An AL CHRISTIE FEATURE  
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WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS -  
PRISCILLA BONNER AND JIMMIE HARRISON  
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**40**



*Paramount Pictures*  
FOR FALL AND WINTER ~ ~ 1924-5

**Right when you need them  
most—*they're coming!***

**FAMOUS FORTY AUGUST RELEASES**

**RUDOLPH VALENTINO**

in

**"Monsieur Beaucaire"**

Sidney Olcott Prod. Bebe Daniels, Lois Wilson, Doris Kenyon, Lowell Sherman. From Tarkington's romance and play by Tarkington and E. G. Sutherland. Screen play, Forrest Halsey.

**GLORIA SWANSON**

in

**"Manhandled"**

Allan Dwan Prod. By Arthur Stringer. Adapted by Frank Tuttle.

Zane Grey's

**"WANDERER of the WASTE-  
LAND"**

Produced entirely in COLOR by Irvin Willat. Jack Holt and all-star cast. Screen play by G. C. Hull and V. Irvin.

**"CHANGING HUSBANDS"**

Supervised by Cecil B. DeMille

With Leatrice Joy. Story by Elizabeth Alexander. Directed by Frank Urson and Paul Iribe. Adapted by S. Cowan and H. Higgin.

James Cruze's

**"THE ENEMY SEX"**

With Betty Compson. From "The Salamander" by Owen Johnson. Adapted by Walter Woods and Harvey Thew.

**POLA NEGRI**

in

**"Compromised"**

Dimitri Buchowetzki Prod. From novel by Sudermann and play by Edward Sheldon. Adapted by Paul Bern.

**"UNGUARDED WOMEN"**

Alan Crosland Prod. Bebe Daniels, Richard Dix, Mary Astor. From story by L. S. Terrell. Adapted by James Creelman.

**And the Box-Office Rush is On!**

PRODUCED BY



**Among Exchangemen**

Sioux Falls, Ia.—Sherman Fitch, F. B. O. manager, has been transferred to Omaha, succeeding I. Schlank. Fitch is succeeded by S. Davies.

Kansas City—W. P. Bernfield is no longer city salesman for Universal, having joined Hodkinson. Syd Rosenthal succeeds him.

Detroit—Harry Handorf, formerly city salesman for Pathe, has joined Universal. Jack Morgan succeeds him at Pathe.

Oklahoma City—Progress Pictures has just opened an exchange here of which Harry Brown has been manager.

Kansas City—Bert Edwards, former Fox branch manager, and more recently with Selznick, is with Metro.

Toronto—I. Soskin has been appointed special representative for Hodkinson in Western Canada.

Butte—J. R. Allen, has joined Goldwyn, replacing Louis Amacher.

Philadelphia—Geo. Stiles, formerly with Selznick has joined De Luxe.

Butte—G. F. Walton, has become booker for Greater Features, Inc.

**Replace Illegally Appointed Censors**  
(Special to THE FILM DAILY)

Kansas City—Because appointments to the censorship board by ex-mayor Cromwell were found to be illegal, Dell Keizer and Mrs. George P. Whyte will be appointed members of the new board as soon as legal formalities will permit.

**Film Board Honors Henry W. Kahn**  
(Special to THE FILM DAILY)

Buffalo—The Film Board of Trade has presented Henry W. Kahn, of Metro with a wrist watch, in recognition of his work in staging a recent ball.

**Frisz Made Manager For Receivers**  
(Special to THE FILM DAILY)

Richmond, Ind.—Ray Frisz has been appointed manager of the Murray and Maurette by the receivers of the Consolidated Realty and Theatres Corp.

**Cunningham Appointed Manager**  
(Special to THE FILM DAILY)

Danville, Va.—Jack Cunningham has been appointed manager of the local houses owned by the Southern Amusement Co.

**Staples Wins Sunday Shows**  
(Special to THE FILM DAILY)

Staples, Minn.—Voters have won a victory for Sunday shows after a long fight with the reformers.

**Exhibitor Elected City Mayor**  
(Special to THE FILM DAILY)

Pierre, S. D.—J. E. Hipple, owner of the Bijou has been elected mayor of the city.

**Golfers, Attention!**

Sign this and forward to any member of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

My check herewith (\$10 for players, including lunch, dinner and prizes. \$5 for goofer diners). My average round is .....

**THE COMMITTEE**

- Bruce Gallup, First National, 383 Madison Ave.
- Felix Feist, State Theater Bldg., 1540 Broadway.
- Abe Warner, Warner Brothers, 1600 Broadway.
- E. K. Gillette, M. P. News, 729 Seventh Ave.
- Danny, The Film Daily, 71 West 44th St.

**Planning For Jersey Meeting**  
(Special to THE FILM DAILY)

Jersey City—Plans are near completion for the three day convention of the M. P. T. O. of New Jersey, to be held June 24, 25 and 26 at Asbury Park. At the meeting, a move will be launched to repeal the old Jersey "blue laws."

**"Pompeii" Again**  
(Special to THE FILM DAILY)

London—Kine's Rome correspondent states that Carlo Amato of Rinascimento Films will make a new version of "The Last Days of Pompeii," to be directed by Amleto Palermi. Pina Menichelli is to play the lead.

**Jack Okey Heads Cinemagundi Club**  
(Special to THE FILM DAILY)

Hollywood—Jack Okey, art director of the United Studios, has been elected president of the recently formed Cinemagundi Club, made up of art directors and draughtsmen.

**Title Correction**

The latest Harry Carey will be "Tiger Thompson" and not "The Man from Texas" as announced in a Coast report in yesterday's issue. Hodkinson release.

**Montague Love Signed**

Famous has engaged Montague Love to appear in "Summers in Heaven," and leaves today for the Bahamas with Bebe Daniels, Richard Dix and Alan Crosland.

**Hampton Here**

Jesse D. Hampton has arrived from the Coast.

**Win Sunday Pictures After 5 years**  
(Special to THE FILM DAILY)

Ada, Minn.—After a five years' fight voters have won the right to have Sunday pictures.

**Kupper Succeeds White**  
(Special to THE FILM DAILY)

Chicago—W. J. Kupper has succeeded Sidney Meyer as Fox manager here. Kupper was a former special sales representative, working out of the home office.

**T. O. C. C. Installation Tomorrow**

The annual installation dinner of the T. O. C. C. will be held tomorrow night at the Ritz. This will be the fifth event of its kind.

**Preferred Receiver**

(Continued from Page 1)  
issued to state right buyers by preferred there remain 9 pictures to be furnished, and it was stated yesterday that these pictures would be produced and delivered to the franchise holders.

B. P. Schulberg recently joined B. P. Schulberg, Inc., and it need be surprising if the business was continued under that firm style in the future. Schulberg is expected to be on the Coast early next week.

**Interpret Prologues As Vaudeville**  
(Special to THE FILM DAILY)

Ontario—The Amusement Board has warned exhibitors that the presentation of elaborate prologues and other special attractions in addition to pictures constitutes vaudeville, a such makes them liable to the vaudeville regulations calling for safety devices back stage as well as the required features of construction of the theatre proper.

**New Industrial Film**  
(Special to THE FILM DAILY)

Washington—"The Story of the Oline," is the latest three reel educational released by the Dept. of Interior. It was produced with the cooperation of the Standard Oil Co., of Indiana.

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Betty Compson  
in  
**MIAMI**

Story by JOHN LYNCH  
an Alan Crosland Production  
Produced by TILFORD CINEMA CORPORATION

**HODKINSON**  
RELEASE





# The Morning Telegraph

NEW YORK, SUNDAY, MAY 11, 1924.

An F. B. O. release. Reviewed by Aileen St. John-Brenon

This story is one of rare charm and appeal . . . beautifully executed and splendidly acted . . . possesses both ideals and idealism and aside from being a most intelligent and tense story, provides Sessue Hayakawa with an opportunity to give one of those outstanding characterizations which makes him one of the finest dramatic actors on the screen today . . .

Those who find genuine pleasure in fine acting, direction of more than passing interest, sets in fine taste and good to look at, and a story which practically eliminates the hackneyed sex stuff and gives glimpses of real human emotion and idealism will leave the theatre satisfied.

## "THE DANGER LINE"

THIS  
ANSWERS  
ALL  
QUESTIONS

A Great Title  
A Splendid Picture  
Brilliant Exploitation

# SESSUE HAYAKAWA

Tsuri Aoki and exceptional cast in

## "THE DANGER LINE"

Presented by Aubert

Delac Production

Released through Producers Security Corp.

**G**IANT Naval battle scenes surpassing anything ever shown on the screen in motion pictures. A huge fleet in actual battle array,— tremendous detonations of big guns, submarines, cruisers, all as a background to this highly colored moving story with the great Box Office Star Sessue Hayakawa and wonderful cast. Count on this one to make money for you.

IT'S AN  
**F. B. O.**  
PICTURE

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Tons of dynamite fun is immediately  
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**“THE PERFECT FLAPPER”**

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and **SYDNEY CHAPLIN**

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Directed by **JOHN FRANCIS DILLON**



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**DAILY** **AUTHORITY**

XXVIII No. 47

Sunday, May 25, 1924

Price 25 Cents



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*The*  
**FIGHTING  
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**A UNIVERSAL JEWEL**

A Smashing Picture for Great Summer Business



In  
Production

Hunt Stromberg and Charles R. Rogers  
present

# Priscilla Dean

in

## “The Siren of Seville”

Story by H. H. VAN LOAN

Photographed by SOL POLITO

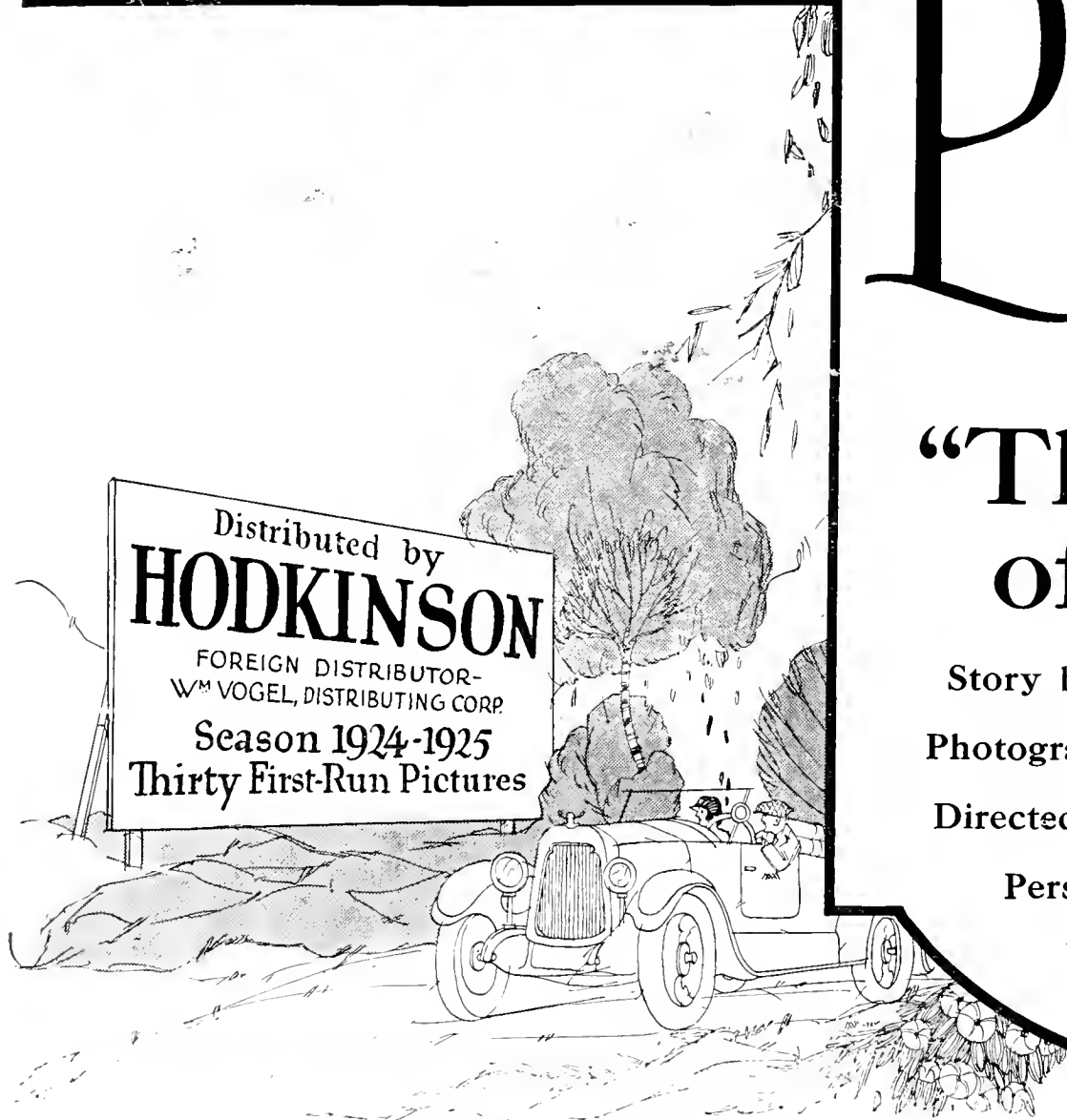
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# THE Film DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 47

Sunday, May 25, 1924

Price 25 Cents

## P. D. A. To Produce

holding company to make 16 pictures for Grand-Asher—Each to cost \$100,000  
*Special to THE FILM DAILY*  
Los Angeles—The Motion Picture Producers' Ass'n has formed a holding company which will produce. Sam Hoff, acting for Grand-Asher has a contract to distribute six pictures to be made by its members. Each picture will cost about \$100,000. Directors who are available constitute the source from which to be drawn the actual producing. Phil Rosen is president of the organization; Roy Clements, president; George Sargent, secretary and members of the board: Clark Badger; Reginald Barker, Will Leedine, and Paul Powell. The plan is the one taken up with some time ago. Several members of the Eastern branch of P. D. A. also discussed the  
*(Continued on Page 2)*

## Engel Coming Here Soon

*Special to THE FILM DAILY*  
Los Angeles—Joe Engel will leave New York in a few days to consult Marcus Loew relative to the pictures he will make for Metro-Gwyn. There will be three of which Victor Schertzinger will produce.  
*(Continued on Page 2)*

## Jackson Resigns

*Special to THE FILM DAILY*  
Los Angeles—Joe Jackson has resigned as director of publicity at the Metro-Goldwyn studios.

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## Cohen Leaves

Goes to Boston for Convention—M. P. T. O. N. Y. and T. O. C. C. "Not Interested"  
Sydney S. Cohen left Friday afternoon for Boston to arrange for the pre-convention meetings of the executive committee of the M. P. T. O. A. at the Copley-Plaza.  
Aside from mapping out the probable course of the convention which officially opens at 11 o'clock on Tuesday, there still remains a number of details to be cleaned up relative to the program. All of these matters will be straightened out before the opening session.  
*(Continued on Page 2)*

## Depinet and Michaelove Here

Ned Depinet and Dan Michaelove, of the Universal Southern executive staff, are in town. The latter said conditions in the South were fine; that the outlook for Universal was never better and that Reginald Denny was proving a real bet through that territory.

## Peters-Baumann Suit Ends

The litigation brought in the Supreme Court by House Peters against Charles O. Baumann, formerly his manager, was settled when Justice Ford signed an order submitted by Nathan Burkan discontinuing the action.

## 19 From Hodkinson

August-February List Drawn Up—May Feature Margaret Livingston  
John C. Flinn of Hodkinson returned from a trip to the Coast on Friday where he made a number of plans for the fall. The company will release nineteen features between August 1 and February 1. These pictures will include some made at the Thomas H. Ince studios, the Harry Careys and Priscilla Deans which Hunt Stromberg is making, several from the Elmer Harris-Frank E. Woods combination and several Christie features.  
*(Continued on Page 2)*

## Kodak Official Dead

*(Special to THE FILM DAILY)*  
Rochester—Word was received from Salamanca on Friday that George Van Vlack, chief engineer of the Eastman Kodak Co. had died in a hospital as a result of injuries received when his automobile turned over Thursday night.

## B. and K. Plan Another

*(Special to THE FILM DAILY)*  
Chicago—Balaban and Katz will shortly start work on the Masonic, a new house to be built on Randolph St. and only a short distance away from the Chicago State-Lake and Roosevelt.

## Paramount In Strand

Four Pictures in Addition to "Beaucaire" Get Bookings There—A Precedent  
An unusual booking deal has been closed between Famous and the management of the Strand, under the terms of which a total of five Paramount Pictures will play that house. As noted, "Monsieur Beaucaire" has already been booked for August. It will remain there several weeks perhaps three. The other four pictures will be "A Sainted Devil," the second Valentino; "Sinners in Heaven" which Alan Crosland is now directing with Bebe Daniels and Richard Dix in the leads; "Spring Cleaning" in which Betty Compson will be featured and "The Enemy Sex," a James Cruze Prod., featuring Miss Compson.  
This is the first time in the long history of the Strand that any group of Paramount Pictures has broken into that theater.

## Acquires New Holmes Series

Margaret J. Winkler has secured distribution of a new series of 26 Burton Holmes travel pictures. They will be state righted. Miss Winkler is also handling the Alice comedies and a new group of 24 "Felix, the Cat" cartoons. The difficulties existing between her and Pat Sullivan, the producer have been straightened.  
Nat Levine has been appointed general sales manager for Miss Winkler, who together with C. B. Mintz, her husband leaves for the coast shortly to secure new product.

## Expect 400 at T. O. C. C. Dinner

About four hundred are expected at the installation dinner of the T. O. C. C. at the Ritz tonight (Saturday). As usual, State Senator James J. Walker will attend and will figure largely in the conduct of the affair. The installation dinner is very often attended by many prominent leaders in the industry. It is expected this will occur again at the current function.

## Off For Coast

To Attend Warner Franchise Holders' Convention at the Studio—Discuss Fall Program  
A group of Warner Bros. officials leaves for the Coast today (Saturday) to attend a national convention of franchise holders. Those leaving from New York will include Abe Warner, Bobby North, Henry Segal, William Shapiro and I. Wallenstein of Boston, Lou Berman of Philadelphia,  
*(Continued on Page 2)*

# Boston

Next week Boston gets on the map. The MPTO annual convention. Minus, it is true, many figures heretofore important in exhibitor convention circles. The leaders of the Allied group will be conspicuous by their absence: Steffes; the Michigan crowd; Theodore Hayes; Col. H. B. Varner; Jake Wells; and others. Marcus Loew will not attend—unless something causes him to change his mind at the last moment. Neither will Zukor. And so the party will be left entirely to those who have faithfully followed the banner carried by Sydney S. Cohen.

With no intent to criticize; with no desire to open old wounds; might this be asked: how far can a national exhibitor organization go that is so divided? And how far can it get? The chances are the Allied group will not be mentioned; in all probability they will be ignored. And that Marcus Loew—who has faithfully attended these conventions for years—will not be present, may not cause a ripple. But when the convention gets down to business it will be interesting to see what will happen. During the past few years the great bulk of the time has been consumed with electioneering; with political problems, and delegates, who might have carried home something to aid and stimulate them in their  
*(Continued on Page 6)*



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Central European Representative—Internationale Filmschau, Prague (Czechoslovakia), Wenzelplatz.

## 19 From Hodkinson

(Continued from Page 1)

Margaret Livingston, who is at present committed to play one of the leads in "Butterfly" for Universal will be featured and probably starred by Regal Pictures Corp. which produces at the Ince plant on the Coast. The series may be handled by Hodkinson.

Flinn found conditions generally satisfactory, except in several Far Eastern states, notably California where the hoof and mouth disease is still raging.

### Barsky on Trip

(Special to THE FILM DAILY)

Los Angeles—Bud Barsky of Sunset Prod. left Friday on a trip to the East. He will visit state right exchanges en route.

Mrs. Hannah Young, mother of Jack Young, cameraman for the Benny Leonard two-reelers, is dead.

Let George do it!

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## Cohen Leaves

(Continued from Page 1)

So far as the M. P. T. O. of New York and the T. O. C. C. are concerned, the Boston convention is non-existent. Officially, it was stated for the latter body that the T. O. C. C. was not interested, in view of the fact that it is not affiliated with the national organization. Of course, a number of exhibitors who are members of the T. O. C. C. are going to Boston as members of the M. P. T. O. A. but it is explained that they will attend purely as individuals.

Billy Brandt could not be reached for a statement late Friday, but from a general knowledge of the relationship between the state body and the national organization, it can be said that the attitude there is similar to that of the T. O. C. C. toward the Cohen group.

### Price with 1st Nat'l

(Special to THE FILM DAILY)

Washington—Walter Price, former Goldwyn manager here is expected to join First National as a special sales representative for "Abraham Lincoln" and "The Sea Hawk". He will probably travel through the South.

### Newman Houses to Be Remodeled

(Special to THE FILM DAILY)

Kansas City—Frank L. Newman's, Royal and Newman will be extensively remodeled. About \$25,000 will be spent on the Newman alone, although neither house will be closed down during alterations.

### Cameo Music Changes Name

The Cameo Music Pub. Co., will hereafter be known as the Cameo Music Service Corp., because it was felt the old name created the impression the company published music whereas it makes the "Mintz Patented" thematic cue sheets.

### Producing "The Hawk" in France

(Special to THE FILM DAILY)

Paris—Robert Boudrioz is producing "The Hawk" from the play by Francis de Croisset, for Films Trianon.

## M. P. D. A. To Produce

(Continued from Page 1)

proposition with Selznick executives but the trouble seemed to be the difficulty the directors had in securing the proper financing.

## Off For Coast

(Continued from Page 1)

Harry Charnas of Cleveland, Mrs. Pearl Keating, scenario editor, Hal Radner and Lou Young.

The convention will run about two weeks. Matters pertaining to the fall program will be discussed; sales and distribution policies will be gone over so that adjoining territories can work in harmony throughout. The out-of-town group will include: Oscar Oldknow, Southern States Film Co.; Atlanta; Edward Silverman and H. Lubliner, of Film Classics Inc., Chicago; W. G. Underwood, Specialty Film Co., Dallas; Al. Kahn, Film Classics, Kansas City, Harry Weinberg, Des Moines; E. G. Tunstall, Milwaukee; Fred Cubberly, F. and R. Film Exchange, Minneapolis L. M. Ash, Creole Enterprises, New Orleans, Spyros Skouras and Harry Hines, St. Louis Film Exchange, Geo. A. Oppenheimer and Morgan Walsh, San Francisco, L. K. Brin, Film Classics, Inc., Seattle; L. T. Fiddler, Denver, Col., and Phil Kaufmann, Regal Films.

### Barnstyn Buys Series

J. C. Barnstyn, of the British & Continental, has purchased all foreign rights to the four Banner productions, the first of which is now in work, and which Burton King is directing.

### Deal on With Russell

(Special to THE FILM DAILY)

Los Angeles—William Russell will make a series of four for a well-known distributing company. Details will be announced shortly.

### Warners Buy "Recompense"

Warners' have purchased "Recompense" by Robert Keable. It is a sequel to "Simon Called Peter" which William A. Brady controls for the screen.

### Gleichman Here

Phil Gleichman, of Detroit, is in town.

### Simplex Projection Rooms

80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight.  
Chickering 2110-2111  
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"HOLD YOUR BREATH"



An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS - PRISCILLA BONNER AND JIMMIE HARRISON

A HODKINSON RELEASE

# Pathé News

Sees All



Knows All

No. 43

ST. PAUL, MINN.—Seven men s injured in oil fire—terrific explosion an follow accidental ignition of an oil-ta The conflagration spreads over the warehouse, increasing the perils of t fighters.

ALEUTIAN ISL., ALASKA—U. S. flyers cross the Pacific! Pathe News p exclusive pictures of the airmen at U before their final hops to Japan. One of the planes is hauled aboard Coast Guard ship for repairs. A new motor is fitted in Lt. Wade in readiness for the hops to Attu Isla Japan, a distance of 1,350 miles. Lt. Lowell H. Smith, who assumes co of the American squadron, succeeding mander Martin. On their way—the first flight from A to Asia!

Other news as usual.

# today

HAL ROACH'S

WILL ROGERS  
COMEDIES

"Wit With A Wallop"

2 reels

Pathécomedy

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RAW STOCK

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# There's an Avalanche Coming in August, Boys!

It's an avalanche of pictures such as this industry has never seen or heard of before. It's an avalanche of super-hits that will send box-office figures sky-high and bury former records in the dust.

It's PARAMOUNT'S FAMOUS FORTY, and the first one comes to you on August 4th!

On that date you'll get "MANHANDLED," in which GLORIA SWANSON gives a performance so far surpassing any she's ever done before, including "The Humming Bird," that there's no comparison. A riotous comedy-romance produced by Allan Dwan. A gold-mine of the stuff that gets the coin. And a bear of a title!

If you attended the special showing at the Rialto of Zane Grey's "WANDERER OF THE WASTELAND," I don't need to tell you what a marvel this first all-color feature picture is. The book has sold over a million copies. The picture tells you why.

Then there's RUDOLPH VALENTINO in "MONSIEUR BEAUCAIRE," also coming in August. Boys, here's a road show if there ever was one! Almost any other company would present it themselves at \$2 top. Paramount offers it direct to you.

And here's a hot tip: Have James Cruze's "THE ENEMY SEX" screened for you whether you book it or not. It will give you some very pleasant entertainment. If, after seeing it, you're able to walk away without wanting it, you're not the showmen I think you are!

August alone brings these Big Four to you and, in addition, POLA NEGRI in "Compromised," "UNGUARDED WOMEN" (Crosland production with Bebe Daniels, Richard Dix), and "CHANGING HUSBANDS" (supervised by Cecil B. De Mille).

August will be a big month for exhibitors who ride with the Paramount Avalanche.

*For Paramount underwrites August with its reputation!*

S. R. KENT

# 38 Pictures Reviewed In 17 Cities

## "After Six Days"—Weiss Bros. (Special Showing) Chicago

NEWS—"After Six Days" will take rank with many people as the best presentation that has been made in photoplay art of scenes from the Bible.

### Circle, Cleveland

PLAIN DEALER—This film attempts with no little success to portray certain parts of the Old Testament, and while the original script is by far the better of the two, a great deal of that ancient spirit has been transferred to the celluloid.

## "Beau Brummel"—Warners Stillman, Cleveland

PLAIN DEALER—Two major points \* \* \* impress the reviewer. The one is John Barrymore's acting as "Beau Brummel" and the other is the method of story telling.

PRESS—John Barrymore never did better for the movies than in his impersonation of Beau Brummel.

### Eastman, Rochester

DEMOCRAT AND CHRONICLE—Of course, John Barrymore is the actor extraordinary who lifts the screen characterization of the titular role, an obviously difficult one, to the heights of pantomimic splendor.

HERALD—No fewer than eight striking character portrayals are offered by John Barrymore, the distinguished American actor in the title role of "Beau Brummel." \* \* \*

JOURNAL AND POST EXPRESS—In fact, it would be difficult to think offhand of any one who could take the part of Beau Brummel and turn it into such a living, vital personality as (John Barrymore) did on the screen yesterday.

TIMES-UNION—"Perfection" seems to be the only word adequately descriptive of the impersonation by John Barrymore of Beau Brummel. \* \* \*

## "Between Friends"—Vitagraph Gifts, Cincinnati

POST—Striking scenes of gay night life in the artists' quarters of New York City and a good cast make "Between Friends" \* \* \* a fair bit of entertainment.

TIMES-STAR—\* \* \* An adaptation of Robert W. Chambers' story, is a sincere and impressive effort, aided by an excellent cast.

## "Birth of a Nation" Garrick, Milwaukee

LEADER—\* \* \* retains to a considerable degree the appeal it registered when first presented about 10 years ago.

NEWS—Although "The Birth of a Nation" was produced about a decade ago, and hundreds upon hundreds of pictures have come and gone since, this epic has lived and by its big reception at the Garrick Sunday, it has proved that it is one of the best ever and never will be forgotten.

SENTINEL—\* \* \* The story is as thrilling now as when it swept millions into the fold of picture fans; the cast is more to be appreciated than before. \* \* \*

## "Broken Hearts of Broadway"—S. R. Fox-Washington, Detroit

NEWS—The reckless young millionaire who gives dinner parties for chorus girls, and uses gold vanity cases with hundred dollar notes enclosed as favors, is back on the screen again.

TIMES—The picture, abstractly speaking, would compare in a way to the old type of melodrama that not many years ago was a favorite with the less gentle patrons of the legitimate stage.

## "Code of the Sea"—F. P.-L. Metropolitan, Los Angeles

(Week Ending May 17)

EXAMINER—But there's a picture on the screen that is a big enough piece of work to stand by itself, with or without vaudeville and even with or without a beautiful theatre. It's an altogether first-rate piece of work. "The Code of the the Sea," it's called.

EXPRESS—"The Code of the Sea" rises to supreme heights of self-sacrifice and moral grandeur. Subtle, indeed, is this intense study of psychology of fear \* \* \*

HERALD—Although Rod La Rocque scores another triumph in "The Code of the Sea," \* \* \* he is closely seconded in the cast by the work of beautiful Jacqueline Logan.

RECORD—The picture is melodramatic and colorful, with plenty of time and money spent in putting a punch into the big storm scenes.

TIMES—Shiver my timbers, but the good old ocean sure does boil and swish in "Code of the Sea!" You can fairly hear its roar down at the Metropolitan this week.

## "Conductor 1492"—Warners California, Los Angeles

(Week Ending May 17)

EXAMINER—The chances are ninety-nine out of a hundred that you'll get enough laughs to last you a while.

EXPRESS—\* \* \* Johnny Hines fixes up a lot of old timers in the gag game into a melodramatic farce, depending upon the action to gloss over imperfections of story and direction.

HERALD—It starts with a grin and ends up with a laugh and the distance in between is packed full of smiles, chuckles and all the rest of the Joy family.

RECORD—"Conductor 1492" is a delightfully irresponsible bit of light opera. It consists of a plot bubbling over with gags and Johnny Hines.

TIMES—Pull down your trolley when you get as far as the California Theatre this week. It will cost you more than a nickel to see "Conductor 1492," but it's worth it.

## "The Confidence Man"—F. P. Capitol, Detroit

NEWS—Thomas Meighan supplies the screen with so many fine pictures that an occasional drop into mediocrity may be passed by without a great show of indignation. \* \* \* Has been produced from a formula that has been going the rounds for years.

TIMES—Honest hokum, and the magnetic acting of Thomas Meighan, put over "The Confidence Man" at the Capitol theatre to the evident satisfaction of large Sunday crowds. \* \* \*

### Palace, Montreal

GAZETTE—This melodramatic plot \* \* \* might seem to furnish a poor vehicle for an actor with Mr. Meighan's reputation and talent, but what really is the case is that Mr. Meighan makes of the film a really entertaining and worth while picture.

STAR—The story of the "Confidence Man" is a simple one, not devoid of a certain element of improbability, but relieved from any charge of melodrama by the fidelity with which the principal characters have been drawn. \* \* \*

## "Cytherea"—1st Nat'l Rivoli, Baltimore

AMERICAN—You'll be surprised when you discover how artfully they have transferred "Cytherea" from book to screen. \* \* \* the exotic, beautiful and rarely interesting photoplay. \* \* \*

SUN—It provides a sex drama of average merit presented in a fairly interesting manner.

### Wisconsin, Milwaukee

LEADER—\* \* \* made a decided hit with everyone, especially the love sick maidens \* \* \*

JOURNAL—Let it be said here for Mr. Fitzmaurice that he has translated Cytherea to the screen with a remarkable combination of strategy and fidelity.

SENTINEL—It is a tale of mature men and women—and intended likewise for mature consumption, dealing as it does with the unconventional romance of a married man who leaves his studly, unromantic wife to elope to Cuba with a social leader.

## "Daughters of Today"—1st Nat'l California, San Francisco

(Week Ending May 17)

CALL & POST—"Daughters of Today," playing a single week's engagement at the California, fairly hums with jazz, flappers, sheiks, kisses and the utter abandon of wild youth at its gayest.

CHRONICLE—It's a hectic life they lead—midnight bathing parties, craps, sessions at the most notorious roadhouses, dancing and many more of the present-day means of entertainment.

EXAMINER—"Daughters of Today" deals with the flappers' problems—as a certain producer sees it. College professors and those interested in higher education wouldn't like the picture.

NEWS—None of it is as bad as we've been led to expect. In other words, the dissipation of wild youth are shown discreetly and without undue sensationalism.

## "Dorothy Vernon of Haddon Hall"— United Artists Auditorium, Baltimore

AMERICAN—Fed up as I am on costumes, courts and the courage that goes with them, I enjoyed "Dorothy Vernon of Haddon Hall" a good deal more than I expected to.

SUN (Evening)—It is, to be sure, the sort of picture that adapts itself most admirably to Pickford's particular histrionic equipment.

SUN (Morning)—Even the perils of Pauline pale before the many trials and tribulations of this sixteenth century British maid.

### Garrick, Minn.

TRIBUNE—(Morning)—From the opening scene to the final closeup all the color, charm and romance of the Elizabethan age are portrayed with wealth and art of today.

TRIBUNE (Evening)—Same as morning edition.

## "Floodgates"—S. R. (Special Showing) Chicago

TRIBUNE—Melodrama spangles the picture with lurid sparks. \* \* \*

### Merrill, Milwaukee

LEADER—The film will keep you spell-bound from start to the end. The scenes were taken in and near a small town in the Adirondacks.

NEWS—The flood scenes, the breaking of the dam, is by far the biggest, most thrilling, stupendous climax ever worked out.

SENTINEL—They've opened the floodgates of melodrama as well, in this picture whose climax is a magnificently staged and photographed episode of the blowing up of a dam and the ensuing release of pent up flood waters.

### Capitol, Philadelphia

NORTH AMERICAN—John Lowell appears in the stellar role, giving a performance of considerable strength.

PUBLIC LEDGER (Morning)—The underlying theme is the eternal struggle between capital and labor, but there are an abundance of thrilling situations which justify its being classed as melodrama. The biggest thrill accompanies the dynamiting of a dam.

PUBLIC LEDGER (Evening)—\* \* \* a lively melodrama of conflict in an Adirondack lumber camp, is the feature this week.

RECORD—One of the most spectacular flood scenes that has been shown upon the screen is the thrilling climax of "Floodgates" \* \* \*

### Cameo, San Francisco

(Week Ending May 17)

CALL & POST—There are plenty of thrills in "Floodgates," \* \* \* It is a likely melodrama of conflict in a lumber camp and offers much beauty in its scenic "shots" the Adirondacks having been used in the location "shots."

CHRONICLE—"Floodgates," at the Cameo Theatre this week, ought to be good melodrama. Certainly the ingredients which go into it are tried and true.

NEWS—In spite of violent action, fist fights, the deep-rooted hatreds that belong with the melodramatic play, it is still satisfactorily human, believable, and, at all times, sincerely played.

## "The Goldfish"—1st Nat'l Chicago, Chicago

HERALD & EXAMINER—Cast upon the screen, "The Goldfish" seems a lot better than it did behind the footlights. It is louder and funnier, and that is just what it should be.

TRIBUNE—Hoydenish, sparkling pantomime is Miss Constance Talmadge's contribution to "The Goldfish" in which this week she is delighting optiences. \* \* \*

## "Innocence"—C. B. C.—S. Broadway, Los Angeles

(Week Ending May 17)

EXPRESS—Cruelties of circumstantial evidence are dwelt upon in a highly dramatic yet amusing way in "Innocence," \* \* \*

HERALD—While this may not be the picture, it is one that will make money for its producers, as it hits the average tanger's weak spot.

The situation, although essentially "Twin Beds," takes on a seriously dramatic tone in scenes of second climbing, fist fights and carnivals. The picture is replete with tense scenes.

TIMES—\* \* \* aside from being ordinary in theme, has a few highlights more than usual interest.

## "King of Wild Horses"—P. Randolph, Chicago

JOURNAL—But there is swift drama novelty to the glorious animal in the of the scene, with glimpses of untrammeled byways and craggy points such as you of going to when your best girl says

## "Ladies to Board"—Fox Apollo, Indianapolis

STAR—Mix is one of William Fox's valuable assets. This genial young star probably never heard of High which is capitalized in the absence of a look toward heaven and an impish hush—but he has managed to turn a veritable procession of good box office pictures.

## "Let Not Man Put Asunder"— Fay, Philadelphia

INQUIRER—There are a number of society incidents during the progress of the story and these have been done with skill of purpose and lavishness of scenic element. Both of the principals did excellent acting in showing the fallacy of divorce.

## "The Lightning Rider"—Hd New Grand, Minneapolis

TRIBUNE—(Morning)—Many situations are unfolded. \* \* \* TRIBUNE (Evening)—Same as morning edition.

## "The Marriage Cheat"—1st Nat'l Strand, Cincinnati

POST—If you don't bother yourself with what might have been, "The Marriage Cheat" will prove a good entertainment.

TIMES-STAR—"The Marriage Cheat" is a gripping triangle story acted and beautifully produced.

### State, Cleveland

PLAIN DEALER—\* \* \* the film not extraordinary, is exciting, in a way of places a little improbable, but always the average in entertainment qualities. PRESS—Laska Winters makes her debut as a South Sea Island girl in "The Marriage Cheat."

She has life, freshness and spirit makes the role of South Sea Islander seem real in "The Marriage Cheat."

## Loew's State, Los Angeles (Week Ending May 17)

EXAMINER—Thrills and excitement for every spectator of the Thomas H. In production, "The Marriage Cheat." \* \* \*

EXPRESS—"The Marriage Cheat" is an unusual feature film, is unusually handled; \* \* \*

HERALD—The story is all absorbed in the theme of triangle love. Marmont is cast in the role of a man who teaches Christianity at a far-flung mission post of the island.

RECORD—It's beautifully filmed John Griffith Wray seems to have the story effectively, and the tropic (which comes up whenever anybody's doors) is convincing, and the shipwrecking.

TIMES—I cannot say that this is a devised or very probable plot, but do not question the situations too soon you will find the tempestuous action in it.





(From a wire received from HARRY C. ARTHUR, JR., General Manager WEST COAST THEATRES, INC.)

# Played to over 25,000 people in 3 Days!

“LAST Sunday we . . .  
PLAYED to more people  
AT LOEW'S STATE . . .  
LOS ANGELES, than it has .  
BEEN our good fortune to . . . .  
PLAY to since we have . . . . .  
OPERATED the theatre . . . . .  
WITH exception of one! . . . . .  
SATURDAY we did enormous . . . .  
BUSINESS and Monday was biggest . .  
MONDAY in some time. We played to . .

**OVER 25,000 people in three days, which means  
CONSIDERABLE wear and tear on the seats!**

THIS picture is a riot from start to finish and has more . . .  
REAL laughs to the foot than most comedies to the reel!  
PARTICULARLY pleasing is that situations and gags  
ARE entirely original. The chase is . . . . .  
ONE of the fastest I have ever witnessed . . .  
AND scene in movie theatre is a scream! .  
THIS picture establishes Buster as . . .  
COMEDY star of first magnitude  
AND a cinch for . . . . .  
RECORD-BREAKING . . .  
BUSINESS on . . . . .  
ALL future . . . . .  
PRODUCTIONS!”



JOSEPH M.  
SCHENCK  
*presents*

# Buster Keaton

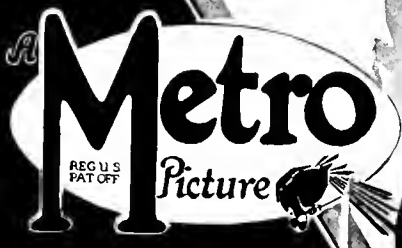
*in*

# Sherlock, Jr.

Written by  
Jean Havez . . .  
Joseph Mitchell  
and  
Clyde Bruckman

Directed by  
Buster  
Keaton

*Jury Imperial Pictures, Ltd., Exclusive  
Distributors thruout Great Britain..  
Sir William Jury, Managing Director.*



# For all classes of theatres!

**REGISTERS AS SURE  
BOX OFFICE WINNER**

*'The Uninvited Guest' Offers Strong Thrills, Good Undersea Photography and Romantic Interest*

By **GEORGE T. PARDY**

**T**HERE'S a little of everything required to appeal to the popular taste in this picture, wonderfully artistic photography, sharp-edged melodramatic thrills, sentimental interest and excellent acting by a fine cast. Director Ralph Ince deserves unlimited credit for his masterly work in handling the production and "The Uninvited Guest" takes rank as a sure-fire box office attraction suitable for all classes of theatres.

For once we are given a story with South Sea atmosphere that doesn't stick to the time-worn trail. Suspense runs high, you can't guess what's coming next, the action swings into the top-notch speed right at the start and keeps going merrily to the finish. Add to this the unfamiliar beauty of the underwater shots in natural colors, easily the best effects yet attained in this phase of screen development and the result is a picture as unique as it is entertaining.

**We could write a whole book about the good things in**  
**The UNINVITED GUEST**

**~but see what the Exhibitor's Trade Review got into 378 words!**

J.E. Williamson  
*Presents*  
**The Uninvited Guest**

Directed by **Ralph Ince**  
Story by **CURTIS BENTON**

**IN THE CAST**  
**MAURICE "LEFTY" FLYNN ~**  
**JEAN TOLLEY ~ LOUIS WOLHEIM**  
**MARY MAC LAREN and**  
**WILLIAM BAILEY . . . .**

Produced by  
**SUBMARINE FILM CORP.**  
under the **WILLIAMSON**  
patents... Natural color scenes  
by **TECHNICOLOR CORP.**

*Jury Imperial Pictures Ltd.  
Exclusive Distributors thru  
out Great Britain... Sir  
Wm. Jury, Managing Director*



But in making this appeal to the patron's sense of the rare and beautiful; Director Ince has not failed to profit by the old Shakespearean adage—"the play's the thing!" His story isn't sacrificed to mere pictorial charm. It's frank melodrama, alright, but put across with such spectacular punch, and crammed so full of exciting situations that it runs as smooth as a clock and holds the spectators on the keen edge of expectancy up to a well turned and satisfactory climax.

Among the big scenes may be mentioned a red-hot scrap between the hero and brutal Jan Boomer, the demise of the villain in the clutching coils of a giant octopus and the burning of the ship, the latter a peculiarly vivid bit of realism. The tropic stuff is, of course, the best part of the film, but even when the action shifts to a more civilized clime, interest in the fortunes of the principal characters is still maintained.

You needn't be afraid to go the limit in promising your patrons novel and satisfying entertainment when exploiting this feature. Emphasize the entrancing beauty of the undersea scenes with their natural color effects, stress the fight between villain and hero, the battle with the octopus, the story's romantic force and general melodramatic excellence. And play up every member of the cast, with especial notice paid to the work of the new-comer—Jean Tolley.

\* \* \*

ay, May 25, 1924

**"Men"—F. P.-L.  
Fenway, Boston**

ANSRIPT—Save for Miss Negri's tent, glamorous, physical charm and er rediscovered vivacity these closing nees would pall. At it is, they make azard the opinion that Mr. Buchowetski umbed to the idea behind his forth- g film with Miss Negri, and "Com- sed."

**Capitol, Cincinnati**

ST—The work of Dimitri Buchowetski ecting "Men," Pola Negri's picture, e Capitol Theatre this week, adds to elief that America is far in advance of ees in photoplay productions.

fails even to make the picture compre- ble.

MES-STAR—While interesting as a arative study, it is somewhat disappoint- s an entertainment.

**Alhambra, Milwaukee**

WS—Pola is the whole picture, which uch of a picture as far as being a e vehicle for Pola is concerned. She o good for a story of that type, \* \* \*

NTINEL—There is an irresistible gla- about Pola Negri, not the pink and white ness of the ingenue, but the bold beauty woman who has lived, that makes it possible to accept her as the heroine story in which all men are victims of a or her.

**Strand, Omaha**

ORLD-HERALD—She comes closer to ork in "Passion," than in anything else as done since she came to this country.

**Missouri, St. Louis**

LOBE-DEMOCRAT—Pola Negri, in her e, "Men," reaches the same standard first attracted the American public to and made her seem the most desirable e foreign stars.

ST-DISPATCH—Leaving immorality aside, there is a distinct strain on un- lity in this piece. \* \* \* There is a re- able scene, the students' carnival, a eepiece of picturization.

AR—If the effort reflects little on Buch- zki, it does emphasize the talents of i for she certainly gives a semblance of y to a lot of the most impossible situ- es ever assembled into one sequence.

MES—The picture is slow and the con- y is rather poor. It jumps at the be- ing as though it had been cut a great since the making, and it is difficult o what it is about until it is well under

**Columbia, Washington**

ERALD—In it Pola Negri again reveals flaming emotional force that character- er enactments in "Passion" and "Gypsy d."

DST—The motional power that Pola i, \* \* \* displayed in such outstanding ections as "Passion" and "Shadows of e" is actually eclipsed by the Pola Negri ashed before audiences \* \* \* in "Men."

AR—The foreign touch of Dimitri Bu- etski, director, is distinct and impelling Men," playing at the Columbia Theatre week, in which Pola Negri portrays lie of a girl who sought revenge on the ulime sex for attempted injustices at their s in her early life.

**"Miami"—Hodkinson  
Kings, St. Louis**

LOBE-DEMOCRAT—"Miami" is one of e best pictures the screen has had in a long e, and Betty Compson does some of the t work of her career as Joan Bruce.

OST-DISPATCH—There are wild par- wild rides, wild gambling houses and e wild swimming \* \* \* and the ending atisfactory for her and for the audience.

AR—\* \* \* unfolds a rapid-fire tale of e-power motors, sleek yachts, palatial res- e and clubs, white beaches, bootleg or and wild parties in the millionaire ny at the Florida resort.

IMES—The film is mostly a display of es and pretty clothes, and has little else to k of. The plot is rather weak, but will ce. The settings are nearly outdoors, ch is a relief from the usual line of stu- scenery.

**"The Moral Sinner"—F. P.-L.  
Karlton, Philadelphia**

BULLETIN—The sentimental part of the is well carried, but to think super-thieves ld try to burglarize in the manner illus- ed seems somewhat ridiculous.

s a whole, however, the picture is enter- ing.

INQUIRER—The fault lies both with the adaptation and the cast. The latter gives the impression of being unutterably bored and enact their parts in a listless and dispirited fashion.

NORTH AMERICAN—The play is smooth, exciting enough, but direction and acting have made it melodrama in more than name only.

PUBLIC LEDGER (Morning)—Dorothy Dalton walks off with all the honors of the picture. The acting in the scene of the fire is excellent, but some of the close-ups are too long.

PUBLIC LEDGER (Evening)—Dorothy Dalton does her best in the title role, and her characterization of Leah, an unwilling accomplice of her dishonest father, provides probably the chief interest of the picture.

RECORD—Dorothy Dalton, as Leah, daughter of an Austrian crook, has done much better work in other productions where were opportunities suited to her screen ability.

**"My Man"—Vitagraph  
Downtown Lyric, St. Louis**

GLOBE-DEMOCRAT—The picture is going over with a bang and the crowds attest to Miss Miller's growing popularity.

**"Nellie, the Beautiful Cloak Model"  
Gold-Cosmop.**

**Strand, San Francisco**

(Week ending May 17)

CALL AND POST—\* \* \* Not a single dull moment, action from start to finish and all of the suspense, thrills and chills of old time melodrama. \* \* \*

CHRONICLE—It is remarkably well done, suspense timed exactly right; cast admirable and working hard for the success of the melo- drama and production beautiful in every way.

EXAMINER—\* \* \* Is obviously what it is—a melodrama of the first water. The Goldwyn Company has taken some of the curse of improbability off the film by indulging in some good comedy.

NEWS—It never claims to be anything other than a story to please, a tale to while away excitingly an idle hour. This it does no less well on the screen than it did for many a day on the stage.

**"The Next Corner"—F. P.-L.  
Regent, Rochester**

DEMOCRAT CHRONICLE—This pic- ture of necessity go down in the history of films as an example of what a poor scenario, or a poor director, or both, can do to a perfectly good cast.

HERALD—In watching it, one feels that some motion picture producer or director had a superfluity of stars standing about the studio and simply had to use them to keep down overhead expenses, or some such thing.

JOURNAL—The naturalness of Miss Mac- kail's acting bespeaks for her a high intelli- gence which should carry her far.

The story itself is ordinary enough.

TIMES-UNION—\* \* \* provides a reason- able amount of entertainment and its story manages to hold the interest even though one does not feel that a dozen or so words of explanation by the heroine would have obviated the major part of her trials and tribulations.

**"The Plunderer"—Fox  
Monroe, Chicago**

POST—"The Plunderer" is a mining story not startlingly unlike many other photoplays written about miners.

The picture is well put on, its story clearly presented and its thrills well staged. It should prove entertaining.

**"Poisoned Paradise"—Preferred  
Strand, Washington**

HERALD—In it Service succeeded in de- picting Monte Carlo with the same clarity and force that he depicted Alaska in his earlier writings.

**"The Shooting of Dan McGrew"—  
Metro-Mission, Los Angeles**

(Week ending May 17)

EXAMINER—There's melodrama—romance and sheer exquisite drama in "The Shooting of Dan McGrew," which opened at the Mis- sion Theatre yesterday.

EXPRESS—A decidedly melodramatic and far-sweeping story in its locales was built up to the point of the actual shooting of that rotter, "Dangerous Dan," in the crowded saloon in the Yukon country.

HERALD—When melodrama, romance, and even high comedy, creep into one picture the result is bound to please. That is exactly what "The Shooting of Dan McGrew" does.

RECORD—The picture will go very well as a money-maker—the title and the cast en- sure that. But one regrets it was not filmed with more sophistication.

TIMES—When they shot "The Shooting of Dan McGrew," they hit the bull's eye! The picturization of Robert W. Service's memora- ble epic of the north \* \* \* drew big crowds. \* \* \*

**Delmonte, St. Louis**

GLOBE-DEMOCRAT—"The Shooting of Dan McGrew" is the most thrilling picture of the year, being the new screen version of the famous Robert W. Service poem.

POST-DISPATCH—As a story, the se- nario never rises above the ordinary, and at times the development is slow.

TIMES—It is just a "sex" affair, this con- stituting its chief element of appeal—the lure of an attractive heroine—Barbara La Marr.

**"Singer Jim McKee"—F. P.-L.  
Palace, Washington**

HERALD—The settings of Hart's new picture are majestic and awe-inspiring, while the story is marked by some of the greatest thrills this player has ever brought to the screen. \* \* \*

POST—In this story Hart reveals a grip- ping and fascinating tale of the modern West, punctuated with all the daring action and breath-taking thrill that Hart brings to the screen so strikingly.

STAR—A thrilling western drama, written and produced by William S. Hart, and in which he appears in the leading role. \* \* \*

**"A Son of the Sahara"—1st Nat'l  
Rialto, Omaha**

WORLD-HERALD—It has colorful ro- mance, picturesque desert scenes, flying robes of Arabs and thrilling action.

**"The Temple of Venus"—Fox  
Hippodrome, Cleveland**

PLAIN DEALER—The story and theme of this one makes the most curious, jumbled hodge-podge we have ever seen. It deals with the real and unreal, and has fairies, sea- nymphs and gods and goddesses of mythology scattered about promiscuously.

**"Three Weeks"—Gold-Cosmop.  
Grand Central, Lyric & Capitol  
St. Louis**

GLOBE-DEMOCRAT—As the "Queen" of the story Miss Pringle achieves a notable per- sonal success and Nagel will please an already large following that he has won through past performances.

POST-DISPATCH—It is well that this piece is not prolonged beyond the hour, for human nature perhaps might stretch under the strain and begin to crack. This is by way of insinuating that "Three Weeks" is some- what rather excessively emotional.

STAR—The settings and photography are of exceptional beauty, and whether one ap- proves of such eroticism or not, the pic- ture holds the attention throughout, some- times breathlessly.

TIMES—Aileen Pringle makes a beautiful queen, but "Three Weeks," which is the pro- gram this week at the Grand Central, West End Lyric and Lyric Skydome and Capitol theatres is a disappointment.

**"Triumph"—F. P.-L.  
State, Minneapolis**

JOURNAL—\* \* \* But now de Mille has turned his undeniable talents to the making of an audience picture, designed to please the family. It is called "Triumph" and it bids fair to be a highly successful offering. \* \* \*

TRIBUNE (Morning)—The theme contains a pleasing romance in which two brothers figure as rivals for the hand of a girl. While not altogether plausible, the picture is in- tensely interesting.

TRIBUNE (Evening)—Same as morning edition.

**"The Trouble Shooter"—Fox  
Rialto, Milwaukee**

NEWS—"The Trouble Shooter" is an ex- ample of the reason for Mix's popularity. It is the usual high powered action picture replete in thrills furnished in dare-devil way by Mix and his companion, Tony, the trusty steed.

**"True as Steel"—Gold-Cosmop.  
Rialto, Washington**

HERALD—Rupert Hughes has discussed a daring theme cleverly, subtly and in an original manner in his latest production \* \* \*

POST—The story is told without the use of melodrama or lurid situations. The author has created human, living characters, who live natural lives in a natural way.

STAR—This is a melodramatic tale of wo- men in business and the age-old theme of sex as it affects this modern scheme of life.

**"The Uninvited Guest"—Metro  
Lyric, Minneapolis**

STAR—In addition to a very gripping plot the picture is exceptionally well filmed. Pearl divers, at work, and scenes of the ocean bed in natural colors are included in the film.

TRIBUNE (Morning)—The story takes place in the South Sea islands and contains an unusual plot.

TRIBUNE (Evening)—Same as morning edition.

**"Wild Oranges"—Gold-Cosmop.  
Stanley, Philadelphia**

NEWS—\* \* \* a good old-fashioned fist fight is certain to put a picture over \* \* \*

The story leading up to this bit of excite- ment is rather common-place but interesting just the same.

TIMES—The play starts with a slow tem- po, gradually growing faster as one climax piles on top of another. \* \* \*

**Palace, Philadelphia**

BULLETIN—Frank Mayo, Virginia Valli and Ford Sterling have the leading roles and do some excellent acting.

INQUIRER—King Vidor, who directed the picture is entitled to much praise for his splendid work, for the story, poorly di- rected, would have fallen flat.

NORTH AMERICAN—The whole story is his attempt to get the girl to his boat in safety, and, slight as the story is, good direc- tion and fair acting have made it eventful and exciting, perhaps overblessed with fires and storms.

PUBLIC LEDGER (Morning)—If you have grown tired of the ordinary movie with its repetition and unnatural expression of emotion you will enjoy this picture which is a decided novelty.

PUBLIC LEDGER (Evening)—The thrills of the piece are furnished by one of the best screen fights seen recently, fought by the young Bostonian and a man-of-all-work around the girl's home.

RECORD—King Vidor has managed to get some of the psychology of the original story into his adaptation to the screen of Hergesheimer's "Wild Oranges," and this, with the unusually good acting, makes a picture considerably superior to the average run.

**"A Woman of Paris"—United Artists  
Stanley, Philadelphia**

BULLETIN—The art of Charles Chaplin is revealed under unexpected circumstances \* \* \* with the noted comic artist's first ven- ture into the realm of serious drama as the outstanding feature of an entertainment of exceptional merit.

INQUIRER—\* \* \* Chaplin has brought this same understanding of human nature—an understanding that is rare in the average scenario. Again he has taken the failings of man, but to create sadness instead of mirth.

NORTH AMERICAN—\* \* \* Charlie Chaplin has used human beings instead of movie or stage types to people his everyday sort of story, and so sets in motion a drama that is intense and swift and touched at every point with humor.

PUBLIC LEDGER (Morning)—"A Wo- man of Paris," slashed as it is, deserves the praise that has been showered upon it wher- ever it has been shown.

PUBLIC LEDGER (Evening)—Charlie Chaplin is a good director, but there are others just as good, and some better. His story is not exceptional, the comedy parts are distinctly good, but there are no marks of genius throughout the entire production.

RECORD—Those who were at the Stan- ley Theatre yesterday had reason to feel that they were especially favored. They had the opportunity to see Charles Chaplin's first motion picture production, "A Woman of Paris," which he wrote and directed, \* \* \*



# Boston

(Continued from Page 1)

business, have been sadly disappointed. It may be that with the welter of politics out of the way a businesslike, constructive program will be carried out. Here's hoping so, anyway.

## ANOTHER FIND

Cecil de Mille is all het up. Says he has made "the screen discovery of years." In Vera Reynolds. Who will appear in "Feet of Clay." Here's hoping. And here's reminding: that on the Lasky lot recently. They had another find. Dorothy Mackaill. And then things went wrong. And Miss Mackaill left Famous. Let's watch what happens. To Vera.

## FIGURES

One of the reasons. For Harold Bell Wright's success: small town folk eat his stuff by the ream. "When a Man's a Man" had a circulation of 1,400,000 copies; his "The Mine With the Iron Door" twice that amount.

The Lesser's are sticking to the idea of big circulation. Of material for their stars. "Captain January," the Baby Peggy feature, had a circulation of 600,000 in book form, and "Helen's Babies" has been translated into every language.

## CLEAN PICTURES

See Carl Laemmle is out after clean pictures. And the Chicago Daily News used it on the radio. Which helped. And he is right. True; these flashy sensual box office titles attract attention. But how far do they really get; once they go too far?

The Hays office has its work cut out. On this line. Right now. Many discussions. Many arguments. And—broadly speaking—producers are inclined to keep in line. But once in a while the traces are strained. Just now particularly.

## VACATION DAYS

For F. C. Munroe. Of Hodgkinson. Consisted of going to Washington. And worked with the Red Cross. On the movement for aiding the Institute for Crippled and Disabled Men. He was general manager of the Red Cross during the war days.

Never mind, Munroe. If you didn't get the right kind of a vacation in Washington. You did some good work. And besides, you're coming to the golf tournament—June 4, Great Neck—and the Committee will try and see to it. That you have one real vacation day, anyway.

## THE BEERY'S

What's become of them? Wally and his brother? For a time it seemed as though they were in every other picture released. Some folks said they were tired of seeing them. But at all events at present they seem comparatively inactive. Perhaps they are too busy in Hollywood real estate. To bother with pictures.

## SOME PAYROLL

Major Thompson of FBO is out with an optimistic statement. Over business conditions. In which he points out that there are 1650 people on the FBO payroll. By Golly, Major, business better had be good. Righto?

## THANKS, PROFESSOR

Professor George Humphreys. Writing in "Collier's," says: "Think of the drug habit, of alcohol, of the Saturnalia and other orgies of antiquity, all of which performed the same mental function, though by different means. Then turn and give thanks for the worst of the movies and ten thousand thanks for the fine productions that some producers are now showing us."

## COURTESY

Right hand of hospitality offered. To all Americans visiting London. From Clement, Blake & Day, 178 Charing Cross Road.

Who say "come in, use their offices" and make yourself at home. Fine spirit.

## TRAVELING JOYS

Not all beer and skittles for Tom Terriss. Who has his company in Spain. Writing from Fuenterrabia, a small town on the border of France. Where he was held up several days. Because his passport was not visé'd properly. As soon as he was freed up Tom drank a toast. For joy. Says he drank one to the old paper also. But you know how it feels. When you're miles away from anywhere. And some good break comes.

## BREAKING IN

So Famous will have five pictures in the Strand, Broadway this coming season. Well, well. Wonders never cease. Especially in this business. First National has had a strangle hold on the Strand. For a long time. This deal—mark another for Kent—means the two Valentinos and several others. All maybe it isn't a smart deal for the Strand. Can you imagine the women lining up—waiting for the Valentino picture? Boy, what a mob. Maybe it won't bring in a lot of money; just may.

## NAZIMOVA

Bold, bold man Dick Rowland. Giving her another chance. Brave, too. And yet this great artist deserves her place on the screen. If only she can be handled. If only she does have to have her own way. And make bizzare, impossible creations which the American fan cannot understand, does not appreciate and will not have. If Nazimova will only understand that she must be pliable; that she must remain within certain conventionalities and give her artistic understanding and great ability to the camera, then a great picture will result. Who will ever forget her "War Brides" and "Revelation"! What pictures! But all these she took the bit in her teeth—and her pictures never proved up at the box office. Let's hope the Rowland "luck" holds good. We need all the great artistes possible in production—we have few enough as it is.

## SYDNEY'S MEMOIRS

When Sydney Cohen relinquishes the sceptre; when he steps off the throne, he may write his memoirs—as leader of the national exhibitor body during the past four years. Offers have been made to publish these interesting recollections, so Sydney says. Well, for one, we would like to read them. And see just how much of the inside Sydney would tell. Could tell, in fact. Because back of the scenery there must have been many interesting moves made. Moves which would mean most unusual reading.

DANNY

## SECOND HAND

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## The Weeks Headlines

### Monday

Western production at highest peak since 1920, observers declare. All studios busy. Frederic G. Lee, of Famous Players dead.

### Tuesday

Repeal of soldiers' bonus bill may threaten repeal of amusement taxes.

Goldwyn, Ltd. of England combined with Ritz's Imperial Pictures.

Gene R. Schlesinger, Ufa official now here to see prints of "Die Nibelungen" will be here in June.

S. Kent, back from trip, reports business outlook for fall to be excellent.

### Wednesday

Washington believes amusement tax repeal set, irrespective of bonus.

D. Williams declares in London that he expects Valentino to start work for Ritz August.

Robert T. Kane resigns as production manager for Famous. May produce on his own.

Cathy Gish to be starred by Inspiration for Metro release, with Henry King directing.

Ever Clifton completes Fox contract and plans to make two pictures in India.

B. Wilson closes new deal with Arrow; to make a serial and thirty features.

Metro and Goldwyn men in field being consolidated.

### Thursday

M. P. T. O. convention to discuss theatre competition from producers-distributors and non-theatrical exhibitors.

Lucius Loew heads Goldwyn Pictures Corp. officers elected; James R. Grainger and M. Saunders, directors.

L. Baum, former Equity sales manager to produce for F. B. O.

State conferees in Washington agree on amusement tax repeal.

### Friday

Deferred in receiver's hands. Action said to be friendly in order to preserve assets.

Magraph holds first annual sales convention in several years at Chicago.

Principal decides to state right two Baby Peggy and two Harold B. Wright stories.

Plant on Coast busy. May star Earle Foxe.

Amount of England secures Warner output for that country under contract that runs several years.

### Saturday

Hickinson will release 19 features between August 1 and February 1. Margaret Livingston may be featured.

Warner officials leave to attend franchise holders' convention on Coast.

Paramount officials booked in the Strand. Men leaves for Boston for convention. N. M. P. T. O. and the T. O. C. C. "not interested".

P. D. A. forms new holding company on the Coast to produce.

### Bradford Coming East

(Special to THE FILM DAILY)

Los Angeles—F. G. Bradford, vice-president of Lee-Bradford Corp., is leaving for the East shortly to confer with Arthur Lee.

### Some Lee-Bradford Sales

Lee-Bradford has sold "The Lure of the Yukon" to Juan Kunzler for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador; Capital Film Exchange has secured New York rights, and Imperial, Eastern Pennsylvania rights.

### "After Six Days" in Cleveland

(Special to THE FILM DAILY)

Cleveland—"After Six Days" opened at the Circle Monday. Weiss brothers will open the Cadle Theatre, Indianapolis, seating 8,000, on June 1, with the picture.

### Cohoes Theatre Burns

(Special to THE FILM DAILY)

Cohoes, N. Y.—Fire in the building burning the Majestic caused a loss of \$0,000.

## New Theaters

Old Forge, Pa.—The Comerford Amusement Co., will spend \$75,000 to convert the Pilosi, which the company recently acquired into a modern theater.

Winston-Salem, N. C.—A new theatre for colored people, with a capacity of 1,100 has been opened by R. D. Craver.

Herkimer, N. Y.—Thomas Donato will convert church property which he has just acquired into a picture house.

St. Petersburg, Fla.—C. D. Busse of Easton, Pa., will soon build a theater to accommodate 2,000.

Providence—The Broadway Star Corp. will build a theatre and office building to cost \$100,000.

Chicago—The Schoenstadt circuit will begin building operations on a proposed theatre shortly.

Hartford—The Lenox Investment Co. is to build a theatre of 925 seats at a cost of \$100,000.

San Francisco—The Metropolitan, seating 2,000, opened with "The Fighting Coward."

Longview, Wash.—The Longview Amusement Co. has filed plans for a new \$125,000 house.

Flint, Mich.—Lester E. Matt will build a six story theatre and office building.

Richmond, Cal.—West Coast Theatres have opened the Richmond.

Klamath Falls, Ore.—Max Weiss will soon open a new playhouse.

Philadelphia—Kenin and Shapiro will build a new \$150,000 house.

Chapel Hill, Va.—A theatre to cost \$100,000 will soon be built here.

Seattle—Frank Smallwood has filed plans for a \$125,000 theatre here.

Seattle—John Danz will build a 1,000 seat picture house.

Kansas City, Kas.—L. B. Douglas is building the Mayfield.

Waterville, Me.—Edward Jennes has opened the Strand.

Bellows Falls, Vt.—The new Star has opened.

## Cuts and Flashes

Work on "The Story Without a Name" has started at the Paramount studio. Agnes Ayres, Antonio Moreno, Louis Wolheim, Dagmar Godowsky, Maurice Costello and Jack Bohn are in the cast.

Flora Le Breton has been added to the cast of "I Am the Man", the new Lionel Barrymore picture.

## In The Courts

In the suit of A. B. Siegel against Timely Films for \$5,000 alleged to be due as production manager, a judgment has been filed in the Supreme Court dismissing the complaint on the verdict of a jury and awarding costs of \$121 to the defendant.

### Independent Closes Sales

Independent Pictures have closed the following sales: the Desmond-Holmes series to Commonwealth for Greater New York and Northern Jersey; Celebrated Players for Northern Illinois and Indiana; First Graphic for Northern New York; R. G. Hill Enterprises, Pittsburgh for Western Pennsylvania and West Virginia and 20th Century. Philadelphia for Eastern Pennsylvania and Southern Jersey. The Franklyn Farnum westerns have been sold to Celebrated Players, for Northern Illinois and Indiana; Columbia of Pittsburgh for Western Pennsylvania and West Virginia; First Graphic for Northern New York.

### French Trade Papers Combine

(Special to THE FILM DAILY)

Paris—The Syndicat des Journaux Cinematographique, has been formed by the directors of the following papers: "La Cinematographie Francaise" (trade); "Le Courrier Cinematographique" (trade); "Cinemagazine" (fan); "Hebdo Film" (trade); "Cineopse" (monthly); and "La Semaine Cinematographique" (trade). Just what the basis of the "get together" is has not been announced, but there has long been need for a common understanding among the publishers.

### Action to Protect New Prints

(Special to THE FILM DAILY)

Kansas City—The Film Board of Trade has had printed, stickers, to be printed on all bands of new prints, and reading: "Notice:—This is a new print. Please loosen tension spring, or adjust your film so as not to damage film," with a view to protect new prints.

### Supple Off For Coast

Edmond F. Supple, publicity manager of Pathe is on his way to the coast to organize a publicity campaign for the Charles Ray series.

## Incorporations

Albany—Greenwich Village Playhouse, New York. Capital \$250,000. Incorporators, K. Macgowan, R. E. Jones and E. O. Neill. Attorneys, Rosenberg & Ball, New York.

Albany—Far-Gor Productions, Inc., New York. Capital \$100,000. Incorporators, R. Weinberg, F. H. Chase and L. Frank. Attorney, J. Blumenthal, New York.

Indianapolis, Ind.—Selmar Theatre Co., Gary. Capital \$40,000. Incorporators, Damon Orlowski, Harding Martin and Clyde Elliott.

Chicago—Saperstein Bros. have incorporated their theatre interests into Saperstein Bros., Inc.

## Theater Changes

Hoboken, N. J.—A corporation headed by David Weinstock has taken over the Strand which it will remodel at a cost of \$125,000.

Troy—The Astor which reopened a few weeks ago is again dark following an alleged default in payment of \$300 rent.

Ottawa, Ill.—Improvements which include the installation of a \$15,000 organ have been made in the Gayety.

La Salle, Ill.—Tom Norman has been appointed manager of the La Salle, succeeding W. M. Beadell.

Chicago—Hall Opperman will close the Crescent at Pontiac and build another theatre in its stead.

Seattle—John D. Howard, has been engaged as publicity man for the Neil and Alexander Theatres Inc.

Rochester—Al W. Root has been appointed manager of the Gaiety to succeed Clifford C. Smith.

Kalamazoo—Extensive improvements involving an outlay of \$75,000 will be made on the Majestic.

Columbia, S. C.—The city has leased the Columbia for municipal purposes for two years.

East Orange, N. J.—Richard A. Reilly has taken over the direction of the Strand.

St. Louis—The Liberty Music Hall and the Columbia have closed for the season.

Waverly, Mass.—Jack Watt has been appointed manager of the Strand.

La Salle, Ill.—The Majestic will be closed during July and August for repairs.

Schenectady—The Farash Theatres, Inc. has taken over the Barcli houses.

Chicago—Mrs. E. M. Gracy has taken over the Gem at Crystal Lake.

Hickory, N. C.—The Pastime has closed for extensive remodelling.

Ottawa—B. S. Jordan is closing the Orpheum for extensive repairs.

Monticello, Ind.—R. A. Shobe has purchased the Strand and Lyric.

Seattle—William R. Hartford is now manager of the Portola.

Humboldt, S. C.—J. F. Lawrence has taken over the Humboldt.

Norwood, N. Y.—A. E. Pearson has purchased the Lyric.

Cleveland—The Victory, Strand and the Glen have closed.

Chicago—The Halsted has been converted into stores.

**"Why Men Leave Home"**

Producer: Louis B. Mayer

Distributor: First National

As a Whole... BRIGHT AND AMUSING COMEDY-DRAMA OF MARRIED LIFE. HAS SOME CLEVER TWISTS AND TOUCHES AND WILL UNDOUBTEDLY APPEAL TO AVERAGE AUDIENCE.

Cast... Lewis Stone good in role similar to that which he had in "The Dangerous Age". Helene Chadwick competent and pleasing as the pleasure-seeking young wife. Does not seem as pretty as usual, probably due to poor make-up. Alma Bennett carries off the flippy-stenographer role with ease and assurance. A lot of wives are going to investigate their husbands' stenographers after seeing Miss Bennett's rather typical and truthful characterization. Mary Carr and William V. Mong suitable but a bit exaggerated as the old couple. Others Hedda Hopper, Sidney Bracy, Lila Leslie, Howard Truesdell.

**Type of Story**..... Comedy-drama, "Why Men Leave Home", adapted by A. P. Younger from the Avery Hopwood stage play, offers a bright, pleasant entertainment that will please the present day picture audience thoroughly. It has to do with the ever old and always new marital tangle in which the honeymoon figures prominently at the start and the divorce court rings in on the finish but that very brief and conventional-sounding diagnosis doesn't mean to infer that the plot is hackneyed or uninteresting. On the contrary there are lots of new ideas bright twists and clever suggestions that make it entirely interesting and thoroughly amusing. Most folks will like it immensely. John Stahl's direction includes many skillful touches that help make the story especially interesting. In only one or two instances is he guilty of poor judgment but these may be overlooked by a not too conservative patronage. There is an effective moral nicely woven in and brought out in a final title that announces "marriage is like life itself—it has its hard knocks but it's beautiful", or something to that effect.

**Box Office Angle**.... Title will bring them in and picture will send them out satisfied. What more could you want?

**Exploitation**.... Shouldn't take up a great deal of your time. Here is one of those bring-'em-in titles that will take care of itself without a lot of extra advertising and exploiting. It readily suggests a spicy, peppy story of husbands, wives, and otherwise and will serve to bring in a curious crowd. Whoever it brings in will go out amused, thoroughly satisfied and probably a lot wiser and better informed on how to be "happy though married."

**Direction** John M. Stahl; very good.  
**Author** ..... Avery Hopwood  
**Scenario** ..... A. P. Younger  
**Cameraman** ..... Sol Polito  
**Photography** ..... Good  
**Locale** ..... New York  
**Length** ..... About 8,000 feet

Pola Negri in  
**"Men"**

Paramount

As a Whole.... NEGRI EXCELLENT: BACK TO HER OLD STYLE THAT MADE HER A GREAT STAR AND DRAWING CARD. STORY HAS BEEN TOLD TIME AND AGAIN BUT HER ADMIRERS WON'T MIND THAT.

**Star**.... When Negri wants to work, when Negri isn't upset with a lot of internal difficulties she troops like a thoroughbred. This she does in "Men." Pity the story wasn't up to her requirements.

**Cast**.... Few have anything to do that means very much. Robert Frazier allowed to overact considerably, and besides hasn't been given much to make him Mr. Hero. Robert Edeson satisfactory and Josef Swickard excellent, Edgar Norton good in a character part. Others unimportant.

**Type of Story**.... Good old tried and true material. The girl, tricked and abused, spends her life wreaking her vengeance upon all men, taking their money to help those in need. Finally finds the one man she loves. That's all. But around this trite, old formula Director Buchowetzki shows many clever points. His touches, especially during the first three reels, more than make up for the lack of story. Some of the little things are splendidly handled. They introduce a big student's ball in Paris as the novelty which is supposed to lift the production in box office value. It may. But Negri counts too much personally to need such lavish expenditures where they aren't necessary.

**Box Office Angle**.... You know what Negri means to you at the box office. If she has been a winner in the past you can count on this one doing better than almost any of her recent ones. It looks in.

**Exploitation**.... You can make a lot of promises for this one. And you want to do it. Because those who like Negri's work will be more than pleased with this one. Somehow or the other she does better work with foreign directors. Perhaps there is a better understanding. The title lends itself easily to catch lines such as "Would you know about 'Men' then see Pola Negri at the blank theatre." Or "Men"; what they mean to women. Of course you want to know. See Pola Negri at the blank theatre—and learn for yourself."

**Direction** .... Dimitri Buchowetzki. First American production by the man who made an excellent record abroad. He will do. You'll hear more of him later, that's sure.

**Author** ..... Dimitri Buchowetzki  
**Scenario** ..... Paul Berne  
**Cameraman** ..... Alvin Wyckoff  
**Photography** ..... Excellent  
**Locale** ..... Paris  
**Length** ..... 6,634 feet

**"The Signal Tower"**

Universal-Jewel

As a Whole..... SPLENDIDLY MADE PICTURE THAT IS ABSORBING FROM START TO FINISH. VERY WELL DIRECTED AND FINELY ACTED. SHOULD GO OVER VERY WELL.

**Star**.... Especially pleasing and always convincing. Has the ability to really give the impression that she lives the part she plays. Pretty in close-ups.

**Cast**.... Rockliffe Fellowes does better work than ever before. Especially well suited and handles the role excellently. Very likeable in this. Wallace Beery, always a dependable villain, contributes another of his masterpieces of villainy. Frankie Darrow a clever youngster.

**Type of Story**.... Drama. James O. Spearing, former photoplay editor and motion picture critic of the New York Times, has written the scenario for "The Signal Tower". And it is a job well done. The continuity is smooth, the development even and increasing in interest and dramatic value as it progresses, and there is a fine amount of really valuable touches which director Clarence Brown, in his careful handling of the story, has brought out splendidly. There is only one fault to be found, and it is difficult to decide who is to blame for it, and that is the introduction of one or two vulgar bits of suggestion in connection with villain Beery's coveting his landlord's wife. The picture will be much better off with the elimination of shots showing Beery in the woman's bedroom looking suggestively at her nightdress. These things don't help to make "clean" entertainment and it's a pity in this case since the rest of the picture is so worth while. There is a tense dramatic plot in which a signal tower operator, in an isolated mountain region, saves the Limited by sticking to his post at the moment when his wife is being attacked. There's good suspense in the climax and a thrill in the train derailment.

**Box Office Angle**... Should please your patrons. There's a good story, good production, a fine cast and all that is required for a satisfactory entertainment.

**Exploitation**.... Get your local trainmen and railway telegraphers' organizations to help you exploit this one. The theme deals with the loyalty of the signal tower workers, telegraphers and those in charge of the safe despatch of trains. They'll likely be very willing to help you and get attention themselves. Promise a thrilling story and show a trailer of some of the more exciting moments. The title readily lends itself to stunt advertising.

**Direction** ..... Clarence L. Brown; on the whole, very good.  
**Author** ..... Wadsworth Camp  
**Scenario** ..... James O. Spearing  
**Cameraman** ..... Ben Reynolds  
**Photography** ..... Fine  
**Locale** ..... Forest region  
**Length** ..... 6,714 feet

Mary Pickford in

**"Dorothy Vernon of Haddon Hall"**

Marshall Neilan Prod.—Unit.

As a Whole... CHARMING, LIGHTFUL. MARY AT HER BEST. THE COSTUME CUES SHOULD NOT SERIOUSLY AFFECT THIS SPLENDID FILM.

**Star**.... Never better. What has she still far out-trouped almost all of them.

**Players**.... Generally excellent. Ian Forrest charming as Mary's lover but Clare Eames just quakes up the show and walks away with it as Queen Elizabeth. Others unimportant.

**Type of Story**.... The best of three "Yolanda's" within the two years, which includes "Knighthood." One of those stories which old English barons, a Scotch Queen, impetuous lovers and silly breaches become involved to be straightened out by the affair between the younger people. A Charles Major story. The best he ever wrote so far as action and interest and unless there are many costume pictures of this type in sight this one should get over very well.

In addition to the beautiful story Miss Pickford has invested this one with a sumptuous production but Marshall Neilan is back with her and the combination is really fine.

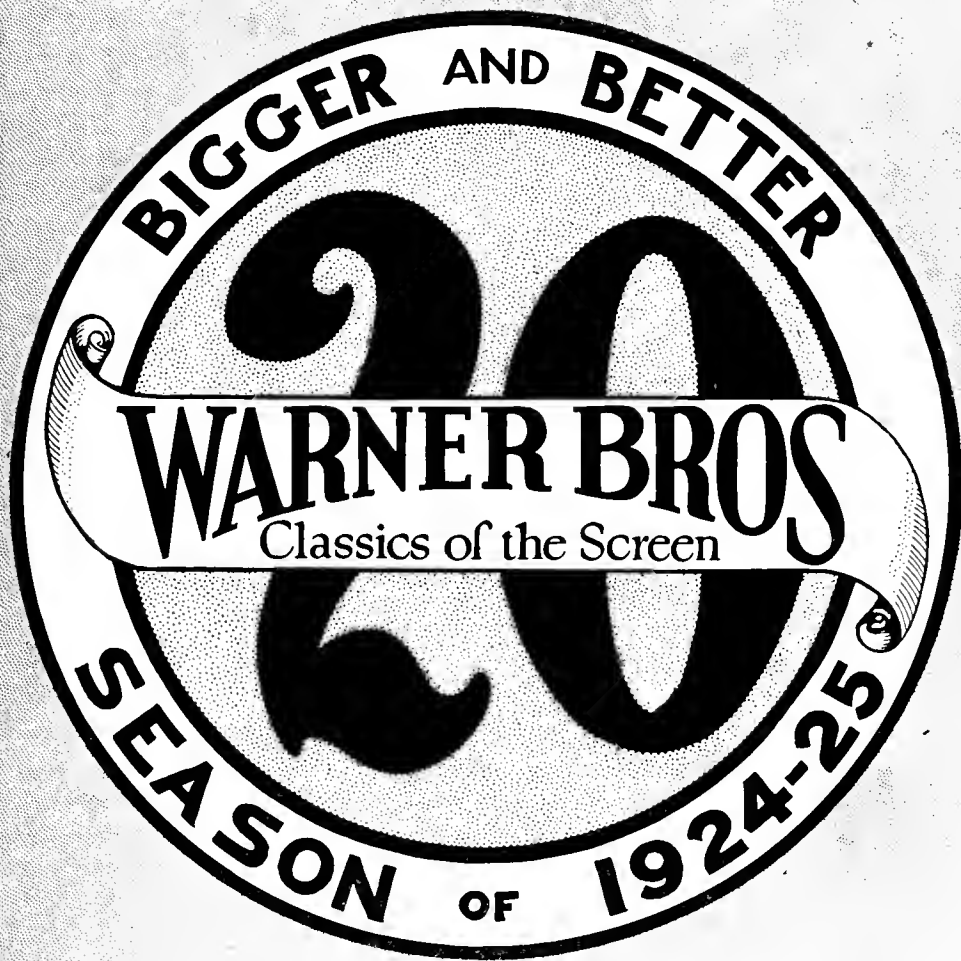
**Box Office Angle**.... You know what Mary's name means in your lig... Unless your people are terribly tired of costume pictures this is definitely "in." Whether it will stand an advanced price scheme remains to be seen.

**Exploitation**.... Should be a cinch. What between Mary's name, the use of Mickey Neilan's, the sumptuous production, and the delightful love story you have so much work with that definite information as to how it should be used should be unnecessary. You can easily promise this Mary's best among most recent productions. You can appeal to a new class of theatergoers by referring to the excellent characterization by Clare Eames and Queen Elizabeth. Many school students and those who don't generally attend movies will be more interested in this angle.

**Direction**.... Marshall Neilan; excellent—many laugh-developing situations.

**Author** ..... Charles M...  
**Scenario** ..... Waldemar Yo...  
**Cameraman** ..... Charles Ros...  
**Photography**.... The Pickford standard—ideal.  
**Locale** ..... Old Engl...  
**Length**.... Approximately 10,000

Save **TWENTY** Dates for the New Warner **TWENTY**



*Reason  
No. 4 ~*

*Previously  
Announced*

- 1—*Rin-Tin-Tin in "Get Your Man"*
- 2—*"The Lover of Camille" ("Deburau")*
- 3—*"The Age of Innocence"*
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_
- 7 \_\_\_\_\_
- 8 \_\_\_\_\_
- 9 \_\_\_\_\_
- 10 \_\_\_\_\_
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- 15 \_\_\_\_\_
- 16 \_\_\_\_\_
- 17 \_\_\_\_\_
- 18 \_\_\_\_\_
- 19 \_\_\_\_\_
- 20 \_\_\_\_\_

Since the publication of Robert Keable's sensational novel "Simon Called Peter" the reading public has been demanding insistently the completion of that remarkable story. Mr. Keable responds to this demand with a new novel, a sequel to "Simon Called Peter," which critics pronounce even greater than its predecessor, and one of the most fascinating love stories of all time—

**"RECOMPENSE"**

By ROBERT KEABLE

In "RECOMPENSE" the lives of Peter and Julie, familiar to the millions of readers of "Simon Called Peter," develop into a climax that is astonishing—yet inevitable. It happily reflects all the bold courage in telling of life and love that made the author's former novel a storm center of popularity. Frankly, it is the story of what followed that tempestuous week-end in London. And what a situation for the screen! Few love stories are so alluring and unusual as this one.

In its adaptation to the screen WARNER BROS. has added to the story's fine dramatic strength a lavishness of photographic production that words alone could not describe. With players of national repute specially chosen for the many important roles and the usual Warner excellence in staging a production, this marvelous photoplay will rank second to none in the list of big pictures for the year 1924-25. Showmen who are confronted with the necessity of booking the season's best can not afford to be without it.

Save **TWENTY** dates for the new Warner **TWENTY**



**"Don't Doubt Your Husband"**

*Metro*

As a Whole... ANOTHER MATRIMONIAL ADVENTURE GOES ON THE ROCKS IN VIOLA DANA'S LATEST. BUT THERE'S HAPPINESS AFTER THE WRECK AND STAR AND HER CUTE TRICKS MAKE IT AMUSING.

**Star...** Is going to make a lot of husbands lose patience because of their inability to give her picture-husband a tip on how to handle her. Always well suited to this particular type of role. Has a lot of pet tricks that she knows how to get over.

**Cast...** Alan Forrest good as the jealousy-provoking husband and Winifred Bryson a thoroughly innocent "other woman". Others John Patrick, Willard Louis, Adele Watson, Robt. Dunbar.

**Type of Story...** Comedy-drama. Viola Dana has another thoroughly appropriate vehicle in this original story by Sada Cowan and Howard Higgins. It gives the star all the right sort of opportunities to do her trouping, the type of playing that she does best. This time she's the cute but pesky little newlywed who insists upon distrusting her husband. There isn't a great deal of weight to the theme and there are numerous incidents where the plot would have ended abruptly had the characters involved did some natural things instead of unnatural, but it doesn't matter a great deal since the situations provide amusement and are interesting enough to please the average audience in spite of their slightness. There are times, of course, when you can hardly blame Viola for being peeved and keenly jealous of her husband and his apparent regard for the pretty interior decorator. The star's performance and her own comedy style help immensely to make the picture pleasing and the comedy business is strong enough to make it thoroughly amusing. These domestic comedy-dramas usually pull pretty well with the average, modern audience.

**Box Office Angle...** Will amuse and please the majority of people. The star is very good in the part she plays and they'll like what she has to do and the way she does it.

**Exploitation...** You might want to play this up as a "picture with a moral". Tell them it points out the dangers of jealousy and use catchlines such as: "Wives, and prospective wives, Attention! 'Don't Doubt Your Husband'. See Viola Dana in her latest release and you'll know why." "Don't be a jealous cat. You may get the worst of the bargain". Show a trailer of the closing shot where the innocent husband is spanking his jealous bride.

**Direction...** Harry Beaumont; very good

**Authors...** Sada Cowan and Howard Higgins

**Scenario** ..... The same

**Cameraman** ..... John Arnold

**Photography** ..... Good

**Locale** ..... Suburban town

**Length** ..... About 5,500 feet.

**"Napoleon and Josephine"**

*Film Booking Offices*

As a Whole ..... SPECTACLE THAT IS INTERESTING FROM HISTORICAL VIEWPOINT; PRESENTS IMPORTANT INCIDENTS IN LIFE OF NAPOLEON IN CONCISE AND INTERESTING FASHION.

**Cast...** Gwylm Evans not half vigorous enough as Napoleon but otherwise cast is quite well suited. Gertrude McCoy, a favorite of the old Edison days, capable as Josephine. Jerrald Robertshaw good in character sketch, the Marquis de Tallrand. No names that will mean anything to American audiences.

**Type of Story...** Historic drama. "Napoleon and Josephine," an English production, is based on the stage play of the same name and deals with the rise and fall of that great historic figure, Napoleon Bonaparte. The story opens with Napoleon's divorce from Josephine and his marriage to Marie Louise of Austria, a union in which he hopes to further his plans for world power. The great Emperor's desire for a son is also fulfilled but at this point he commences the descent in his career. There follows his siege upon Moscow and seeming victory, the burning of Moscow and finally Napoleon's defeat. He is forced to abdicate and is exiled to Elba. He makes one more attempt to regain his throne and musters his men together for one more great battle. There is a meeting with Josephine in which the former Empress, still loyal to Napoleon, saves him from the traitor, de Beaumont. A last farewell to Josephine and Napoleon fights his last battle, Waterloo. The picture closes with the fallen Emperor in his final exile, St. Helena. The film is well edited, concise and events follow in good order.

**Box Office Angle...** Neither the fact that this is a foreign production nor that it is a costume picture should prevent "Napoleon and Josephine" from interesting American audiences. The thrilling career of Napoleon is graphically presented and should prove interesting.

**Exploitation...** Naturally this film should be of exceptional value for educational purposes. Consequently you will do well to get the support of local educators and appeal particularly to students in your announcements. Tell them the picture contains the more vital points in the remarkable career of Napoleon. Run a trailer previously and you might mention that Gertrude McCoy, one of the stars of the Edison Picture days, appears in the film.

**Direction...** Alexander Butler; good but could have made a great picture.

**Authors...** W. G. Wills & G. G. Collingham.

**Scenario** ..... Walter Summers

**Cameraman** ..... Sydney Blythe

**Photography** ..... Poor

**Locale** ..... France in Napoleonic era

**Length** ..... 6,591 feet

**"The Woman on the Jury"**

*First National*

As a Whole... EFFECTIVE DRAMATIC SITUATIONS, GOOD PRODUCTION AND CAST AND CONSIDERABLE AUDIENCE APPEAL IN STORY SHOULD MAKE THIS SUITABLE FOR THE BOXOFFICE.

**Cast...** Capable. Sylvia Breamer has a difficult role which she handles rather well, on the whole. She's not always properly directed but gives the part her best efforts. Frank Mayo is good as the husband, Lew Cody is at his old business of breaking hearts and naturally responsible for the complications in the story. He can be so suave and convincingly deceitful and with such apparent peace of mind. Bessie Love the most unfortunate victim of this butterfly man. Others Mary Carr, Hobert Bosworth, Myrtle Stedman, Henry B. Walthall, Roy Stewart and Ford Sterling, none of whom are important except Sterling who adds some good comedy relief to the long, and somewhat draggy, jury sequence.

**Type of Story...** Drama. There is good audience appeal in "The Woman on the Jury", adapted from the stage play, and because of this and certain other valuable assets in the light of the box office, should be a good bet for exhibitors. The story deals with a more or less debatable subject and the development may or may not meet with the approval of an entire audience but it is certain to hold the interest of all and the solution and dramatic climax is well handled and furnishes a fitting conclusion to the foregoing situations. Director Hoyt has spent a bit too much footage on the climax, but has wisely injected comedy relief which helps in a measure to keep it from dragging extensively. The picture need not have run seven reels. Upon the advice of his sister, Betty marries Fred Masters without telling him about another affair. Later, as a jurywoman, she discloses the incident in order to save another victim of the same man. Her husband forgives her.

**Box Office Angle...** Will prove interesting to the average audience. Women, particularly, will find the theme to their liking and their word-of-mouth advertising should help a lot.

**Exploitation...** There are some interesting angles in connection with women jurors which might be played up effectively in your advertising. You could raise the question of whether or not women make good jurors or whether or not they are influenced through pity, etc. Talk about the good work of the cast and mention the principals. Recall that the story is an adaption of the stage play. Throw-aways in the form of notices for jury duty and properly calling attention to the picture at your theatre should get attention.

**Direction...** Harry O. Hoyt; good.

**Author** ..... Bernard K. Burns

**Scenario** ..... Mary O'Hara

**Cameraman** ..... James C. Van Trees

**Photography** ..... Good

**Locale** ..... New York-Adirondacks

**Length** ..... 7,408 feet.

**"Broadway After Dark"**

*Harry Rapf Production  
Warner Bros.*

As a Whole... STEP RIGHT! BOOK THIS SURE. HERE'S REAL ONE. DELIGHTFUL HANDLING OF UNIMPOSSIBLE STORY MAKES GREAT ENTERTAINMENT.

**Cast...** They act like they w human. Adolphe Menjou in one his delightful impersonations of world-weary bachelor who wa a "kick." Norma Shearer never so well. Many others who do excellently. Willard Louis, Eddie Burr, Anna Nilsson—a real cast.

**Type of Story...** Monta Bell, of a newspaper man, whose director ability was discovered by Char Chaplin, was given the script of a melodrama written by Owen Davis many years ago. He promptly forgot the story and wrote in a new one and it is almost as entertaining and delightful as "The Marriage Circle," and you see the same touches, the same charming quences that made "The Woman in Paris" stand out as a great directorial contribution to the screen. Story? There isn't a story, that nothing to talk about, but where lacks heart interest and could probably stand a dramatic kick here and there still it runs so quickly that you never know that an hour more has gone and you're mighty sorry when the final title comes.

They start this one off with showing a ball of the Actors Equity and there are enough prominent well-known names of legitimate stars plus their photographs to get this a whale of a start. Bell works in a sequence of a theatrical boarding house which is sure to provoke rounds of laughter all along the line. This is one of the best sequences ever put in a picture. Rivoli audiences howled.

**Box Office Angle...** The title will bring them in. They'll surely find it a pure melodrama but they will go delighted even though they have not seen what they expected.

**Exploitation...** Better stick to the cast and the title because Monta Bell will mean nothing to your people. If he keeps on at his present rate it will not be long, however, before they will be looking for a name. If your crowd likes any one of these: Menjou, Norma Shearer, Anna Nilsson, Carmel Myers, pitch them up. Don't overlook Willard Louis whose work in "Beau Brummel" is sure to be remembered. It is excellent as a "ham." Play up the title and tell them that it is the story of Broadway. This is always good stuff outside this great city. You can promise that Menjou gives another delightful performance and that Norma Shearer never worked in a better production than she gave as much to a part.

**Director** ..... Monta Bell

**Author** ..... Owen Davis

**Scenario** ..... Douglas Davis

**Cameraman** ..... Charles Van Eng

**Photography** ..... Excellent

**Locale** ..... New York City

**Length** ..... 6,300 feet.



**Spirit of the U. S. A."**

*Film Booking Offices*  
Whole... **SOMEBODY TRIED REPEAT "OVER THE HILL" UNDER ANOTHER TITLE—AND DIDN'T DO IT. SOME GOOD THRILL STUFF TRY OVERCOME EXCESS OTAGE.**

...Johnnie Walker and Mary Carr together with Cuyler Supples somewhat the same sort of stuff as in "Over the Hill" but the story carried the other way to success this one lacks it. Maria Grey sweet. Others unimpressive.

**Type of Story...** They didn't leave him out of this one. They have a good homestead stuff, the boy is almost blinded by a blow on his father when he allows his brother to believe that he instead of brother is to blame; you have the "Over the Hill" stuff with Pa Ma being turned into the cold by the ruthless daughter-in-law and then you have the good stuff and Hero Johnnie arrives in time. There is a good thrill in the bursting dam and also in the stuff.

The story takes a long time to get under way because Director Johnson has absorbed a lot of film to plant the atmosphere and the characters of Hero Johnnie, his brother and his stern father. When they get things going it runs much smoother.

There is an open question whether average audience wants as much stuff today as is shown in this. However, the fact that Hero Johnnie in the Salvation Army allows an exploitation stunt by using famous Salvation Army crullers, this might help out.

**Box Office Angle...** Emory Johnson made a name for himself with certain type of material and those who like him will undeniably want to see his latest, especially in view of the fact that Mary Carr and Johnnie Walker are featured. This should have some pulling power.

**Exploitation...** You can do a lot of things with the title. F. B. O. might a battery of machine guns to play as a bally-hoo stunt which attracted much attention and you can do the same thing or in some way tie up with your local recruitment office. Use a trailer of the war, bursting dam and rescue. It should bring them back. You can start an essay contest with school children for the best two hundred word expression on "What is the Spirit of the U. S. A." and clip in your local newspaper so they print all the replies. This can be materially helpful.

**Cast...** Emory Johnson; generally good, too much detail in some scenes slows this up.

**Cast...** Mrs. Emilie Johnson  
Mrs. Emilie Johnson  
Cameramen... Ross Fisher and Leon...  
Photography... Very good  
Farm and war stuff  
8,312 feet

**"The Masked Dancer"**

*Producer: Eastern Prod., Inc.*  
*Distribution: Principal State Rights*

As a Whole... **HELD PROMISES OF BEING ORIGINAL AND INTERESTING AT THE START BUT ENDS ABRUPTLY JUST ABOUT THE TIME YOU'RE BEGINNING TO THINK THEY'RE TAKING TOO LONG TO GET STARTED.**

**Cast...** Helene Chadwick not pretty even in the few scenes in which she appears without a mask. Lowell Sherman's ability for heavy parts goes to waste. He hasn't a chance to use it. Leslie Austin fairly suited as the husband who didn't recognize his own wife. Joseph King not at all necessary to the story. Arthur Housman and Charles Craig also come under this heading.

**Type of Story...** Drama. There's a keen disappointment in "The Masked Dancer". It starts off in a manner that promises a decidedly interesting dramatic offering and presents the situation wherein a wife becomes a cabaret dancer, and being masked, succeeds in ensnaring her own husband, as a means of regaining his love. There is also a Rajah who threatens to add fine dramatic complications. But it all goes blooey and just about the time you feel inclined to worry about the loss of time and waste of footage in getting into the story, there comes an abrupt ending. Had they managed to work the idea out to some sort of a plausible and interesting conclusion, it would have furnished a fairly good entertainment. As it is the story is absurd. No one will be convinced that a husband could fall in love with his own wife without recognizing her, much less the further absurdity furnished when you are given to understand that they spent the night together. This falls way short of being logical and is surely disappointing after the good start it has. There is a possibility that the picture would be the better with reediting and a new set of subtitles. The present ones are poorly written.

**Box Office Angle...** Enough for you to talk about to bring them in but if they're at all critical they'll be disappointed that the story doesn't hold to its promises.

**Exploitation...** The title is a good one for the box office and displayed in conjunction with stills showing Helene Chadwick in her dancing costume will surely serve to bring them in, especially those who follow up pictures that promise a bit of a sensation. You can use the names of Helene Chadwick and Lowell Sherman, although the latter has little to do. You might see this one to make sure that you don't go wrong on it, either way.

**Direction**... Burton King; poor  
**Author**... Rodolph Lothar  
**Scenario**... John Lynch  
**Cameramen** Chas. Davis-Neil Sullivan  
**Photography**... All right  
**Locale**... Apartments and cabarets  
**Length**... 4,987 feet.

*Reginald Denny in*  
**"The Reckless Age"**

*Universal Jewel*

As a Whole... **PLEASING COMEDY ROMANCE THAT OFFERS GOOD AMUSEMENT; SATURDAY EVENING POST STORY PROVIDES DENNY WITH GOOD MATERIAL.**

**Star...** Pleasing and will "get" the flapper crowd especially; makes fine screen lover and offers some good fights and he-man stuff for those not keen on the romance angle.

**Cast...** Ruth Dwyer an engaging heroine and quite pretty. Rolls her eyes a trifle too much. Suitable cast that includes Fred Malatesta, Hayden Stevenson, Tom McGuire, William Austin, John Stepping, Frank Leigh.

**Type of Story...** Comedy-romance. "The Reckless Age" is an adaptation of Earl Derr Biggers' Saturday Evening Post story "Love Insurance." It provides Denny with first rate material generally and gives him a role that suits him very well. He must have gained a considerable following for his work in the "Leather Pushers" series and other Universal features such as "The Abysmal Brute" and "The Kentucky Derby," so that as the star of "The Reckless Age" it should be easy to get your folks interested in him. The story is a peppy little piece dealing with the adventures of an insurance agent whose job is to see that a certain English Lord's marriage is carried out, otherwise the insurance firm, which has insured the Lord against the failure of the girl to fulfill her part of the agreement, will stand a loss. Naturally hero falls in love with the girl but duty comes first and he tries his best to have the wedding go through even when he realizes the girl loves him and not the Lord. There are any number of amusing complications that afford a good many laughs. The picture is not hilarious comedy but it is first rate amusement. It could have been shorter.

**Box Office Angle...** Will satisfy where they like pictures that amuse. Situations are rather novel and afford laughs that make it enjoyable.

**Exploitation...** There's a good chance here to get your local insurance companies working for you. They can put over a campaign for themselves and at the same time help you in exploiting "The Reckless Age" and advising people to insure themselves against all kinds of losses. Arrange all the tie-ups possible in this connection. It should be effective advertising. Be sure to mention the original title of Earl Derr Biggers' story and the fact that it appeared in the Saturday Evening Post. Boost the star's name.

**Direction...** Harry Pollard; good, but a bit too long.

**Author**... Earl Derr Biggers  
**Scenario**... Edmund Lowe, Jr.  
**Cameraman**... William Fildew  
**Photography**... Good  
**Locale**... Florida  
**Length**... 6,954 feet

**"The Fire Patrol"**

*Producer: Hunt Stromberg*  
*Distributor: Chadwick Pictures Corp.*

As a Whole... **THIS ONE SPELLS MONEY, MONEY, MONEY RIGHT IN THE LITTLE OLD BOX-OFFICE. DUST OFF THE S. R. O. SIGN AND GET READY.**

**Cast...** So many well-known names in this cast that it looks like a blue book of film favorites. Anna Nilsson, Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Jack Richardson, Charles Murray, Hank Mann, Bull Montana—there isn't room for any more and they all do mighty good work excepting Harron who falls short of the requirements of the role.

**Type of Story...** The only thing that spells sure-fire box office that Producer Stromberg left out of this picture was the rescue of a baby girl from the fifth story of a burning building by Mr. Hero. Otherwise he has all of the well-known definitely established money pulling, entertainment satisfying stunts and thrills that the good old-time mellers have had and have always cashed in on. The title is not particularly good because there is nothing whatsoever in the picture that deals with what many people will think—that is a fireman's story or the story of a fire. Rather, it is the experiences of a coast guard and its full of action. Almost too much. Incidentally, the prologue shows some of the finest direction seen for a long time. The closing reel showing the blind sea captain left alone on a cliff almost tottering over, with suspense built up by his son driving furiously to his rescue, is really good and the manner in which the villain meets his end is all that is necessary for the old-time gallery gods to shout, whistle and stamp. The last few shots might well be cut.

**Box Office Angle...** Unless your crowd likes high-brow stuff, this one is in and way in. It's a movie plot for movie audiences by someone who knows something about movies. It's not a great picture but should be a good money-getter.

**Exploitation...** By all means secure a trailer. Show the very effective sequences of the suicide of the captain's wife, of the blind sea captain on the edge of the cliff and his son driving wildly to his rescue. This will surely bring them back. You have so many good names to work with that it's almost impossible to single out any of them for special mention but you can say that Madge Bellamy is as sweet as always and Helen Jerome Eddy gives an outstanding performance. Get your paper showing Charlie Murray, Bull Montana, Hank Mann and Billy Franey as members of the fire patrol.

**Direction...** Hunt Stromberg; splendid except for minor defects.

**Author**... Harkins and Barber  
**Scenario**... Garreth Forte  
**Cameraman**... Silvano Balboni  
**Photography**... Usually excellent  
**Locale**... Coast Guard Station  
**Footage**... 6,600 feet.

## Short Subjects

### "Cradle Robbers"—Our Gang Pathe

Another Box-Office Stimulant

Type of production.....2 reel kid comedy.

Hal Roach's gang of laugh-getters become involved in a baby show in "Cradle Robbers." The show is held for a charity benefit and a prize is issued for the fattest baby. The gang bring their little brothers and sisters but to no avail. So they finally hit upon the plan of dressing Joe Cobb, the little fat boy, up as a baby. Joe is very funny, babbling baby-talk and sucking his thumb but he rebels at having two old ladies kiss him, runs away, and is chased by a cop. This bit is sure to make a hit. The gang finally decide to hold a baby-show of their own—borrow all the babies in the neighborhood—scare the mothers to death—and finally are caught. This brand of comedies is always a sure box-office hit.

### "One Good Turn Deserves Another" Aesop Fable—Pathe

Entertaining Cartoon

Type of production..1 reel animated cartoon.

A little pup is befriended by a mouse who cuts a tin can off the doggie's tail. In return, the dog saves the mouse when a swarm of cats are about to kill him. That's the basic idea, but Paul Terry has enlarged upon it with clever animation and cute little tricks of expression and the finished cartoon is entirely entertaining as a result.

### "Raggedy Ann"—De Forrest Phonofilm

Synchronization of Music and Action

Type of production 1 reel novelty

This reel shown at the Rivoli was received very well. Where the other DeForest films have synchronized voices with the action of the film, this one shows a jazz band in action and the sound of the music is perfectly synchronized with the musicians' playing. The selection played is "Raggedy Ann," from the musical comedy "Stepping Stones." The De Forest invention should prove a great boon to small houses where large orchestras are unknown or are impracticable.

### "The Powerful Eye"—Universal A "Different" Western

Type of production 2 reel western

This stars Pete Morrison but differs from the average run of westerns in that there is no sign of the usual cattle or horse thief. Pete is, of course a cowboy. A hypnotist comes to town, and gives a performance. This is quite funny, giving flashes of the audience members of which are called upon the stage and become hypnotized. After the show Pete

buys a book which gives instructions in hypnotism. He practices on a donkey—but fails to get results. He then practices on the boys and they kid him into believing he has put them to sleep. Next he tries to hypnotize his rival and gets into a fight but wins the girl when he is knocked out. The scene in which the boys go to sleep, presumably hypnotized should have a title explaining to the audience that they are merely fooling. Otherwise, this is quite amusing.

### "Tootsie Wootsie"—Christie Educ'l A Wonderful Kid in This

Type of production 2 reel comedy

There's a baby in this that will make every woman in your audience exclaim and every man think. It's just a baby about six months' old—can't talk or walk—but the director has, probably with infinite time and patience—gotten almost every kind of expression on that baby's face that can be registered. She even yawns with presumable boredom at the right time. The story is slight—father and mother dance to make the baby stop crying, while the man downstairs holds his head from the noise. Father goes to the office, but hurries home in the middle of the day. The cops see his speed—think he's crazy and follows him, only to find that he isn't crazy but daffy about the baby. In addition there are some very laughable sequences—one in which the janitor tries to catch a mouse, and another that will bring some shrieks when the baby supposedly climbs out onto a ledge. They substitute an older child here but they may not notice that. At any rate, this is a very good comedy.

### Pathe Review No. 22 Up to Standard

Type of production 1 reel magazine

Scenic views along the course of a placid river open the reel. An interesting subject is entitled "Antiques Up-to-Date" and picturizes the manner in which plaster statues are treated so that they are to all appearances real antique bronzes. A slow motion bit shows a clever dancer performing with much grace. Pathe color views show a village tucked away in a valley of the French Alps.

### Stillman on Revival Policy (Special to THE FILM DAILY)

Cleveland—The Stillman, is going in for revivals following the engagement of "Girl Shy." This policy was successful last summer. Summer prices will prevail.

### Horwitz Has His Eighth Under Way (Special to THE FILM DAILY)

Cleveland—M. B. Horwitz, of the Washington Circuit, announces that he is building his eighth picture house at Hough Ave. and East 79th St. It will seat 1000 and will be finished by Nov. 1.

### Another First Run for Cleveland

Cleveland—The Homestead Theatre Co., operating a chain of four first run houses, will build a new house at Kinsman Road and East 142 St. It will have 1,000 seats.

## Hollywood Previews

As productions are invariably cut after previewing, a general idea of each picture only is given, rather than a complete analysis. The usual review will appear when the picture is shown in New York.

### "The Sea Hawk"

Frank Lloyd Production  
First National

This is slated as one of the big ones on the First National series for the fall—it is more than that—it will be one of the biggest pictures offered to exhibitors between September and January. It has a sustained interest for all types of audiences and looks like a certain box office bet.

In the first place, "The Sea Hawk" is a fine picture story. That's important; but in addition, no item has been overlooked in the production to make it contain every audience essential. The sea stuff and Algerian locale both teem with action and interest. The first three reels need snapping up, but this will undoubtedly be done before the negative is finally cut down. The cast includes Milton Sills, Enid Bennett, Wallace Beery, Wallace McDonald, Buster Collier and Lloyd Hughes. Sills and Beery easily romp off with acting honors.

Sabatini's books run into many editions. The fact that his stories really get a large circulation is a fact that should not be overlooked. Aside from that, the story has been running in serial form in many important newspapers throughout the country.

"The Sea Hawk" is certain to hit—it is an extended run picture that will compete with the big ones for the new season. It is the biggest thing that has been produced since the first of the year on the coast for next season's release. And from a knowledge of coast producing plans, there is nothing else as big planned at the moment.

### Dorothy Devore in "Hold Your Breath"

Christie Prod.—Hodkinson

The initial Christie feature for Hodkinson is a nice thrilly comedy, some drama interspersed to help the story. It lends itself very easily to exploitation, and the latter, combined with the merit of the picture, will put it over in satisfactory shape.

There are some exceptional comedy "gags," and Dorothy Devore climbs up the side of a building to provide plenty of excitement. The star is pleasing, and is aided by Walter Hiers and Tully Marshall. The titles, credited to Joe Farnham are excellent, and provide nearly as many laughs as the action.

Audience values have been built into this one, and exhibitors should experience no difficulties in doing very well with it. The amount of business done depends entirely on the amount of exploitation given for the engagement.

Harry Carey in

### "The Lightning Rider"

Hunt Stromberg Prod.—Hodkinson

This picture is far above the average in which Harry Carey has starred, and will satisfy those audiences that lean toward the action pictures. The picture shows more production values than is general with offerings of this type, and should break into those big houses that cater to audiences desiring action.

The story is laid in a small world along the Mexican border, and provides plenty of fast riding and intrigue. Carey does some good work in this one, and he has a capable supporting cast.

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James Kirkwood  
and Lila Lee in

"WANDERING  
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Joseph M. Schenck presents  
**Norma Talmadge**  
**SECRETS**  
*—the secrets of a wife*

By Rudolph Besier and May Edginton. Based on Sam H. Harris' play "Secrets"  
Directed by **FRANK BORZAGE**

ASTOR THEATRE

Joseph M. Schenck presents  
**Constance Talmadge**  
in  
**THE GOLDFISH**

Directed by **JEROME STORM**  
Adapted from the stage play "The Goldfish"

RIALTO THEATRE

Laurence Trimble and Jane Murfin present  
**STRONGHEART**  
*with LILIAN RICH*

In his third and most thrilling of dog series  
**The Love Master**  
Written and Directed by **LAURENCE TRIMBLE**

CAPITOL THEATRE

**THE WOMAN ON THE JURY**

The sensational Broadway Stage Success by Bernard K. Burns

*This Great Cast Plays The Powerful Roles*

**HENRY B. WALTHALL, MARY CARR, ROY STEWART**  
**BESSIE LOVE, HOBART BOSWORTH, LEW CODY**  
**MYRTLE STEDMAN, FRANK MAYO, FORD STERLING**  
and **SYLVIA BREMER**

Directed by **HARRY O. HOYT**

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# THE **Film** DAILY

**BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 48

Monday, May 26, 1924

Price 5 Cents

## WOLVES

By DANNY

There is a certain type of man who will never learn. You need whip or a club—to get him to understand some things. There is no thank God—only a few of them remaining in this business. There is no room for them. And the quicker they are driven out the better.

There are promises to be more pronounced in the East than for some time. During this summer. With the advent of picture people from the East a few of these wolves have been seen at their appearance. Even this they are at work. And unless they are choked off quickly much of the sensational scandal will be sent to the picture industry.

Within the past week these wolves have shown their ugly heads. One of them, a small producer, wanted to arrange an appointment with a well known leading woman for a part in his picture. He wanted to see her wardrobe. She was willing to bring it to the studio. This he wouldn't do. He wanted to see her when they were alone in her apartment some evening.

The other wolf appeared when a 15 year old girl reached his office—sent there by a well known director. In the hope of having her get a start. This particular louse wanted to take his 15 year old child to dinner and then to come to his studio at 10.30 that evening for a test. Instead, she told her priest.

Data relative to each of these cases can be placed in the hands of the Hays office. And something should be done.

They are on a diet. But it will be hard to bite this week. Because of the up in Bawsting. Yes; where beans and Alfred Black come in. Also the sacred codfish. And this atmosphere we're going to see on politics. And listen to the words of a lot of exhibitors. Maybe a bit. Hope to learn a lot.

(Continued on Page 2)

## Duty Off "Props"

Producers Can Now Import Costumes Under Bond, Without Paying Import Levy

Through the effort of the Hays organization, all producers who import costumes or "props" will not have to pay import duty on such articles, based on the assessed valuation. For some time, theatrical organizations bringing in costumes and articles of furniture have done so under a six months' bond. There has been no duty and when the company left the States or sent the costumes to the country of origin, the bond terminated.

The costumes imported from France for "Monsieur Beaucaire" cost a famous tidy sum of money in duties aside from the actual purchase price. In the future, however, a bond will be granted and when the picture is completed, the articles will be sent abroad, either to their owner or for re-sale.

## Niblo Renews with Mayer

(Special to THE FILM DAILY)

Los Angeles—Fred Niblo has completed his contract with Louis B. Mayer, which called for four pictures and has signed a new agreement. This becomes effective, following one picture in which Niblo will direct Norma Talmadge.

## Stearn on Coast

(Special to THE FILM DAILY)

Los Angeles—Charles K. Stearn, assistant treasurer of Metro-Goldwyn, is here from the East, in connection with detail regarding the new merger. Twelve companies will be at work at the Goldwyn plant in a month.

## Board To Discourage "Knocking"

(Special to THE FILM DAILY)

Detroit—The Film Board of Trade has inaugurated a campaign to discourage salesmen from crying down rival companies. The cooperation of exhibitors has been enlisted.

## Metro-Skouras Suit Settled

(Special to THE FILM DAILY)

St. Louis—The suit brought by Metro against Skouras Bros. Enterprises, Inc., alleging that a balance of \$1,260 was due on contracts, has been settled out of court.

## McCurdy Resigns

(Special to THE FILM DAILY)

Chicago—J. L. McCurdy, manager of the Randolph, a Universal first-run, has resigned.

## 1st Nat'l Conference

Executive Committee in Town on Important Business—Meetings to Run Through Week

The executive committee of First National Pictures, Inc., meets today at the home office. It will be the first of a series of meetings that will probably run through the week.

As usual, important figures in the First National organization who are not on the committee have been asked to sit in and hear the deliberations. There are a number of important matters to be discussed, several of them concerning production and attendant problems.

## Double Tax on Canadian Theatres

(Special to THE FILM DAILY)

Assiniboia, Sask.—A civic amusement tax of 10 per cent has been placed on all local theatres in addition to the provincial tax. Throughout Saskatchewan, theatres are laboring under the double tax system as a result of the action of the Provincial Legislature some months ago to permit the cities of the Province to collect a tax of their own if they desired.

## Colorado Springs Stays "Blue"

(Special to THE FILM DAILY)

Colorado Springs, Colo.—For the fifth time in eight years efforts made to repeal the Sunday closing law have failed. The present attempt was lost overwhelmingly. The vote in thirty-three out of forty-one precincts stood at 4,562 against the repeal and 2,244 in favor. The final returns will probably indicate a two to one vote against the repeal.

## May Stop Production

Cry For Bigger Pictures May Prompt Ideal to Distribute In England Only

(Special to THE FILM DAILY)

London—There is a possibility that Ideal Films, Ltd., one of the most prominent of the English producing and distributing concerns may abandon production and devote its energies to distribution.

No decision has as yet been reached, but the reason that prompts consideration of such a step is understood to be a realization of the fact that English producers cannot afford to make pictures on a scale commensurate with American and German competition, because the revenue obtainable from England does not warrant such high negative costs. Ideal is, therefore, considering handling a number of pictures of American and other origin purely as a renter.

## Talk of O'Toole

Considered as Likely Successor to Cohen as President of the M. P. T. O. of A.

By Danny

Boston—Members of the executive committee of the M. P. T. O. of A. will clean up their work today. Then all will be set for the opening of the sixth annual convention of the national exhibitor organization tomorrow morning.

As usual there is considerable discussion in the lobby of the Copley-Plaza headquarters as to who will succeed Sydney S. Cohen as national president. M. J. O'Toole, chief aid of Mike Comerford, who operates an important chain in Eastern Pennsylvania, is being given a lot of consideration among the wiseacres, although it is admitted that it is too early to have any definite information along this line. Pete Woodhill is also coming in for a lot of talk, as is Smith of Ohio.

O'Toole has done a lot of fine work for the national organization and is head of the public service department. He is a former newspaper man with a long background in politics, and in many ways is regarded as a logical successor to Cohen. For a long time he was close to Cohen and advised him with regard to many matters.

The executive committee will materially elaborate the program arranged a short time ago which calls for the following:

### Tuesday

Opening of the convention at 11 A. M.

Address by the Mayor of Boston and other dignitaries.

Convention business session.

### Wednesday

Business sessions.

Trip down Boston Harbor in afternoon.

Convention banquet at night.

### Thursday

Business sessions.

Visit to Bunker Hill and other historic spots such as Faneuil Hall, the meeting place of Revolutionary Patriots; the old North Church associated with the ride of Paul Revere.

Evening—Adjournment.

### Long Run Near End

(Special to THE FILM DAILY)

Philadelphia—"The Ten Commandments" will complete its run at the Aldine May 31, when it will have rounded out 15 weeks.



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## WOLVES

(Continued from Page 1)

And get back in time to straighten out what little will be left to do for the golf tournament.

*Please shoot your entries in—you who have held things up. There is so much to be done by the Committeemen that your trifling co-operation in this regard will be appreciated immensely.*

### Wildman Again Heads Film Board

(Special to THE FILM DAILY)

Kansas City—T. B. Wildman, Enterprise Dist. manager, has been re-elected president of the Film Board of Trade. A. H. McLaughlin, Metro, was elected vice-president and C. C. Vaughan Pathe, secretary-treasurer. The directors include: L. B. Metzger, Goldwyn; Al Kahn, Film Classics; Roy Churchill, F. B. O. and those officers mentioned above.

### Scott Resigns from Capital

(Special to THE FILM DAILY)

Winnipeg—Harry Scott, formerly manager of the Capital, has resigned to handle the Western Canadian tour of "The Hunchback of Notre Dame."

### Enterprise Plans Two Offices

(Special to THE FILM DAILY)

Des Moines—J. W. Quinlan, vice-president of Enterprise, plans to establish offices here and in Memphis, Tenn.

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## Golfers, Attention!

Sign this and forward to any member of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

My check herewith (\$10 for players, including lunch, dinner and prizes. \$5 for goofer diners). My average round is .....

### THE COMMITTEE

- Bruce Gallup, First National, 383 Madison Ave.
- Felix Feist, State Theater Bldg., 1540 Broadway.
- Abe Warner, Warner Brothers, 1600 Broadway.
- E. K. Gillette, M. P. News, 729 Seventh Ave.
- Danny, The Film Daily, 71 West 44th St.

### Zeitzi Wins Control of the State

(Special to THE FILM DAILY)

New Bedford, Mass.—Barney Zeitzi is now in control of the State, after a controversy with George W. Allen, who was operating it for the owners. The dispute had a number of unpleasant features involving visits of the police, and the appearance of conflicting advertising in the newspapers announcing two different pictures as the attraction at the same theatre.

### Dromey with B. & K.

(Special to THE FILM DAILY)

Chicago—John F. Dromey formerly with F. B. O. has been appointed assistant manager of the newly formed B. and K. booking company.

### Show Milwaukee Progress In Film

(Special to THE FILM DAILY)

Milwaukee—The Imperial Film Corp. will produce a civic and industrial picture of the city, depicting its progress.

A LAUGH A DAY KEEPS THE DOCTOR AWAY

SEE **JIMMIE ADAMS**

IN "NERVE TONIC"

A Christie Comedy

NOW PLAYING

## Betty Compson in "MIAMI"

Story by JOHN LYNCH  
an Alan Crosland Production  
Produced by TILFORD CINEMA CORPORATION

FOR HODKINSON RELEASE



### 42 Charges Against Friedman

(Special to THE FILM DAILY)

Kitchener, Ont.—Friedman Friedman, proprietors of the Prior were found by the police to be operating their theatre without an Ontario license and were fined \$200. Then 42 charges have been laid by the police against the two managers of which are for alleged failure to sell amusement tax tickets and charges for alleged failure to file ticket tax returns to the Ontario Government.

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### OUR GANG COMEDIES

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2 reels

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### ADVERTISING MAN WANTED

Advertising copy-writer and layout man wanted immediately. Must be experienced, forceful writer with thorough knowledge of advertising. Young men with motion picture experience preferred. Apply in person with specimen of work.

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# To the Exhibitors in Convention at Boston:

Paramount extends greetings to you and wishes your convention every success.

Whatever good ideas your sessions may bring forth will be dependent, like everything else in this business, upon good pictures to put them over.

Paramount offers you today, in *THE FAMOUS FORTY*, the greatest, most consistent and most dependable program of good pictures that the film industry has ever known.

You don't have to take my word for that. You and your fellow-exhibitors have written it in the hundreds of telegrams and letters that have flooded my office. *THE FAMOUS FORTY* will themselves be proving it with dollars very soon.

Any plan, any theatre backed by these pictures is underwriting success in advance. Any exhibitor who hooks onto *THE FAMOUS FORTY* is assuring himself of the nicest crop of Fall and Winter profits he has ever harvested.

The values are there, boys. Take another look at our announcement. The pictures are now at your service. Stars, directors, titles, stories, advertising material—there's nothing like them anywhere in sight!

In all its twelve years of supplying exhibitors with the best pictures in the field. Paramount has never had a program to present like *THE FAMOUS FORTY*.

*I greet you with THE FAMOUS FORTY.*

S. R. KENT

# *The* One Big Summer Sensation!

# "The FIGHTING AMERICAN"

*Motion Picture News*

## The Fighting American (Universal—Five Reels)

(Reviewed by Laurence Reid)

WHEN WILLIAM ELWELL OLIVER responded to Universal's intercollegiate scenario-competition scholarship and won it with "The Fighting American," he turned out something which stands as a distinct credit to the screen and its sponsors in awarding him the prize. Here is an instance where we may enjoy keen satire over the time-worn formula of the indomitable, indefatigable, irrepressible, inimitable American who since the days of Frank Merriwell's ancestors, has bounded through pages of fiction and, who, for the past decade, has bounded across the screen, overcoming all obstacles in his protection of the Only Girl—and conquering her and his rivals through sheer pluck and perseverance.

It is time that someone had sufficient sense of humor to make him a figure of comedy. And we are praising Universal in the same breath for appreciating the fact that this high and mighty character might serve in some other capacity than as a dispenser of heroic buncombe. They have taken this clever satire and produced it in the spirit in which it is written—and it shapes up as one of the comedy gems of the season. And there is nothing faulty in its construction. The author does not overshoot the mark in having his young colliariate chase his sweetheart to China and rescue her from comic-opera revolutionists. Indeed the scenes up to the climax have a genuineness about them. One can gauge from this that the comedy isn't broad slapstick, but conquers through its deft satire.

The adapters and director have kept it sparkling with adventurous but always amusing incident which is entirely within bounds. It is founded upon the oft-employed idea (which the author proceeds to

*that laughing, gasping comedy-thriller*

starring

# PAT O'MALLEY

# MARY ASTOR

## RAYMOND HATTON

## WARNER OLAND

and others



**PAT O'MALLEY**, the handsome, red-blooded, two-fisted young American who accepts a challenge and travels half way 'round the world to fight on land, sea and in the air for all that's dear to any fighting American.



and selected by his family brothers. He doesn't but he





**WARNER OLAND**, widely praised for a thrilling characterization. But in the great fight between him and the Yankee boy —put your money on the "Fighting American."



**RAYMOND HATTON**, once a friend, always a friend You'll roar with laughter at the part he plays in the whirlwind action overseas!

**The picture that took Broadway by storm! Read what the critics say:**

"We say decidedly, do not miss this picture."

N. Y. Herald-Tribune.  
"Good entertainment, clever and well done."

"Sprightly comedy. A good hour's entertainment."

N. Y. Morning Telegraph.  
"Amusing entertainment."

N. Y. Evening Journal.  
N. Y. Daily News.

**Booked for all Keith, Proctor and Moss theatres in New York City following its sensational Broadway run!**

**NOW IS THE TIME TO GET YOUR DATES FOR THIS BIG SUMMER CLEAN-UP!**

**UNIVERSAL JEWEL**

Presented by

**CARL LAEMMLE**

seriousness (as comedy should be played) by a competent cast. The titles are breezy and to the point.

**THEME.** Comedy-romance capitalizing the fighting qualities of young American who overcomes every obstacle in winning the girl of his heart.

**PRODUCTION HIGHLIGHTS.** The humor in situation when bashful youth makes proposal to girl of his heart. The lively action. The comedy when American takes flight in airplane. The humor in situations involving comic soldier who is down on his luck. The rescue of the heroine in China.

**DIRECTION.** Keeps comedy moving spontaneously and succeeds in effecting several very amusing situations. Satirizes the ancient plot of the dashing American who wins against tremendous odds. Handles players in able fashion.

**EXPLOITATION ANGLES.** Treat this from comedy angle — exploiting it as clever satire on the dashing American who has never been known to fail in matters of pluck and romance. Play up the well-balanced cast. Use a smart teaser campaign

**DRAWING POWER.** For every type of audience. Should please them in big and little houses.

**SUMMARY.** This is an enjoyable light comedy which deftly satirizes the plucky American who always succeeds in getting what he is going after. It carries lively action which interests because of its pep and incident. The titles are well written and the picture is played in spirited fashion

**THE CAST**

Bill Pendleton ..... Pat O'Malley  
Mary Brainerd ..... Mary Astor  
Danny Daynes }  
Po-Hsing-Chien } ..... Raymond Hatton  
Fu Shing ..... Warner Oland  
Quig ..... Edward J. Brady  
By William Elwell Oliver. Scenario by Harvey Gates. Directed by Tom Forman.

**SYNOPSIS.** College youth wagers that he will propose marriage to any girl selected by his fraternity brothers who have accused him of being afraid of women. They choose an old-fashioned girl who is secretly in love with the hero. The youth makes love to her and the boys inform her of the wager. Disillusioned she joins her father in China while the hero follows and rescues her from revolutionists.

**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—Jack Hoxie, has started work on "Daring Chances," for Universal, directed by Cliff Smith. The cast includes Alta Allen, Catherine Wallace, Doreen Turner, Genevieve Knapp, William, McCall, Claude Payton, Jack Pratt, and Newton Campbell.

Huntly Gordon and Myrtle Stedman will be featured in "Wine," for Universal under direction of Louis Gasnier. Others in the cast are Walter Long, Forest Stanley, Robert Agnew and Clara Bow.

John Gorman Prod. has completed "The Painted Flapper", from the stage play by Alfred Webster. The cast includes James Kirkwood, Pauline Garon, Kathlyn Williams, and John Harron.

Lew Cody has been added to the cast of the new John Stahl Prod. as yet untitled. Lewis S. Stone and Florence Vidor are others who have been signed.

The cast for "His Hour", includes John Gilbert, Dale Fuller, Bertram Grassby, Jacqueline Gadson, Emily Fitzroy and Laurence Grant.

Kathryn McGuire will play the feminine lead in "The Traitor", a western directed by Ernst Laemmle for Universal.

C. B. C. has completed the continuity on "The Foolish Virgin". The picture will be the first of the Columbia series.

Norma Shearer has been chosen by Victor Seastrom to play the leading feminine role in "The Tree in the Garden".

Production has been completed at Universal on the last of the two-reel "Fast Steppers" series of race track stories.

Robert Eddy has completed the first of the Hollywood Prod. "Puppy Love Series", at F. B. O.

Ben Turpin has begun a Mack Sennett travesty on Romeo and Juliet, directed by Harry Sweet.

Johnnie Walker, will play the leading role in "Judgment of West Paradise", for Universal.

Beverly Bayne will have the principal role in "Her Marriage Vow", a Warner production.

Early exteriors for "Feet of Clay", the new De Mille picture will be made at Catalina.

Jack Holt will be featured in "Empty Hands", which Victor Fleming will direct.

Tom Moore will play opposite Laurette Taylor in "One Night in Rome".

William Beaudine will begin filming "Cornered", for Warners' shortly. GREENE.

**Newspaper Opinions**

**"Bluff"—F. P.-L. McVicker's, Chicago**

AMERICAN—This is the worldly and rather light story which you find well served here. It makes an interesting film.  
JOURNAL—The picture is a pleasing jest, adequately panoplied from every angle and with sufficient simplicity of theme to be altogether entertaining.

**Madison, Detroit**

NEWS—There is just an average amount of interest and merit in "Bluff," a short little society film story. \* \* \*  
TIMES—\* \* \* Miss Ayers, in the leading role, will provide plenty of gasps and thrills while she winsomely winds her way through a series of episodes, stunningly arrayed in costly and daring gowns.

**Garden, Milwaukee**

NEWS—The best part of "Bluff" is the little lesson it teaches. You can bluff your way it's true, but the insincerity of the thing is bound to get you sooner or later.  
SENTINEL—\* \* \* The heroine of "Bluff" is not the only one who indulges in that commodity. Sam Wood has done his share of bluffing to make the thin fabric of this rather amusing story by Rita Weiman and Josephine L. Quick into even as pleasing a picture as it is.

**"Dawn of a Tomorrow"—F. P.-L. Fox, Philadelphia**

BULLETIN—\* \* \* Places the new screen version of this old stage and screen favorite in the class of entertaining and successful photoplay.  
INQUIRER—\* \* \* Is a very pleasant and very well executed adaptation of the story which has won so much favor with readers and the followers of the spoken and the silent drama.  
PUBLIC LEDGER (Morning)—A novel and thoroughly entertaining treatment of the slightly aged "Pollyanna" plot makes "The Dawn of a Tomorrow" \* \* \* an enjoyable film.  
PUBLIC LEDGER (Evening)—"The Dawn of a Tomorrow" from start to finish furnishes an interest not to be drawn from all pictures of today.

**"Drums of Jeopardy"—Truart Fay's, Rochester**

JOURNAL AND POST EXPRESS—It is a pleasing combination of star and author, Elaine Hammerstein and Harold McGrath, that has been made in "Drums of Jeopardy." \* \* \*

**"The Enchanted Cottage"—1st Nat'l (Preview) Ritz Carlton, Chicago**

NEWS—The story of "The Enchanted Cottage" is one that takes you gently by the throat and shakes the tears from your eyes while your lips smile.

**Metropolitan, Washington**

HERALD—\* \* \* A beautiful camera version of Sir Arthur Wing Pinero's stage success. \* \* \*

POST—A love story so exquisite that it can not be adequately chronicled in a necessarily hurried newspaper report, is on view this week in Crandall's Metropolitan theatre.

STAR—A refreshing quality of this story is that it tells of a hero who is not a matinee idol in appearance and a heroine who is distinctly plain.

**"Excitement"—Universal World, Omaha**

WORLD-HERALD—The action is so wild; so exaggerated with hokum, that we expected to learn it was all a dream and when we realized that it wasn't, we just felt sorry for Laura.

**"The Fighting Coward"—F. P.-L. Miles, Detroit**

TIMES—\* \* \* a fast-moving romantic drama of the old south from the popular Booth Tarkington stage success, "Magnolia," \* \* \*

**"Fool's Highway"—Universal Strand, Montreal**

STAR—The film is chiefly noteworthy for the marvellous way in which the old Bowery district of thirty years ago has been reproduced upon the screen.

**"Girl Shy"—Pathe Sun, Omaha**

WORLD-HERALD—If you want to laugh and laugh and laugh, see Harold Lloyd's latest picture, "Girl Shy," at the Sun.

**Rivoli, St. Louis**

GLOBE-DEMOCRAT—The dictionary gives the definition of bashfulness as "shrinking modesty." But our definition, after viewing Harold Lloyd's latest comedy, "Girl Shy," at the Rivoli Theatre, is that bashfulness is decidedly a subject for expansive laughter.

STAR—It is as good as anything Chaplin has done, ranging from smiling farce to guff-awing slapstickery, with a touch of heart interest, a little drama, and a breakneck chase such as has never before been seen in the movies.

**"Greatest Love of All" Circle, Indianapolis**

STAR—"The Greatest Love of All" is a picture in which human nature element is predominant.

**"Grit"—Hodkinson Empress, Omaha**

WORLD-HERALD—\* \* \* is not as good as it might have been. \* \* \* has a rather weak and poorly developed crook theme.

**"Icebound"—F. P. L. Strand, Minneapolis**

TRIBUNE (Morning)—This story of a New England family, who were as cold, hard and "icebound" in their natures as the rocky farm on which they lived, has been transferred to the screen by a capable cast of film players.

TRIBUNE (Evening)—Same as morning edition.

**"The Man Life Passed By"—Metro Park and Mall, Cleveland**

PLAIN DEALER—Maybe this film will appeal to you as being "real" and "life," or in some way will approximate those necessary points. If it does, you'll like the film. My objection is that it has too much celluloid and not enough vitality.

PRESS—The director apparently labored under the impression that every scene is a climax. As a result the picture is a succession of hand-clenchings and chest-heavings with sub-titles to match.

**"When a Man's a Man"—1st Nat'l Princess, Milwaukee**

SENTINEL—\* \* \* "When a Man's a Man" has been given a first rate production by First National, not the least of its virtues being that the original text has been closely adhered to. There is some excellent riding in it and a fine picture of western ranch life.

**"Why Men Leave Home"—1st Nat'l Orpheum, Detroit**

TIMES—\* \* \* A daring domestic drama with a powerful moral. \* \* \*

**Theater Changes**

Fremont, O.—Extensive improvements, which include the building of stages to take care of road show have been installed in the Strand at Fremont.

Seattle—Robert Cameron has resigned the managership of the Coliseum. He has been replaced by Robert Murray.

Cleveland—The Photoplay, owned by the Ohio Amusement Co., is operating only two days a week.

Bouten, Ia.—The Opera House after two years of darkness has reopened as a picture theatre.

Staunton, Va.—The Cameo is being improved and will be converted into a first run house.

Reynoldsville, Pa.—Damore and Miller have acquired the Liberty.

Clinton, Ind.—The Capitol will close for an indefinite period.

Cleveland—The Nemo has been closed for an indefinite period.

Chicago—Dugan and William have opened the Majestic.

Herkimer, N. Y.—The Richmond has reopened.

**JACK FULD**

**WANTS  
A  
JOB**

Address  
*Film Daily*

**COMING SOON**

*Lois Wilson* in  
**"Another Scandal"**  
Cosmo Hamilton's  
latest and greatest novel.



An E. H. Griffith Production  
produced by  
Tilford Cinema Corp'n.  
for HODKINSON Release



**Incorporations**

Albany—S. K. & B. S. Knauer, New York. 250 shares preferred stock, \$150 each and 150 shares common, no par value. Incorporators, S. K. Knauer and B. S. Knauer and H. E. Turner. Attorney, I. Thau, New York.

Albany—Stamford Capitol Theatre Corp., New York. 1,000 shares preferred stock, \$100 each and 4,000 shares common, no par value. Incorporators, J. H. Higgins, S. Cooper. Attorney, S. H. Eisler, New York.

Albany—Gloversville-Hippodrome Corp., Gloversville. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Colonial Corp., Gloversville. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Lockport Temple Corp., Gloversville. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Oneonta-Palace Corp., Norwich. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, M. Banker, Gloversville.

Albany—Stone House Amusement Corp., Brooklyn. 200 shares common stock, no par value. Incorporators, M. Racer and C. Fisher. Attorney, Goodman, New York.

Wheeling, W. Va.—Berkley Theatre Co., Piedmont. Capital \$25,000. Incorporators, Arch M. Evans, H. E. Reese, Floyd Lininger, Harry K. Drane.

Dover, Del.—Verdi Theatre, Inc., Greensboro. Capital \$25,000. Incorporators, A. D. Wise, A. Littlerello and C. Cortesi. Attorney, J. Mazzell, New York.

Springfield, Ill.—Marion Amusement Co., Marion. Capital \$50,000. Incorporators, Emil Morono, Louis Moroni and Sady Moroni.

Springfield, Ill.—Roy Mack, Inc., Chicago. Capital \$10,000. Incorporators, Frank Berger, Harry Roberts and Roy Mack.

Sacramento, Cal.—Prince Productions, Inc., Los Angeles. Capital \$10,000.

Sacramento, Cal.—Monarch Theatre, Inc., San Francisco. Capital \$50,000.

Sacramento, Cal.—Allied Theatres Corp., San Francisco. Capital \$20,000.

Dover, Del.—Eagle Pictures Corp., Wilmington. Capital \$100,000.

Sacramento, Cal.—Theda Bara Productions, Inc., of Delaware.

**Troubles**

(Special to THE FILM DAILY)

Chicago—Louis R. Lipstein, leader of the Chicago theatre orchestra, who prepared a special musical score for "Abraham Lincoln", speaking of present day musical problems says:

"There was a time once when a feature ran 4,000 ft. and everyone was happy, including the musicians. Now at 4,000 ft. in many pictures the audience experiences the situation of still being introduced to new characters."

**On Broadway**

- Astor—"Secrets."
- Broadway—"A Son of the Sahara."
- Brooklyn Strand—"A Son of the Sahara."
- Cameo—"Girl Shy."
- Capitol—"Mademoiselle Midnight."
- Cohan—"The Ten Commandments."
- Criterion—"Dorothy Vernon of Hadon Hall."
- 44th Street—"America."
- Liberty—"The Thief of Bagdad."
- Loew's New York—Today—"Pal of Mine."
- Tuesday—"The Hoosier Schoolmaster" and "The Vagabond Trail."
- Wednesday—"Men."
- Thursday—"The Good Bad Boy."
- Friday—"The Enchanted Cottage."
- Saturday—"Fair Week."
- Sunday—"The Love Master."
- Lyric—"The Spirit of the U. S. A."
- Rialto—"Sherlock, Jr."
- Rivoli—"Code of the Sea."
- Strand—"Cythera."

**Next week**

- Astor—"The Sea Hawk."
- Broadway—"The Woman on the Jury" (tentative)
- Brooklyn Strand—"Cythera."
- Cameo—"Girl Shy."
- Capitol—"The Woman Who Gives."
- Cohan—"The Ten Commandments."
- Criterion—"Dorothy Vernon of Hadon Hall."
- 44th Street—"America."
- Liberty—"The Thief of Bagdad."
- Rialto—"Maytime."
- Rivoli—"Miami."
- Strand—"The Marriage Cheat."

**Music Co. Sues For Infringement**

(Special to THE FILM DAILY)

Portland, Me.—The Edward B. Marks Music Co. has filed a suit in equity against the New Portland for \$250 damages for alleged infringement of a copyrighted song.

**Community Theatre Clears \$2,457.23**

(Special to THE FILM DAILY)

Harbor Beach, Mich.—The community house owned and operated by the city, which presents regular picture entertainment, reports a profit of \$2,457.23 for 1923.

**2 Universal Jewels For Broadway**

The Rialto has booked "The Reckless Age", the week of June 8. The Strand will show "The Signal Tower" the week of July 6, following which it will be shown in the Strand, Brooklyn.

**New Theaters**

Williamsport, Pa.—A new house will be erected on the site of the theatre destroyed by fire two years ago.

Chicago—The Mishawaka Theatre Co. has started construction on a proposed 1,500 seat house.

Chico, Cal.—The National Theatres Syndicate is considering plans for a new house here.

Corpus Christie, Tex.—H. H. Elliott will soon open his 1000 seat air-dome.

Richmond, Va.—A theatre project involving \$70,000 has been launched.

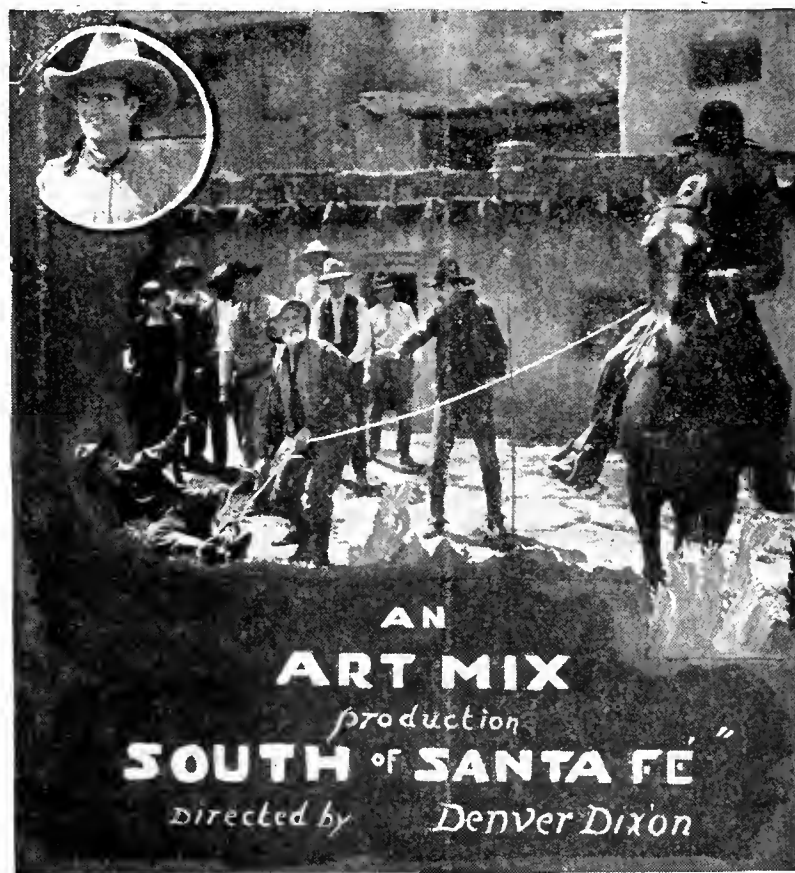
Massena, N. Y.—A \$50,000 theatre is being planned here.

**Ince Purchases "Limehouse Alley"**  
(Special to THE FILM DAILY)

Los Angeles—Thomas H. Ince has purchased "Limehouse Alley", by Edward J. Montague, for early production. No cast has been announced.

**WANTED**

Thoroughly competent and experienced manager for large middle west theatre. Apply Box M 208, c/o The Film Daily.



Denver Dixon finishes third Art Mix picture on series of six five reels now being distributed on the independent market.

— Exchanges now handling —

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| Ayowu Film Corp, New York City         | Adventure Productions, Minneapolis, Minn. |
| Security Pictures, Cleveland, Ohio     | Independent Films, Dallas, Texas          |
| United Films, St. Louis, Mo.           | Standard Films, Kansas City, Mo.          |
| Quality Film Co. Los Angeles, Cal.     | Ludwig Exchanges, Milwaukee, Wis.         |
| State Film Service, Indianapolis, Ind. | Independent Films, Atlanta, Ga.           |
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# Buster Keaton

*chalks up  
another!*

## Sherlock Jr.

is his best shot -  
your pocket sure  
will have a  
silver lining  
when this one  
rolls into it!



Presented by **Joseph M. Schenck**

Directed by **Buster Keaton**

Story by **JEAN HAVAZ**  
**JOSEPH MITCHELL** and  
**CLYDE BRUCKMAN**

*Jury Imperial Pictures, Ltd. Exclusive  
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# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVIII No. 49

Tuesday, May 27, 1924

Price 5 Cents

# HARMONY ASSURED

## For Federal Control

Presbyterian Church Favors Governmental Agency to Check Up on Industry

(Special to THE FILM DAILY)

Grand Rapids, Mich.—A fight to curb the motion picture industry will be launched by the General Assembly of the Presbyterian Church, in meeting here.

Important figures in the Assembly made the statement that they consider the industry a blight and one of the greatest menaces to the growing youth of the country. For that reason, a campaign will be started to secure a sort of Federal control.

When Will Hays left New York last week, he was scheduled to go to Grand Rapids to attend the meeting of the General Assembly. Hays is an elder in the Presbyterian church.

A well-posted man yesterday was asked to discount the importance of the statement made in Grand Rapids. Courtland Smith was out of town and could not be reached for a comment.

## Leave for Germany Wednesday

Eugene R. Schlesinger, director of visas for the "Ufa" leaves on the ship for Germany on Wednesday.

Klavus Wolfsohn, editor of "Licht und Buhne" who has just returned from Hollywood sails on the same ship.

## Up To President

(Special to THE FILM DAILY)

Washington—The Tax Reduction bill passed on Saturday by the Senate with a vote of 60 for and six against went through the House yesterday. The measure with those provisions providing for amusement tax unchanged now goes to the president who is expected to sign.

## April, '24 Tops 1923

Admission Taxes \$1,111,629 Over Returns for Same Month of Last Year

(Special to THE FILM DAILY)

Washington—Admission taxes continue to increase, according to the returns to the Treasury Department, collections during April totaling \$7,162,876.10, an increase of \$1,111,629.52 over those of the same month last year.

Receipts from the seating capacity tax during the month were \$17,114.99, a reduction of \$1,828.17 as compared with April, 1923.

A comparative table of returns for the first four months of 1924, as compared with 1923 follows:

	1924	1923
January .....	\$7,576,991	6,766,893
February .....	6,738,628	5,877,392
March .....	6,920,912	6,700,355
April .....	7,162,876	6,051,247

## Reade Buys Three Houses

Walter Reade, who operates a string of theatres in Asbury Park, Long Branch and other Jersey towns, has purchased three houses from Counihan and Shannon. Two of them, the Majestic and Strand, are in Perth Amboy and the third, the Plainfield in Plainfield. The amount involved is placed at \$550,000 and the transaction is said to have been a cash one. Reade who takes possession on June 1 will then have 19 theatres in Jersey. He will build one in Red Bank in the fall.

## Hopper May Direct Stewart

E. Mason Hopper is expected to direct Anita Stewart in "Never the Twain Shall Meet", a Peter B. Kyne story for Cosmopolitan. It will be made in the East.

## Combine Chicago Offices

(Special to THE FILM DAILY)

Chicago—The Metro and Goldwyn exchanges here were combined yesterday into one office, that of Goldwyn. L. A. Rozelle, Metro manager, will be in charge.

## No Chance in Boston for Political Manoeuvres—Solid Working Program Drawn Up By Committee

By DANNY

Boston—What promises to be the most harmonious convention in the history of the M. P. T. O. of A. will start this morning at 10:30.

There is not a cloud upon the horizon. There is every indication that the workings of the convention will be so smooth that if anyone dares to ruffle the waters, there will be no place for him at the gathering. It is distinctly a harmonious group. Those who are opposed to the prevailing idea of harmony are on the outside.

From the moment the convention opens, there will be work and work and work. There will be no lunch time today. The program calls for visiting ladies and others to take a trip to the historical points near Boston through the courtesy of the Grand-Asher Distributing Corp. Any visitors may go but most of the delegates will stay on the job.

## Cohen Optimistic Believes Convention Will Establish a New Era for the National Exhibitor Organization

(Staff Correspondence)

Boston—Before Sydney S. Cohen went into the joint meeting of the Executive Committee and of the Board of Directors in an effort to complete the program for the annual gathering of the M. P. T. O. of A. he said:



"I believe we are on the threshold of a most interesting convention which should prove the material value of exhibitor organization. We will have a constructive business session and nothing else. There are many matters of importance which will come up for consideration, but it will be within the province and direction of the executive committee to map out that program.

"There have been a number of statements issued from various sources as to the strength of the na-

(Continued on Page 4)

Ernest H. Horstmann of the Boston Committee said yesterday that, in his opinion, something like one thousand people will attend this convention — delegates, exchangemen, and other visitors. Many delegates arrived yesterday and last night and the remainder will be in early this morning.

The election of officers will take place on Thursday morning. It is

(Continued on Page 4)

## Convention News

"Organization" is what Danny talks about from the convention headquarters in Boston. His editorial and additional developments at the M. P. T. O. A. meetings will be found on pages 4 and 22.



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Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

**New Title for "Deburau"**

The Warners will release "Deburau" as "The Lover of Camille."

**Turnbull Here**

Hector Turnbull, who is here from the Coast, will leave next week for Hollywood.

**Rin-Tin-Tin Reissue for Mich.**

(Special to THE FILM DAILY)

Detroit—Standard will reissue "The Man From Hell's River," which features Rin-Tin-Tin.

**L. A. Times Making Reel**

(Special to THE FILM DAILY)

Los Angeles—The Times is gathering contributions from its readers, each one limited to thirty words. These will be filmed under the general title of "Local Laughs" and shown in local theatres.

Let George do it!  
**George E. Kann**  
Corporation

220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

**GEVAERT**  
**RAW STOCK**

Negative — Positive  
As Good As The Best

**JOHN D. TIPPETT, Inc.**  
GEVAERT FILM  
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**Taylor Forms Unit**

To Embrace South America and Far East, in Addition to Activities in England

John H. Taylor, who has confined his activities in the foreign field to the United Kingdom very largely has formed the John H. Taylor Film Corp. with offices in the Candler Bldg. to distribute in South America and the Far East.

Among the product controlled by the corporation is the new program of the Arrow—twenty-six Westerns, twelve features and a new serial for the United Kingdom and other Arrow pictures for France, Belgium, Spain, Portugal, Switzerland, Holland and Italy. Taylor has also secured William Steiner's productions, starring Neal Hart, Leo Maloney, and Charles Hutchison and the two-reel Jimmy Aubrey comedies.

J. H. Hoffberg, for the past five years in charge of the South American and Far Eastern business for Goldwyn-Cosmopolitan, has resigned, effective June 2nd, and joins the new Taylor company as vice-president and general manager.

**Big House for Flint**

(Special to THE FILM DAILY)

Flint, Mich.—A new theatre and business building to occupy the present site of the Orpheum will be erected this summer. Lester E. Matt who acquired the property several months ago will build.

**Half Interest in Theatres Sold**

J. Jolson, who recently closed an important deal with Haring and Blumenthal, involving leases on several Bronx theatres has sold a fifty per cent interest in Belmont, McKinley Square and Crescent to Grossman and Frieder who operate theatres in Jersey and a fifty per cent interest in the Melrose to Herman Meltz. Soffer and Berk acted as agents while Kendler and Goldstein were attorneys for Jolson.

**Heavy Program for Christies**

(Special to THE FILM DAILY)

Los Angeles—Plans are being made for a big comedy program for the Christie studios in addition to the Bobby Vernon series. Charles H. Christie while in New York will work out details of the year's program with E. W. Hammons, of Educational, which will release all of the two-reel subjects for the fifth consecutive year.

**Hopes To Land Clyde Cook**

(Special to THE FILM DAILY)

London—Syd Walker, the original "Old Bull," in letters to trade paper editors written from America declares he hopes to secure Clyde Cook for a series of comedies here.

It is understood that Clyde Cook who made several comedies for Fox, is committed to produce another series.

**Unity Buys Dick Talmadge's**

London—Unity Films have purchased Dick Talmadge series for England.

**ADVERTISE YOUR COMEDY—1, 2 and 3 col. "ads" available at Educational Exchanges—Mats Free.**

Prints in all Exchanges—Now Playing



**Bryant Washburn**

in **"Try and Get It"**

With **BILLIE DOVE**

**HODKINSON**  
RELEASE

Presented by Samuel V. Grand

Buy "Women and Wive" Metro-Goldwyn has purchased rights to "Women and Wive" by Harvey Ferguson. It is the best-rented.

**Ivy Duke in "Decameron"**

(Special to THE FILM DAILY) London—Wilcox Bros., have selected Ivy Duke for the leading role in "Decameron Night."

**Brown in From Coast**

Harry J. Brown, who produced Fred Thomson features for Fox, is here from the Coast. He is negotiating on a distribution deal.

**HAL ROACH'S**  
**SPAT FAMILY**  
**COMEDIES**

"Laughing Purposes Only"  
2 reels

**Pathécomedy**

The Way Non-Rewind eliminates rewinding of film in projection and it eliminates tension on film during projection. Demonstrations given daily.

**WAY NON-REWIND**  
201 W. 49th St. New York City

Your Positive Prints  
Infinitely Superior  
In Quality

"THE RITZ WAY"

RITZ LABORATORIES, INC.  
701 Seventh Ave. N.Y.  
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When in Newark visit Si Fabian's Famous Bradford Theatre to see James A. Fitz-Patrick's FAMOUS MUSIC MASTERS SERIES. One reel novelty films with complete orchestration!

Produced and Sold Direct To The Theatres by **FITZPATRICK PICTURES, INC.**  
729 Seventh Avenue  
New York City  
Bryant 8139

# To the Hundreds of Exhibitors Who have Wired and Written for Quo- tations on **THE FAMOUS FORTY:**

I knew Paramount had something exceptional in **THE FAMOUS FORTY**. I knew our line-up would appeal to every ounce of showmanship and profit-knowledge you possess.

But in my fondest dreams, I'll admit I never hoped the response to Paramount's announcement of Fall product would be so instant and overwhelming as it has been.

When I returned to New York the other day, I found my desk piled high with wires and letters from exhibitors all over the country asking for quotations on **THE FAMOUS FORTY**. I brought a bag full with me from the Coast. And every mail and messenger boy has been flocking in with more.

We're literally snowed under!

We've closed lots of very important contracts. We're closing lots more of them every day. If the salesman hasn't been around yet to sign you up, it's because he's only human and can work only twenty-four hours a day.

But don't worry. You'll get your chance. Particularly if you've been playing Paramount right along. Naturally we're giving our old friends first crack at this gold mine.

Meantime, thanks for the wires and letters you're sending. They'll be rewarded—in dollars of **FAMOUS FORTY** profits.

S. R. KENT

# No Clouds on the M. P. T. O. Horizon

## Everything Serene

(Continued from Page 1)

almost absolutely certain that the convention will come to a close on Thursday night. Strange as it may seem at a national exhibitor convention, there was very little talk yesterday and last night in the lobby of the Copley-Plaza with reference to who will succeed Sydney S. Cohen as president. The strongest outstanding candidate is, as noted in yesterday's issue, Michael J. O'Toole of the Comerford interests of Pennsylvania.

There was considerable talk of J. W. Walsh of Hartford, Conn., but comparatively little was heard relative to candidates otherwise mentioned preceding the convention. There is not a chance that Mike Comerford will accept the nomination—he is too busy.

When Glenn Harper arrived from California yesterday afternoon and was told that his name was being used with reference to the coming election, he grinned broadly. There are several others whose names have been mentioned, but at the moment O'Toole seems to have the inside track.

### Gov't Officials to Talk

(Staff Correspondence)

Boston—Among the speakers scheduled to speak at the dinner will be Brigadier General Malvin H. Barnum, commanding the 18th Infantry, who will speak on "The Educational Value of Pictures in Promoting the Interest of the Citizens Military Training Camps." There will also be another speaker from the Army and one from the Post Office Department.

### Ind'pts To Attend

Important Members to Attend Exhibitor Convention in Boston—Leave Today

Important members of the I. M. P. P. D. A. will attend the sessions of the M. P. T. O. A. at Boston. It is understood that they feel that the line-up of product offered by state right producers this year eclipses anything of like nature that they have ever made and for that reason they will strive to impress exhibitors in Boston with this fact.

Jack Cohn and William Steiner left last night. The group that leaves this morning will include: Oscar Price of Tri-Stone Pictures; Whitman Bennett; W. E. Shallenberger and W. Ray Johnson of Arrow; Joe Goldstein of Canyon Pictures; Jesse J. Goldberg, of Independent Pictures; John Lowell Russell of Russell Prod. and Charles B. Hoy, of the Hoy Reporting Service.

## New York Group Arrives

(Staff Correspondence)

Boston—Three car loads of New York exhibitors and others interested in the film industry through affiliated enterprises arrived here at 8:40 last night (New York time). The cars were attached to the regular train which left New York at 3 o'clock, daylight time.

Sam Sonin was in charge of all arrangements. Sam was busy before the train pulled out and all the way up. He admitted it.

Edward M. Saunders and James R. Grainger of Metro-Goldwyn were in the group, practically the only two sales managers in a hot-bed of exhibitor discussions.

The party included:

Sam Schwartz and wife, Charles Schwartz and wife, Mr. and Mrs. Goldberg, Harmon Yaffa and wife, J. Stern and wife, Adolph Barr and wife, Max Barr and wife, John Mann-

heimer and wife, Rudy Saunders, wife and daughter, Sam Lesselbaum, Sol Raives, Otto Lederer, Hy Gainsboro, Lee Ochs, Lou Geller, Hyman Rachmil, Sam Rintzler, Morris Needles, J. Rosensohn, L. Greenfield, Charles Crinides, Jack Schwartz, Charles Steiner, Harry Zuckman, Clarence Cohen, I. Cohn, Louis Grob, Leo Rosenblatt, B. Herman, Louis Rosenthal, Sam Sonin, Gaffney of the American Seating Co., Ryan of Wurlitzer Organ Co., Norden of the Norden Sign Co., Hornstein, of Howells Cine Equipment, Felder of Bio Carbons, Charles Goetz, of Dependable Exchange and Sam Zierler of Commonwealth.

It is expected that the New York delegation at Boston will total 85. Some exhibitors left on Sunday by automobile and others on the Sunday boat. The last group is scheduled to leave today.

# Organization

By DANNY

Convention Headquarters, The Copley-Plaza.

Since the good old days—back in Nehf's times. There has been talk of exhibitor organization on a national scale. And, intermittently, and in between times, there has been some sort of a national group of exhibitors. Usually, except for the past few years, these national exhibitor organizations were on paper. But it was hard to locate them elsewhere.

Then came Cleveland. United under the cry of producer-distributor domination of the exhibition field exhibitors and showmen grouped together. And the M. P. T. O. of A. started. This is not the time—or place—to go into any extended discussion of exhibitor politics, manipulation, war cries or what not. But that very element which disrupted former exhibitor organizations found its way into the M. P. T. O. of A. And that was simply this: who's going to run it, and why?

### NOTHING BUT POLITICS

Almost from Chicago there developed political differences. And these were not helped by subsequent gatherings such as Minneapolis, Washington, and last of all, Chicago last spring when the famous walk out occurred. Every convention seemed to be occupied with the same idea—politics. Not but that some other work was done. Indeed, some laudable and worthwhile matters have been taken up and worked out by the national organization. The pity of it is that having accomplished some of these things that the work was left at this point and the remainder of the time was taken up with politics.

### HAS THE TIME ARRIVED?

And because this has happened. And because there is today a disorganized group of exhibitors rather than one national group, isn't it time that politics quit and a united, real, workable national organization of exhibitors arise from the ashes? If this isn't the time, when will someone please say, will that time occur?

It is not too late. There is much time. And there is much patience. But there must be something done to awaken the be-

(Continued on Page 22)

## Seeks Harmon

Mike Comerford Admits a Feels and Urges Co-operation From the Industry

(Staff Correspondence)

Boston—Mike Comerford National Board of Directors of P. T. O., on the eve of the convention issued the following statement:

"The M. P. T. O. of America organization that extends its influence to all exhibitors with industry—is in better shape now at any previous time in its existence."

"What was done in this convention was done for the general of the industry as a whole included every element of divisiveness. That is our purpose to feel that anything that will help exhibitors in an honest effort but be of great assistance to other section of the industry naturally made a few mistakes happens in every movement. these mistakes were obviously head and not of the heart a purposes were always of a corrective nature and our intentions thoroughly honest and took every opinion the welfare of the tire industry. We have strength now than ever before we have the respect of the generally and the co-operative good-will of the highest offices of the nation, state and town committees, and our business stands every center and is regarded people of a kind that conform every way with the welfare of community."

"Every person connected with industry, no matter what division should co-operate in every way the organization as a whole want to improve our position wipe out all unfair tactics and processes within the industry in any way are not entirely just giving everybody a square deal. estly conducted, an exhibitor organization such as ours is, is always of the best and surest way to protect the entire industry from of all kinds from the outside everything of an unfair nature inside."

## Cohen Optimist

(Continued from Page 1)

tional organization. It can be with definite authority that the P. T. O. of A. is stronger today in its existence. National organization and the work of the Public Service Committee have done much that there is less antagonistic legislation directed against the industry today than ever before.

"The most interesting thing about this convention is the number of communications I have received from small exhibitors who, unable to bear the expense to come they are sending representatives, I rank and file of exhibitors was in stronger sympathy than today."



Tuesday, May 27, 1924

## Mark Hurts Germany

**Unsettled Currency Has Cut Production Considerably in Berlin—Financiers Withdrawing Support**

Since the stabilization of the mark the position of the German film industry has not been very favorable. This branch of business, as in many others, the sudden transition to gold mark calculations increased production costs so enormously that those of foreign producers were exceeded, according to an article in the European Commercial of Vienna and reprinted in the Times.

On this account there is little working done at present, and in Berlin, which is the center of film production, about fourteen out of twenty studios are at present empty and unused. In addition to the increased cost of production, further damage is being done by the general shortage of capital, which makes itself sharply felt in the creation of a film. The situation, in fact, has been completely reversed. While foreign capitalists have withdrawn their money to a great extent from the German film industry, people in Germany are considering the advisability of participating in foreign concerns in order to produce German films abroad, where production costs are lower. In this way an arrangement has been made lately whereby a German firm has linked up with the French Gaumont concern.

This new state of affairs becomes noticeable in the fact that exports of foreign films to Germany are on the increase. This is because foreign productions are no longer dearer than German films, and also because the German output does not suffice to meet the home demand. It is estimated that 40 per cent of the new films being brought out are of foreign origin. Formerly the quota of imports permitted was fully exploited, but now it is much too small. The number of films which may be imported is fixed each half year by the authorities. As in 1923, 260,000 meters of negatives have been allowed for the current year, but as this quantity is inadequate, a lively trade in this quota has arisen. Firms which have located have sold this to others because they themselves are not importing.

It is reported that as much as six gold marks per meter is being paid in this illegal fashion, so that in the case of a film of normal length a premium of \$2,500 to \$3,000 must be paid. Recently the first English film to be reported since the outbreak of war reached Germany and is now being shown in Berlin. Spanish films are being imported, but most of the foreign films come from America and Sweden.

Since general economic life has been placed on the gold mark basis, the sale of a film brings in much more than was formerly the case and is at once profitable. At the time of the latest inflation the sale of a film in the small State of Switzerland, which does not possess as many as 10 cinematograph theatres, brought in five or six times as much as the sale of the whole of Germany with its 1000 picture theatres.

## Richmount Foreign Sa'es

Richmount Pictures, Inc., has sold to Wardour Films, Ltd, for the United Kingdom, "Three O'Clock in the Morning", "Restless Wives", "Whipping Boss", "Why Women Remark", "Big Stakes", and "Flaming Hearts." To Pathe Freres for the United Kingdom the following have been sold; "Mask of Lopez", and "North of Nevada".

## Mercantile Trust Grants Loan

(Special to THE FILM DAILY)

St. Louis—The Mercantile Trust Co. has arranged to loan the Loew's St. Louis Realty and Amusement Co. \$650,000 to be secured by the Marcus Loew State theatre and office building now in process of erection. The building will be completed about Aug. 1.

## Women Attack "Sex Films"

(Special to THE FILM DAILY)

Detroit—The National Congress of Mothers and Parent Teacher Ass'n's bitterly attacks what was termed "the current epidemic of sex motion pictures". The women advocated the enactment of a national restrictive measure.

## No Daylight Saving For St. Louis

(Special to THE FILM DAILY)

St. Louis—This year there was no attempt to put over daylight saving. Experience has convinced the advocates of the innovation that there isn't a chance of putting such a measure over in the Board of Aldermen.

## St. Louis To Have 46 Airdomes

(Special to THE FILM DAILY)

St. Louis—There will be forty six airdomes in operation this summer. Exhibitors are anxiously awaiting the arrival of warm weather to open their out-of-doors shows.

## Fire In Star Kills Operator

(Special to THE FILM DAILY)

Manchester, N. H.—A fire which broke out in the projection room of the Star caused the death of the operator and serious injuries to a number of other persons.

## New \$150,000 Theatre For Smethport

(Special to THE FILM DAILY)

Smethport, Pa.—The Star Theatre Co. will erect a house to cost \$150,000 on the site of the Temple, recently destroyed by fire.

## Lyric Damaged by Fire

(Special to THE FILM DAILY)

Salem, Ill.—The Lyric was severely damaged by a fire that broke out in the projection room. Nobody was hurt.

## Xydias On Country-Wide Tour

(Special to THE FILM DAILY)

Los Angeles—Anthony Xydias of Sunset Prod. has left Hollywood for a country wide tour of exchanges.

## Two Houses for Orange, Tex.

(Special to THE FILM DAILY)

Orange, Tex.—Two new theatres are planned here.

## Incorporations

Albany—Elmcliff Pictures, New York, 100 shares common stock, no par value. Incorporators, C. Belknap, J. C. Huben and T. A. Byrne. Attorneys, Curtis Fosdick & Belknap, New York.

Albany—Glove Theatre Corp., Gloversville. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Gloversville-Family Corp., Gloversville. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Dolgeville-Strand Corp., Gloversville. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Palace Lockport Corp., Gloversville. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Carthage-Strand Corp., Gloversville. 10 shares common stock, no par value. Incorporators, P. T. Dana, H. I. King and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Thomas Carr Amusement Co., Jamestown. Capital \$20,000. Incorporators, T. Carr, M. H. Amlinger and A. Carr, Maple Springs. Attorney, E. Cawcroft, Jamestown.

Jefferson City, Mo.—Irma Theatre and Investment Co., St. Louis. Capital \$16,000. Incorporators, W. E. Kincaid, Dave Nelson, W. W. Bruck, E. Cissel and A. M. Hart.

Albany—Euro-American Film Corp., New York. Capital \$10,000. Incorporators, E. Bosler, F. G. Kirby and E. L. Corbett. Attorney, F. J. Knorr, Albany.

## Exhibitors Protest Censor Abuses

(Special to THE FILM DAILY)

Montreal—The M. P. E. A. held a special meeting at the Mount Royal Hotel in order to place before the Hon. L. A. Taschereau, Premier of Quebec their grievances against the growing abuse of the censorship regulations. It was found there was hardly an exhibitor present but had been harassed by the censors or the police even after a picture has been approved.

## "State" To Be Kunsky House

(Special to THE FILM DAILY)

Detroit—After a name contest, John W. Kunsky of the Kunsky Enterprises, decided upon the "State" as the name for the new 3,500 seat house which will soon be erected.

## Munz To Build 3000 Seat Theatre

(Special to THE FILM DAILY)

Detroit—C. W. Munz is erecting a 3000 seat theatre to be ready Jan. 1, 1925.

# ADOLPH ZUKOR

and

# MARCUS LOEW

prove conclusively that they have the Exhibitors' interest at heart, by giving "Thematic Music Cue Sheets" with all their company's releases.

Film companies offering "Thematic Music Cue Sheets" with their pictures, show they have more in common with the Exhibitor, than to merely secure his contract.

They help him put the picture over with his patrons, which in the long run, will mean more to his theatre than the showing of the best pictures, with incorrect musical application.

**THINK IT OVER**

# ANNOUNCEMENT

# EXTRAORDINARY

**F**ILM Booking Offices feels honored to present G. B. Samuelson's Motion Picture Magnificent—"N A P O L E O N AND JOSEPHINE," the production extraordinary that will make new motion picture history throughout the entire world.

It is beyond question of a doubt the supreme romance of all times and ages, exquisitely beautiful, beyond word description.

**A**LL the greatest spectacles of world history,—the Battle of Waterloo,—the burning of Moscow,—the retreat from Moscow,—Napoleon's return from Elba, and the most sumptuous and gorgeous scenes of the brilliant Imperial courts of Europe staged at a cost of nearly \$2,000,000.

## NAPOLEON AND JOSEPHINE

The Spectacle magnificent, portraying the most sublime love story of the ages,—All the glory, pomp and circumstance that thrill the heart,—fascinate the eye, and satisfy the soul.

**P**ROOF of the bigness of this huge production we shall publish in advertisements to come bona fide receipts of several theatres who have pre-exhibited this wondrous picture, unattended by the usual exploitation such a picture enables. Picture its possibilities when presented and backed by the superior showmanship of Film Booking Offices of America. Release date to be announced later.

Watch for forthcoming announcements.

### FILM BOOKING OFFICES

723 Seventh Ave., New York City, New York  
Exchanges Everywhere

## Where Piracy Thrives

and, Russia and the Balkans the  
ad Spots—Meeting Held in  
Paris Seeks Remedy

(Special to THE FILM DAILY)  
London—Kine. Weekly reports that  
meeting was held in Paris recently  
representatives of important Am-  
erican companies to discuss means  
meeting and reducing the effects  
of piracy evil.  
"The success of several films", says  
the report, "on the Continent from their  
owner's point of view is threatened  
by the activity of film pirates who  
are engaged in exploiting their ill-  
gotten property. One of the features  
which is suffering badly is 'Scar-  
face', which recently had a suc-  
cessful run at the Tivoli. At least  
several pirated copies of this are known  
to be in circulation in Poland. This  
being the case there are probably  
others, not only in Poland, but in  
Greece and the Balkan States, all  
of which places being apparently beyond  
the pale of ordinary law. A meeting  
was recently held in Paris of the rep-  
resentatives of the leading American  
companies to discuss a means of meeting  
and reducing the effects of the  
piracies."

## Aroused by Evil

K. Greenland, of the William  
Morris organization in a letter to  
the publication touches on the piracy  
question and says:

"While we have been confronted  
with piracies on 'The Kid' in certain  
of the Balkan countries, the Border  
States and Russia, we intend that the  
pirates shall not go unpunished. As  
a matter of fact, we have already  
obtained prints in several of these coun-  
tries through the assistance of the  
American organization, the State Depart-  
ment at Washington, and through in-  
dividuals whom we have instructed to  
act on our behalf and we expect re-  
sults from criminal suits where action  
damages would result only in un-  
satisfactory judgments.

"The piracies above referred to are  
of a recent date and we have very  
good reasons to believe that we know  
the persons guilty of these piracies,  
and it is our intention to exert all  
the means within our power to  
bring to justice those found guilty  
of such unwarranted actions.

"Elsewhere in other parts of the  
world where piracies previously have  
been encountered, we have obtained  
very satisfactory results. Pirates  
have been arrested and also their confederates  
in the United States are familiar with  
the fact that there have been several  
convictions and jail sentences  
in the past as a result of the  
activities of Mr. Vogel and other re-  
putable dealers with the assistance  
of the Hays organization, the State  
Department and individuals whose  
names were enlisted against so-called  
'rates' in the past."

## Theatres Declared Defective

(Special to THE FILM DAILY)  
New York.—Anthony W. H.  
burger building inspector has  
declared that all local theatres are  
in construction.

## Troy To Be "Musicless" For Summer

(Special to THE FILM DAILY)  
Troy—Local managers for the sake  
of cutting expenses, have decided to  
make their shows "musicless". There  
will be no music at the Troy except  
Saturday afternoons; the Lincoln or-  
chestra will be dispensed with entire-  
ly; the Troy will have no music af-  
ternoons, while the American will re-  
duce its orchestra from ten pieces to  
six.

## Hill Personnel Named

(Special to THE FILM DAILY)  
Pittsburgh, Pa.—The staff of the  
new Hill Enterprises, Inc., headed by  
R. G. Hill, includes F. R. Gregor,  
and Samuel Lichter, Ray O'Toole,  
B. Mendel, and K. Connors. Offi-  
ces are at 1010 Forbes St.

## 90 Theatres in Wash. M. P. T. O.

(Special to THE FILM DAILY)  
Seattle—Ninety members are now  
enrolled on the records of the Wash-  
ington M. P. T. O. Ed Dolan of the  
Dolan and Ripley theatres is now  
trustee, succeeding G. G. Johnson, re-  
signed.

## Daylight Saving Cuts Off 20%

(Special to THE FILM DAILY)  
Troy—Theatre owners commenting  
on the effects of daylight saving, de-  
clare that for the two weeks that the  
ordinance has been in effect receipts  
have dropped twenty per cent.

## Exhibitors War Against Tent Shows

(Special to THE FILM DAILY)  
Detroit—Neighborhood theatre  
owners and merchants have joined in  
an effort to reduce the number of  
tent carnival shows which have seri-  
ously cut into their receipts.

## Utah House Destroyed By Flames

(Special to THE FILM DAILY)  
Salt Lake City, U.—The Casino, at  
Gunnison, is in ruins caused by fire  
that broke out in an adjoining build-  
ing. Loss \$10,000.

## Goldberg Leases Chicago Theatre

(Special to THE FILM DAILY)  
Chicago—Lou Goldberg has leased  
the 3,000 seat theatre now under con-  
struction by Hyde Park Bank.

## Fuld Out of 1st Nat'l

Jack Fuld has completed special  
advance exploitation work for "A  
Son of the Sahara" and "Why Men  
Leave Home" for First National.

**DURATIZE**  
YOUR FILM

**-DURA-**

**FILM PROTECTOR CO.**

220 WEST 42<sup>ND</sup> STREET  
NEW YORK

PHONE  
CHICKERING 2937

ALLAN A. LOWNES  
PRES.

## Among Exchangemen

Cleveland—George Wilson has  
been appointed special salesman to  
handle Pathe two-reel subjects in this  
territory.

Buffalo—Al Barnett, formerly with  
Selznick, has resigned to take up  
duties as representative for Univer-  
sal.

Washington—J. P. Stapelton has  
been promoted to the managership  
of the Independent Films office.

Dallas—Bob Ingram has been man-  
ager of the local and Oklahoma of-  
fices of Progress Pictures.

Kansas City—Lew Nathanson  
former Selznick salesman, is now  
with Associated Exhibitors.

Cleveland—Lou C. Thompson will  
take over the management of the local  
Universal exchange.

Oklahoma City—William Parra has  
been appointed assistant manager of  
the Fox exchange.

Milwaukee—Oscar Kuschner, is the  
new manager for Pathe, succeeding  
W. A. Aschmann.

Omaha—Sherman W. Fitch has  
been promoted to managership of F.  
B. O.

Washington—Harry Levey, form-  
erly with Goldwyn has joined Univer-  
sal.

St. Louis—Tom Tobin, formerly  
with Pathe, has joined Columbia.

Chicago—Carl Harthill, is now on  
the sales staff of United Artists.

Pittsburgh—M. Fisher may resign  
as manager of Federated.

Atlanta—L. C. Lowe will cover  
Florida for Hodkinson.

Springfield—The Alton Theatre  
Co., Alton, has filed dissolution pa-  
pers.

Independent Sells 8 Westerns  
Independent Pictures Corp. has  
sold a series of eight westerns star-  
ring Bill Cody, to celebrated Players  
for Northern Illinois and Indiana.  
First Graphic Exchange has acquired  
the same series for Northern New  
York, while the R. G. Hill Enter-  
prises has bought them for Western  
Pennsylvania and West Virginia.

## Hutchison on Way East

(Special to THE FILM DAILY)  
Los Angeles—Charles Hutchison,  
making a series of pictures for Will-  
iam Steiner, is on his way to New  
York to secure new stories. He will  
make his headquarters at Room 519,  
220 West 42nd St.

## Nathanson Offers to Sell Capital

(Special to THE FILM DAILY)  
Montreal—N. E. Nathanson, man-  
aging director of Famous Players  
Canadian Corp. made an offer to E.  
F. Albee, president of the new Keith  
Company of Canada to sell either the  
Capital or Palace.

## Rosenthal Elected To Board

(Special to THE FILM DAILY)  
Albany—Jack Rosenthal of Troy  
has been elected to the Albany Film  
Board.

Specify

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**INSURANCE EXPERTS**  
TO THE THEATRICAL AND  
MOTION PICTURE INDUSTRY

"A Tribute To The Independent Market"

**THE BIG**

**FOR 1924-25**

"Each Production An Achievement"



## Entries Up To 169

Flood of New Names Reach Committee—Big Event Very Close Now

It's growing near! The Spring Golf Tournament is little more than a week off. What a flood of names has hit the committee in the past few days! Over fifty of them.

Yesterday, one member of the committee received an entry from Joseph J. Snellenburg of the Virginia theatre, Atlantic City, who is coming up for the event. Of course, Tom Moore will be here from Washington as usual. The New York exhibitor group is to be largely represented and, while many of them don't play the royal and ancient game, they will all turn out to watch the fun and attend the dinner at night.

In addition, to those cups already promised, F. B. O., and Arthur Stebbins will each contribute a cup. The J. P. Muller Co., will donate two steel-shafted drivers.

Everybody had better murmur prayers for good weather. All arrangements are set. The only thing necessary is to wait for Wednesday, June 4 to roll around. Tardy folks still have time to enter if they fill out the blank on this page, right now. This minute. And send it to any member of the committee.

The list, as of late yesterday afternoon:

Alicoate, John, W., Film Daily  
 Allvine, Glendon, Famous Players  
 Amsterdam, Ben, Masterpiece, Phila.  
 Aronson, Al, Metro  
 Baker, C. Graham, Vitagraph  
 Barnstyn, J. C.  
 Beach, F. A., United Artists  
 Beatty, Jerome, Universal  
 Beecroft, James, Exhibitors' Herald  
 Benson, Bernhard, Merrill, Lynch  
 Berman, Sam  
 Blair, George, Eastman Kodak  
 Blaisdell, George, Trade Review.  
 Block, Ralph, Famous Players  
 Blumenthal, L. F., Haring and Blumenthal  
 Brady, Richard, Eastman Kodak  
 Brandt, Billy, M. P. T. O., N. Y.  
 Brandt, Harry  
 Brecher, Leo, Plaza Theatre  
 Brilant, Arthur, Pathe  
 Brock, Louis, First Nat'l  
 Brooks, E. O., Pathe  
 Brown, George, Universal  
 Bruenner, H. B., First National  
 Butts, F. W., Litho. Co.  
 Cameron, Rudy, Lambs' Club  
 Carleton, Carl  
 Carlos, Abe, Truart  
 Carvon, Tom, Universal  
 Chatkin, D. J. Educational  
 Cohn, Jack, C. B. C.  
 Colmer, Claud, First National.  
 Convert, James Z., Merrill, Lynch and Co.  
 Crawford, Roy, Asso. Exhibitors  
 Cron, James A., Trade Review.  
 Cruikshank, H., Trade Review.  
 Crosbie, F. W. 1st National  
 Cuming, R. M., Jr., Metro  
 Danny, Film Daily  
 Derham, J. A., Cosmopolitan  
 Ebenstein, Arthur, Ebenstein Co.  
 Ebenstein, Herbert, Ebenstein Co.  
 Eckles, Eddy, Trade Review.  
 Edelhertz, Bernard  
 Elms, J. W., Du Pont Co.  
 Engle, Dr. Wm.

## Golfers, Attention!

Sign this and forward to any member of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

My check herewith (\$10 for players, including lunch, dinner and prizes. \$5 for goofer diners). My average round is .....

### THE COMMITTEE

Bruce Gallup, First National, 383 Madison Ave.  
 Felix Feist, State Theater Bldg., 1540 Broadway.  
 Abe Warner, Warner Brothers, 1600 Broadway.  
 E. K. Gillette, M. P. News, 729 Seventh Ave.  
 Danny, The Film Daily, 71 West 44th St.

Eschmann, E. A., First National.  
 Evans, Tom, Evans Lab.  
 Fabian, Abe, 1st Nat'l, N. J.  
 Fabian, Si, 1st Nat'l, N. J.  
 Farrella, Dario, 1st National  
 Feist, Felix, Schenck Prod.  
 Ferber, Jack, Lakewood, N. J.  
 Fields, Harry, Friars' Club  
 Fields, Seymour, Eggers Engraving  
 Frankel, Wm.  
 Frank, W. B., Hal Roach Enterprises  
 Gainsboro, Hy  
 Gallup, George B., First Nat'l  
 Gerety, Tom, Universal  
 Gill, Wm. S., Rothacker  
 Gillette, E. K., M. P. News  
 Glucksmann, Jacobo  
 Goetz, H. M., Consolidated  
 Graham, Arthur Butler  
 Grey, A. L., D. W. Griffith, Inc.  
 Gulick, Earl, Gude Adv. Co.  
 Gulick, Paul, Universal  
 Hackstaff, Fred, Vitagraph  
 Hall, Fred M., N. Y. Times  
 Hammons, E. W., Educational  
 Hands, W. H., Brown Bros.  
 Hedley, Albert, Vitagraph  
 Hedwig, W. K., Rex-Hedwig Lab.  
 Henry, T. Y., United Artists  
 Herries, Jim, Universal  
 Herron, Fred L., M. P. P. D. A.  
 Hirlaman, Chas. J., Hirligraph M. P. Co.  
 Hodes, Hal, Educational  
 Hoffman, M. H., Truart  
 Howells, Benj. F., D. P. Howells, Inc.  
 Humm, John, Pathe  
 Hurst, W. O., Eastern Prod.  
 Jacobson, Lou  
 Kane, A. S., Asso. Exhibitors  
 Kane, Robt. T., Famous Players  
 Kann, George, E.  
 Kann, "Red", Film Daily  
 Kellogg, Mark, First Nat'l  
 Klein, Edward L.  
 Knowles, Harley, Friars Club  
 Kraus, M. E., Kraus M'fg Co.  
 Kru'lin, Harry, Powers Engraving  
 Lachmann, Marc, Metro-Goldwyn  
 Leahy, Tim, Exhibitors Herald

Lesser, Irving, Principal  
 Lesser, Myron L.  
 Lewis, Edgar  
 Lewis Harry  
 Lichtman, Al, Universal  
 Loew, David, Loew's, Inc.  
 Loughborough, J. M., Principal Pic.  
 Lownes, Allen, Dura Film Prod.  
 Lynch, Oscar S., Morgan Litho  
 Mannix, Ed. J., Schenck Prod.  
 Marcus, Lee, F. B. O.  
 Masce, Wm.  
 Mastbaum, Jules E., Stanley Co.  
 May, Mitchell, Jr.  
 Mersereau, Don, Film Daily  
 Mitchell, Fred. H., Loew's, Inc.  
 Mitchell, Theodore  
 Mooney, Paul C., Hodkinson  
 Moore, Tom, Rialto, Washington  
 Moore, William, Rialto, Washington  
 Morgan, Len, Trade Review.  
 Morgan, William, First National.  
 Munroe, F. C., Hodkinson  
 Moyer, Charles, United Artists  
 Noble, John W.  
 North, Bobby, Apollo Exchange  
 Ochs, Lee, Costello Theatre  
 O'Reilly, Chas. L., T. O. C. C.  
 Parker, Watt, Warner Bros.  
 Pearson, Elmer, Pathe  
 Pettijohn, Charles C., M. P. P. D. A.  
 Pinkerton, C. C., First National.  
 Price, Burr, Distinctive  
 Price, Oscar A., Tri-Stone  
 Rabell, W. H., Ind. Movie Supply  
 Reilly, Wm., Cine-Mundial  
 Rothstein, Nat., F. B. O.  
 Rowley, J. T., Morgan Litho Co.  
 Schlesinger, Gus, Warner Bros.  
 Schlesinger, Mayer

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 244 W. 49th St. N. Y. C.

Schlesinger, M. S.  
 Schnitzer, Joe, F. B. O.  
 Schwartz, Marty  
 Segal, Harry, Pioneer, Boston  
 Shallenberger, W. E., Arrow  
 Shaw, Oscar, Great Neck  
 Shear, J. M., Ebenstein Co.  
 Snellenburg, J. H., Atlantic C  
 Simmonds, Joe, Western Imp  
 Smith, Courtland, M. P. P. D. A.  
 Smith, J. Boyce, Jr., Inspirati  
 Snyder, A. C., Pioneer, Bosto  
 Spargo, John C., Exhibitors  
 Starr, Herman, Warner Bros  
 Stebbins, Arthur  
 Steele, Monte S., United Art  
 Steiner, Charles  
 Sternberg, Lester, Zit's Weekl  
 Storey, John E., Pathe  
 Strauss, Ben  
 Taylor, John H., London  
 Theiss, John H., Du Pont Co  
 Tierney, Howard S.  
 Underwood, Fred,  
 Unger, A., Trade Review.  
 Walker, Walter D.  
 Warner, Abe, Warner Bros.  
 Warner, E. J., Otis Litho Co.  
 Wilk, Ralph, Film Daily  
 Wilkerson, Billy, Burr Prod.  
 Wilson, Fred G., Reeland  
 Wilson, George, Tyrone, Pa.  
 Wonders, Guy, Baltimore  
 Yates, H. J., Consolidated

Plunkett Arranging "Sea Hawk"  
 Joe Plunkett is arranging presentation of "The Sea Hawk" the Astor beginning next Monday

### Congratulations!

It is gratifying to see the convention so ably and so well supported.

Good will and better understanding will be the result of each and everyone.

### TRI-STONE PICTURES

OSCAR A. PRICE, Pres.

565 Fifth Ave., N. Y.

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### FEATURE FOR SALE OUTRIGHT

A knockout drama of the snow storm of storms, wolves, thrills—just right for summer release. I cannot order to make it a releasing proposition and wait on monthly returns, but just sell outright and quick. Your chance if you've got some ready OPPORTUNITY,

FILM DAILY  
 71 W. 44th St. N. Y. C.



**BIGGER AND BETTER**

**WARNER BROS**  
Classics of the Screen

**SEASON OF 1924-25**

## Films as School Aids

N. Y. Principals Find Them a Considerable Help—20 to 30 Using Pictures

Motion pictures as an aid in instruction in literature, in geography, in history and civics and in nature study have proved successful during the present school year, according to reports of Principals at a conference at the Hall of the Board of Education.

The film lessons in current events, in hygiene and physical training, in biology and in vocational guidance have also been of great help in the schools that have tried them out. In fact, so enthusiastic are the Principals about the use of films as a definite part of daily lessons that a drive will be made to have the new buildings, opened before it was decided to include visual education equipment in each general contract, equipped. These new buildings have booths but no equipment.

The conference was called by Ernest L. Crandall, director of lectures and visual instruction, in order to get the opinions of Principals about the lessons that had been supplied and to find out their needs for the next school year. Between twenty and thirty schools are using the film lessons at the present time.

An interesting development of the use of current events films was reported from Public School 40, Manhattan, of which William Krampner is Principal. A mid-term test in current events was given and the pupils showed a remarkably high average of knowledge of what had been going on in the world.

### Courses Are Complete

But it is the development of the motion picture as an aid in the more formal subjects of the course of study that has met with a ready response from the schools. Principals who have tried out the lessons, many of which cover a full year or more, have applied for more of the lessons in other subjects.

For the next school year the following courses will be available:

Subject	School Year
Hygiene and Physical Training	7th, 8th
United States Geography	7th, 8th
Physical Geography	8th
Civics	9th
Biology	9th
Domestic Science	7th, 8th, 9th
Civics	7th
Nature Study	4th
Current Events	7th, 8th, 9th
Vocational Guidance	8th, 9th

The course in literature gives a general idea of the scope of the film lessons and range of subjects covered. There are films of thirteen authors including Whittier, Lowell, Dickens and pictures of a number of their works. In the list are included "Rip Van Winkle," "Evangeline," "Miles Standish," "Odyssey," "Ivanhoe," "Merchant of Venice," "The Tale of Two Cities," "Silas Marner" and "Old Testament Stories."

### Films Run Forty Minutes

In the nature study course and in geography there are twenty-seven lessons each and in biology eighteen.

The vocational guidance course includes a large number of films of different occupations and trades and also films carrying a course of lessons in the care of the health in particular occupations.

The films are designed for periods of forty minutes.

A primary course covering nearly twenty lessons is also available. It includes pictures of "The Three Bears," "Hansel and Gretel," "Snow White," "Little Red Riding Hood," "Alice in Wonderland," "Beans, and How they Grow," "Orange Groves and Apple Orchards," "Mythology," and "Home Gardens."

Use has also been made in many of the schools of the United States Health Service film of the science of life and favorable reports were submitted yesterday.

### Minn. and Sioux Falls Salesmen Meet

(Special to THE FILM DAILY)

Minneapolis—The salesmen in the Minneapolis and Sioux Falls territories held a get-together sponsored by the Minneapolis Film Board of Trade, in order to familiarize salesmen with the workings of the arbitration board. A highlight was the expressed desire to effect closer cooperation between the board and salesmen. Unfair non-theatrical competition was termed a menace by Ben Friedman, of Friedman Film, who called upon salesmen to refrain from selling films to institutions competing unfairly with theatres.

### Keith Officials Confer on Sites

(Special to THE FILM DAILY)

Ottawa—Officials of the new B. F. Keith Co. of Canada, Ltd., recently incorporated with a capital of \$5,000,000 conferred with J. W. Franklin, director of the new company regarding local projects. Negotiations are being made to secure favorable sites for proposed theatres.

### McGowan Recovering From Injuries

(Special to THE FILM DAILY)

Los Angeles—Bob McGowan, director of Hal Roach's "Our Gang" comedies, is recovering from injuries received recently when a platform from which he was directing a scene collapsed.

### New Conduits Installed at "U"

(Special to THE FILM DAILY)

Hollywood—Underground electric conduits, such as are used in the larger cities, have been installed at Universal City. By the new system, all overhead wiring will be eliminated.

### Remodelling Penn. Theatre

(Special to THE FILM DAILY)

Harrisburg, Pa.—The Wilmer and Vincent Theatre Co., will rebuild the Orpheum at a cost of \$200,000. The Colonial in Allentown will be enlarged to contain 2,580 seats.

### Exhibitors Confer On Court Decision

(Special to THE FILM DAILY)

Canton, O.—Local exhibitors are conferring on steps to be taken following the decision of the State Supreme Court ordering shows to close on Sunday.

## New Theaters

San Francisco—Ground has been broken for the new 500 seat neighborhood house which Anderson and Frazer are building.

Herrin, Ill.—John Marlowe has completed plans for the opening of his new amusement park on Decoration Day.

Pittsburgh—Sam Lurie and Sam Abromovitz have taken over the Victoria and the Evaline in Sharpsburgh.

Schuylerville, Pa.—A modern house to be known as the Refowich will shortly be put under construction.

Kane, Pa.—Work has been started on the \$150,000 house, which the Star Theatre Co. is building here.

Seattle—The Oregon, a 500 seat house owned by Anderson & Frazer, is under construction.

Gastonia, N. C.—A group of bankers will build a 1,500 seat theatre at the cost of \$150,000.

North Bend, Ore.—The Coos Bay Amusement Co. have opened the \$100,000 Liberty.

South Richmond, Va.—A theatre to be called the Venus will be erected at a cost of \$75,000.

Poplar Bluff, Mo.—E. S. Sheppard will soon build a new house here.

Spokane, Wash.—Neil & Allender's new Ritz opened last week.

Lincoln, Ill.—Leo Burnstine will build a theatre here.

Birmingham, Ala.—The Temple opened as a first run.

Aberdeen, Wash.—The new D. & R. has opened.

Chesalis, Wash.—The St. Helens, is open.

### B. & C. London, Liquidation

(Special to THE FILM DAILY)

London—A well known producing company has gone voluntary liquidation. The British and Colonial Kinematograph Co., popularly known as the B. & C. firm. This was the company that was foremost in making picture American stars, bringing over to this country Herbert Brenon and Doro. It is expected that the company will continue after readjustment.

### Wood Resigns from U. P. & C.

(Special to THE FILM DAILY)

Los Angeles—W. F. Wood, general manager of the United Producers Dist. of Hollywood, has resigned. One has been named to fill the vacancy.

### Postpone Ottawa Run of "Wagon"

(Special to THE FILM DAILY)

Ottawa—The Auditorium has postponed showing of "The Covered Wagon" which was scheduled for the week of June 2.

### Gomersel Now a Manager

(Special to THE FILM DAILY)

Minneapolis—E. T. Gomersel succeeds Jack Sullivan as Fox sales manager. He formerly served as special office representative.

### New Rex Feature Postponed

(Special to THE FILM DAILY)

Los Angeles—The hoof-and-mouth disease has held up production of Hal Roach's second feature picture starring Rex, the horse until the fall.

### Popular Pictures Formed

(Special to THE FILM DAILY)

Dover, Del.—Popular Pictures have been incorporated here with a capitalization of \$5,000,000.

### Finlayson Going to Scotland

(Special to THE FILM DAILY)

Los Angeles—James Finlayson, one of the principal Roach comedians, is planning a trip to his native Scotland. He will return in September.

## "A Tribute To The Independent Market"

Completed

LIONEL BARRYMORE in "Meddling Women"

"The Fire Patrol" with Nilsson-Bellamy



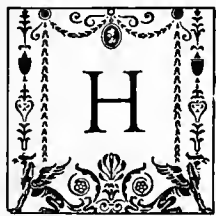
"The Painted Flapper" with Kirkwood and Garon

CHADWICK PICTURES CORPORATION

729 Seventh Avenue New York City

"Each Production An Achievement"

# MY PLATFORM



HERE'S my Universal Platform for the coming Fall and Winter Season: I don't know how many *big* pictures Universal will make! At first we planned on thirty-six, which would be three times as many big Jewel pictures as Universal ever made in one season.

But I've decided to wipe that plan off the map until I know everything there is to know about each and every picture. So with the help of the huge Universal staff, I have been sorting out material, checking up and making up a fool-proof list of sure fire stuff.

The result is that I intend to open the season with the release of twelve pictures which I know are great. The stories, the casts, the directors and all details of the first twelve pictures are fool-proof. They will be better than anything Universal has ever attempted to do. Then what?

I don't know. I'll decide that after the first twelve are launched and as the subsequent pictures come in from the studio and can be checked up.

I don't intend to be bound by rigid numbers. If thirty-six great pictures come from the studio, then Universal will release The Perfect Thirty-Six. If only thirty are great, thirty will be our number. If only twenty-four [or any other number] are great, that will be the number we will release.

If any lemons arrive, they will either be

shoved up on the shelf or we will sell them to someone else, negative and all.

Remember, Universal has no fancy new "sales plan" or scheme of any sort. We simply admit we do not know how many of our pictures will be great until they are done, and we only propose to sell you the ones we know are exactly right. No producing company on earth can ever know that all of its pictures will prove to be as hoped for. Listed in this announcement are full details of all other Universal products.

Universal is on the top of the heap in every way and I hope to keep it there. The prospects were never so rosy as they are now and I don't intend to spoil them by making promises unless I know I can keep them.

That's our platform—guaranteeing each plank as it is known to be worthy.

It is not sensational, but it is sound. Compare it with anything else that may be offered to you and then—LOOK BEFORE YOU BOOK.

*Carl Laemmle*



# The Sensation of

Wherever exhibitors meet, wherever picturegoers gather, the sensation is the same—**Universal's Greatest**

Every Universal Jewel comes with a story that is clean, interesting, and suggestive. It is a family picture—**not any other**

1

Released August 3rd

The  
**Signal Tower**

Greater than "The Storm"!  
starring

**VIRGINIA VALLI**  
with Rockliffe Fellowes and Wallace Beery  
Adapted from the story by Wadsworth Camp  
Directed by CLARENCE BROWN

2

The  
**Reckless Age**

Released August 17th

A thrilling and riotous dramatic farce starring  
**REGINALD DENNY**  
with an up-to-the-minute cast  
Adapted from the novel "Love Insurance" by Earl Derr Bigg  
Directed by HARRY POLLARD

3

The  
**Gaiety Girl**

Released August 31st

A charming, dramatic romance starring the beautiful 'Merry Go Round' girl  
**MARY PHILBIN**  
and an unusually strong cast  
Adapted from the serial novel that appeared in "Good Housekeeping Magazine" as "The Inheritors" by I. A. R. W.  
A KING BAGGOT PRODUCTION

4

The  
**Turmoil**

Released September 14th

Adapted from  
**BOOTH TARKINGTON'S**  
great novel of American life with one of the most impressive casts ever assembled  
**GEORGE HACKATHORNE**  
Eileen Percy Emmett Corrigan Pauline Garon Winter Hall  
Eleanor Boardman Edward Hearn Kenneth Gibson Bert Roach  
A HOBART HENLEY PRODUCTION

5

The  
**Family Secret**

Released September 28th

Adapted from the great stage success, "The Burglar"  
by **AUGUSTUS THOMAS**  
and the popular novel, "Editha's Burglar"  
by **FRANCES HODGSON BURNETT**  
featuring  
**BABY PEGGY**  
with **EDWARD EARLE, GLADYS HULETTE**  
**FRANK CURRIER** and others  
Directed by **WILLIAM SEITER**

6

**Butterfly**

Released October 12th

From the extraordinarily popular novel by  
**KATHLEEN NORRIS**  
sumptuously produced with a great cast headed by  
**LAURA LA PLANTE** **NORMAN KERR**  
**RUTH CLIFFORD** **KENNETH HARLAN**  
**T. ROY BARNES** **CAESARE GRAVIN**  
**MARGARET LIVINGSTON**  
Directed by **CLARENCE BROWN**

The greatest line-up of big pictures



# the Industry!

discussed the one topic of amusement is

# Announcement

those elements that make  
none contains anything  
will appeal to the whole  
sex or audience.

Released October 26th

## Captain Fearless

Brimful of adventure, romance and action  
starring

**REGINALD DENNY**

with a splendid supporting cast

Adapted from Eugene P. Lyle, Jr.'s popular novel,  
"The Missourian"

Directed by **JAMES W. HORNE**

Released November 9th

## The Rose of Paris

Paris - Vienna - Gayety - Life!  
starring

**MARY PHILBIN**

with a fine cast of supporting players

Adapted from the very popular French novel, "Mitsi," by Dolly  
AN IRVING CUMMINGS PRODUCTION

Released  
November 23rd

## K - the Unknown

Founded on

**MARY ROBERTS RINEHART'S**  
famous novel "K" starring

**VIRGINIA VALLI**

with **PERCY MARMONT**  
and an excellent supporting cast

Directed by **HARRY POLLARD**

Released December 7th

## Love and Glory

A stirring and thrilling drama of human emotions from the novel,  
"We are French" by Robert H. Davis and Perley Poore  
Sheehan

Produced by **RUPERT JULIAN**

with a brilliant all star cast including

**CHARLES DE ROCHE**    **MADGE BELLAMY**

Wallace McDonald  
Ford Sterling

A. Gibson Gowland  
Priscilla Dean Moran

Released December 21st

## Wine

One of the most powerful stories of the year by  
William McHarg as it appeared in Hearst's Inter-  
national Magazine. With

**CLARA BOW**

**FORREST STANLEY**    **HUNTLEY GORDON**

**MYRTLE STEDMAN**    **ROBERT AGNEW**

**WALTER SHUMWAY**    **WALTER LONG**

Directed by **LOUIS GASNIER**

Released January 4th

## The Tornado

The sensationally thrilling melodrama by  
**LINCOLN J. CARTER**  
starring

**HOUSE PETERS**

with an all star cast

A **KING BAGGOT PRODUCTION**

es offered by any company!

# Universal Presents the Greatest

Carl Laemmle presents

## HOOT GIBSON

You have come to expect a certain standard of thrills in every Hoot Gibson picture and you can rest assured that the new Hoot Gibsons for the coming

season will uphold and even surpass any of his previous hits. Clean, wholesome, outdoor romance, filled with speed, laughs, thrills and fast riding.

The First Three Universal Gibson Productions to be released between August and December:

### THE SAWDUST TRAIL

With an exceptional supporting cast: Adapted from the Saturday Evening Post story "Courtin' Calamity" by William Dudley Pelley. Directed by Edward Sedgwick.

### HIT AND RUN

With a live-wire cast including Mike Donlin (formerly of the N. Y. Giants) Directed by Edward Sedgwick.

### THE RIDIN' KID FROM POWDER RIVER

With an all-star supporting cast. From the story by Henry Knibbs Directed by Edward Sedgwick.

## Unparalleled Quality Short Product Assurance

Written especially for Jack Dempsey by Gerald Beaumont. The brilliant supporting cast includes Hayden Stevenson, Carmelita Geraghty and Esther Ralston. Directed by Jesse Robbins and Erle Kenton. Undoubtedly the greatest box-office scoop of the year.

Carl Laemmle presents

## JACK DEMPSEY

The world's champion heavy-weight fighter in a series of

NOW BOOKING!

"The FIGHT and

## 2 Reel Westerns

Fifty-two of them a year! One released each week! Starring Jack Daugherty, William E. Lawrence and Pete Morrison. Think of these short westerns as a valuable addition to your program, get your patrons in the habit of expecting them each week. They are the best that brains can produce.

## International News

104 issues, released twice a week. No theatre can afford to be without them. They are nationally advertised in all Hearst newspapers read by over twenty millions people daily. The great staff of expert camera men are constantly covering the corners of the earth for big news events for your audiences.

## Two Big, Thrill-packed Serials

### "THE RIDDLE RIDER"

Starring WILLIAM DESMOND  
and EILEEN SEDGWICK

supported by Helen Holmes, Claude Payton, Hugh Mack and others. Story by Arthur Gooden; Directed by William H. Craft. 15 episodes of two-reels each—a thrilling, hard-riding western drama. Released in November.

### "WOLVES of the NORTH"

Starring WILLIAM DUNCAN

With Edith Johnson, directed by Wm. Duncan. Exhibitors who have played "The Steel Trail" and "The Fast Express" know that a Duncan chapter play cannot be beat. The theme is big and the action is thrilling. It will prove the biggest thing of its kind on the market. Released in September.

UNIVERSAL HAS THE PICTURES

# Outdoor Features of the Year

---

TWELVE

## 5 Reel Westerns

Featuring  
JACK HOXIE

AND

WILLIAM DESMOND

Featuring the famous  
UNIVERSAL RANCH RIDERS

There will be twelve of these five reel westerns during the season of 1924-5; Jack Hoxie will star in six and William Desmond and other popular stars in the remaining six. The finest western pictures on the market—big stories—big casts.

---

Exhibitors Unlimited Program Possibilities

---

Release on June 9th

## DEMPSEY

Two-reel knockouts, each story complete in itself and known as

"VIN Pictures"

Large houses and small houses alike will literally "clean up" with the series! Every time you flash Dempsey's picture in front of your theatre you will line them up in front. Get in touch with your local exchange immediately if you want to beat competition to the greatest series of all time.

---

## 1 Reel Comedies

Featuring  
BERT ROACH

They are released one every other week—26 during the entire year. Fresh, funny situations contrived by the best "gag men" in the business. Just the thing to put the final laugh in your program.

## Hysterical History Comedies

Something new and snappy! 12 Hysterical History Comedies, one reel each and released every other week. They are written and directed by Bryan Foy (famous composer of the Mr. Gallagher and Mr. Shean song) and Monte Brice. Those completed indicate that these will be the sensations of the coming year.

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## Century Comedies

Fifty-two; two reels each; released one a week

"Consistently Good"—they live up to the slogan! Exhibitors everywhere swear by them. These two-reel comedies released each week are box office power for any show. They are full of fun—clean and wholesome. Featuring Buddy Messenger, Bubbles, Al Alt, Waunda Wiley, Pal—the dog, Jack Earle, The Century Follies Girls and the Century Kids.

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UNIVERSAL HAS THE PICTURES

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## In The Courts

Supreme Court Justice Erlanger has denied an application by Arthur Edmund Carew to strike out the answer of Tom Terriss and the Terriss Prod. in his suit for \$6,000 on the ground that he was engaged at \$750 a week for eight weeks to go to Cuba and play the lead in the filming of "The Bandelero," and then the defendant broke the contract. Carew wanted the answer stricken out and judgment directed in his favor for the reason that there was no real defense.

In reply Terriss asserted that Carew was engaged by Sig Schlager general manager of the Luxor Pictures, and not by himself, and that Schlager was acting as agent for Carew. He asserted that it was understood that the engagement of Carew was conditional on the approval of Goldwyn, as distributor of the Terriss film, and that Goldwyn insisted on the engagement of Pedro de Cordoba.

The fact that Philip Lewis, who conducted the American Trading Ass'n, became mentally ill last fall and was committed to the Manhattan State Hospital for the Insane in January, became known when Supreme Court Justice Mullan appointed his wife, the committee of his person and property. His brother, Max, and father opposed the appointment of Mrs. Lewis, and wanted Max named, but Mrs. Lewis told the court that Max had been conducting the Allied Film Exporters and has been competing with them.

In suit of Edmund H. Jowett against the Cosmogram Pictures Corp. judgment for \$2,132 was returned before Supreme Court Justice Delehanty, and a counterclaim of \$8,000 by the defendant was dismissed. Jowett sued for salary as manager in 1921 at \$729 a month. The defendant counterclaimed for \$8,000 on the ground that Jowett agreed to take stock of that amount and failed to pay for it.

Supreme Court Justice McGoldrick has directed judgment for \$48,286 in favor of the Pacific Bank against Charles A. Cahuff and Herbert T. Edwards for a balance due on a note of the United Theatre Equipment Corp.

### Principal Franchises Sold

The first four Principal franchises to be disposed of are as follows:

20th Century, Philadelphia for Eastern Pennsylvania and Southern Jersey.

Southern States Film Co., Atlanta for Georgia, Texas, Oklahoma, Louisiana, Florida, Alabama, North and South Carolina, Tennessee, Mississippi and Arkansas.

All Star Feature Dist., Inc., Los Angeles, for California, Nevada, Arizona and the Hawaiiis.

De Luxe of Seattle for Oregon, Washington, Idaho, Montana and Alaska.

### Hildreth Resigns

Richard P. Hildreth, comptroller of Preferred since the inception of the organization, has resigned.

## Putting it Over

*Here is how a brother exhibitor puts his show over. Send along your ideas. Let the other fellow know how you cleaned up.*

### A \$6 Stunt—But Good

Austin, Tex.—Guns were given away by F. L. Faulkner, when "The Fighting Coward" played the Majestic.

Three days before opening, Faulkner ran the following ad, morning and evening: "Are You a Coward? We have secured a limited number of guns from the war-ridden country Czecho-Slovakia, and on Thursday night, on the opening of 'The Fighting Coward,' as long as they last we will give one of them to each male patron over eighteen years of age. These guns will be given to you as you come out as you will have a chance to see how a coward is turned into a real two-fisted man in 'The Fighting Coward,' taken from Booth Tarkington's story, 'Magnolia,' directed by James Cruze."

On leaving the theatre the first two hundred men were presented with pretty red, wooden pop-guns. They cost Faulkner six dollars. The Czecho-Slovakia origin wasn't imagination as that is where the toys were made.

### Full Page Boosts "Girl Shy"

St. Louis—Harold Lloyd's famous goggles have been used in a hundred different ways, but the full-page ad in the Times, which Herschel Stuart got for the "Girl Shy" engagement at the Missouri is one of the rare instances of such display. It was the result of a hook-up with Aloe's, the optical shop, which has the biggest business of its kind in the Middle West.

It was only natural that the store would devote a big window to the picture after buying a full page in the newspapers, which was as much Missouri theatre as eye-glasses.

Stuart reciprocated with a small dignified showcase exhibit of Aloe's glasses in the lobby of the theatre.

### Models Display "Dorothy" Gowns

Everett, Wash.—Exact reproductions of costumes worn by Mary Pickford in "Dorothy Vernon of Haddon Hall", were exhibited by living models in a window display, not far from the Orpheum where the picture was playing.

Other exploitations for this run was "Dorothy Vernon Fudge", featured by a leading confectioner; two big motor trucks carrying large cut-outs of Dorothy Vernon, as well as attractive newspaper display, given by the department store where the living models were on view.

### Banner and De Luxe in Deal

Banner Prod., has sold its first four pictures to De Luxe of Philadelphia for Eastern Pennsylvania, Southern Jersey, the District of Columbia, part of Virginia and all of Maryland. The title of the first picture is "The Truth About Women."

### Mooney Builds "Enchanted Cottage"

Birmingham, Ala.—The lobby of the Trianon was made to resemble a real "enchanted cottage", as exploitation for "The Enchanted Cottage", during its engagement. E. H. Mooney, advertising and publicity head for the theatre, was responsible for it.

A compo board front with a roof window and vines, was laid out, unusual in its detail and carrying out the theme of the picture. Comparatively simple and inexpensive. The window, of course, was the box-office.

### Unusual Street Car Tie-Up

Toronto—When "Dorothy Vernon of Haddon Hall" played the Grand O. H., arrangements were made with the officials of the street car company to cooperate in exploiting the run. All conductors were instructed, when their car reached the theatre, to shout "Grand Opera House! Everybody change for 'Dorothy Vernon of Haddon Hall!' Mary Pickford, Toronto's little Girl."

### Exhibitors Benefit Public

(Special to THE FILM DAILY)

Spokane, Wash.—W. J. Hindley, educational director of the Washington State Retailers' Assn., at the annual meeting of the M. P. T. O. urged exhibitors to hold their heads up their communities, and to regard themselves as performing a definite public service in teaching the public how to play. The organization took up the question of insurance and listened to a talk by H. W. Snell, manager of the Northwestern Insurance Co., who pointed out the economies accruing through group insurance.

The Way Non-Rewind eliminates the cause of 90 per cent of damage to film. Let us prove this by giving you a demonstration.

WAY NON-REWIND  
201 W. 49th St. New York City

## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Herbert Rawlinson new Universal is "The Flower Napoli," Edward Laemmle directing. Madge Bellamy is in the support.

Bessie Love will be leading woman with Charles Ray in "Smith", the first of the new Pathe series.

"Love and Glory," the new title for "We Are French," is finished. The editing process is under way.

Work on "Hit and Run," a new Hoot Gibson has been completed. Edward Sedgwick directed.

Peverell Marley and Archibald Stout are new head cameramen for Cecil B. DeMille.

Harry Meyers and Priscilla Bonner have been added to the cast of "Tarrish."

DeWitt Jennings has been added to the cast of "Merton of the Movies."

George Archainbaud is directing "Single Wives" for First National.

Betty Compson's next picture for Paramount will be "The Female".

Bessie Love will have an important part in "The Lost World."

Noah Beery will appear with Pola Negri in "Compromised".

William De Mille's next picture will be "Spring Cleaning".

GREENE

## "THE TRUTH ABOUT WOMEN"

BANNER'S FIRST

"Make This Your Banner Year"

National Release Date June 15, 1924—Now Booking



**"NOT ONE TO SPARE"**

THE WONDER PICTURE!

PRODUCED BY MADELINE BRANDEIS PRODUCTIONS  
DIRECTED BY RENAUD HOFFMAN

HODKINSON RELEASE



### Helping Small Towns in Exploitation Campaign That Was Designed Deliberately for Bene- fit of Little Exhibitors

How his organization creates exploitation designed directly to aid small-town exhibitors, is explained by Bert Ennis, of Associated Pictures in a letter to this publication. He says:

"Apropos of your remarks concerning intelligent helping of the small-town exhibitor as advocated by Eddie Bonns, the Sawyer-Lubin organization has given this problem intensive study with the result that when 'The Shooting of Dan McGrew' was recently produced, we carried out a well-defined plan, whereby from the day the production was started until it was finished, we kept in mind the exploitation and publicity requirements of the 'little guy.'

"Stills, especially suitable for his lobby display, were made: stories, the angles of which appealed to the small-town were written, and in order to give him ready made exploitation matter, a series of photographs of each member of the 'McGrew' cast taken in conjunction with special signs made tying up the selling possibilities of the photoplay edition of the film, so that the small exhibitor only had to give these photos to his local bookseller. Further than this, in order to give him extra material, a series of photos of La Marr, Cody, Busch, Marmont and Siegmund were taken blind-folded, and then straight so that the small exhibitor can stimulate interest by having a guessing contest, all set, either for use in his lobby, or in the newspapers.

"Before putting these ideas into effect, and before the production was started, we had the Metro branch managers supply us with a list of the small exhibitors in each territory and addressed a questionnaire to them in order to ascertain their real needs in exploiting a picture, from their point of view, and the material briefly mentioned herein is the result.

"On 'The Shooting of Dan McGrew,' and on 'Sandra,' our next La Marr picture for First National, we intend preparing two distinct modes

of exploitation—one designed for the use of the first and second run exhibitor and the other expressly designed for the use of the small-town-er.

I think this is a subject that requires editorial comment such as is contained in your issue of May 18th, as three quarters of the exploitation issued by producers and distributors, is of no use to the so-called 'back-bone of the business.'

#### Krell Leaves Today

David Krell, Sphinx Film of Berlin who has been here for about ten days buying product for Germany and more particularly Russia leaves today on the Reliance. Krell made some purchases for the Gos Kino, the official Russian film bureau.

#### Inter-Globe Deal with Principal

Inter-Globe Export has purchased the foreign rights on the Principal Pictures output, this including the Baby Peggys and the Harold Bell Wrights. Sidney Garrett is in Berlin, arranging for a German sale.

#### McConville Here

Bernard McConville, supervising director of Jewel productions for Universal, is in town from the Coast, conferring with Carl Laemmle relative to stories for Spring release.

#### Leave for India Sunday

Elmer Clifton and A. G. Penrod, his cameraman leave for India on Sunday to start work on the two pictures Clifton intends making there.

#### Landau and Small Partners

Arthur Landau and Edward Small have formed a partnership to handle story rights and the sale of completed pictures.

#### Leave For Coast Today

Margaret J. Winkler and Charles B. Mintz leave for the Coast today to line up additional short subject material.

## "The best 'flapper' picture I ever saw"

Such was the comment of an important Exhibitor who sat in the COMMONWEALTH projection room yesterday morning, just before he left for the Convention at Boston, and viewed

## "THE PAINTED FLAPPER"

It certainly is a dandy with the beauty of its production features and famous cast—James Kirkwood, Pauline Garon, Claire Adams, Kathlyn Williams, Grace Darmond, Crauford Kent, Johnny Harron, Eva Novak, Hall Cooley, Al Roscoe.

COMMONWEALTH'S nearly two-score features for the new season consist of many of like quality. Quite a number are ready for screen examination.

*Come in and see them.*

COMMONWEALTH  
FILM CORPORATION

"Handling Only Assured  
Successes"



S. ZIERLER, President  
729 SEVENTH AVENUE  
NEW YORK CITY

### "A Tribute To The Independent Market"

LIONEL BARRYMORE  
JAMES KIRKWOOD  
ANNA Q. NILSSON  
PAULINE GARON  
MADGE BELLAMY  
SEENA OWEN  
HELEN JEROME EDDY  
GASTON GLASS  
JACK RICHARDSON  
CHARLES MURRAY  
HANK MANN



All These  
Stars  
Appear In  
Chadwick  
Pictures

CHADWICK  
PICTURES  
CORPORATION  
729 Seventh Ave.  
New York City

"Each Production An Achievement"

# The Merger

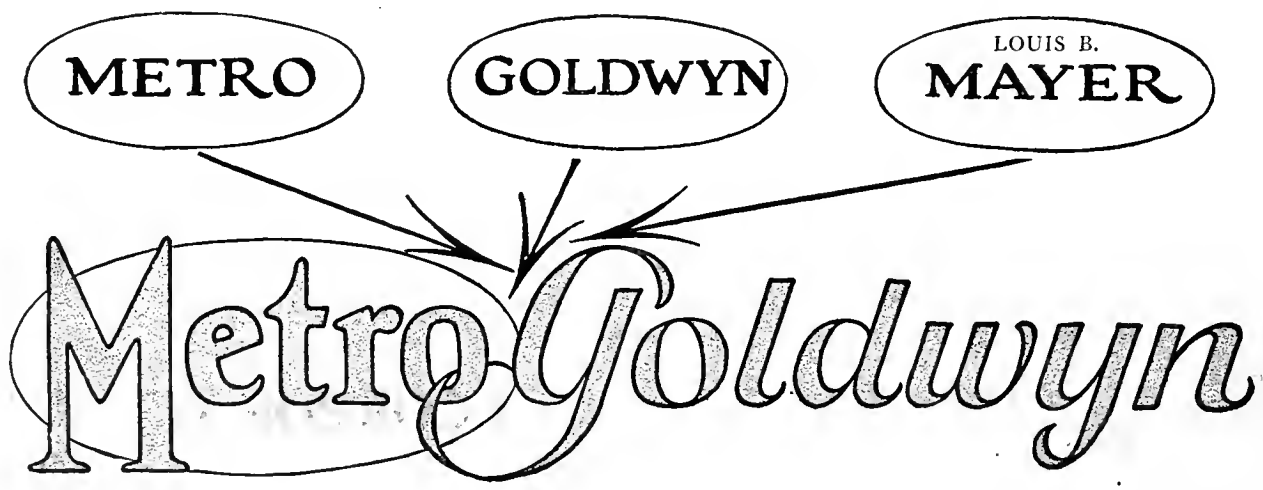
*A Statement by Marcus Loew*

WITH the merger of Metro, Goldwyn and Louis B. Mayer, three vital producers become one. Three producing organizations, that in past years have each provided exhibitors with consistent box-office properties, have now united their facilities and their valuable experience into one vast dependable source of picture supply.

Shortly a detailed announcement will be made of the exact product that exhibitors may expect from this new, unified organization and theatre-owners will recognize the significance of this huge amalgamation that triples its producing resources . . . stars, directors and stories.

Until the publication of this announcement, we ask exhibitors to have confidence in this new, unified power.

The Metro-Goldwyn line-up is worth waiting for.



## Theater Changes

Pittsburgh—The Norwood Park has opened for the summer.

Pittsburgh—The Strand, a recent purchase of D. Pratt, has opened.

Pittsburgh—The Avenue, owned by the Western Pennsylvania Amusement Co. has been converted into restaurant.

Matoaka—The owners of the Palace Theatre Circuit have purchased the Grand.

Youngstown, O.—Frank Savag has been appointed manager of the Victory and Mahoning.

St. Mary's, O.—The Grand which has been dark for several months has reopened under managership of Tor Broad.

San Francisco—The New Portolano is being extensively remodelled and redecorated.

Richmond Cal.—The Macdonald has been taken over by Charles C. Branham.

Berkley Cal.—The Beach-Krahn Amusement Co. has been overhauling the Strand increasing the capacity.

San Francisco—M. Gobish and Charles Michaels have taken over the Lincoln which, they are completely renovating.

San Francisco—Charles G. Branham has acquired the Crown.

Stockton, Cal.—Frank Vesley has been appointed manager of the National.

Stockton, Cal.—Louis L. Harris has bought the Rialto.

Philadelphia—George Bennethun has purchased the Palace, Quakertown.

Philadelphia—Green and Altman, who for many years have been lessees of the Avon, intend purchasing the house.

Philadelphia—George Gravenstein has secured the Northeastern.

Baltimore—The Fayette has closed for an indefinite period.

Hickory, N. C.—The Pastime has been leased by John F. Miller, who will make many improvements.

Baltimore—The Roosevelt (colored) and the McCoy are scheduled to be sold at auction.

Portland—The Jefferson will open with the U. S. official picture "Powder River."

Detroit—The Liberty, after many experiments in vaudeville, will go back to pictures.

Philadelphia—Samuel Bleyer has bought the Park, which he will retain exclusively as a picture house.

## Britain Disappointed

**Tax Relief Is Welcome, Many Murmurs of Dissatisfaction Are Heard**

(Special to THE FILM DAILY)  
London—Editorial comment in the leading British trade papers on the changes planned in the Entertainment Tax reflects some disappointment in the proposals of Chancellor of the Exchequer Snowden, being under the heading, "Crippling the British Industry, 'The Film Tax' says:

"The suburban exhibitor is afforded relief (though even now there is to be considerable doubt as to how much benefit will really accrue, but the British producer and manufacturer, as we said last week, are treated in no small degree if any other clauses in the Finance Bill are allowed to go through. The Chancellor has acceded to some extent to the demand that the cinema shall be freed from the shackles of overtime taxation; but if the McKenna duties are abolished, as he proposes, our national production of moving pictures will be very seriously affected, while the development of printing in this country will receive a blow from which it will be extremely difficult for it to recover.

"We think that in his fervor for the trade, Mr. Snowden has not fully realized the effects which this part of the budget will have on two budding industries. If these embarras are removed, the film business will be hit in two of its most vital Production will suffer and printing will suffer. At present the cost of imported negatives (though \$50. per foot) and that on importation (though only 1d. per foot) has been sufficient, at any rate to keep back a too overwhelming amount of cheap and nasty subjects; and at the same time these imports have been restricted (in a minor degree only, it is true) in favor of the British stu-

"\* \* It is more than ever essential that such safeguards as have been provided should not be rudely discarded. If they were abandoned now, we should be doing all we can to hamper the growth of British picture-making. The home manufacturer will be unable to withstand unrestricted competition, and in no long time, perhaps, will be forced to go out of the market altogether.

"To take another aspect of the matter, the film printing. Since about 1910 a thriving business has been built up in this department of manufacture. It is estimated, for instance, that at least three and a quarter million feet of positive film is printed in Britain every week. Thousands of work-people find employment in this branch of the trade, the skill in which is not easily transferable to any other calling. The field of film printing in England has been cultivated on the tacit assumption that it would receive the earnest consideration of any government when, and if, the time came to reconsider the McKenna duties. If the tax on positive prints, together with that on the negatives imported into this country, is to be abol-

ished, it will simply mean that this printing will very largely be done abroad, with the inevitable result that the factories here will be closed down and a new class of worker added to the list of dole receivers.

"The most ardent Free Trader in the Government ranks can scarcely be prepared to sacrifice a British industry and deal a smashing blow at British are for the mere pleasure of giving the foreigner a pull."

"The Bioscope" says:

"Coming to the Chancellor's announcement of his determination to abolish the McKenna duties on August 1st, we are of opinion that this will prove a severe blow to the British cinema industry in more ways than one. It will flood the country with a type of cheap (and usually nasty) film that these duties have been instrumental in keeping in the countries of their origin, a type of film which was lowering the status of the cinema entertainment and doing much to provide cranks and killjoys with weapons with which to attack an industry honestly trying to elevate as well as entertain, but which through reason of their cheapness found a public in the very quarters where they accomplished most harm.

"The abolition of the McKenna duties will hit very hard the British film producing industry, just beginning after the years of war to attain a position commanding respect, not only in Britain, but in our colonies and other countries of the world."

And "The Cinema" has this to say: "What is the probable result to this trade of the removal of the McKenna duties?"

"Answer:

"There will be a constantly increasing influx from various sources of 'junk.' Free of duty—it will be sent over to realize what it will fetch.

"There will—as usual—be buyers. There are for most kinds of rubbish. The all-important puzzle is—will the exhibitor be persuaded to book that class of goods? Here and there, of course—there may be one that will get by—But—they will be quite exceptional cases—and there is too much junk in the country today. Even with the duty it will mean an increase of the already strong competition from which British manufacturers are keenly suffering.

"The only defence that can be put up by them appears to be the manufacture of the inexpensive type of domestic or comedy-drama, with a gripping story—and a small but strong cast.

### Exhibitors Watch Out!

There are old serials cut down and now being re-issued as features of

CHARLES HUTCHISON

"Hutch of Serial Fame"

is making the greatest stunt pictures of his career. Look for the second of these thrill features released by Wm. Steiner, N. Y. C.

"HUTCH OF THE U. S. A."

"No other trade in the country is placed in such a terrible predicament by the waiving of the McKenna duties. Are we going to submit without a protest?"

"Why has no mass meeting been called? A mass meeting at which everyone concerned should get their member of Parliament to be present? Cannot one of our associations, societies, or councils get to work immediately?"

As noted, the opinion of important American exporters relative to the lifting of British import duties and the effect of such a move does not coincide with English views. The impression here is that mediocre film will not be sold for England because that market is surfeited with junk at the present time and, they feel, it would be wasted effort to ship more cheap pictures to a territory that will be sure to return them.

### Pathe May Hold Up Factory

(Special to THE FILM DAILY)

London—It is reported that Pathe of Paris which has secured an option on several acres of land for a factory to supply this market with raw stock will not proceed with the project and the raw stock continue to be imported from France, should the Government remove all duties on films.

### W. and F. Gets "Koenigsmark"

(Special to THE FILM DAILY)

London—W. and F. Film Service has acquired "Koenigsmark" for England and will release it as "The Secret Spring." It was produced in France by Leonce Perret.

### "Go-Getters," New F. B. O. Series

F. B. O. plans a new series to follow "The Telephone Girl," the H. C. Witwer stories to be called "The Go-Getters." George O'Hara, and Alberta Vaughn will be featured.

### 6,000 Mile Trip for Films

(Special to THE FILM DAILY)

London—Major Forbes Leigh has started a 6,000 mile motor trip to India during which he will take motion pictures.

## First Bonus Winners

**Thirteen Famous Players Theatre Managers In First Quarter—To Be Extended Gradually.**

Awards for the first quarter of 1924 to Famous Players theatre managers under the bonus system inaugurated about the first year by Harold B. Franklin have been made to thirteen managers. They are:

Anniston, Ala., Noble Theatre, Roy L. Smart  
Anniston, Ala., Theatro  
Asheville, N. C., Imperial, E. D. Turner  
Augusta, Ga., Rialto, F. J. Miller  
Birmingham, Ala., Galax, T. G. Coleman, (Macon)  
Charlotte, N. C., Alhambra, Chas. W. Amos  
Charlotte, N. C., Imperial, Geo. Brown  
Columbia, S. C., Imperial C. W. Irvin  
Greenville, Casino, H. B. Clarke  
Greenville, Garing  
Jacksonville, Arcade, Guy Kenimer  
St. Petersburg, All theatres, W. J. Melvin,  
H. G. Griffin, asst. mgr.  
Atlanta, Ga., Rialto, W. T. Murray  
Waco, Hippodrome, J. P. Harrison

"Although the bonus does not apply over the entire circuit, there are considerations in connection with it which can be emphasized for the benefit of all," says Franklin in "The Close-Up" and continues:

"The ability of a manager is shown by two items—increase of attendance and decrease of expenses. It demands showmanship to increase audiences, and business sagacity to cut expenses. The bonus rewards were based on two items. Rent, depreciation, taxes, insurance, etc., which are beyond the control of the individual manager were not considered. The manager does control increase of audiences and decrease of expenses, but only by everlastingly striving can he make a showing.

"The bonus plan we hope is here to stay. Its chief advantage to the individual manager is the fact that it forces officials at the home office to study every manager and his work."

### Germans Sign British Actor

(Special to THE FILM DAILY)

London—Stewart Rome has just been signed by David Schratter, on behalf of the Trianon Film Co., to appear in this company's productions, and leaves for Berlin immediately.

COMING SOON

## "FLATTERY"

by H. H. Van Loan

with

JOHN BOWERS  
ALAN HALE

MARGUERITE DE LAMOTTE  
GRACE DARMOND

Directed by TOM FORMAN

—Current Release—

## "THE BAREFOOT BOY"

With an All Star Cast

## MISSION FILM CORPORATION

LEON RICE—PRESIDENT

HOLLYWOOD, CALIFORNIA

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To The Exhibitors Of The M. P. T. O. A.  
In Convention Assembled At Boston.

**YOUR WORRIES ARE OVER.**

Never Before in the History of Motion Pictures  
Have You Had Such a Line-up of  
Independent Pictures—

*A Complete Year's Program For Your Theatre*

No Necessity, as of Old, of Tying Up For  
Mr. National's 38 or Mr. Merger's 45.

Book Mr. Independent's 52 Weeks—365 Days and  
Forget Worrying About a Scarcity of Pictures.

*The I.M.P.P.D.A. Pledge You a Real Program—*  
With Big Stars—Big Stories—Big Authors  
For 1924-25

**INDEPENDENT MOTION PICTURE PRODUCERS  
AND DISTRIBUTORS' ASSOCIATION**

**M E M B E R S H I P**

ANCHOR FILM DISTRIBUTORS  
ARROW FILM CORP.  
ARTCLASS PICTURES CORP.  
AYWON FILM CORP.  
BEN WILSON PICTURE CORPORATION  
BURR PICTURES, INC.  
CANYON PICTURES CORP.  
C. B. C. FILM SALES CORP.  
C. C. PICTURES, INC.  
CANYON PICTURES  
CHADWICK PICTURES CORP.  
EDDIE LYONS

EXPORT & IMPORT FILM CO., INC.  
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L. LAWRENCE WEBER & BOBBY NORTH  
LEE-BRADFORD CORP.  
LOWELL FILM PRODUCTIONS, INC.  
MONOGRAM PICTURES CORP.  
SANFORD PRODUCTIONS  
SUNSET PRODUCTIONS  
TRI-STONE PICTURES, INC.  
WHITMAN BENNET PRODUCTIONS  
WILLIAM STEINER PRODUCTIONS  
WINKLER, M. J.

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**Exhibit On Profit Sharing Basis**  
(Special to THE FILM DAILY)  
Omaha—Liberty Films has entered into an agreement with the M. P. T. O. of Nebraska and Iowa, under the terms of which the company's films will be shown at the theatres owned by members of the organization on a profit sharing basis. The agreement covers July and August.

**Exhibitors Join to Fight Carnivals**  
(Special to THE FILM DAILY)  
Albany—Local exhibitors have joined with showmen in Troy, Schenectady and Cohoes to fight traveling carnivals. Last year the multitude of transient shows that appeared in the surrounding districts made serious roads into the receipts of established theatres, and every legal means will be used to prevent a repetition of this year.

**Would Test Sunday Law**  
(Special to THE FILM DAILY)  
Spencer, Ia.—G. M. Solon, a local exhibitor, has offered to defray the expenses of a special election on the question of Sunday closing. The election would be in the form of a law vote, Solon wishing to bring before the authorities the opinion of people.

**"Scotch Night" Brings Fine Returns**  
(Special to THE FILM DAILY)  
Seattle—A stunt which drew admirable returns in connection with the presentation of "Through the Park" at a local theatre by John Umrick, was a "Scotch Night" which caused the entire Scotch community to come down en masse, with pipes and dancers.

**Home Forces Theatre Out**  
Bath, N. Y.—C. H. Thomas, manager of the Gem has given up the lease on account of competition with the State Soldiers' Home, which put 10 cents shows.

**A New Bedford First Run**  
(Special to THE FILM DAILY)  
New Bedford, Mass.—John W. Hawkins, general manager of the Glen theatres has converted the Capital into a first run.

Sacramento—Allied Theatres Corp. Sacramento. Capital \$20,000. Incorporators, B. E. Torgersen, L. S. Fisher, A. V. Johnson, A. N. McAdoo, Engenborg Vtiemoec.

**Rob Lyric at Covington, Ky.**  
(Special to THE FILM DAILY)  
Covington, Ky.—Burglars staged a daring robbery at the Lyric, carrying the safe down two flights and blowing off the cover. They escaped with \$750.

**Wells Dickering for House**  
(Special to THE FILM DAILY)  
Charlotte, N. C.—Jake Wells is negotiating for taking over the Auditorium which by extensive alterations he will convert into a modern picture house.

**Form \$50,000 Amusement Co.**  
(Special to THE FILM DAILY)  
Marion, Ill.—The Marion Amusement Co. has been organized with a capital of \$50,000 by Wm. Louis and Sadie Maroni.

**"Crying Room" for Babies**  
(Special to THE FILM DAILY)  
Hawarden, Ia.—E. T. Dunlap has opened a \$425,000 theatre, one of the features of which is a "crying room" to which mothers can take babies who need attention during the show.

**Cassidy Appointed Manager of Circuit**  
(Special to THE FILM DAILY)  
San Francisco—Frank A. Cassidy has been made general manager of the circuit operated by George M. Mann in Oregon and California.

**Royal Robbed of \$1,400**  
(Special to THE FILM DAILY)  
San Francisco—The Royal was robbed of \$1,400 when a safe was cracked open by burglars.

**Goldstein Bros. Celebrate 11th Year**  
(Special to THE FILM DAILY)  
Springfield, Mass.—Samuel and Nathan Goldstein celebrated the eleventh anniversary of their Broadway theatre with special programs and feature attractions.

**No Sunday Shows in Bloomfield**  
(Special to THE FILM DAILY)  
Bloomfield, Ia.—This city, in line with other communities in the state, has passed a Sunday closing ordinance.

**Hasting's Auditorium Opens**  
(Special to THE FILM DAILY)  
Hastings, Neb.—The new city auditorium, seating 3,500, in which the community will present pictures occasionally, has opened.

**Akron Houses Make Drastic Cuts**  
(Special to THE FILM DAILY)  
Akron, O.—Local houses have made drastic cuts in admissions; some of the larger one going on a five and ten cent basis for the summer.

**1,250 Seat House for Alhambra, Cal.**  
(Special to THE FILM DAILY)  
Alhambra, Cal.—A. H. Smith is the prime figure in a plan to erect a 1,250 seat theatre here on West Main St., between Marengo and Raymond. The house is to be built in early American architecture.

**Obtains Exclusive Rights in Town**  
(Special to THE FILM DAILY)  
Creseo, Ia.—Fred Hines, owner of the Cresco, has obtained exclusive privilege from the city for the exhibition of motion pictures, and other forms of entertainment.

**Albion Votes Against Sunday Shows**  
(Special to THE FILM DAILY)  
Albion, Neb.—The city has voted against Sunday shows by a two to one return at a special election.

**Palm Lindsay, Neb. Destroyed**  
(Special to THE FILM DAILY)  
Lindsay, Neb.—The Palm was recently destroyed by fire.

Harry Gans, formerly with Universal, is covering Long Island for Renown.

**M. & H. Corp. To Build**  
(Special to THE FILM DAILY)  
Chicago—The M. & H. Theatre Corp. headed by W. P. McCarthy, Jr., has been formed to build an 1,800 seat house to cost \$500,000.

**Ohio Exhibitors Observe Closing**  
(Special to THE FILM DAILY)  
Piqua, O.—Quiet reigned on Sunday, here, for the first time since the recent decision of the Supreme Court ordering Sunday closing of theatres.

San Francisco—Otto Roeder is building a new house which will be completed soon.

Minden, Nevada—A picture house has been opened here.

Hope Hampton—Lowell Sherman  
David Powell—Mary Thurman

IN

**THE TRUTH ABOUT WOMEN**

Directed By  
BURTON KING

"Make This Your Banner Year"

**SUNSET PRODUCTIONS DID IT!**

**EXHIBITORS! Here's a promise fulfilled.**

We promised you for this year

**SIX KENNETH MCDONALD-Comedy-Stunt dramas**

and every one of 'em is a knockout.

We also promised you

**EIGHT J. B. WARNER-Western features and**

they are all box office bets

**EVERY PICTURE IN BOTH SERIES IS BACKED BY MY REPUTATION**

HERE THEY ARE

**J. B. WARNER SERIES**

- "HORSE SHOE LUCK"  
Directed by Joseph Franz
- "THE HELLION"  
Directed by Bruce Mitchell
- "BEHIND TWO GUNS"  
Directed by Robert N. Bradbury
- "WANTED BY THE LAW"  
Directed by Robert N. Bradbury
- "THE COVERED TRAIL"  
Directed by Jack Nelson
- "WESTBOUND"  
Directed by William H. Curran
- "TREASURE CANYON"  
Directed by Reaves Eason
- "THE LONE FIGHTER"  
Directed by Al Russell

**KENNETH MCDONALD SERIES**

- "DYNAMITE DAN"  
Directed by Bruce Mitchell
- "IN HIGH GEAR"  
Directed by Robert N. Bradbury
- "YANKEE SPEED"  
Directed by Robert N. Bradbury
- "AFTER A MILLION"  
Directed by Jack Nelson
- "SLOW AS LIGHTNING"  
Directed by Grover Jones
- "WHAT WILL LOVE DO"  
Directed by Robert N. Bradbury

And JACK HOXIE in EIGHT of the BEST WESTERN FEATURES EVER MADE

Seeing is believing. EXHIBITORS attending the M. P. T. O. A. Convention at Boston, commencing May 27th, are invited to visit the Pioneer Film Corp.; 44 Church St. New England's leading Independent Exchange, and they will be pleased to show you every SUNSET PRODUCTION. It is worth your while

ANTHONY J. XYDIAS, President of SUNSET PRODUCTIONS

IF with our financial assistance you can make BIGGER profits, why not avail yourself of our resources. Right now you may be shut out of a promising deal because of inadequate cash. Call on us. Terms to meet your convenience; everything confidential.

**CHROMOS TRADING COMPANY**

Watkins 4522

1123 Broadway

## The Program

(Staff Correspondence)

Boston—The program as drawn up yesterday afternoon is as follows:

### Today

Address of welcome by A. C. Was-selman of the Massachusetts Con-vention committee.

Address by Mayor Curley.

Response to Mayor's address by Eli W. Collins, president of the Ark-ansas M. P. T. O.

Formal opening of convention by President Cohen with the report of the national president, to be followed by the nomination of convention committees.

Report of the Board of Directors by R. F. Woodhull of New Jersey.

Report of Public Service and Leg-islative Division by M. J. O'Toole, Chairman of Public Service Depart-ment.

Report on music tax activities by Henry A. Staab, executive secretary of the M. P. T. O. of Wisconsin.

Report of National Motion Picture Day by Joseph W. Walsh, Con-necticut.

Address by Floyd Montgomery of the Postmaster General's office in Washington on "The Appreciation and Co-operation of the Motion Pic-ture Theatres with the U. S. Post Office Department."

Report on the non-theatrical situ-ation by Martin G. Smith, Ohio.

Report on admission and seat tax activities by George P. Aarons, national secretary, M. P. T. O.

Miss Ray Lewis, secretary M. P. T. O. Canada, Ontario Division on Canadian affiliations with the M. P. T. O. of America.

### Wednesday

Report of Committee on Cre-dentials.

Address of General Malvin Barnum on "Citizens' Military Training Camps and Their Importance to Na-tional Welfare."

Douglas Griesemer, Director of Public Information, American Red Cross on "Red Cross Activities and the Motion Picture Theatres."

Addresses to be delivered by Miss Louella O. Parsons of the New York American; Robert E. Welsh, Moving Picture World; William A. Johnston, Motion Picture News; Thomas E. Hanly, New York Morning Tele-graph.

Nomination of officers.

### Banquet Program

Griesemer will speak here unless he speaks sometime before the banquet.

Governor Cox of Massachusetts; to be followed by Major General A. W. Brewster who will speak on "Co-operation Between the Motion Picture Screen and the Army."

Mayor Curley will speak as will M. J. O'Toole and Sydney S. Cohen.

### Thursday

Election of officers; to be followed by reports of various committees and addresses by A. Denis, president of the M. P. T. O. of Canada and Mrs. C. Batigne.

Report from John Powers on insurance.

The cleaning up of unfinished busi-ness and the designation of the con-vention city for 1925.

## Organization

(Continued from Page 1)

lief, at least, that the national organization is willing to forego and forget politics and set itself to work.

### WHO WANTS HARMONY?

There will be many familiar faces missing at this gathering. The Mid-West group will fail to include a number of men who have been prominent for many years in such gatherings. And Boston will miss the doughty Al Steffes and his Northwestern contingent, as well as the urbane and smooth-voiced Harry Varner, as well as the outspoken Jake Wells of Virginia. There will be many others missing; Charley O'Reilly and Billy Brandt and their friends from New York, and if Marcus Loew arrives it will be most unusual. Yet this is the first national exhibitor movement that he has not attended.

It is not because he has any antipathy to the leaders of the M. P. T. O. or to any individual. But it is chiefly, I believe, because he feels that he can accomplish little. Marcus Loew isn't the type of man to overlook or forget the sort of things that hap-pened in Washington. There are some—perhaps a few—who know exactly what is meant by this.

And yet, gentlemen, with these many important men missing, there is still much which can be done. But someone must find the magic wand of harmony and use it. True, the Allied group—as they call themselves—can be ignored. But the grave question arises: Is this the best thing to do? True, there may be no need of calling upon the "deserters," as they have been termed. Per-haps, the wisdom of some of the accepted leaders of the M. P. T. O. is the best. Perhaps, it will be better to leave them out, inas-much as they have elected to stay out. But just how far are you going to get with such a policy?

### EXHIBITORS' PROBLEMS

Because there are many problems which exhibitors must face, and should meet with a united front. There promises to be a discussion on the floor as to the producer-distributor theatre operations which may prove mighty enlightening. And some of the other problems—perhaps as acute—for various reasons, will not be discussed openly. But that they exist is undeniable. One of them—and this will probably be aired at length—is what to do with the growing and vexatious problem of the showing of theatrical pictures by non-theatrical groups, such as schools, churches, etc. Some of the movements of certain national dis-tributors have, in this connection, been most unwise. Undenia-bly exhibitors are right in demanding that something be done to meet this question. But it is a very delicate matter; an extreme-ly difficult one. And one, which, if not handled properly, and with the utmost care, will possibly bring much difficulty to the indus-try as a whole.

Hays is trying to work out this problem today. His organ-ization is probing hard to find bed rock upon which to start some-thing in the right direction. Perhaps, something constructive may start with this convention. It is sincerely to be hoped so. But in this, as in other matters of national import, difficulties are certain to arise where there are varying groups of exhibitor organizations, when there should be but one.

### FILM BOARDS AND THE CONTRACT

There must be an improvement in the existing so-called "uniform contract." Too much consideration of a matter as vi-tally important as this is impossible. Everything possible should be done to work this out. The M. P. T. O. can accomplish much. The Film Boards of Trade and the arbitration boards, regardless of who starts them, should work out existing difficulties so that arbitration can, in fact, exist throughout the country. If the ex-isting boards are wrong, correct them. If the principles upon which they have been built are flabby or wrong altogether, cor-rect them. But build. Be constructive.

Let Boston set itself in red letters as the birthplace, not only of American liberty, but of constructive force in the record of national exhibitor organization.

## Gift For Cohen

(Staff Correspondence)

Boston—It would not be sur-prising if, on Wednesday even-ing at the banquet, a tribut-will be paid to Sydney S. Co-hen, the retiring president, in the form of a gift. The diffi-culty at the moment is as to just what can be given him.

## Radio Evils

Nathan Burkan Warns Exhibitors Trouble—Other Ideas from T. O. C. C. Installation Speakers

The one serious note of the spe-ers at the installation of the officer; the T. O. C. C. at the Ritz Satur-night was sounded by Nathan B-kan. He dwelt at length on the p-sible competition which either l-arrived, or was coming from the-tivities of the radio companies. declared that at the hearings bei-a Congressional committee in Wa-ington, officials of one of the lead-companies admitted that within-year or more they expected to ha-an invisible audience of from ten-twenty million people every nig-listening in to the radio.

"If these millions of people rema-at home listening to radio concer-lectures, etc.," said Burkan, "is it po-sible that they will not take from t-theatre its patrons? To me, it is som-thing serious. It is certainly som-thing for you to think about."

Charles C. Pettijohn, of the Ha-office, declared he hoped to live-see the day when a producer or d-tributor could give a dinner at t-Ritz, such as the exhibitors were gi-ing.

To which, in his remarks, Jimn-Walker replied, saying that it w-not difficult to notice the differ-ence between exhibitors and producer's-distributors when a dinner occur-re in summer, because no one wore fi-coats at such affairs, but that in t-winter the difference was easily di-cernible. Only the producers wou-such costly garments.

A feature of the affair was the ten-er of a handsome gold cigarette cas-from the Chamber to Joe Unger o-the Famous New York exchange, fo-service rendered. Joe was not pres-ent but Harry Ballance promised t-give it to him.

Harry Reichenbach, who acted a-toastmaster made a hit when he sai-the surprising thing to him was tha-a man named O'Reilly could be, elect-ed head of an organization like th-T. O. C. C. "It's just as surprising," he said "as if Sam Trigger were elect-ed a Cardinal."

He provoked much mirth when h-told of how in the old days, retirin-presidents were given a bicycle as-token of esteem. In this, he referre-to the handsome silver set give-O'Reilly by the chamber.

**Book Suitable Films**  
Mothers and Parent-Teachers' Ass'n  
Prepares Booklet with Long  
List of Titles

(Special to THE FILM DAILY)  
Chicago—In order to aid mothers  
in selecting suitable films for their children  
to see, the reviewing committee of the  
National Congress of Mothers and Pa-  
rent-Teacher Ass'n has prepared a  
booklet, giving titles and brief critical  
descriptions of each picture. Mem-  
bers of the committee are Mrs. Lo-  
uis Taft, Illinois League for Wom-  
en Voters; Mrs. Irvin McDowell,  
Women's City Club of Chicago; Mrs.  
John Ford Baldwin, Illinois Coun-  
cil of Parent Teacher Ass'n and Mrs.  
Charles E. Merriam, Chairman of the  
National Films Committee, Nat'l Con-  
gress of Mothers and Parent-Teacher  
Ass'n's.

The booklet covers pictures re-  
leased from 1922 to 1924, alphabeti-  
cally arranged. A foreword explains  
the standard of reviewing has not  
changed in terms of art, photography, di-  
rection and acting, as is the standard  
set by most critics. But one in terms  
of boys and girls and their right to  
clean and wholesome recreation  
guaranteed by the community.  
The guarantee is cleanliness and  
wholesomeness.

As different books are suitable and  
graded for different ages, some for  
children, some for the adolescent  
age, and others only for the mature  
adult, so pictures can also, and must  
be classified into these various  
groups, and our young people must  
be protected against seeing the films  
dealing with adult problems, and the  
films which are very harmful to  
the child mind," says Mrs. Merri-  
am. "There are some books which  
can be read around the fireside and  
enjoyed by all members of the family.  
There are also films of this sort. Our  
job is to pick out these films espe-  
cially and try to keep the family to-  
gether in recreational hours. Most of  
the juvenile problems could be solved  
if the parents and the community  
realized that their responsibility does  
not end at the gate or at the school  
door, but does extend out into those  
dangerous hours, and those dangerous  
venues, when a child is seeking to  
find amusement."

The booklet is available to all at  
10 cents a copy. The committee  
has its headquarters at 6041 Uni-  
versity Ave., this city.

**Jack White Leaves**

(Special to THE FILM DAILY)  
Chicago—Jack White passed  
through here on his way to the coast.

**Plan Theatre for Flint, Mich.**

(Special to THE FILM DAILY)  
Flint, Mich.—The Flint Capitol  
Theatre Corp has purchased the  
lot at Second and Harrison, on  
which it will erect a new theatre.

**Minter Buys Color Reels**

(Special to THE FILM DAILY)  
Detroit—Jas. M. Minter of Strand  
Theatres has purchased a series of  
single reel colored novelty sub-  
jects.

**Zukor and Loew**

Adolph Zukor and Marcus  
Loew discuss the business of  
making motion pictures in the  
leading article of the Sunday  
World's editorial section. Gen-  
erous portions of this interest-  
ing interview will be published  
tomorrow.

**Pommer Heads German K. M. A.**

(Special to THE FILM DAILY)  
Berlin—Erich Pommer, chief of  
production for the "Ufa" has again  
been elected president of the Kinema-  
tograph Manufacturers' Association.  
He is also chairman of the Spitzen  
organization with interests in all  
branches of the industry.

**"U" Signs Edmund Cobb**

(Special to THE FILM DAILY)  
Los Angeles—Edmund Cobb will  
make a new series of Westerns for  
Universal. William H. Craft, who  
directed William Desmond in "Big  
Timber" is to direct. The series will  
be released in two reels each.

**To Film "Father Brown"**

(Special to THE FILM DAILY)  
London—G. K. Chesterton has  
agreed to the filming of "Father  
Brown." Russell Thorndike will play  
Flambeau and Chesterton will super-  
vise the production.

**Promote Chain of 10-Cent Houses**

(Special to THE FILM DAILY)  
Henderson, N. C.—It is understood  
that a company promoting a chain of  
10 cent picture houses will invade  
three or four towns in the locality  
in the near future. S. S. Stevenson  
representative of the company is  
lining up suitable locations.

**Strong Support for Ray**

(Special to THE FILM DAILY)  
Los Angeles—A strong supporting  
cast has been secured for "Smith,"  
Charles Ray's first Ince picture. It  
includes Jacqueline Logan, Bessie  
Love and Wallace Beery.

**Perry and Smith Form New Circuit**

(Special to THE FILM DAILY)  
Northfield, Vt.—Fred Perry and  
Benjamin Smith are planning to buy  
six theatres and form a circuit. The  
first is the Savoy.

**Satire on "Thief of Bagdad"**

(Special to THE FILM DAILY)  
Los Angeles—Hal Roach has pro-  
duced a two-reeler, a satire on "The  
Thief of Bagdad" with Earl Mohan  
and Billy Engle.

**Roberts Back At Studio**

(Special to THE FILM DAILY)  
Los Angeles—Theodore Roberts  
will make his return to the screen in  
"Feet of Clay." He is still conva-  
lescent.

Salt Lake City—Associated Thea-  
tres Co. Capital \$10,000. President,  
Carsten Dahnken.

**Addition to Small Circuit**

The policy of the Forest Hills  
Theatre, in Richmond Hill, recently  
taken over by the Small-Straseberg  
circuit will probably be changed. The  
manager is C. A. Chasteen, recently  
the manager of the Rialto in Jamaica.

**Remodeling Modjeska Augusta**

(Special to THE FILM DAILY)  
Augusta, Ga.—Improvements at the  
Modjeska—costing from \$12,000 to  
\$15,000—are announced by Frank J.  
Miller, manager.

**Sonin Quits in Cleveland**

(Special to THE FILM DAILY)  
Cleveland—Carl J. Sonin, recently  
manager for Film Classics, has ten-  
dered his resignation on account of  
ill-health.

**300 New Seats for Mich. House.**

(Special to THE FILM DAILY)  
Kalamazoo, Mich. — Alterations  
which will cost \$70,000 will be made  
at the Majestic, one of the Butter-  
field theatres, during June, July and  
August. The seating capacity will be  
increased by 300.

**State, Detroit Ready by Sept.**

(Special to THE FILM DAILY)  
Detroit—John H. Kunsky's new  
house, the State at Woodward and  
Elizabeth, will be open by Septem-  
ber, 1925. Kunsky will close his  
Adams theatre about June 15 for five  
weeks for redecorating. Parts of the  
theatre will be reconstructed.

**Favorite, Detroit Buys "Felix"**

(Special to THE FILM DAILY)  
Detroit—A new series of "Felix"  
cartoons have been purchased for re-  
lease by the Favorite Film Co.

**Rob \$5,000 from Regent, Detroit**

(Special to THE FILM DAILY)  
Detroit—Robbers cracked the safe  
of the Regent, and made off with  
\$5,000.

**Chain Group Buys N. J. House**

(Special to THE FILM DAILY)  
Audubon Heights, N. J.—The  
Highland recently owned by the Fi-  
delity Corp. of New Jersey, has been  
purchased by what is said to be a  
highly organized combine operating  
a chain of theatres throughout this  
section of the country.

**John Graham Acquires 2 Theatres**

Eagle Grove, Ia.—The local Prin-  
cess and the Princess of Goldfield  
have been taken over by John Gra-  
ham, formerly Famous Players sales-  
man. They were the holdings of W.  
A. McCarthy.

**Theatre Unit in Salt Lake**

(Special to THE FILM DAILY)  
Salt Lake—Articles of incorpora-  
tion for the Associated Theatre Co.  
of Salt Lake, have been filed. The  
company is capitalized at \$10,000 and  
Carsten Dahnken is named as  
president.

**Imperial, 'Frisco Books "Sea Hawk"**

(Special to THE FILM DAILY)  
San Francisco—The Imperial has  
booked "The Sea Hawk."



**SHORT  
SUBJECTS  
For  
SUMMER  
PROGRAMS**

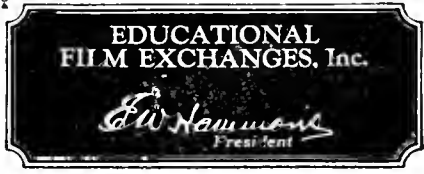
"And build up your show  
with good short stuff,"  
writes Danny, comment-  
ing on how to  
Beat the Heat.

Of all the year, Summer  
is the time when it is  
most essential that the  
Showman build up his  
program with plenty of  
well-chosen Short Subjects,  
and offer an occasional  
All-Short-Subjects Bill.

Realizing the value of  
Strong Short Subjects in  
Warm Weather, Educa-  
tional makes its Spring  
and Summer releases  
include many of the  
best one and two-reel  
pictures of the year.



And those exhibitors who  
are thinking ahead to the  
Fall season can count on  
the finest program of  
Short Subjects from  
Educational that has ever  
been offered to them  
by any company.



—the leaders now  
broadcasting from  
Station—H.I.T.S.

we next present season's  
greatest entertainment—

MISS COLLEEN MOORE

in her greatest achievement—

“THE PERFECT FLAPPER”

with SYDNEY CHAPLIN

Frank Mayo and Phyllis Haver

from story by Jessie Henderson

Directed by JOHN FRANCIS DILLON



Tune in Exhibitors and  
stand by for a clean-up!

It's another mortgage lifter  
from FIRST NATIONAL



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVIII No. 50

Wednesday, May 28, 1924

Price 5 Cents

# ASSAILS COMBINES

## "Buys in Detroit

...to Secure First Runs, Com-  
...y Takes Over Gleichman's  
...Broadway-Strand

...versal has purchased the Broad-  
...strand, Detroit, and will take  
...ession of the theatre on June 1.  
...house, owned and operated by  
...Gleichman has been the premiere  
...or a number of important pic-

...Broadway-Strand is in the  
...own section of Detroit and is  
...position to the various Kunsky  
...s. It seats about 1,000. Uni-  
...will close it for about one  
...and remodel it during that in-

...was stated yesterday that it be-  
...necessary to secure a represen-  
...house in Detroit, because the  
...e situation was such that Uni-  
...could not get what it consid-  
...adequate showings for its out-

...what Gleichman will do could  
...learned yesterday. It is known,  
...er, that he has been consid-  
...the erection of a new theater  
...etroit, possibly in conjunction  
...national distributor. Whether  
...t the plans have gone through  
...nown. He has made innumera-  
...ips here in that connection.

...se-Greene and Johnston Here  
...ude H. Friese-Greene and S.  
...hnston of the Spectrum Films,  
...arrived in New York yesterday  
...e Franconia to demonstrate their  
...olor process in America.

## No Friday Paper

There will be no issue of  
THE FILM DAILY published  
Friday, May 30, which is  
Coronation Day, a legal holi-  
day.

A resume of the final sess-  
ions of the M. P. T. O. A. con-  
vention in Boston will appear  
in the regular Sunday issue, out  
Thursday morning as usual.

## 50-60 from 1st Nat'l

List Includes "Inez from Hollywood"  
and Number from Company's  
Own Units

The First National announcement  
for the fall indicates that the company  
will release between 50 and 60 pic-  
tures. The list includes the follow-  
ing productions, hitherto unan-  
nounced:

"Inez from Hollywood", to be pro-  
duced by Sam E. Rork; "One Way  
Street", a story dealing with diplo-  
matic life abroad; "If I Marry Again",  
by Gilbert Frankau, production to be  
supervised by Earl J. Hudson; "The  
Waning Sex", a John M. Stahl Prod.;  
"The Boss of Little Arcady", a Har-  
ry Leon Wilson story, to be super-  
vised by Earl J. Hudson; "East of  
Suez", which Frank Lloyd will direct  
and "Fashions for Men", a second  
Stahl Prod.

Among the highlights appear "The  
Sea Hawk", "Abraham Lincoln",  
"Sundown", "The Lost World", "Sec-  
rets", Colleen Moore featured in  
"So Big", "The Bird of Paradise", "If  
I Marry Again", "Potash and Perlmutter  
in Hollywood" and "Sailor's  
Wives".

Colleen Moore is scheduled to ap-  
pear in "Temperament" with Con-  
way Tearle in the support and John  
Francis Dillon directing. Corinne  
Griffith is down, among others, for  
"Wilderness" and "The Eternal  
Lamps".

## Buys "The Interpreter's House"

First National has purchased "The  
Interpreter's House", by Struthers  
Burt. Production plans unannounced.

## Clark Back from Trip

John D. Clark, Paramount division  
sales manager, returned to New  
York yesterday from a four weeks'  
tour of his territory, which extends  
from Minneapolis and Kansas City  
to the Pacific Coast. He reports a  
feeling of extreme optimism on the  
part of exhibitors concerning the  
prospects for Fall business.

## Cohen Intimates Congress Will Act if Industry Draws Tighter Together—Harmony Prevails

By DANNY

Boston—The little white dove of peace has started building  
its nest at the motion picture exhibitors' convention.

There was so much harmony spread around the Copley Plaza  
yesterday at the opening of the fifth annual convention of the M.  
P. T. O. A. that even Sydney S. Cohen jocularly remarked, "We  
are suffering from too much harmony."

And yet, Cohen struck an ominous note when he slammed  
producer combines and declared that, unless such moves stop,  
Congressional intervention might be expected.

The session did not get under way until about 11 o'clock and  
carried on throughout the afternoon without a recess for lunch.  
The outstanding developments of the session were as follows:

The valedictory of Sydney S. Cohen, who took over one hour

to render the final report of his stew-  
ardship. Incidentally, he directed  
attention to the fact that the mem-  
bers of the existing arbitration board  
were not equitable to the exhibitors  
and that they were chiefly collection  
agencies for the distributor. He hopes  
to see a development whereby such  
arbitration boards would act for the  
benefit of exhibitors.

Announcement was made that the  
board of directors have agreed to a  
change of the constitution whereby,  
in the future, all officers, including the  
president, would be elected by at  
least twenty-one directors to be  
named by the convention. This  
change of election will take place at

(Continued on Page 4)

## F. B. O. Plans Nat'l Convention

F. B. O. will hold a national sales  
convention at the Drake, Chicago,  
June 14 and 15. Joseph Schnitzer  
and Major Thomson who are now on  
the Coast will return East in time to  
attend the conferences. Fall selling  
plans will be outlined.

## Charles Christie Here

Charles H. Christie arrived in town  
yesterday from the Coast to confer  
with Hodkinson regarding future  
features and with Educational rela-  
tive to Christie comedy distribution  
for 1924-25.

## Methodists Lift Ban

(Special to THE FILM DAILY)

Springfield, Mass.—The Methodist  
ban on amusements was lifted by a  
vote of five to one by the Methodist  
Episcopal General Conference yes-  
terday. A minority report was tabled  
by 460 votes to 295.

## Fox to Lease Space

For the first time since the local  
studio was built, Fox will lease space  
to outside producers.

## "Bed Rock"

Today, Danny captions his  
observations on the Boston con-  
vention, "Bed Rock". His edi-  
torial will be found on page 12.

Other convention news in-  
cludes an interesting yarn on  
the non-theatrical situation and  
Will H. Hays, page 4; and  
"Sidelights", funny and other-  
wise on the crowds at the Cop-  
ley-Plaza, page 13.



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108½	108½	108½	400
F. P.-L.	74¼	73½	73¾	1,600
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	16¾	16½	16½	400
Warner's				Not quoted

**Cuts and Flashes**

Donald Hall, who recently completed a part in "Unguarded Women," has been cast for "A Woman of Fire."

The title of the production Malcolm Strauss is making in Fort Lee is "The Golden Panther".

Lawford Davidson has been cast for the "heavy" in "The River Road."

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**The Situation Today**

**Zukor and Loew Analyze the Present Position of the Industry—Discuss Stability**

Present problems in the industry are discussed at some length by Adolph Zukor and Marcus Loew in the editorial section of Sunday's World. The interviews were secured by Karl K. Kitchen.

Zukor makes the assertion that exhibitors are not anxious to buy single pictures and points to the failure of the Paramount individual picture sales policy. Kitchen declares that both Zukor and Loew say their theatre holdings do not total even four per cent of the total number of houses in the country.

Loew places the number of theatres today at 14,000, as compared with 18,000 several years ago and asserts, that although the houses are fewer in number, the total number of seats has not decreased. This, he says, is due to the fact that larger theatres are being built all the time. Both executives told Kitchen that the outlook for the next six months was exceedingly bright.

Kitchen, early in the article, says that of the 240 or 250 high grade features to be made during the coming year—and he places the annual output at 600—Zukor will make 79, or more than a fourth, and Marcus Loew will make about 50, or about 20 per cent. Consequently together they will be responsible for about one-half of the significant pictures shown to the public, Kitchen concludes.

"However, it is estimated" he says "that this half of the total number will do more than two-thirds of the business in the motion picture theatres throughout the country—the reason being that their companies are

credited with a larger percentage of so-called quality pictures than all the other producers put together. Their pre-eminence in the box offices, however, is dependent upon their percentage of successful pictures. As to this, the public alone is the determining factor. According to their own admissions they do not own or control even four per cent of the total number of theatres, so that their strength in the industry rests on the fact that their respective companies have been fortunate in making a larger number of winning pictures than their rivals. In addition to this they have methods of distribution which go far to solving the problem.

"As Mr. Zukor explained to me, the motion picture industry has passed through the same stages and experienced the same crises as the oil business. It is possible for a small and independent producer to make a successful photoplay just as it is possible for an independent prospector to dig for oil and hit a gusher. But unless the independent prospector is able to have his oil piped off he will not realize much on his gusher, and unless the independent producer can arrange for the distribution of his picture he cannot get back the money he has spent to make it. The truth of the matter is that exhibitors are not anxious to buy individual pictures. The Paramount Company—the distributing organization of the Famous Players—found that out to its sorrow when it attempted to show its new productions in 'key' cities and let the exhibitors bid for them. Exhibitors insist upon buying their pictures in large blocks so that their playhouses will be assured of attractions weeks in advance. And that is why the motion picture industry has resolved itself into a condition similar to that in the oil business, with the big companies doing approximately 80 per cent of the business and with a large number of independent companies fighting for the remainder.

"The third big factor in the motion picture industry is the Associated First National Exhibitors, a distributing organization which has recently, under Richard A. Rowland's leadership, engaged in producing pictures as well. The First National, as it is called, will release nearly fifty pictures this year, twenty of which it will produce itself. These pictures will go to its franchise holders who control important theatres in the larger cities. In fact, its twenty-six original franchise holders control 300 theatres, or more than 40 per cent of the first run houses throughout the country. According to Mr. Zukor, First National indirectly controls nearly 80 per cent of the first run houses.

"This recent merger, accord both Marcus Loew and Adolph Zukor, has greatly strengthened the industry. Mr. Zukor told me in his opinion the industry is no sounder but more prosperous than at any time in its history. Mr. Loew re-echoed his statement.

"One of the principal reasons for the stability that exists in the industry is that we have been able to cure our evils from the inside. Mr. Zukor in his office overlooking Fifth Avenue at 41st Street. 'I mean we have developed men in various departments who have been able to remedy faulty methods of production and distribution of pictures. This is not only true of our own organization but of the other important companies. It meant to me to have outsiders point out defects—to tell us that our methods of production was extravagant and our means of distribution was uneconomic. But when men with their own organization showed me we could eliminate waste and make better pictures then we began to progress. We are now developing first-class brains within the industry instead of hiring them from the outside.

"The result is that waste and inefficiency are being reduced to a minimum. Today we're spending as much to make our pictures as we did a year or even two years ago and we're putting more actual money into them.

(Continued on Page 8)

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# A Chance for Great Showmen

How many great showmen are there in this business?

I don't know exactly, but I do know these two things:

1. There would be more great showmen if there were more great pictures.
2. There will be more great showmen as soon as the great pictures in Paramount's FAMOUS FORTY start coming to you.

For we've deliberately built THE FAMOUS FORTY for showmen. In titles, stars, directors, stories, advertising material and exploitation possibilities, it's the greatest showmen's group of pictures that's ever been offered to you.

Think of "THE COVERED WAGON," RUDOLPH VALENTINO in "Monsieur Beaucaire" and "A Sainted Devil." Think of GLORIA SWANSON in "Manhandled" and "The Coast of Folly," THOMAS MEIGHAN in CURWOOD'S "The Alaskan." Think of CECIL B. DEMILLE'S "Feet of Clay" and "The Golden Bed," POLA NEGRI in LUBITSCH'S "Forbidden Paradise."

Are they showmen's pictures? **You know they are.** And so are the other 31.

They're showmen's pictures because they're keyed exactly right to respond to the magic touch of the showman; because 90% of the work usually done by the showman after he gets the picture has been done in advance by Paramount; because they'll pay you a hundredfold for every bit of time, sweat and money you expend in putting them over.

That's why all the real showmen are rushing in to grab THE FAMOUS FORTY. That's why there'll be more great showmen in this industry by February 1 than it's ever known before.

S. R. KENT.

# Cohen Makes Overtures to "Insurgents"

## His Feelings "Kindly"

(Continued from Page 1)

Boston. The directors, in all likelihood, will be nominated today and in turn, they will suggest the nomination of officials. The final election of such officials will take place on Thursday morning.

There is still a strong likelihood of Michael J. O'Toole being elected president. Several others are mentioned, although in a casual and complimentary way.

### Cohen Tells of Benefits

During his remarks Sydney Cohen pointed out a few things which might have happened had the M. P. T. O. of A. not organized in Cleveland. He declared that, in many instances, exhibitors now independent would have been but janitors for theatres owned by producer-distributor organizations. "This industry was never created," he said, "to be controlled by one or two men in New York and the sooner these men know it, the better off they will be."

He also referred to the defection of some of the state groups from the national body, deploring that they had left the organization. He said:

"There are some men not here and some organizations we would like to have seen. I refer particularly to Michigan and, although they have not been with us actively, they have been automatically with us quietly. I have nothing but the kindest feelings for them and welcome back to this organization all of these men. I miss Al Steffes and quite a few others."

A letter of regret was also received and read from President Coolidge in which he said that the motion picture has been of unquestionable value.

Just before he turned the convention over Cohen said:

"Some exhibitors would rather pay \$200 to \$300 to take a picture from another exhibitor rather than pay \$50 a year to belong to an organization to prevent producer-distributors from taking away his theatre."

### Warns of Combines

Joseph W. Walsh of Hartford acted as temporary chairman and declared that when the delegates left Boston they were going out "as the strongest exhibitor body in this country."

A. C. Wasserman of the Boston committee asked for harmony and cooperation.

J. Douglas Flattery, represented Mayor Curley. Flattery is a prominent attorney here who represents the Loew interests, among others. He spoke on the necessity of organization and, as a buyer of pictures, he deplored the publicity given the huge salaries of stars and players and said that "this was held up to public condemnation." He further said that "the producers will cooperate with exhibitors if we work together." He declared that more harmony was needed—really a closer cooperation. He referred to the music tax situation and declared it was "altogether wrong."

## Hays Group Refused Exhibitors Aid To Fight Non-Theatricals, Smith Says

Ohio Exhibitor Claims Hays Himself Favored Some Action, But Companies Objected—Courtland Smith Asserts the General Was Misquoted

(Staff Correspondence)

Boston—Despite the fact that Will H. Hays expressed himself in sympathy with the attitude of exhibitors toward competition from non-theatrical exhibitors, the members of the Hays organization have refused to act on the matter. This statement was made yesterday by Martin G. Smith, president of the Ohio M. P. T. O. in discussing, at length, this particular problem in which exhibitors are greatly concerned. He said the matter had been hanging fire for two years.

Smith sighted the unfair competition of non-theatrical shows in schools, churches and colleges, declaring that none of these was subject to taxation or other regulations. He said that some producers encouraged this practice to the extent of maintaining separate departments to foster this business. He told of how the non-theatrical matter was taken up with Hays and that Hays agreed it was a great evil that should be wiped out. Smith said Hays then informed the committee that he had conferred with his fellow workers regarding the non-theatrical situation but that later Hays declared his associates who constitute the court of final action in his organization, were not in accord with him on that proposition "and he naturally fell into line with their purposes."

"We make no complaint against Mr. Hays in this relation" said Smith. "His statement was exactly what many fair-minded persons would have given utterance to, under the circumstances."

Smith then went on to say that two years after the committee had first taken up with Hays the problem of the non-theatrical situation that in

response to the committee's request "for a final settlement on the subject" under date of May 22, 1924, Hays wrote to Sydney Cohen saying that the non-theatrical problem was one of the very real questions involving the industry. But his letter, said Smith, gave little indication other than that his office was studying the question as to any definite action with regard to the vexatious problem.

As a result, the committee adopted a resolution which in part says "we unreservedly condemn this practice \* \* \* and call upon all theater owners \* \* \* to cooperate with our national board who are hereby instructed to take such action as to them may seem appropriate to effect a discontinuance of this pernicious and unfair business process on the part of producers and distributors."

When Courtland Smith was asked whether or not Mr. Hays had been correctly quoted, he said he had not. Smith said:

"There has been no failure on the part of Mr. Hays or his office to give this matter every possible consideration. It is a large and important subject and one that cannot be settled in a day, a month or year. It will live with us constantly. It is not a matter that can be settled by a resolution. For any exhibitor body to say that the non-theatrical field must not be developed, is foolhardy. Particularly, so far as the educational field is concerned. Intelligent development of that field will carry the greatest possible good to the exhibitor and to the industry at large."

ther saving of over seven million a year, according to experts of the Treasury Department.

### Huge Savings By Exhibitors

Of \$72,000,000 paid in admission tax, he said, treasury agents had figured \$55,000,000 accrued from pictures and that 90% of the theatres of this country were in the small cities or towns or in neighborhood sections. He said he wanted as a matter of record what the theater organization had done, pointing out that with the removal of the admission tax that from \$35,000,000 to \$40,000,000 would be saved for exhibitors. He also pointed out that the American Society of Composers, Authors and Publishers had received \$300,000 a year from exhibitors.

Again reverting to combinations, producers, etc., Cohen said producer combinations should be stopped once either by the necessary legislative steps or through the control of buying power of motion picture exhibitors dealing directly with independent producers. He referred to Nathan Burkan's argument before the Congressional committee in which Burkan referred to the Peekskill case and added if the present moves to control this business are not carried they may result in Congressional action. "There are many more Peekskill cases in this country. I deplore the occurrence of such Congressional action, but this is the problem of the day," Cohen said.

### Cohen's Recommendations

He recommended the adoption of a budget system and an executive secretary, a permanent representative in Washington, the establishment of service stations at Boston, Chicago, Little Rock, Butte and Los Angeles, the revival of the bulletin service which was dropped because of lack of finances, resuming at first upon a monthly basis and later to be upon a weekly basis; also the employment of a general counsel; the improvement of existing arbitration board system; the employment of paid organization and towards the end of his address he said, "When we started in Cleveland, I told you that we were children setting out to build a home; that we were going to lay the bricks. Since then we have had to dodge a lot of bricks while we were building. But now the house is up. I now expect to see 100% exhibitor representation in any national organization because certain houses are owned by producers and certain exhibitors are under obligation to producers; you cannot and must not expect the men to go along."

Letters were read from various parts of the country deploring distance and the great expense coming to Boston, which prevented a number from attending from the Far West. After reading the letters, Cohen called on R. F. Woodhull, president New Jersey M. P. O., who presented reports of board of directors. Woodhull said this had been an exceptionally fine year for the directors; that meetings were held in Atlantic City, August, in Rochester in October, Washington in November and Manhattan in New York in January, all of which resulted in considerable constructive work being handled. Cohen of the outstanding efforts of the board was the formulation of plan to carry out National Motion Picture Day which, he said, resulted in the establishment of a new era for the M. P. T. O. of A. He then went into detail on some of the meetings held, especially the Washington meeting in March at which time invitation was extended to President Coolidge to attend the national convention.

(Continued on Page 12)



# MARCUS LOEW and DOLPH ZUKOR

ove conclusively that  
ey have the Exhibitors'  
terest at heart, by giving  
hematic Music Cue  
eets" with all their com-  
ny's releases.

**JACKIE COOGAN**  
A BOY OF FLANDERS  
A METRO PICTURE  
Directed by VICTOR SCHERTZINGER

THE VILLAGE OF...  
THE DAYS WERE IN BLOSSOM...  
LITTLE WIFE HAS SERVING BARKER...  
PAY MAN FALLS TO GROUND...  
THE BOYING THAT SPICE...  
COOGAN WALKS IN AND OUT TARD...  
WITH STRAUCHER'S HELP...  
ALSO EXTRADIT CAKE...  
LITTLE GIRL SITS IN WOODS...  
BAYING BARKER...  
LITTLE LOVE MAN THE LIFE...  
MARTIN DIVERSITY'S COOGAN BARKER...  
COOGAN PUT OUT OF BONES

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THINK IT OVER

**Carnivals Taxed \$1,000 A Day**  
(Special to THE FILM DAILY)  
Montreal—The City Council has made a ruling that carnival companies or other travelling shows must pay a fee of \$1,000 per day for the privilege of playing Montreal. This action was taken as the result of complaints by exhibitors and other showmen that the carnivals were spending weeks in the city. An exception has been made in the case of religious or charitable carnivals.

**"Dan McGrew" at Capitol June 7**  
"The Shooting of Dan McGrew" goes into the Capitol June 7 for a week. Barbara La Marr will make personal appearances.

**Ouida Bergere Doing "Sandra"**  
Ouida Bergere is writing the scenario for "Sandra" in which Barbara La Marr will star.

**Berman in Atlantic City.**  
Harry Berman, F. B. O. is in Atlantic City for about ten days.

**Carmel Myers Arrives**  
Carmel Myers arrived from Hollywood yesterday, enroute to Rome to appear in "Ben Hur."

Jack Bohn will play the juvenile lead in "The Story Without a Name", Irvin Willat's new picture.

**Blanche Sweet Here**  
Blanche Sweet arrived in town from the Coast yesterday and registered at the Ambassador. She will be joined later by Marshall Neilan and on June 14, they will sail for England.

**"Hunchback" in Paris**  
Universal has been advised that "The Hunchback" opened in Paris on the 22nd at Marivaux Hall and that it is expected to remain there all summer.

**Northwest Exhibitors Want "Shorts"**  
(Special to THE FILM DAILY)  
Seattle—J. M. Moore, of Pathe, who has just returned from a trip through the Northwest reports an increased interest among exhibitors in two-reelers.

**Differ On Business Conditions**  
(Special to THE FILM DAILY)  
Butte—Conflicting reports on business conditions appear to be the order of the day here. While exhibitors throughout Montana complain that business is bad, exchange men say business is good.

**Denies Selling The Mack**  
(Special to THE FILM DAILY)  
Port Angeles, Wash.—A report to the effect that the Mack has been sold, has been emphatically denied by Mack J. Davis.

Prints in all Exchanges—Now Playing

James Kirkwood and Lila Lee in  
**"WANDERING HUSBANDS"**  
Supported by MARGARET LIVINGSTON  
for HODKINSON RELEASE

"A Tribute To The Independent Market"

Completed

LIONEL BARRYMORE in "Meddling Women"

"The Fire Patrol" with Nilsson-Bellamy

"The Painted Flapper" with Kirkwood-Garon

CHADWICK PICTURES CORPORATION  
729 Seventh Ave. New York City

"Each Production An Achievement"



## THE TIME TO START 100 PER CENT ADVERTISING

One hundred per cent exhibitor advertising is the kind of advertising that tells about the Whole Show, and fosters good will for the theatre as well.

Confidence among your patrons that they can "always see a good show" at your theatre, no matter what the feature may be, is the greatest asset you can have for Summer business.

With the approach of Warm Weather, this is the logical time to begin 100 Per Cent Advertising.

Ask your Educational Exchange to keep you supplied with our large assortment of Short Subject advertising helps.



# Wait Before You Date!

*A Statement by Marcus Loew*

THE merging of the valuable stars, directors and story materials of Metro, Goldwyn and Louis B. Mayer into one great producing organization—the amalgamation of two nation-wide exchange systems with resultant expansion of exhibitor service—these are facts which theatre owners should take into consideration when looking ahead into the 1924-25 Season.

We urge all exhibitors to have patience in making picture judgments. We are in a position to offer you a powerful line-up of high-class productions for 1924-25 and sincerely advise you to wait for the Metro-Goldwyn-Mayer announcement before making hasty commitments. Wait before you date!

METRO

GOLDWYN

LOUIS B.  
MAYER

**MetroGoldwyn**

## New Theaters

Kane, N. Y.—H. E. Brown, Arthur Nelson of the Star Theatre Co., owners of the Grand, 100 force of men at work preparing erecting a \$150,000 theatre on the site of the Temple, recently destroyed by fire.

Caldwell, N. J.—At a meeting of the backers of the proposed theatre, J. Roland Teed was elected president. The house will seat 1,000.

Durham, N. C.—Plans for the construction of a municipally owned theatre in connection with the new municipal building, have been made.

Bloomfield, N. J.—Bloomfield have a new picture and vaulted theatre to cost \$250,000, exclusive of the value of the land.

Fond-Du-Lac, Wis.—Two companies have entered for the right of excavating for the new Fond du Lac theatre.

Hawthorne, Cal.—Hawthorne have a modern theatre within a few months, announces Louis Redondo.

Painesville, O.—Extensive improvements and alterations are being made in the Utopia theatre, to be completed this week.

Richmond, Va.—Charles A. and Walter J. Coulter will build a \$70,000 theatre to open Sept. 1.

Beaver Dam, Wis.—A group of business men have formed a corporation to build a theatre.

Manchester, Conn.—The long-discussed theatre on Main St. is to become a reality.

Decatur, Ind.—C. M. Sprague will build a theatre on property now occupied by a restaurant.

San Leonardo, Cal.—Fred is building a theatre for a group of local business men.

Monclair, N. J.—A new theatre to cost \$100,000 will soon be erected by a local syndicate.

Keokuk, Ia.—A new theatre, known as the Grand, has been built.

Richmond, Va.—Plans have been filed for a new theatre.

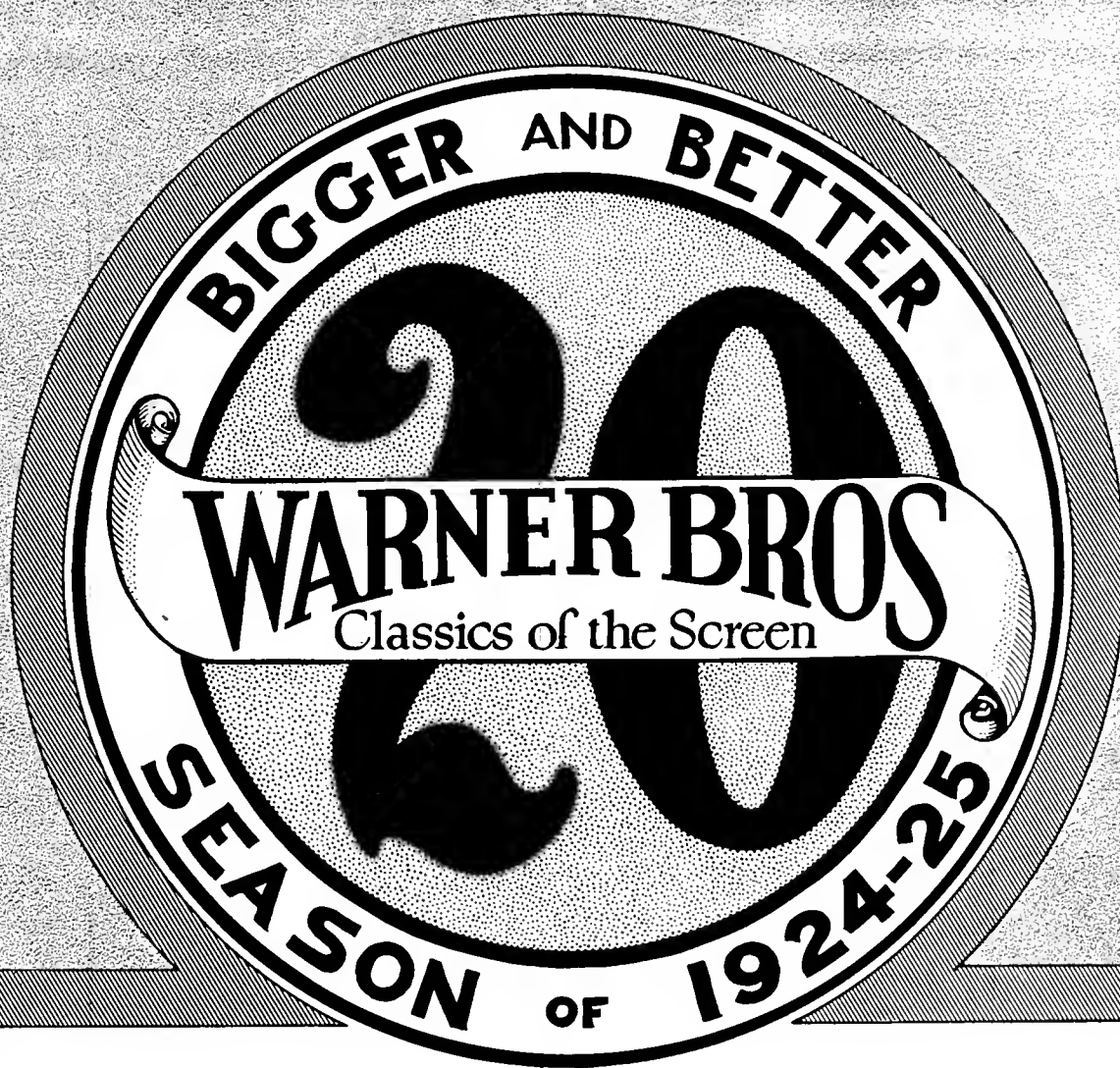
Calexico, Cal.—The new theatre has opened.

Madisonville, Ky.—The Carillon has opened.

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Laboratory with the lowest rates in the East. Negative D. Printing. Cutting and Projection.  
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*Save TWENTY Dates for the New Warner TWENTY*



## PROMISE AND PERFORMANCE

It is easy to make a promise—but the fulfillment is, as some wise sage has said, yet “another story.” Some promises no one takes seriously; on the other hand, there are promises which are as good as gold.

The average photoplay exhibitor must calculate his year’s activity well in advance. Promises without performance are the bane to his prosperity. He has but a limited number of playing dates—and much product from which to choose. In order to secure the greatest quantity of good picture material, he must be fairly accurately informed on what to expect from the various producers. Unfulfilled production pledges can completely upset his plans for the future.

Last spring WARNER BROS. promised the motion picture exhibitor EIGHTEEN for the 1923-24 season. The promise was more than exceeded by the performance. Actually TWENTY big productions are being delivered and among them several mighty masterpieces which rank as the finest examples of the silent art ever produced.

This spring again WARNER BROS. make a promise and point to their past record of performance as an indication that the promise will be fulfilled to the letter.

TWENTY big “Classics of the Screen” is the Warner schedule for the year 1924-25. We may deliver TWENTY-FOUR, but the TWENTY we promise you can gamble on.

These TWENTY productions are being made from popular novels and leading stage play successes. Thus are their stories of proved value. To this will be added the usual high standard of Warner production, casting and direction and the sure-fire box-office “pull” found in all Warner Pictures.

And—YOU’LL GET THEM AS PROMISED.

*Save TWENTY dates for the new Warner TWENTY.*

## The Situation Today

(Continued from Page 2)

We know before each picture is started exactly what it will cost. And what is even more important, we know what the movie going public wants. We have instituted a system of reports from exhibitors all over the country on every film that is shown and if a picture doesn't draw we investigate and discover the reasons so that we can avoid the error in future productions. By employing directors who have had long experience, players who have demonstrated their popularity, and by buying the best stories that are available, we are constantly increasing our percentages of successes. And a well organized selling force enables us to get the distribution for these productions that is necessary to achieve the proper return on our investment.

"Mr. Zukor naturally did not divulge any trade secrets to me, but it may be said that one of the reasons for the success of the big distributing companies is their policy of protecting the exhibitor from losing money on their pictures. For instance, if an exhibitor of Paramount or Metro films can show that a picture sold him at a definite price has failed to attract audiences and has proved a box office failure, this loss is adjusted by making him a better price on the next run of films supplied him. This affords an exhibitor protection which the so-called independent producer, because of his limited output, does not always feel called upon to extend. The big distributing companies, dealing with their clients week by week, practically guarantee them a profit in addition to a steady stream of pictures. So it is not surprising that nearly 80 per cent of the business goes to these big, well organized institutions.

"There can never be a monopoly in the motion picture industry," Mr. Zukor explained to me, "because it is impossible to command a monopoly of brains. We might hire all the stars, writers and directors in the country, but that wouldn't enable us to make all the pictures. For the other companies would find new writers, players and directors. And even if we controlled a majority of the theatres and could create enough pictures to supply them with attractions we could not end competition. The public will always decide what pictures it wants to see and it is humanly impossible to make every film a success. We show pictures made by rival companies in our theatres and our films are shown in theatres owned by our competitors. It is necessary for a big producing company to control a certain number of theatres in order to command a market for its own productions—our the-

atres in the key cities are merely our show windows—but these productions have to be good enough to be booked into other playhouses or they chalk up big losses."

"As Marcus Loew controls the largest single group of theatres in the country I talked with him about that phase of the picture industry.

"The last figures given out by the revenue officials at Washington showed a big increase in the number of admissions at the picture theatres," said Mr. Loew. "And for this time of the year the attendance is unusually good. Naturally, there is a slight falling off with the approach of warm weather, but the motion picture business is suffering less than any other important industry. What will happen in the fall is difficult to predict, but personally I look for increased patronage.

"I do not anticipate an advance in the price of admissions, although exhibitors might well feel themselves justified in asking better prices due to the higher cost and better quality of pictures that they are showing. As a matter of fact, with the tax removed from the cheaper seats a majority of the public will pay less for its entertainment."

Kitchen quotes Loew further:

"Our pictures last year averaged about \$400,000 each, including the cost of distribution," said Mr. Loew. "A star picture of the first grade costs anywhere from \$150,000 to \$300,000. I am speaking of the negative cost. The average production with a cast of featured players will run \$100,000 more. The few super-productions that are made represent an expenditure of anywhere from \$500,000 to \$1,000,000, but they are few and far between. When such sums are tied up in a picture it is essential to control proper channels for distribution so that the money can be turned over. It was because of the lack of these channels that the Goldwyn Company thought it desirable to merge with Metro. By our methods of distribution and our control of houses in the more important cities we are able to get back 50 per cent of the cost of a picture within six months in the first run houses and 80 per cent within a year. Some distributing companies take as much as two years to return only the costs of their productions.

"I wouldn't go so far as to say that an independent producer should not attempt to make a costly picture

without being reasonably sure of its distribution," Mr. Loew went on, "but the distribution problem is one of the most pressing in the picture business. If a producer can establish the value of his film on Broadway—which is often a costly procedure—he can usually sell it or have it taken over on a percentage basis by one of the big distributing concerns. The really successful producers, however, have been those who solved the problem of securing a market before they have tied up millions in their spectacles. Proper distribution tends to eliminate overproduction of quality pictures, which was another of the reasons for the recent amalgamation of the Goldwyn and Metro Companies. Instead of each company making forty pictures a year we will make about fifty altogether.

"It is interesting to know that while there has been a decrease in the number of theatres throughout the country—a few years ago there were nearly 18,000 and today less than 14,000—there has been no decrease in the total number of seats. This is due to the fact that the large playhouses that have been built seat as many people as the three or four smaller theatres they replaced. During the period immediately following the war hundreds of enormous picture theatres were erected throughout the country and the increase in population was anticipated for several years. I do not look for any unusual development along this line for some time, although the tendency is unquestionably in the direction of larger and more luxurious theatres."

Toward the close, Kitchen says:

"Both Adolph Zukor and Marcus Loew, being realists, did not indulge in many prophecies for the future. However they agreed that the outlook for the next six months was exceedingly bright, due to the fact that the industry has undergone a series of solidifying adjustments that have placed it on the soundest basis it has yet known. They both asserted a merger of their respective organizations was neither contemplated nor likely."

### Richmont Makes Foreign Sales

Richmont Pictures have sold to Screenart, Ltd., "Broken Hearts of Broadway" for Holland. Sales to the Societe Cinematographique for France, Belgium and Switzerland include "The Mask of Lopez" and "North of Nevada," while the Pathe Consortium, Cimenta have acquired the French, Belgian and Switzerland rights for "The Average Woman," "The New School Teacher," "Gallop-ing Gallagher," and "Silent Stranger."

## Among Exchanges

Des Moines—E. J. Tilton new First National manager. Weinberg formerly managed office, having resigned to become general manager of the Blank enter-

St. Louis—Wallace Akin succeeded Tom Tobin as Eastern Missouri salesman for Pathe. Tobin gone with Columbia.

Des Moines—Jake Cohen resigned his position as salesman Goldwyn to become manager Strand at Ottumba.

Seattle—Donald Bros. is office manager of the Se exchange, replacing Ed. A. Lar-

Chicago—Henri Ellman has moved from Select to become a Uni salesman.

Philadelphia—C. C. Hite, formerly with Hodkinson, has joined 20th Century.

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ANNA Q. NILSSON  
PAULINE GARON  
MADGE BELLAMY  
SEENA OWEN  
HELEN JEROME EDDY  
GASTON GLASS  
JACK RICHARDSON  
CHARLES MURRAY  
HANK MANN



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A picture that appeals to the  
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Murray Garsson

presents

# BROADWAY BROKE

by

Earl Derr Biggers

with a notable cast including

**PERCY MARMONT**

Gladys Leslie  
Maclyn Arbuckle  
Edward Earle  
Sally Crute  
Billy Quirk

**MARY CARR**

Dore Davidson  
Macey Harlan  
Henrietta Crossman  
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Directed by J. Searle Dawley

A Broadway story  
A Broadway cast  
A Broadway Picture  
Thruout

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Book all three and make your  
Convention Trip a Rousing Success

### THERE'S MILLIONS IN IT

Adapted from the Saturday Evening Post story, "Men of Affairs," by Roland Pertwee. Red hot smashing drama . . . a thrill to every foot of film. An aeroplane fight, a plane afire, and the daring drop for safety in a parachute are only a few of the heart-stopping thrills in this fast-stepping, quick-moving melodrama. Beautiful Catherine Calvert plays the lead, and is supported by an admirable cast.

A Dennison Clift production.

### SWORDS AND THE WOMAN

A fiery, romantic story by the Baroness Orczy of the scarlet days of romance during the French Revolution. A tale of beautiful women and brave, dashing men, who battled with their swords and wits for the women they loved. Mighty scenes of spectacular splendor have been merged into this passionate love story of three men and a woman. Holmes Herbert and Pedro de Cordoba play the leads and are supported by an unusually distinguished cast. Directed and produced by Henry Kolker.

### NEGLECTED WOMEN

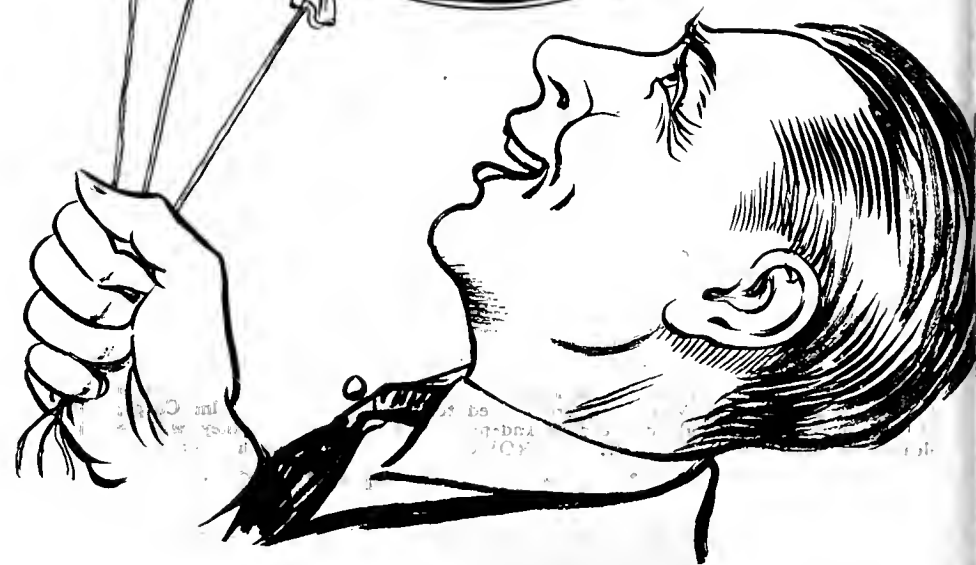
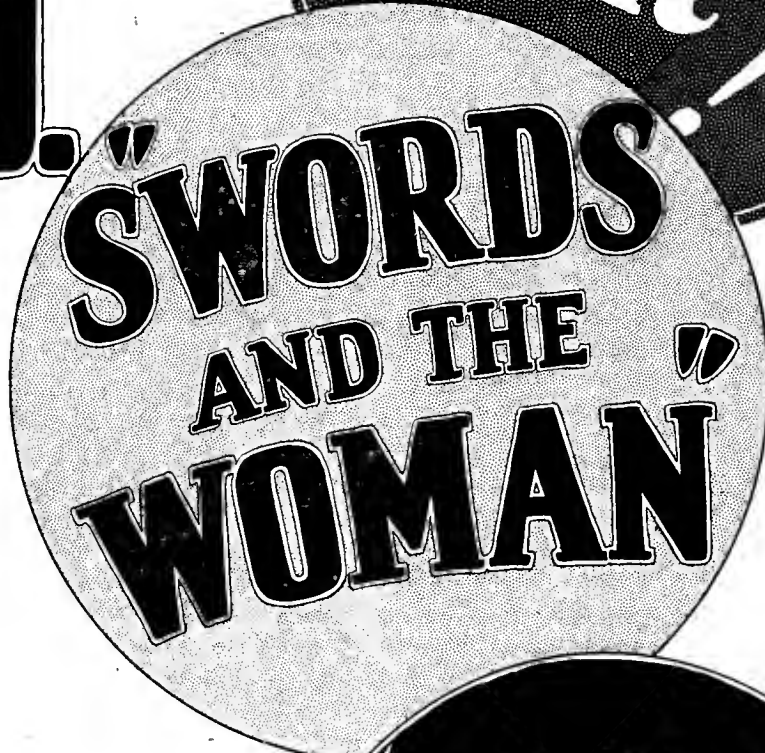
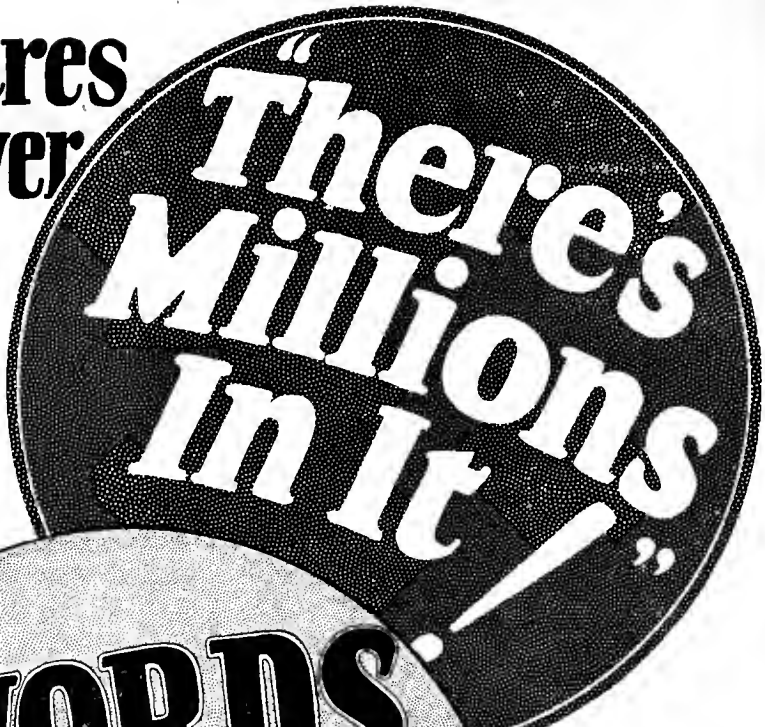
A brilliant society drama by Alfred Sutro. A story about the havoc wrought by a thoughtless husband who gave his wife everything but his time . . . starved for love, the wife finds the other man . . . and the resultant consequences . . . Seena Owen plays the lead, and is supported by a brilliant roster of players. Superbly directed and produced by Henry Kolker.

## FILM BOOKING OFFICES

OF AMERICA, INC.

723 SEVENTH AVENUE, NEW YORK, N. Y.

*Exchanges Everywhere*



### Theater Changes

Council Bluffs, Ia.—A. C. Mead, manager of the Majestic, is to close the house and take over the Garden. H. Man Levy, present manager of the Garden, is to retire.

Buffalo—Edwin O. Weinberg, formerly of the Mark Strand has been appointed manager of the Olympic, succeeding George E. Williams.

Albany—The Hudson and Capitol are slated to close for the summer; the Majestic in Cohoes will also close for repairs.

Galveston, Tex.—Improvements to cost \$50,000 are being made on the Grand O. H.

Bellevue, Pa.—Isaac Hersker and John Bucher have bought the Sunley.

Chicago—The Capitol has been taken over by the Feder and Halpern circuit.

Hiawatha, Mo.—The Victoria has been sold to Harry Neptune.

Belleville, Ill.—William Lorenzo has taken over the Belleville.

Seattle—The Columbia, Entiat, has been closed by E. Goodwin.

Gem City, Minn.—William Rudd has taken over the Gem.

Melrose, Mass.—The Allen Theatres Corp., have taken over the Melrose, which will be thoroughly overhauled and turned into a picture house.

Little Falls, N. Y.—N. Fayette Houck of Cooperstown replaces Lester Sparks, as manager of the Cameo at St. Johnsville.

Harrisburg, Pa.—With the opening of the outdoor amusement season, a number of airdomes have started doing business.

Williamsport, Pa.—The Rialto, which was recently destroyed by fire has been rebuilt and re-opened.

Little Rock, Ark.—The Victory has been sold to J. R. Cooper and Charles Marshall.

Philadelphia—The Liberty Music Hall has closed for extensive repairs and will re-open in August.

Quincy, Ill.—The new Washington Square is scheduled to open June 15.

Schenectady—William Berinstein will take over the Van Curler.

Seattle—William Fey has sold the Madison to J. W. Lavigne.

## SUNSET PRODUCTIONS DID IT!

**EXHIBITORS! Here's a promise fulfilled.**

We promised you for this year

**SIX KENNETH MCDONALD-Comedy-Stunt dramas**  
and every one of 'em is a knockout.

We also promised you

**EIGHT J. B. WARNER-Western features and**  
they are all box office bets

**EVERY PICTURE IN BOTH SERIES IS BACKED BY MY REPUTATION**

**HERE THEY ARE**

**J. B. WARNER SERIES**

- "HORSE SHOE LUCK"  
Directed by Joseph Franz
- "THE HELLION"  
Directed by Bruce Mitchell
- "BEHIND TWO GUNS"  
Directed by Robert N. Bradbury
- "WANTED BY THE LAW"  
Directed by Robert N. Bradbury
- "THE COVERED TRAIL"  
Directed by Jack Nelson
- "WESTBOUND"  
Directed by William H. Curran
- "TREASURE CANYON"  
Directed by Reaves Eason
- "THE LONE FIGHTER"  
Directed by Al Russell

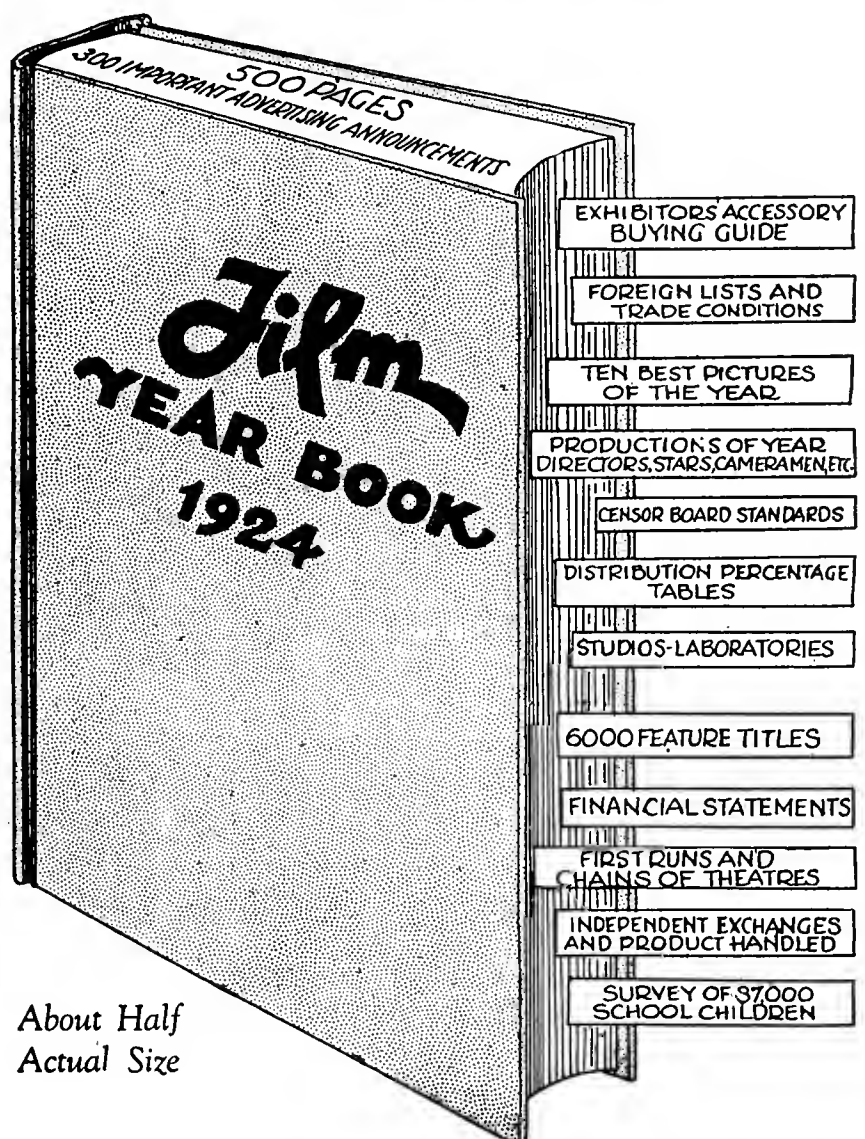
**KENNETH MCDONALD SERIES**

- "DYNAMITE DAN"  
Directed by Bruce Mitchell
- "IN HIGH GEAR"  
Directed by Robert N. Bradbury
- "YANKEE SPEED"  
Directed by Robert N. Bradbury
- "AFTER A MILLION"  
Directed by Jack Nelson
- "SLOW AS LIGHTNING"  
Directed by Grover Jones
- "WHAT WILL LOVE DO"  
Directed by Robert N. Bradbury

And JACK HOXIE in EIGHT of the BEST WESTERN FEATURES EVER MADE

Seeing is believing. EXHIBITORS attending the M. P. T. O. A. Convention at Boston, commencing May 27th, are invited to visit the Pioneer Film Corp.; 44 Church St. New England's leading Independent Exchange, and they will be pleased to show you every SUNSET PRODUCTION. It is worth your while

**ANTHONY J. XYDIAS, President of SUNSET PRODUCTIONS**



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Herewith my check for \$10 covering one year's subscription to THE FILM DAILY. This to include:

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- THE 1924 FILM YEAR BOOK.
- SHORT SUBJECT NUMBERS, quarterly.
- DIRECTORS' NUMBER, every Spring.

Name ..... Theater .....

Street ..... City ..... State .....

# Bed Rock

By DANNY

Convention Headquarters, The Copley-Plaza.

Getting down to it isn't easy. Especially if you're satisfied with the froth of things. And here in Boston there is an opportunity. To get down to bed rock. Down to cases, so to speak. And have a real business convention. With politics aside. The interesting question which arises is: will they get down to bed rock?

For the past several years there have been reasons. Perhaps good reasons—depending on the point of view—for the failure to transact much pertinent or important business. But that was due to the political situation. Which clouded the atmosphere.

But there are no clouds on the horizon this morning. All the "anti" boys are elsewhere. So the way is clear. If there is to be a business convention, let's have it. The announced program indicates several spots where a start may be made.

If something isn't done—here and now—to get a real business atmosphere into this gathering, it is going to prove difficult to alibi further.

Perhaps when the trade paper editors take the platform something along this line can be accomplished. And may be. It is to be sincerely hoped so.

## THE NEW IDEA

This new idea. Of nominating through the board of 21 directors. As adopted by the executive committee promises to bring much needed relief. And carry the political aspect of the M. P. T. O. into the wide open spaces. Where men are men. In other words, instead of absorbing much important time. During convention days. With electioneering. All the time will be given to business matters.

Incidentally, the job of being Mr. President will not be so attractive. A paid executive secretary promises to be on the job. And the president will confer constantly with the directors as to policies and the working out of plans. In other words, if the plan is adopted the M. P. T. O. finally becomes a business-like body. No more one man power. No more "What I say goes." Let's hope they raise enough money to provide for the executive secretary and the state organizations. Now that the president will have something to do besides worry where the money is coming from. To run the organization.

It is understood that Harry Davis of Pittsburgh said he will volunteer to raise one thousand dollars apiece from between 200 to 300 exhibitors to start the proper financing of the organization under the lines proposed. It is to be hoped he knows where they live.

## BLOCK BOOKING

Liable to come up for some discussion. Right on the floor. Just as Sydney Cohen says, you never can tell what is liable to break loose at a convention. It will be interesting, indeed, to see where the discussion will range: whether the exhibitors can refuse to do business that way. If they start this discussion it is liable to interfere with a lot of the program. Because here is a subject that is vitally interesting to exhibitors. Even if they feel they cannot escape it.

## MILWAUKEE?

The first buttons for the next convention read, "Milwaukee."

# Harmony Keynote in Boston

(Continued from Page 4)

During his reports, Woodhull paid a most gracious tribute to the late Charles E. Whitehurst of Baltimore. He said that his death would be felt keenly by every division of the industry. Following Woodhull, Harry A. Staab, executive secretary, Wisconsin M. P. T. O. reported on the music tax situation. He did not have a written report but delivered it as he said "straight from the heart." He said he could not tell the delegates all that had occurred in detail in the various conferences with legislators and law-making bodies, but he assured them that success was in sight despite the many difficulties and that the situation was well in hand.

Staab was followed by George P. Aarons, secretary of the M. P. T. O. who spoke on admission and seat taxes and legal phases of the music tax. Aarons supported THE FILM DAILY'S opposition to the publication of large salaries and showed how this practice alone had prevented one Congressman from voting for the repeal of the admission tax. This Congressman said he could give no aid to a business where such huge salaries were paid and which was so full of scandals. The committee then showed how the exhibitors were entirely separated from any other branch of the industry and were not responsible for the objections which he held. Aarons, Cohen and O'Toole discussed with Secretary of the Treasury Mellon personally and explained to him the unfairness of the seat tax and admission tax to such an extent that Mellon finally agreed that the tax was unfair and suggested its removal in the new tax bill. Aarons said Mellon showed the influence brought to bear by exhibitors in writing to their Congressmen and Senators, getting excellent results; then told how the committee was availing itself of this work and declared it was another demonstration of the value of sticking together and working together.

## Exhibitor Service Report

J. W. Walsh then reported on the

exhibitor service and adjustment reau work during the past year told of how this bureau was civic causes by using trailers for roads, daylight saving cam public improvements, etc. He of how a woman who was the of a Congressman, and a widow been aided in recovering \$ which her husband had invested film producing venture. Through aid of the bureau, the producing pany which issued the stock compelled to take over the stock repay the money invested. He told of how the bureau had ad many difficulties existing between exhibitors and exchanges, in some finding contracts which the exhib had never signed although names appeared on the contract such cases were adjusted comp by the repudiation of the contract. Many difficulties relative to and question of the length of the amounting to large sums of money were adjusted for exhibitors throughout the country.

The non-theatrical situation discussed at length by Martin Smith, president of the Ohio M. P. T. O. The details will be found on page 4.

Just before the session came to end Miss Ray Lewis, editor of Canadian Moving Picture Digest made a strong plea for unity between the American and the Canadian organizations and told of the struggle which exhibitors of Canada through to organize after having covered that the former president a "quitter." She maintained that paid agent from an important concern in the states was employed block the organization of the Canadian exhibitors but that after curing concessions from several plicated in the deal, they got a strong start.

One of the interesting points made in an address which seemed please the delegates very much. It was from their constant applause, that, in her belief, the producer (Continued on Page 13)

"A Tribute To The Independent Market"

## THE FIRE PATROL

A Mighty Melodramatic Spectacle

with ANNA Q. NILSSON, MADGE BELLAMY, HELEN JEROME EDDY

A HUNT STROMBERG PRODUCTION

Just One of  
The Big Nine  
of the Great  
Chadwick  
Program



Distributed on a  
Franchise Basis  
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CHADWICK  
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CORPORATION  
729 Seventh Ave.  
N. Y. C.

"Each Production An Achievement"



Thursday, May 28, 1924

# Convention Sidelights

(Staff Correspondence)

con—Maybe Ernest Horstmann busy? Ernie is the executive secretary of the convention committee and they have had him jump through hoops as part of his diet. The Committee are Jake Lourie, Modern, Park and Beacon; I. Wasserman; Stanley Sumner; Somerby; H. H. Levenson; Daniels; Y. Yamins; C. H. Joseph A. DePisa; Frank J. Wood; Joseph Woodhead and Markell.

like all matters of this kind of the work evolves about the executive secretary. And Horstmann had his hands full. But at that arrangements made look good the entertainment part of it most interesting.

## Talking of Secretaries

There is little Miss Smith. Who is right hand and left bower for Sydney Cohen. And she is one of the best women in this business. She has several typists working out the program and handling the detail, and she is on the job at all hours. A remarkably capable girl. She knows this convention work like a book.

## Sam's Pipe

Sam Bullock. Or should we say Sam? Because he hasn't had a mite in all these years. We're getting old, when we were back when we first met Sam. He was one of the prime movers at conventions. And his pipe has been with him.

When Sam invaded the aristocratic parlors of the Copley-Plaza he had some time before lighting his pipe. And then he took advice of yours truly before he dared to "Not sure they'll like it" said somewhat terrified by the gilt table. But just then a swagger strode by nonchalantly smoking a cigarette and Sam lit up in a

## Here's Our Old Friend Tommy

Tommy Goldberg. From more. And with him his old ticks from the Monumental City; Rome, stouter than ever, and wishing to come to the golf tournament, so that Guy Wonders doesn't get it all to himself; William Hoffer, Frank Durkee, "Doc" White—who has succeeded his lamented father in running the big White-houses; Fred Kipp and others.

## Pump Handling

The lobby chatter developed the stuff as they began to wander about Monday afternoon, night Tuesday morning. "How's business" was the universal cry. And weren't many optimists, on what between crop conditions, financial difficulties, and worst of daylight saving, the exhibits seem to be having their troubles.

## Baltimore Overseated

Among the difficulties of the situation in Baltimore is that the town is over-seated. At least that is what

## Loving Cup for Cohen

(Staff Correspondence)

**Boston—The Canadian delegation representing over 200 exhibitors will tender Sydney S. Cohen a silver loving cup at the banquet tonight, together with an engrossed life membership in the Ontario Division.**

both Rome and Hoffmeister said. And they pointed out that this difficulty did not only exist downtown, but in the neighborhood sections as well.

## Standing for Something

W. H. Kateray of the Majestic Amusement Co., Kankakee, Ill., was on hand early Monday awaiting the arrival of his associate, State Senator C. B. Sawyer, who was due to look in on the proceedings. Incidentally, the Majestic is part of the B. & K. Midwest combine.

Kateray has been attending these conventions a long time. He said that his initials stood for something: "W for Wealth and H for Happiness." That's a great combination. And Kateray knows it.

## Presidential Stuff

When Pete Woodhull arrived Monday with his Missus he proceeded to park her in the lobby of the Copley and rushed off to attend a Rotary Club luncheon; just as all the big league politicians do.

You want to keep an eye on Pete. He may not make the presidency this term—but he's pretty well groomed for the job, and one of these days—But wait and see.

When Pete arrived someone asked him where his banners were. Because Pete has been out in the open for some time regarding this Mister Presidency stuff. Pete looked around the spacious lobby. Then he noted some tapestries—worth several thousand dollars. "Right there" said Pete, pointing to the tapestry—"right on the back of those things you'll see my name. And boy, when we turn 'em around you'll see something."

You surely would. Among other things a few police beating up the individual who dared to lay a finger upon them.

## Seasick

Many of the Eastern Penn. and New Jersey crowd arrived by boat. And what a tough trip they had! So tough that some of the men, and all of the women were glad to stay abed. That is nearly all. Little Eleanor Cohen, daughter of Will Cohen of Philadelphia, was the only female not affected. She had a great trip. Incidentally, she is getting to be a convention-regular. She was on hand in Chicago last year. And she is only about 9.

## Another Regular Visitor

Mrs. Emma Watts, wife of Mr. Watts of Springfield, Ill. Watts never

misses a convention. And Mrs. Watts is always with him. She is a great traveler. And she likes conventions.

When the Illinois crowd broke away from the national body, Watts wasn't so keen about sticking with the bolters. So he joined up with the Southern Illinois unit. That's what makes for organization.

## Making a Long Jump

All the way from Los Angeles came Glenn Harper; Dave Bershon and E. N. Berinstein. Glenn didn't like the idea of his name being bandied about as a presidential candidate. Dave Bershon was formerly with the West Coast organization until he stepped out awhile ago and picked up 14 houses for himself.

## Silvermans Active

Jacob Silverman, who, with his brother runs a big house in Altoona, was on hand although his brother could not get away. Busy. Building a big department store.

That's how these exhibitors work out their side lines. But Jacob said next year they would build another theatre in Altoona. Just to keep their hands in.

## And There's Pop" Korson

Who hails from Philadelphia. Where besides being an exchange man he runs a theatre as well. Ben Amsterdam, his exchange associate, was with him. Of course "Pop" has to keep Ben around. Otherwise he overstretches those 370 hands until he goes "muchhulla" with a 400 bid. And Ben Amsterdam is some safety valve. His topmost bid with that 370 hand would be 350. Bird in the hand—you know.

## Big Pennsylvania Crowd

Not only Eastern Penna. came with a strong delegation. Trust Mike Comerford for that. He had quite a crowd in from the Scranton section. Where he plays around as Boss. And if you don't believe that crowd will

be lined up for Mike O'Toole for the Presidency, you take another guess.

So far as Comerford goes, there isn't a chance of his even wanting the Presidency. He has too many things to do. But as for the other Mike of the Comerford organization—O'Toole—that's another story. Quite.

## Walsh Busy

One of the busiest men in the lobby was J. W. Walsh of Hartford, who won't be far out of line when the Presidential lightning strikes, Walsh is a quiet, very capable exhibitor, who succeeded "Bill" True and he makes friends without trouble. He's all right talking about most any exhibitor problem until you hit on daylight saving. Then he is just an irreconcilable.

## Convention On

(Continued from Page 12)

pictures were drawing a herring across the trail by publishing the large salaries paid stars to keep the public from wondering how much these producers took themselves. At the conclusion of her address, Miss Lewis received a very generous applause after which the session came to an end.

## Directors Hold Night Session

Practically all of the committees were at work the remainder of the afternoon and the executive committee of the board of directors was in session until an early hour this morning.

The convention will resume at 10:30 today and will carry on through the early afternoon. It is expected that the new plans of nomination through a board of directors will be adopted early today thus allowing for the nomination of officials late this afternoon so that the actual election can occur on Thursday.

## Los Angeles Wants Convention

(Staff Correspondence)

Boston—Glenn Harper and his associates from the Coast are making strong moves to have the 1925 gathering occur at Los Angeles. Milwaukee is also strongly after the next convention.

COMING SOON

## "FLATTERY"

by H. H. Van Loan

with

JOHN BOWERS  
ALAN HALE

MARGUERITE DE LAMOTTE  
GRACE DARMOND

Directed by TOM FORMAN

—Current Release—

## "THE BAREFOOT BOY"

With an All Star Cast

MISSION FILM CORPORATION

LEON RICE—PRESIDENT

HOLLYWOOD, CALIFORNIA

# *“God Made The Bull— Man Put The Ring In Its Nose”*

The bull can rage and rave, paw the earth—but put a ring in nose and a man can lead it to slaughter.

The man has a power of reasoning—

The bull has the power of force—

If the bull refuses to let the man control him with the ring the man is helpless.

Use your power of reasoning combined with your strength.

Don't let them lead you to slaughter dumb cattle!

## *Right In The Palm Of Your Hand*

you control the situation for the coming year!

Behind you stands the Independent Motion Picture Producers and Distributors Association with the greatest assortment of product ever assembled by any one group of producers. They offer a variety of pictures aimed to entertain and interest every type of audience known to the exhibitor.

This is made possible by the combined abilities and brains of experienced group of men. The Independent Motion Picture Producers through their research department to determine consumer demand have put their fingers on the pulse of your picture clientele.

The INDEPENDENT MOTION PICTURE PRODUCERS AND DISTRIBUTORS ASSOCIATION have all the BOX-OFFICE attractions you may ever need!

### MEMBERSHIP

ANCHOR FILM DISTRIBUTORS  
ARROW FILM CORP.  
ARTCLASS PICTURES CORP.  
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SANFORD PRODUCTIONS  
SUNSET PRODUCTIONS  
TRI-STONE PICTURES, INC.  
WHITMAN BENNET PRODUCTIONS  
WILLIAM STEINER PRODUCTIONS  
WINKLER, M. J.

### Brown Wins Cup

**Disjunctive Ad, With Stock Material, Gives Him First Place in Paramount's Contest**  
George Brown, of the Imperial, Charlotte, N. C. is the winner of the cup donated by the Famous Players theatre department for the newspaper ad, published over a seven period.

"The Close-Up," the house organ of the department, there appears the following description:

Brown is probably the most constantly good advertiser in the circuit. Using stock material this ad 'A Society Scandal' would be hard to trump. Brown knew his location on the page would take advantage of it. The rest of the scene to the title of the picture is perfect.

Our eye naturally follows the top of the cut to the black panel in the name of the star and the top of the picture are carried. Ordinarily we don't approve of black panels such as the one supplied on this picture, but Brown has completely taken the curse off it by surrounding it with lots of white space. The entire display is in seven inches and three columns.

We feel that this Imperial, Charlotte advertisement is not only a cup-winner but we doubt whether it would be possible to have any better results with an 'ad network' ad."

### Perkins Out of Goldwyn

*(Special to THE FILM DAILY)*  
Sattle—Seth D. Perkins of Goldwyn Cosmopolitan has tendered his resignation, effective May 31, when he will become manager of the Hodson exchange. J. E. Flynn, division manager of Goldwyn, will assume temporary charge.

### "Beau Brummel" Next

*(Special to THE FILM DAILY)*  
Philadelphia—"Beau Brummel," will succeed "The Ten Commandments" at the Aldine, this Monday, following a 15 weeks' run. "Beau Brummel," will run indefinitely.

### He In Phila. Playing Lloyd Film

*(Special to THE FILM DAILY)*  
Philadelphia—"Girl Shy" is playing at five local theatres, simultaneously, this week, including the Victoria, Logan, Colonial, Great North and Benn.

*Welcome*  
**M.P.T.O.A.**

**RADIO-MAT COMPANY INC.**  
NEW-YORK N.Y.

### Butcher's Buys Baker Films

A deal has been closed between Inter-Ocean and Butcher's Film Service, Ltd., of London, covering four Snowy Baker pictures, part of the Phil Goldstone productions, foreign rights of which were recently acquired by Inter-Ocean. The deal was negotiated between Inter-Ocean's New York office and Frank E. Butcher who sailed on the Baltic Saturday.

### Switch "Three Weeks" Again

*(Special to THE FILM DAILY)*  
Philadelphia—For the third time, "Three Weeks" has been switched. It was originally scheduled to open at the Arcadia, three weeks ago, following "The Enchanted Cottage," but the Barthelmess film was held over. Now, "Three Weeks" is definitely scheduled to open at the Stanley, June 2.

### Leaves For Coast Soon

Jesse J. Goldberg, leaves for Hollywood, June 1, to supervise production of the Helen-Holmes, Franklyn Farnum and Bill Cody series. Donald I. Buchanan who will direct "The Screen Book of Knowledge," will also go along.

### Five Houses in Deal

*(Special to THE FILM DAILY)*  
Camden, N. J.—Ben Shindler, operating the Auditorium and Riverside, has taken over the Lewen, Pizor, Apollo, Leader and Strand theatres at Gloucester, N. J.

### Beban and Company at Stanley

*(Special to THE FILM DAILY)*  
Philadelphia—George Beban and a company of 24 players are appearing at the Stanley this week in connection with "The Greatest Love of All."

### Max Graf Recovering From Illness

*(Special to THE FILM DAILY)*  
San Francisco—Max Graf Prod., is recovering from a nervous breakdown caused by overwork. He has just completed "The Wise Son."

### Traggardh Going to England

*(Special to THE FILM DAILY)*  
San Francisco—O. V. Traggardh, has been given a post with Famous interests in England. He will sail from New York June 17.

### Walsh on Coast

*(Special to THE FILM DAILY)*  
Los Angeles—Raoul A. Walsh is here from the East. He expects to start on his first for Imperial shortly.

### Erickson Leaves Pathe

*(Special to THE FILM DAILY)*  
San Francisco—Jack Erickson, for three and a half years salesman for Pathe, has resigned.

### Eden Theatre Orchestra Over Radio

*(Special to THE FILM DAILY)*  
Hull, Quebec—The Eden theatre orchestra broadcasts regularly over Station CKCO, Ottawa.

### Next Week on Broadway

Betty Compton in "Miami" will be at the Rivoli next week. "Maytime," will be the attraction at the Rialto.

### Resolution Opposing Censors Passed

*(Special to THE FILM DAILY)*  
Dallas—The M. P. T. O. has passed a resolution opposing censorship. A resolution was also passed allying the group with the Allied State Organizations, part of the resolution declaring that Texas is not allied with the M. P. T. O. of A. and does not feel disposed to become affiliated under its present leadership. Another, protests the sale of theatrical films to non-theatrical institutions, a copy of the latter having been sent to the Federal Trade Commission in Washington to be filed.

### Would Combine Conventions

The M. P. T. O. of New York which meets in convention at Buffalo, June 7, 8, 9, 10, and 11, is endeavoring to have the Ass'n of M. P. Equipment Dealers hold their convention in Buffalo at the same time. The equipment men are scheduled to meet in Cleveland, the week previous. If this can be brought about, an exposition will be put on.

### Lieberman Back in St. John

*(Special to THE FILM DAILY)*  
St. John, N. B.—Joe Lieberman, formerly Fox manager here, has returned as manager of the Canadian Universal offices. He succeeds J. Cathro, who has been transferred to Calgary. A. E. Ralston, of the local office, has resigned.

### Caldwell, Clifton's Lead

Orville Caldwell is scheduled to play the lead in one of the pictures Elmer Clifton will make in India.

### Action Stories Only

**Vitagraph Cuts Society Pictures—Report 1923 Its Second Best Year**

One result of the Vitagraph sales convention held in Chicago late last week was a decision to eliminate the so-called society plays and concentrate on the action story with big sets and plenty of punch.

John B. Rock, general manager told the assembled salesmen that 1923 was the second best year in the history of the company. During the course of his talk, Rock made the interesting assertion that Vitagraph had produced and released 15,000 pictures.

The Way Non-Rewind Abolishes the scratched and badly marked film. A demonstration will convince you.

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New York Chicago Hollywood

**Rothacker Laboratories**

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## We Have a Little Convention Of Our Own For 1924-1925

Consisting of

- 8 FRANKLYN FARNUM Westerns that are different
- 8 BILL CODY stunt westerns as fast as lightning
- 8 WILLIAM DESMOND-HELEN HOLMES super society stunt melodramas

52 SCREEN BOOK OF KNOWLEDGE single reel novelties

Each one of these feature productions will have in addition to the stars, an all star supporting cast, produced under the personal supervision of Mr. JESSE J. GOLDBURG, at our west coast plant. Unless you are blind to your opportunities, Mr. Exhibitor, you will make provision for the booking of these productions through your local independent exchange releasing them; and the exchange won't ask you to sign your theatre and your life away in order to get them.

The I. M. P. P. D. A. is for the Independent exhibitor, and we are for the I. M. P. P. D. A.

## INDEPENDENT PICTURES CORPORATION

JESSE J. GOLDBURG, President  
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# Babe Ruth loses "hit" championship to **FIRST NATIONAL**

wam!—and here's another box office home run to increase the lead

**"The PERFECT FLAPPER"**  
with **COLLEEN MOORE**



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**SYDNEY  
CHAPLIN**

Frank Mayo  
Phyllis Haver

Story by  
Jessie Henderson

Directed by  
**JOHN  
FRANCIS  
DILLON**

The biggest gate  
attraction in big  
league production  
now booking

—naturally

It's a **FIRST NATIONAL** Picture



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVIII No. 51 Thursday, May 29, 1924 Price 5 Cents

# ATTACK ON LOEW

## Sales Plan Starts Loew Inaugurates Special Long Runs at Increased Admissions in Five Cities

The new sales plan governing the first-calibrated First National picture has become operative. A. W. Smith, who has been placed in charge of the work by E. A. Eschmann, is returning from a ten days' sales trip during which he arranged for long runs and increased admissions on the following five pictures: "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World."

The theatres involved are the Adelphi in Detroit; the Roosevelt, Chicago; the Wisconsin, Milwaukee; the Garland and the State in Minneapolis; the Capitol, St. Paul, and the Des Moines in Des Moines.

Smith will have a special staff of assistants. They will include Thomas Brady, C. W. Bunn, Harry Hand and Walter Price. The plan has been developed for the purpose of permitting what the company regards as its most important pictures to be shown in regular picture houses, rather than send them out as roadshows.

## Loew Going Abroad

Marcus Loew sails for the Continent on June 7. He has booked passage aboard the Majestic.

His stay abroad will range anywhere from four weeks to two months. The trip will be a combination of pleasure and business jaunt. It is likely that Loew will visit the "Ben Hur" company in Italy.

## No Friday Paper

There will be no issue of THE FILM DAILY published tomorrow, May 30, which is Decoration Day, a legal holiday.

## Sees Need For Exhibitor Leaders To Thwart Producer Machinations

Harry Davis, Pittsburgh, Says Will H. Hays Was Hired to "Convey Influences When Producers Violate the Law"—Touches on Block Bookings

(Staff Correspondence)

Boston—Harry Davis sees a necessity for important leaders in the M. P. T. O. ranks. Yesterday, while addressing the convention on the need for funds so that the organization could properly thrive, Davis touched on this problem in connection with the producer-distributor situation.

He charged the important producing interests with hiring Will H. Hays only because Hays "can convey influences for them when they violate the law." He said:

"M. P. T. O. must hire big men because the opposition has big men. A big fund is the only way to do it. It is alright to say lay off buying pictures from big producer-distributors, but you cannot lay off until you have pictures to take the place of their product. The only way you can get these pictures is to use some of your money on play dates to the independent producers and show them that it's worth their while to make pictures for you. Then, when you have these pictures you can lay off the product of the big producers. But big producers know you won't do that, that you only talk."

Davis reviewed his fight in Pittsburgh against the Shuberts and

others and declared that the only way that such influence could be avoided was to spend more money than they did, otherwise he said they will do anything they like. Continuing, he said:

"Look at how they abolished block booking. But this year they are at it again. You have got to take 'The Famous Forty' or you get none. That goes for Hodkinson too. He is a member of this organization, isn't he? And this goes for the whole Hays group. We have got ten thousand times more influence than the producers but we have got to use it. Never mind what the other fellow does. What are you going to do? When Shubert puts up forty stands against me, I don't talk. I go out and put up 80. When Shubert takes a quarter page ad against me, I take a half-page ad and you fellows have got to go out and get other producers and encourage them in their efforts. The big producers don't believe you will do it."

Efforts made to reach Will H. Hays and Courtland Smith for statements last night were unsuccessful.

## Universal to Move

Universal has leased part of the sixth and all of the seventh floor of the new Hecksher Bldg. at 5th Ave. and 57th St., as its future home. The actual transfer of office equipment from the Mecca Bldg. will not occur for some weeks yet. The company will continue to maintain its exchange in its present quarters. The new offices will be sumptuously furnished.

## Aronson Sails June 4

Alexander S. Aronson, new general European representative for Metro-Goldwyn, sails for Europe on the Berengaria Wednesday. Aronson has been a familiar figure at past golf tournaments where he has led the pinochle contingent. Not so this time. His stay abroad will be indefinite.

## Called a Menace on Convention Floor

By DANNY

Boston—A vicious attack upon Loew's, Inc. proved the sensation of the afternoon session at the M. P. T. O. convention yesterday.

Unexpectedly and out of the clear sky, Lee Ochs of New York heatedly assaulted the methods of Loew declaring that they were a great menace affecting all exhibitors in every section of the country.

This sensation completely upset the plans and program arranged. It had been expected that nomination of officers would follow the selection of the group from which 21 national directors were to be elected and that they, in turn, would nominate the incoming officers. In view of the heated and lengthy discussion nominations went over until this morning.

When he was granted the floor, Ochs said:—

"A great menace faces us. Every section in New York is now affected by Loew's, Inc. We are patronizing the very organ that is putting us out of business. I wonder if we will have as many delegates at future conventions if this menace is not stopped.

"I am firmly convinced that this  
(Continued on Page 4)

## Loew Silent

Marcus Loew had no comment to make yesterday on the attacks launched against his enterprises in Boston.



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Central European Representative—Internationale Filmschan, Prague (Czecho-Slovakia), Wenzelplatz.

### New Theaters

Venice, Cal.—A new theatre is to be erected on Ocean Front between Windward and Market St. It will cost \$75,000.

Tacoma, Wash.—Plans have been made for a new \$150,000 theatre at Longview.

Weirton, W. Va.—Rabinovitz Bros. have had plans drawn for a new theatre.

### Doing Titles for Famous

Los Angeles—Harley M. Walker, chief title writer for the Roach comedies and one of the operating heads at the Roach plant, will write the titles for "Changing Husbands," featuring Leatrice Joy.

Los Angeles—Famous has signed Norma Shearer.

*Let George do it!*  
**George E. Kann**  
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### Coolidge Praises

Has Words of Praise for Theatres and Part They Play in the Life of the Nation

(Staff Correspondence)

Boston—President Coolidge's letter to Sydney S. Cohen in which the Chief Executive praises the motion picture and its part in the life of the nation is as follows:

"It is with real regret that I find myself unable to be present at the convention of the Motion Picture Theatre Owners of America, for I know that I should find both profit and pleasure in meeting the men who play such a large part in providing the people of America with clean and instructive amusement. The influence which the motion picture has is unquestioned, and I am glad to say that with the recognition of this influence has come a clearer realization of the attendant responsibility. Every appeal on behalf of distress and for the furtherance of great movements for the public welfare has met a ready response from the theatre owners, but there are still endless opportunities for bringing to the attention of your audiences other fields for service. I am confident that we can look to the motion picture industry to play its part as an uplifting force in each community."

### Take Over Pacific Studios

(Special to THE FILM DAILY)

San Francisco—A new million dollar corporation, headed by A. B. C. Dohrmann, and Will Connery has leased the Pacific studios. Actual production will be handled by Elmer Harris and Frank Woods. The schedule includes the making of ten pictures the first year, to be released through Hodkinson.

### Japanese Have Queer Film Rulings

The Japanese Government has queer regulations regarding shipment of films, according to Western notions. Officials have impressed upon the Fox representatives in Tokio that films in fireproof tins will not be accepted. Government instructions demand that all films be shipped in large canvas bags stuffed with straw.

### Deny Cut

(Special to THE FILM DAILY)

Akron, O.—The report that some local houses have cut admission prices for the summer is denied vigorously by several important exhibitors.

### Many From Ind'p'ts

Plan Large Program for Fall—All Pictures to Be State Righted Throughout Country

Members of the I. M. P. P. D. A. are planning a variety of productions for state right distribution for 1924-25. Chadwick Pictures announce nine specials; C. B. C. promises eight Columbias and eight Perfection pictures; Arrow will have 12 specials and 28 other feature films and a program of two-reel comedies.

Independent Pictures will place on the market 24 features and 42 two-reel comedies; William Steiner Prod. plan 24 pictures; Aywon, 17; Wm. M. Brush Prod., 6; Lee-Bradford, 6; Artclass Pictures will make 10; Burr Pictures will make Johnny Hines features and 6 others; Hepworth will supply 10; M. J. Winkler, 37 Felix comedies and other cartoons.

### Mayo in Garsson Film

Frank Mayo is in New York to play a leading role in the next Murray Garsson feature.

### FEATURE FOR SALE—OUTRIGHT

A knockout drama of the snows, full of storms, wolves, thrills—just right for summer release. I cannot afford to make it a releasing proposition and wait on monthly returns, but must sell outright and quick. Your chance if you've got some ready cash.

FILM DAILY  
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Specify

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FOR QUALITY

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 45 W. 45th St., N. Y. C.



18—When in Boston, Mass. visit the Famous Capital Theatre at Allston to see James A. FitzPatrick's FAMOUS MUSIC MASTERS SERIES. One reel novelty films with complete orchestrations!

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**HARRY CAREY**  
 in A HUNT STROMBERG PRODUCTION  
**The LIGHTNING RIDER**  
 A HODKINSON RELEASE

# Who Said Stars?

The public, for one, says stars.

They love them. They look for them. You've got to give them stars.

Of course there are stars—and stars. There are the real stars. And then there are the synthetic stars that only producers can see when they look and talk through their hats.

Paramount has always had the cream of the real stars. And they're all in THE FAMOUS FORTY.

Take a look at the stars below and think of the drawing power of their names:

Rudolph Valentino, Gloria Swanson, Thomas Meighan, Pola Negri, Bebe Daniels, Richard Dix, Betty Compson, Jack Holt.

But super-pictures like THE FAMOUS FORTY command the services not only of the screen's best stars to head the casts: their casts consist almost exclusively of stars. For instance:

Leatrice Joy, Theodore Roberts, Glenn Hunter, Agnes Ayres, Ernest Torrence, Antonio Moreno, Adolphe Menjou, Viola Dana, Rod LaRocque, William Farnum, George Fawcett, Noah Beery, Lois Wilson, Mary Astor, Kathlyn Williams, Vera Reynolds, Nita Naldi, Huntly Gordon, Ricardo Cortez, Percy Marmont, Estelle Taylor, Anna Q. Nilsson, Jetta Goudal, Norma Shearer, Montagu Love, Billie Dove, Raymond Griffith, Doris Kenyon and many others.

Imagine the magnets for crowds these names will be when they flash in your electrics!

When the public says stars this Fall, they'll say FAMOUS FORTY. For the greatest stars are all in Paramount's greatest program.

S. R. KENT.

# Loew Tactics Scathingly Assaulted

## Attack a Surprise

(Continued from Page 1)

menace has never been made clear to exhibitors outside of New York State.

"We know of several sections in New York where if Loew's, Inc., enters there will be no film service for the men who run theatres in those sections. There must be some way of curbing this.

"Don't forget it when you leave the convention.

"I don't blame Loew for acquiring theatres. That's his business but I blame you for patronizing him and thus allowing him to build more theatres. I am a small exhibitor in competition with a Loew house. I have to take the leavings.

"I always have taken them but I predicted several years ago that this was going to happen. In Minneapolis your president told Zukor where he got off but at that Zukor has done more for the exhibitors in giving him good consistent product than Loew. And I am not a user of Paramount. I can't get it. With the affiliations that Loew has, you will be affected sooner or later."

### N. Y. Territory Shrinking

He told how New York had been reduced from a 12½% territory until it was now but a 9½% territory. Ochs related the history of the Peekskill case, ending up by saying that after the Supreme Court decision against Loew's, Inc., that Loew let the Peekskill house go, paid the attorney fees and other fees "to escape criminal action".

Amid enthusiastic applause, he said:

**"Don't let up on this octopus. Take some action. A resolution will not do."**

Ochs was followed by a number of exhibitors, including M. H. White of Dover, N. J., who said he had been squeezed harder than any exhibitor in this country during the past few years. He declared that Maine and New Hampshire were utterly in the hands of two producer-distributor combinations. He said:

"Ochs' prediction of four years ago has come true and his prediction of what will occur should have your serious consideration."

Somewhat as a surprise, State Senator W. W. Farley, of New York, who operates a theatre in Schenectady, demanded the floor, continued the attack on Loew, and offered a resolution of condemnation, calling on the theatre owners to cease contributing to a factor in the business which is using exhibitors' money to destroy them. This was promptly seconded and turned over to the committee on resolutions.

### Attempted to Thwart Canada

Immediately J. C. Brady, president of the Canadian M. P. T. O. and an exhibitor of Toronto told of the attempt of producer-distributors of New York in opposing organization of the Canadian body and warned

## "Public Good Will, Greatest Asset", O'Toole Tells Exhibitors In Boston

Service Is Quickest Road to Success, He Declares—How Theatre Owners Co-operated with Post-Office and the War Government

(Staff Correspondence)

Boston—Public good will was declared to be the exhibitors' greatest asset by Michael J. O'Toole, Chairman of the Public Service Department of the M. P. T. O. A. in his address on the convention floor. O'Toole explained in detail what his department has accomplished.

"Without it, you can have the finest theatre in America and you will not make money. With it, you can make money in the most ordinary kind of a theatre. I want you to believe with me that public service is the surest and quickest way to secure this good will and the most certain way to always retain it and insure the success of your enterprise. You must become more than merely movie owners in your community. This is the only thing that will enable you to beat back the producer element and others who want to take your theatres away from you."

O'Toole gave instances of how this could be done:

"The Park Department," he said, "wants to get ground for a park or playground. Go to the Mayor or other official. Offer them your scheme, offer them your theatre for mass meetings or a boys' day or girls' day. Get the newspapers to know what you are doing. Get the rotary clubs or such organizations into the fight and work with the Elks or some other organization on progressive measures. Make yourself the most popular man in your town."

In showing how the Public Service Department co-operated with the Post Office last Christmas for early mailing and the proper packing of packages to aid the post office employees, O'Toole read a letter signed by Assistant Postmaster General J. A. Buchanan complimenting the department on the work accomplished

through slides, etc., and said that for the first time in Post Office history they were able to move back the peak of Christmas mail traffic. Not only were packages and letters delivered in proper time for Christmas greetings but employees for the first time were able to enjoy their Christmas dinners with their families.

O'Toole reviewed the work of the screen during the war, declaring that it did more than any single agency to solidify the sentiment that enabled the Government to conduct all operations such as the draft, etc., without a single riot.

"That work cannot fail to place us beyond the reach of fanaticism and unfair attacks from any quarter," he concluded.

He showed how in his own state, Pennsylvania, after talking with Governor Pinchot, that exhibitors are now working with the board of censors to keep the board's operations "sensible." In this connection, he pointed out that the interference of producers and distributors never helped in such matters, but that exhibitors of the community where they were known to the officials could always do better work. He pointed out that next year when the fight is made for the repeal of the New York censorship act that exhibitors would take a hand in the proceedings and not lay off as they had during the last fight.

"The producers cannot accomplish results for you through their paid agents," said O'Toole. "They are only standing in their own way. They want to keep the exhibitors constantly in that subdued, afraid class, but you might and can do better than the producer in your own community and he will never be able to hurt you."

the delegates that they would be compelled to fight hard to keep alive.

Late last night, leaders of the convention were of the opinion that it was not likely that a resolution would be filed relative to the Loew-Metro situation. However, the feeling of the New York delegation is such that most anything might occur.

### Davis Seeks Funds

While making an impassioned plea for funds, with which to adequately operate the M. P. T. O., Harry Davis

of Pittsburgh attacked the method of powerful producer-distributor organizations, and announced that on Tuesday night a small group of exhibitors had pledged themselves to raise \$50,000 "which was but a drop in the bucket" of what was needed. He declared that he had put up \$5,000 himself. Details of his remarks will be found on page 1.

Just before the sensation dealing with Loew-Metro occurred names

(Continued on Page 16)

## Wants Organization

Al Steffes Explains Allied in Seeks No Quarrels With Anyone

(Special to THE FILM DAILY)

Minneapolis—W. A. Steffes, president of the Allied State Organizations maintains deep silence about Boston convention. Officially, exhibitors in the Northwest are attending the M. P. T. O. A. meeting. Speaking of the Allied plan purposes, Steffes says:

"Allied will not invite any a states to affiliate with us until time as these states can show us they are properly organized within their own borders. Whenever a shows an inclination of becoming organized, the Allied will assist them every way possible even to the cost of sending an organizer into the of any other state for that purpose."

"We have no quarrel with anyone neither are we looking for any members of the Allied have for a time felt that there is a great need of a national organization, but it will be fundamentally right and built on the ground up; otherwise we cannot see what good a national organization will be.

"There are still a few well organized states who have not affiliated themselves with the Allied, I want to say that it will only take a short while when these states make an effort to affiliate themselves with us, and I can assure you if their intentions are for the welfare of the theatre owner they will have no difficulty being admitted.

"The Allied is a non-political organization and will be maintained such. My personal opinion is that an organization should be bigger than the individual. For I say that there are chances, if the M. P. T. O. A. in America depend upon one man, it was through, as there is always the possibility of that one man resigning or something else, and the organization would be defunct out of existence anyway.

"I have always believed that various branches of the industry should get together and discuss various problems we are confronting, and I believe we are voicing the opinion and sentiment of every member of the Allied that we are ready and willing at all times to operate and before we start a quarrel with anyone we will first try to get together around the round table."

"I am looking forward for something constructive out of the meeting at Morehead City, N. C., June 11."

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Unbeatable Box Office "Scoops" galore  
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Profits—plus Freedom—plus Safety

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WILLIAM STEINER PRODUCTIONS  
WINKLER, M. J.

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PUT ASUNDER**

Pauline Frederick  
Lou Tellegen  
Helena D'Algy

*An indictment of  
divorce.*

**MY MAN**

Patsy Ruth Miller  
Dustin Farnum  
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*A comedy-drama of  
a caveman.*

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HUSBANDS**

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*A story of an inno-  
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*A powerful picture  
on friendship.*

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ALBERT E. SMITH PRESIDENT

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Cullen Landis

Mildred Harris

Otis Harlan

*A thrilling tale of  
mining camps.*



## THE CODE OF THE WILDERNESS

John Bowers

Alice Calhoun

Alan Hale

*A photoplay of  
burnt-grass lands*



## BEHOLD THIS WOMAN

Irene Rich

Charles Post

Harry Myers

*A romance of movie-  
land.*

# Broadway Premier

## VITAGRAPH

ALBERT E. SMITH PRESIDENT

# The Convention from the Side-lines

By DANNY

Boston "Doc" Whitehurst, a brother of the late C. E. was visibly affected when Pete Woodhull spoke so feelingly of the late Baltimorean. It was a fine tribute, delivered in a fine way.

Little Ray Lewis of Toronto made a real hit when she spoke. Unfortunately, there aren't too many good talkers at the convention and the sincerity of Miss Lewis' comment, and her feminine observations, got away in great shape. Some of the delegates, however, did not get the drift of her ideas when she delved into New Thought and began to quote some forgotten portions of the Bible.

Perhaps Glenn Harper isn't pulling hard to get the next convention to the Coast! Glenn is a great organization man. Tell you how strong he is: he was the only old-time subscriber to the little old paper who cancelled his subscription last year when we didn't like the way things were going and said so. Glenn thought we were unfair. That's the kind of a boy he is. But then some day he'll be back in the fold. Meanwhile, we like his idea of loyalty.

Just to get back in the game Abe Berman was busy handing out circulars regarding the newly formed Imperial Pictures Corp. This is Berman's home town. He certainly knows a lot of New England folk.

Mike O'Toole was introduced yesterday at the Copley to Charles O'Malley by Ed Bingham. Then the reminiscent party opened. Because both O'Toole and O'Malley were city editors years ago on the same paper in Scranton, Pa. What a time they had!

Bill Shirley who operates houses in Syracuse was on hand Tuesday night all decked out in dinner clothes. He had a lot of explaining to do, even though he swore he was going to see a show.

"Pop" Hart, well known in picture circles was on hand looking into the picture end of the Elk's convention which is to take place here during the summer, and which promises to have a tremendous crowd in attendance.

Gus Schmidt of Indianapolis, a well known figure at conventions was much missed. Schmidt is at home recovering from a bad attack of influenza.

However, Ed Bingham, his partner was on hand, having been driven in by Mrs. Bingham. And it's some drive. Over a thousand miles. Mrs. Bingham drove from Indianapolis to Washington two years ago. One of the reasons she likes conventions is that it gives her a chance to get at the wheel for a long spin.

Many of the out-of-town folk will come into New York for a few days before leaving for the South and West. Dave Bershon is going to New York before leaving for the coast; as is Bingham, and many others.

The exchangemen on hand include Eddie Saunders of Metro-Goldwyn; Fred Quimby of Universal; Milton Schwartz of Fox and the

local men, of course, from the various concerns. Then, too, Paul Mooney of Hodgkinson and several independents including Oscar Neufeld of Philadelphia; Harry Asher and Sam Grand of Grand-Asher of Boston, many local independent operators and some from New York.

The Society of Composers may not like the idea of that \$300,000 income being talked about. Wonder if it is true? Someone please start Nathan Burkan or Rosenthal moving. We'd like to know.

Sydney Cohen was applauded a lot after his speech and that meant something considering how tired the crowd was after listening for over an hour. They sure like Sydney.

There were two pitchers containing ice water on the speaker's table. When Walsh of Connecticut, who was presiding was asked why there were two, he said one was for usual needs and the other might come in handy. Now figure out what he meant.

It wasn't generally known on the floor, but J. Douglas Flattery who represented Mayor Curley is one of the counsel for the Loew interests in Boston. He knew what he was talking about when he spoke of rentals even if this puzzled some of the delegates who figured he was just a politician. In fact, he is one of the experts at the bar on copyrights.

Steve Toth and H. C. Blue of Atlantic City had a busy time looking over the Common. Wondering, doubtless, how it could be. But they overlooked its historical interest.

It must be said that the producers showed remarkable restraint during the entire convention. A number of them were present, and so were press agents, but nary a fake murder or dynamite plot was sprung. Nothing like control!

While Ray Lewis was making her entertaining address it was remarked by Jake Lourie that the lady could "think like a man." But Henry Levinson, psychologist and Talmudist Extraordinary, undertook to disprove it, and all because Miss Lewis was toying with something on the table as she spoke. Levinson pointed out that, although there were on the table before her a glass, a hatpin, a pencil, two gloves and a book, the lady was twiddling the hatpin. "Eternal feminine," observed Sherlock Levinson.

The scribes at the press table were in mortal terror when Sydney Cohen got ready to announce a new committee's personnel. He was always a lap ahead of them, though their pencils flew, until somebody importuned Sidney to "have a heart."

Eddie Saunders got a big laugh in the lobby with his story of the gentleman, wishing to order a monument for his departed wife, asked for one with "gless pents." One being told that monuments were not being made with glass pants, he pantomimed that what he wanted was a design with "clasped hands."

Pioneer Film of Boston showed an "attaboy getaway" by supplying a fleet of autos for the delegates on one of the sight-seeing trips. It was a snappy brand of Boston hospitality, and Harry Segal deserves the credit.

Every city in the country has its "original" film man, and for Boston, that title goes to Frank J. Howard. He looked over the convention and got barking back to old days, when he showed 50-foot features reeled off a wooden spool, and each man's projector was his own exclusive "patent." He recalled the first convention of motion picture men, at Pittsburg, in 1906.

Another veteran of those days was Bill Steiner, who came on from New York to meet old friends. Bill scanned the general proceedings, then shook his head ruefully. "This is a conventional convention," said Bill.

Holding session with the above-mentioned old timers, was another vet, younger in years but much in action in 1906. That was Leon J. Rubinstein ("Ruby") now a Bostonian. He recalled that at Pittsburg he "covered" as editor of the first trade paper, and the cartoons of the delegates were drawn for the convention number by J. Stuart Blackton.

Abe Goodside, of Portland and Springfield, looked in on the proceedings but said he couldn't understand how this could be adjudged a regular convention. "Regular conventions," mused Abe, "are always further away from home."

Harry Sanwick spent very little time in the lobby of the hotel, it was noted. He would no sooner settle down in a chair, when he would be "wanted" in a certain room. He must have been mascot for somebody learning poker.

**I**F with our financial assistance you can make **BIGGER** profits, why not avail yourself of our resources. Right now you may be shut out of a promising deal because of inadequate cash. Call on us. Terms to meet your convenience; everything confidential.

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Watkins 4522 1123 Broadway

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**EXHIBITORS! Here's a promise fulfilled.**

We promised you for this year

**SIX KENNETH MCDONALD-Comedy-Stunt dramas**  
and every one of 'em is a knockout.

We also promised you

**EIGHT J. B. WARNER-Western features** and they are all box office bets

**EVERY PICTURE IN BOTH SERIES IS BACKED BY MY REPUTATION**

**HERE THEY ARE**

### J. B. WARNER SERIES

**"HORSE SHOE LUCK"**

Directed by Joseph Franz

**"THE HELLION"**

Directed by Bruce Mitchell

**"BEHIND TWO GUNS"**

Directed by Robert N. Bradbury

**"WANTED BY THE LAW"**

Directed by Robert N. Bradbury

**"THE COVERED TRAIL"**

Directed by Jack Nelson

**"WESTBOUND"**

Directed by William H. Curran

**"TREASURE CANYON"**

Directed by Reaves Eason

**"THE LONE FIGHTER"**

Directed by Al Russell

### KENNETH MCDONALD SERIES

**"DYNAMITE DAN"**

Directed by Bruce Mitchell

**"IN HIGH GEAR"**

Directed by Robert N. Bradbury

**"YANKEE SPEED"**

Directed by Robert N. Bradbury

**"AFTER A MILLION"**

Directed by Jack Nelson

**"SLOW AS LIGHTNING"**

Directed by Grover Jones

**"WHAT WILL LOVE DO"**

Directed by Robert N. Bradbury

And **JACK HOXIE** in **EIGHT** of the **BEST WESTERN FEATURES EVER MADE**

Seeing is believing, **EXHIBITORS** attending the M. P. T. O. A. Convention at Boston, commencing May 27th, are invited to visit the Pioneer Film Corp.; 44 Church St. New England's leading Independent Exchange, and they will be pleased to show you every **SUNSET PRODUCTION**. It is worth your while

**ANTHONY J. XYDIAS, President of SUNSET PRODUCTIONS**

**THE NATIONAL CITY BANK**  
is to the Financial World what the

**EDWARD SMALL COMPANY**  
is to the Motion Picture Industry

**SERVICE PLUS INTEGRITY**

**EDWARD SMALL COMPANY**  
NEW YORK LONDON PARIS HOLLYWOOD



should come to Boston to get trim-  
hailed Lee Ochs and Lou Geller. They  
from the train straight to a boxing club  
eight two seats. When they sat down  
ened through their neighbor that they  
almost double what he had.

a Boston Post reporter took a group  
of the national officers and Sydney  
was not in it, old time convention  
noted that Sydney had never missed  
before. Perhaps this one shouldn't  
tough; he really was not notified in

hotels held all the delegates, and  
very close together. Somebody  
them the unholy trinity.

publication of the passing of the tax  
Washington was timely for the en-  
s of the delegates and they all want-  
now whether the vote was "staged"  
benefit of the convention.

this nifty to Hy Gainsboro:  
did Room 446 at the Westminster  
mind a delegate of some of the old  
els around Boston?" The answer is  
ing about some rattling good bones.  
yourself.

Canadian contingent blew in with a  
a future convention in Canada.  
Sumner blocked the plot by pointing  
over the line you can get only one  
a time, while here in Boston,—well,  
different.

rand was around, just out of a hos-  
all he took there was a "rest cure,"  
having a lovely time until somebody  
in whether he went there on the ad-  
his doctor or lawyer.

just a coincidence that the circus  
in Boston on the same day that the  
in did, and the usual circus parade  
ough the streets. When the animals  
ag, Sam Sonin wanted to know which  
s props they were.

a very impressive event which took  
rty of delegates out to the historic  
es of Concord and Lexington. Mor-  
ee refused to go because it looked to  
a publicity scheme for "America."

a shock to a lot of exhibitors when  
in his speech, addressed them as  
etailers of motion pictures." Phil  
was the first to note the insult, re-  
to his neighbor: "I thought we were  
to be SHOWMEN."

lver and Al Newhall, inseparable as  
re continually in the elevators of the  
laza, and each time it was noticed  
had another group of visitors in  
val entertainers, that pair; and each  
navigated the corridors on their  
ne mysterious room. The house de-  
ad a cold in the head, and lost the

rman took such pride in the Imperial  
he was the personal distributor of  
of circulars among the delegates. It  
a few pounds of weight to learn  
% means.

"Markem") Loew, the Woolworth  
s," was busy looking for some more  
and 10 prospects. Kinsler lent an  
listening to Loew tell how much  
u can make at a dime—if you get  
times.

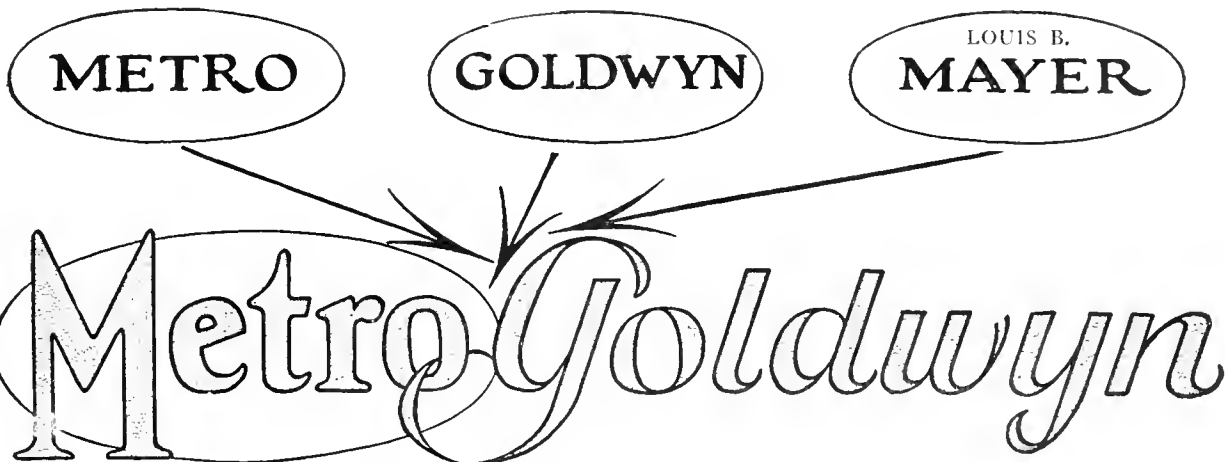
# Dollars and Sense

*A Statement by Marcus Loew*

WE have made it possible for the exhibitor to  
make more money in 1924-25. This is how:  
We have brought together into one great com-  
pany three important motion picture producers  
—Metro, Goldwyn and Louis B. Mayer. This  
is assurance to exhibitors of high-class product in  
multiplied volume.

Volume of pictures is a great comfort to ex-  
hibitors but not if these pictures are machine-  
made in order to achieve volume. No picture in  
the Metro-Goldwyn line-up bears the factory  
mark. Individuality is the keynote, for three  
great organizations are producing pictures to be  
released through a unified, combined distributing  
organization.

Wait before you date.



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PROCESSED FILM MEANS  
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Be Processed And Treated  
CYTHEREA  
First National Production  
Now Playing at the Strand

# The Sensation

Wherever exhibitors meet, wherever picture

# Universal's Great

Every Universal Jewel comes  
for box office successes  
unclean or suggestive  
family—not any

1

Released August 3rd

The  
Signal Tower

Greater than "The Storm"!

starring

VIRGINIA VALL

with Rockliffe Fellowes and Wallace Bee

Adapted from the story by Wadsworth Camp

Directed by CLARENCE BROWN

2

Released August 17th

The  
Reckless Age

A thrilling and riotous dramatic farce starring

REGINALD DENNY

with an up-to-the-minute cast

Adapted from the novel "Love Insurance" by Earl Derr

Directed by HARRY POLLARD

3

Released August 31st

The  
Gaiety Girl

A charming, dramatic romance starring the beautiful 'Merry Go Round' girl

MARY PHILBIN

and an unusually strong cast

Adapted from the serial novel that appeared in "Good Housekeeping Magazine" as "The Inheritors" by I. A. R.

A KING BAGGOT PRODUCTION

4

Released September 14th

The  
Turmoil

Adapted from

BOOTH TARKINGTON'S

great novel of American life with one of the most impressive casts ever assembled

GEORGE HACKATHORNE

Eileen Percy Emmett Corrigan Pauline Garon Winter

Eleanor Boardman Edward Hearn Kenneth Gibson Bert

A HOBART HENLEY PRODUCTION

5

Released September 28th

The  
Family Secret

Adapted from the great stage success, "The Burglar"

by AUGUSTUS THOMAS

and the popular novel, "Editha's Burglar"

by FRANCES HODGSON BURNETT

featuring

BABY PEGGY

with EDWARD EARLE, GLADYS HULET

FRANK CURRIER and others

Directed by WILLIAM SEITER

6

Released October 12th

Butterfly

From the extraordinarily popular novel by

KATHLEEN NORRIS

sumptuously produced with a great cast headed

LAURA LA PLANTE, NORMAN KRASNA

RUTH CLIFFORD, KENNETH HARL

T. ROY BARNES, CAESARE GRAVI

MARGARET LIVINGSTON

Directed by CLARENCE BROWN

The greatest line-up of big

# the Industry!

re discussed the one topic of amazement is

# st Announcement

s those elements that make  
t none contains anything  
'll appeal to the whole  
sex or audience.

Released October 26th

## Captain Fearless

Brimful of adventure, romance and action  
starring

**REGINALD DENNY**

with a splendid supporting cast  
Adapted from Eugene P. Lyle, Jr.'s popular novel,  
"The Missourian"  
Directed by JAMES W. HORNE

Released November 9th

## The Rose of Paris

Paris — Vienna — Gayety — Life!  
starring

**MARY PHILBIN**

with a fine cast of supporting players  
Adapted from the very popular French novel, "Mitsi," by Dolly  
AN IRVING CUMMINGS PRODUCTION

Released  
November 23rd

## K... the Unknown

Founded on  
MARY ROBERTS RINEHART'S  
famous novel "K" starring  
**VIRGINIA VALLI**

with PERCY MARMONT  
and an excellent supporting cast  
Directed by HARRY POLLARD

Released December 7th

## Love and Glory

A stirring and thrilling drama of human emotions from the novel  
"We are French" by Robert H. Davis and Perley Poore  
Sheehan

Produced by RUPERT JULIAN

with a brilliant all star cast including  
**CHARLES DE ROCHE** **MADGE BELLAMY**  
Wallace McDonald A. Gibson Gowland  
Ford Sterling Priscilla Dean Moran

Released December 21st

## Wine

One of the most powerful stories of the year by  
William McHarg as it appeared in Hearst's Inter-  
national Magazine. With

**CLARA BOW**

**FORREST STANLEY** **HUNTLEY GORDON**  
**MYRTLE STEDMAN** **ROBERT AGNEW**  
**WALTER SHUMWAY** **WALTER LONG**

Directed by LOUIS GASNIER

Released January 4th

## The Tornado

The sensationally thrilling melodrama by  
**LINCOLN J. CARTER**  
starring

**HOUSE PETERS**

with an all star cast  
A KING BAGGOT PRODUCTION

es offered by any company!

# HAROLD LLOYD was "GIRL SHY"

but Pathe wasn't shy on foresight. They knew that the "Thematic Music Cue Sheet" adds 50% to the entertainment value of any picture. Therefore they have one of the biggest money makers of the season.

**HAROLD LLOYD**  
in  
**"GIRL SHY"**  
The Latest from East Pathé, France  
Music composed by James C. Becking  
Music arranged by James C. Becking  
Pathepicture

1. AT SCREENING  
2. (1700) WINDOW OF TAILOR SHOP  
3. (1700) ON HAROLD  
4. (1700) THE SATURDAY NIGHT DANCE  
5. (1700) THE SECRET OF MAKING LOVE  
6. (1700) TO CAPTURE THE HEART OF A KING  
7. (1700) PEACH FACE TO HAROLD  
8. (1700) FACE OUT PALPABLE EVIDENCE  
9. (1700) THE BUCKINGHAM SETTEE  
10. (1700) THE WISSES-PIECE COMPLETED  
11. (1700) MAY BY RAILROAD STATION  
12. (1700) CONDUCTOR APPEARS  
13. (1700) TO LOVE TO READ  
14. (1700) TWO HOURS LATER

Here's what  
**HUGO RIESENFELD**,  
Managing Director of the  
Rivoli, Rialto and Criterion  
Theatres, New York City,  
says:

"I have been examining several of your Thematic Music Cue Sheets, and think that the arrangement is an excellent one, and should be of inestimable value to any conductor scoring pictures; especially when one is limited in time."

'NUFF SED

## Theater Changes

South Buffalo—The Loco, controlled by the Border Amusement Co., has been acquired by J. Warda, who opened the theatre as the Cazenovia.

Winnipeg—The Orpheum has closed for an indefinite period. A new organ and extensive interior decorations are planned.

Pontiac, Ill.—Hal Opperman is planning to build a new theatre which he expects to open in the fall.

Massillon, O.—F. H. Baker, manager of the Mozart, Canton, will take over the Grand theatre.

Shelbyville, Ill.—The Playhouse which has been closed for repairs has been reopened.

Albany—The Central Park, recently opened by Gilmore and Austin has again closed.

Parkensburg, Ill.—R. D. Bean and F. R. Prusha have purchased the Princess.

Palestine, Ill.—Guy Maumple has sold the Royal to Haskins and Salisbury.

San Jose, Cal.—A theatre seating 500 has been opened by S. Arena.

Omaha—E. A. Harms has bought the Rohlf from H. A. Taylor.

Wauconda, Ill.—Mrs. E. M. Gracy has taken over the Palace.

West Salem, Ill.—R. C. Williams has taken over the Elks.

Atlantic, Ia.—Dan Burgum has purchased the Atlantic.

Seattle—The Market has been sold to Johnson & Winkler.

Herkimer, N. Y.—C. H. Moyer has opened the Richmond.

Chicago—William Chilovitch has purchased the Lyric.

Indianapolis—A. J. Hickman has purchased the Kozy.

Irvington, Ill.—The Irving has been sold to Charles M. Walker who is having the house renovated into a second run theatre.

East Liverpool, O.—The Ceramic has closed for a few weeks during which remodeling will be done at a cost of \$10,000.

Utica, N. Y.—Charles Shute, has become the new manager of the State, owned by Goldstein Bros.

Boston—Waldron's Casino has been put on a summer policy of double feature bills.

Quincy, Ill.—Pinkleman and Cory will open the Washington Square, the middle of June.

Peoria, Ill.—Milo deHaven has become associated with Robinson Theatres Co.

Elliott, Ill.—Earl Starr has taken over the Rialto, which he has named the Star.

Ashtabula, O.—The Casto will close June 1, not to reopen until early fall.

Mt. Pleasant, Ill.—William Ferguson has opened the new Temple.

Winnipeg—The Orpheum has closed; to re-open Aug. 4.

Boston—The Casino has been turned into a picture theatre.

Rosenberry, Tex.—Mart Cole has opened the Dreamland.

Kansas City, Kas.—C. L. Rugg has sold the old Vine Street.

Buffalo—J. Troy has taken over the Walden and Art.

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244 W. 49th St. N. Y. C.

Released June 22, 1924—Now Booking

# Lois Wilson in "Another Scandal"

Cosmo Hamilton's  
latest and greatest novel.



An E. H. Griffith Production  
produced by  
Tilford Cinema Corp.  
for HODKINSON Release



# SHORT SUBJECTS That Are ALWAYS DEPENDABLE

Educational has been able to build up its big business in Short Subjects by keeping faith with YOU— You know that you can always depend on Educational Pictures. Educational's Summer program is the finest it has ever offered.

And its program for the Fall season will be bigger and better than any in the past.

The Showman who realizes the value of Diversity in his Entertainment will be watching for it.





**Big entertainment value in a small package—**

**Two reels containing—**

**—a complete feature plot**

**—concentrated speed and action  
noted stars**

*It's all there in*

# THE WONDERFUL CHANCE

*with*

**RUDOLPH VALENTINO**

*and*

**EUGENE O'BRIEN**

"The Wonderful Chance" is first of a series of twelve

## FEATURETTES

made from the cream of Selznick productions, edited down to two reels chock-full of action, and entertainment, ideal for Summer and every other time.

**STANDARD CINEMA CORPORATION**

*Released through*

**SELZNICK DISTRIBUTING CORPORATION**

**Newspaper Opinions**

**"Cytherea"—1st Nat'l Strand**

AMERICAN—\* \* \* Go to see "Cytherea" \* \* \* if you want to be amused and do not be afraid of being shocked, for the spice has been so carefully sifted you can even take grandmother without fear of hurting her feelings.

DAILY NEWS—\* \* \* A surprisingly good thing has been made of "Cytherea." Surprising, because it was not to be expected that anything reasonable could be made, for the cinema trade, of the story of a man who calmly ambled away from a blameless wife and children to follow a will-o'-the-wisp in love. \* \* \*

EVENING JOURNAL—\* \* \* The photograph is an interesting one, due to exceptionally good acting on the part of both Stone and Miss Rich, some color photography and startling situations. \* \* \*

HERALD-TRIBUNE—\* \* \* "Cytherea" never was intended for the screen, and in the second place, they chose Alma Rubens to play Savina Grove. \* \* \* Frances Marion has done wonders with the script, but Lewis Stone and Constance Bennett are the only players who fit. \* \* \* George Fitzmaurice directed the picture, and he has done a good piece of work, though we refuse to be comforted. \* \* \*

MORNING TELEGRAPH—\* \* \* An interesting picture, loaded with color and vitality with an excellent cast and settings both beautiful and convincing. Also George Fitzmaurice has directed it in a manner which is above reproach. Alma Rubens plays the title role and her performance is subtle and telling. Coupled with her exotic beauty, her acting leaves nothing to be desired. \* \* \*

POST—\* \* \* There is something about it which makes a deep impression upon one. What it is we don't know, unless it is George Fitzmaurice's wizardry of direction. Certainly the story would never stampede anyone, for part of it is silly and more of it stupid and only a few segments of it are alive and human and blood-stirring. The acting is very good \* \* \* but it isn't any better than in many other recent films. The sets and general make-up of the picture are excellent, but not epochal. \* \* \*

SUN—\* \* \* As for George Fitzmaurice, who directed this truly excellent and sophisticated picture, it puts him well nigh unto the head of his class. He has done more than wonders with Irene Rich \* \* \* and Lewis Stone. \* \* \*

TELEGRAM—Certainly this film \* \* \* is a long succession of beautiful pictures melting into one another while a clearly defined story is conveyed to the onlooker. Miss Frances Marion's scenario is lucid from beginning to end. \* \* \* The cast of "Cytherea" may well be called "all star." The players are happily chosen and superbly directed. If you love a beautiful film, embark at once for "Cytherea." \* \* \*

TIMES—\* \* \* So long as a producer for his own financial interests is more or less guided by censorial edicts, it would be almost impossible to make a really good picture of this story. The book was snatched at as a great box-office asset, and it is produced with this idea in mind, but the film possesses very little effective drama. \* \* \* The settings are beautiful and adequate in every respect, and the players deserve credit for their impersonations. \* \* \*

TIMES SQUARE DAILY—\* \* \* Excellently produced, a well-selected cast. \* \* \* The manner in which it is presented suffices to keep the film well within the prescribed bounds standardized for the larger houses. \* \* \*

WORLD—\* \* \* The remarkable thing is

that, out of the rapid run of events in the novel, there has been pictured a right compelling love story, with mechanical application which is impressive. \* \* \* A picture play of sterling qualities in acting, directing and photographing. Only in one department do we find inferiority to be marked. This is in the manner of continuity. \* \* \*

**"Mademoiselle Midnight"—Metro Capitol**

AMERICAN—\* \* \* I hesitate to condemn the story too severely for the reason that I believe the Mae Murray fans will like the picture. I furthermore believe that Mae Murray deserves praise for having overcome mannerisms that she affected in some of her previous pictures. \* \* \*

\* \* \* is what we might call a typical movie. But I have an idea, despite what any of us may think, it will do a good business. \* \* \*

HERALD-TRIBUNE—\* \* \* and, while we cannot become enthusiastic over the story, it is good to see that the star can do something besides prance about and look cute. \* \* \*

MORNING TELEGRAPH—As for \* \* \* "Mademoiselle Midnight," one may like it or not. The audience seemed absorbed yesterday in the intricate and moviesque tale and their interest seemed sustained as the film unfolded. \* \* \*

POST—\* \* \* full of pep and speed and colorful action. The story won't give you brain fag, and of course Miss Murray just natchelly has to dance, but outside of that it isn't at all bad. \* \* \*

TELEGRAM—That Mae Murray and gorgeous costumes and sensational dancing are synonymous is a belief generally accepted by movie fandom.

Therefore, those who went to \* \* \* see Miss Murray in \* \* \* "Mademoiselle Midnight," knew what was in store for them. They were not disappointed on that score. \* \* \*

TIMES—\* \* \* This production is a mixture of fantasy and whimsicality, which is undeniably entertaining. There are diverting periods and others that are scintillatingly humorous. \* \* \*

TIMES SQUARE DAILY—\* \* \* will do as a program feature. The atrocious subtlety of the scenario and continuity will stop it from being a big event in out-of-town houses, despite Miss Murray's sympathetic and appealing work.

WORLD—\* \* \* For Miss Murray seldom acts but she always dances. She registers coyness by a minuet and eternal devotion to waltzes. \* \* \*

**"Sherlock, Jr."—Metro Rialto**

DAILY NEWS—Even if Mr. Keaton is Mr. Schenck's brother-in-law, that is no good reason for thinking him funny. \* \* \*

"Sherlock Jr." has a few situations funny in themselves. \* \* \*

Oh, well, if you like him, you do. And if you don't, you don't.

EVENING WORLD—\* \* \* Like all of Buster's screen efforts it is ridiculous from start to finish, but nevertheless has more of a story than his previous pictures. \* \* \*

If you want a good laugh the Rialto is at 42d Street and Broadway.

HERALD-TRIBUNE—\* \* \* while Buster Keaton's new picture \* \* \* seems very funny to us, we heard people say that it was his least worthy production. We like it, however. \* \* \*

MORNING TELEGRAPH—Good comedies are few and far between, but one is always

assured of a hearty laugh at a Keaton picture, and "Sherlock, Jr." is not an exception. \* \* \*

This is a full length feature which those who like to laugh should not miss. \* \* \*

POST—\* \* \* Keaton is about as funny as we have ever seen him. Later on the story slumps a bit, but he manages to pick it up and end it with a loud and resounding bang of laughter. "Sherlock, Jr." will go over big with every one who has a well developed sense of the ridiculous. It has lots of action, some new gags and some old ones, and is pretty well acted. \* \* \*

TELEGRAM—\* \* \* "Sherlock, Jr." presents the comedian in his third feature length picture in the role of an amateur detective, in which many clever situations are introduced. \* \* \*

TIMES—\* \* \* There is an extremely good comedy which will give you plenty of amusement, so long as you permit Mr. Keaton to glide into his work with his usual deliberation.

WORLD—\* \* \* seemed to us to be about the dullest of these things we have seen in a year. \* \* \*

**"Code of the Sea"—Famous Rivoli**

EVENING JOURNAL—\* \* \* is a melodramatic mixup, with Monte Blue coming in at the right moment to save everyone from the plot, and Mae from herself. There are several exciting episodes \* \* \* The story \* \* \* And having sat through the entire picture we rise to affirm that it most unequivocally is nothing but that.

EVENING WORLD—\* \* \* Take it all in all, "Code of the Sea" is a thoroughly worth while and enjoyable picture. \* \* \*

HERALD-TRIBUNE—\* \* \* a fairly interesting story of a man who thought he was a coward, and then found out he wasn't. If you like sea stories you'll probably enjoy the picture. \* \* \*

MORNING TELEGRAPH—\* \* \* Victor Fleming has handled his big situation so well and has shown such a fine sense of balance throughout, that "Code of the Sea" will undeniably prove popular. \* \* \*

POST—Out on the Plains of Kansas "The Code of the Sea" will be hailed as one of the greatest of movie thrillers. It will not only satisfy the censor in his willful ignorance of the big things in life, but also the farmer's family in their ignorance of the bounding main. \* \* \*

SUN—\* \* \* This jazzy color picture is neither better nor worse than the average run of films, and if you have these efforts you will know how to leave that statement. Miss Murray is still as lovely as ever and her acting is just as bee-stung as can be. In fact, the writer her acting has a bit. \* \* \*

TIMES SQUARE DAILY—\* \* \* exciting thrill story of the sea which is in every trick of such a picture.

WORLD—"Code of the Sea" has thrills but they are mostly pictorial.

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The Bride Of Hate  
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The Captive God  
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LIONEL  
BARRYMORE  
in  
"Meddling  
Women"

"The  
Fire Patrol"  
with  
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"The  
Painted  
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streets,—and that's only a fraction of it that's telling New York and  
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Emory Johnson's

—greatest Screen Epic that will resound throughout the Nation in thousands of  
exhibitors box offices. Bigger by miles than ANY former Johnson Production \*\*\*  
far more sensational exploitation possibilities which have been already demonstrated,  
—now playing its

**2<sup>nd</sup> BIG WEEK AT THE LYRIC**

to cheering enthusiastic audiences who are thrilled to their very toes, by the stirring  
scenes, gripping story, beautiful pathos and tremendous human interest. Playing at  
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It's an  
F. B. O.  
Picture

## Attack a Surprise

(Continued from Page 4)

were presented from which 21 directors will be elected this morning. They will be selected from the following: H. A. Elliott, Hudson, N. Y.; T. W. Young, Dyersburg, Tenn.; David Adams of Concord, N. J.; H. M. E. Pasmezoglu, St. Louis; Martin G. Smith, Toledo; H. A. Schwalm, Ohio; Harry Davis, Pittsburgh; E. W. Collins, Ark.; E. F. Fay, Providence, R. I.; Fred Seegert, Milwaukee; J. H. Silliman, Milwaukee; Jos. W. Walsh, Hartford; Lewis M. Segal, New Haven; M. E. Comerford, Scranton; Julius Brylawski, D. C.; W. W. Watts, Plainfield, Ill.; R. F. Woodhull, Dover, N. J.; Glenn Harper, L. A.; Fred Dalle, Louisville; A. C. Lick, Hot Springs; H. Levenson, Mass.; J. W. Rogers, Carruthersville, Miss.; J. H. Whitehurst, Baltimore; Ernest Horstmann, Boston; Joe Mogler, St. Louis; Sydney S. Cohen, N. Y. and E. P. White, Livingston, Mont.

It was noticed that the name of M. J. O'Toole was not mentioned as a director, thus adding to the belief found in many quarters that he would be the incoming president.

### May Have M. P. Week

A committee on business relations was named: Messrs. Fine, Shirley, Bauer, Cohen, Kress, Nash, Silverman, another Bauer, Lesselbaum, Fineberg, Hartford, Fox, Bolmer, Stroh. Jos. P. Seider of Newark filed his report on National Motion Picture Day and declared that the experience of last October had proven an excellent one. He recommended a Motion Picture Week for next October instead of a Motion Picture Day. No figures were presented as to the amount collected but during the discussion later in the day Harry Davis said:

"The last motion picture day was not so good but it showed we could do it right."

Peter J. Brady of the American Federation of Labor in a brief talk suggested "Al" Smith as Democratic presidential nominee and said that the producers were to blame for the existing New York censorship act. He made a strong plea, as usual, for organization and closed by saying:

"You will hang together or you will hang by yourself".

Resolutions of condolence on the passing of Victor Herbert and Dr. Francis Holley of Washington were approved but this business could not stem the attack by exhibitors on Loew.

### The Morning Session

The feature of the morning session was the disclosure of the plans under which 21 men will conduct the organization, and the address by M. J. O'Toole relative to the

## Inspiration

(Staff Correspondence)

Boston—Major-General Andre W. Brewster, one of the few major-generals in the U. S. Army who spoke at the banquet was introduced to the delegates and after listening to the reports of M. J. O'Toole on public service said:

"I was very much impressed by your high policies and high ambitions for public service. As a public servant myself of forty years' standing it impressed me very much and touched me deeply".

It was a real emotional moment of the affair.

work of the Public Service Department.

In introducing O'Toole, Sydney Cohen left nothing unsaid as to the high value of O'Toole's work to the organization and said he had been "closer to him than any man during the three years of my association with him. He is one of the most brilliant mentalities of the organization and understands the work of the organization better than any man in this country." Portions of O'Toole's address will be found on page 4. At the close of O'Toole's address, General Melvin Barnum told of the work of the Citizens Military Training Camps and urged exhibitors to lend their screens to help along in this great work. O'Toole introduced a resolution pledging the screens of the members to the idea and asked for the proper official in the War Department to establish the necessary line of contact so that this work might be made effective immediately.

General Barnum was followed by General Brewster.

### Editors Deliver Address

After the military contingency left the hall, Tom Hanly of the New York Morning Telegraph spoke briefly saying in part: "You men spell the difference to producers between profit and loss."

He was followed by Louella O. Parson, of the New York American, who told of her early experiences as scenario editor of Essanay and also spoke of the Hearst organization with which she is affiliated. As she left the platform, she was thanked by Cohen who said:

"There is no need of your mentioning Cosmopolitan pictures. We all know 'Under the Red Robe' and 'Yolanda'."

It wasn't so much what he said but the way in which he expressed it that brought a big laugh from the crowd.

Douglas Gresimer spoke of the work of the American Red Cross and was followed by Madame Battice, the inventor of the radio mat slide who spoke as a fan, declaring that she has been going to pictures three times a week for the past ten years and she suggested that exhibitors might ask themselves what is the matter with the audience. "Why" she

said "do those whose opinions we desire regarding picture values never say anything and why do the people whose opinions you don't value criticize so much?" She believes that lack of information of the problems of the industry was generally responsible for the criticisms which come from the public.

"Banks, churches and other institutions use weekly bulletins as to their work. Why should you, as exhibitors, not do this right on your own screen," she asked.

### New Administrative Plan

Immediately following, came the most important work of the morning session when A. Julian Brylawski of Washington read the suggested amendment to the constitution which would permit of the 21 directors having control of the administration. He said that the changes proposed would rest only in the executive committee all the powers now enjoyed by the officers of the organization. Under the plan not more than two directors can be named from any one state and the election of such directors is to occur on the floor of the convention and the election to take place on the third day of the convention. The new plan calls for four regional vice-presidents and part of the work of the directors is that they shall serve for a term of one year and will be empowered to hear complaints relative to any and all officials and act accordingly.

The proposed amendment led to considerable discussion on the floor during which a number of delegates voiced their ideas but there were no material changes to the plan and eventually the suggested amendments were adopted unanimously. Those who spoke in favor of the proposed change included Frank Durkee of Baltimore, Sam Bullock of Cleveland, Tommy Goldberg of Baltimore, Hector M. E. Pasmezoglu and others.

### Secretary Can Be Outsider

The board of directors will have the right to fix the salary of the president. The executive secretary need not be a member of the organization. That the committee can go outside

## Gift for Cohen

(Staff Correspondence)

Boston—At the banquet night Sydney Cohen, re president received a magnificent gold plaque from the delegates; a magnificent diamond from his New York friend a huge silver loving cup and life membership in the Can exhibitor organization.

the industry to select such as is regarded as significant.

The directors will fix a sal meeting to be held shortly a convention adjourns. No o been agreed upon as likely to job. The idea that Sydney would even accept such a was ridiculed by Cohen him well as his friends.

The committee on resolutic just before the adjournment fo It included Messrs. Levinson Koch, Hofmeister, John Cool Silliman Pete Albert, Sam So vid Cohen, Pete McGarra, Geller, Joe Colin, Geo. P. Aar Julian Brylawski.

Pete Woodhull offered a re that condolences be expressec half of the organization to the and the Century Theatre ( Baltimore for the loss susta the recent death of Charles E. hurst. All delegates arose an in silent prayer for half a min

The boat ride scheduled f terday afternoon will occur th noon. The annual banquet a together was held last night.

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# The New Era

By DANNY

Convention Headquarters, the Copley-Plaza

The M. P. T. O. of A. is to be congratulated. They have stepped out of the rut. They are on their way. No longer will one man run this organization. And this organization should be the most powerful of any and all organizations in this industry. Instead, hereafter a group of 21 will administrate its affairs. And this is as it should be.

These men will be selected from all sections of the country. There can be no "rule or ruin" policy, unless every known example of democratic form of administration is to be disregarded.

Twenty-one men will be named today at Boston to conduct the affairs of the M. P. T. O. of A. for the coming year. Incidental—and it is incidental—a new president will be elected to replace Sydney S. Cohen. What the twenty-one men accomplish or seek to accomplish during the coming year will be watched with great interest not only by brother exhibitors but by leaders of every branch of this industry. Coalesced, there is no limit to the possible development of an exhibitor organization along national lines. But before any real accomplishment can occur there must be unity of action and harmony of thought not only between those who are conducting the efforts of the national exhibitor organization, but it must be inclusive with the thought of all of the so-called insurgent crowd as well as individual exhibitors who for various reasons have so far failed to unite with the national exhibitor body.

## ONE INSURGENT READY TO GO

Conspicuous as the only insurgent attending the convention was Frank Durkee, President of the Maryland M. P. T. O. Durkee attended several conferences called by Jake Wells of Richmond when Wells organized the Tri-State unit. Durkee also attended meetings in New York at which Col. Cole of Texas outlined his plan for a national exhibitor organization. He was broadminded and sympathetic yesterday, expressed his admiration of the new plans of administration proposed for the national body, and urged its adoption.

The great pity of yesterday's proceedings was that there were not present more insurgents. It is my firm belief that had they been on hand that they would have joined in and heartily approved of the program planned. The directorate plan of campaign was strongly endorsed in Chicago last year by the Michigan group. It opens the way to a finer, more wholesome operation of the efforts of the national exhibitor body than anything that has ever been proposed since its organization at Cleveland.

## THE TEST

The 21 men to be named may not work out the affairs of the organization to the complete satisfaction of exhibitors generally. But, in this connection, it should be remembered that there is very little opportunity for the delegates to seriously consider who will prove the best men for this work. However, the test has been made. The M. P. T. O. of A. is headed in the right direction. Broadminded exhibitors will appreciate this, and be governed accordingly. And as Durkee said: "It will probably take several thousand years before we have a perfect organization but each succeeding year will find an improvement and development and that is what we want."

## SPORTING

It was a fine and sporty thing. The manner in which Sydney Cohen referred to the absence of some important men. Of important state organizations. Men like the Michigan leaders. And Steffes. He has opened the door. And the action of the executive committee has opened it still further. With the change in the manner of the selection of officials—with the other changes

such as a paid executive secretary, plus the plans otherwise laid, there are ample reasons for the possible return of the so-called "rebels" back into the ranks of the M. P. T. O. It isn't going to be easy to get them back. Make no mistake about that. But time—the great healer—will do much. And, if the incoming executive works tactfully and uses discretion, it should not be long before the Allied group is back in the fold.

## THE ONE PITY

That the directors, or the executive committee, could not see its way to do before what was done on Tuesday: throw the political end of the organization as far away as possible. Much that has happened would not—could not—have happened had something like this taken place before. But, perhaps it was necessary to learn, from what occurred in Washington and later in Chicago, that to have a business-like organization, business-like methods must be brought about. But it has been brought about. There is much in promise of what will occur, if the incoming regime can raise sufficient funds to carry on—as a national organization should carry on.

## LACK OF DISCUSSION

It was a pity. Tuesday, the door was thrown wide open for discussion. And yet no one seemed ready to discuss anything. Perhaps, it was an inopportune moment. Going without lunch, perhaps the delegates wanted to clean up the program and get away. But when one thinks of the many problems discussed in the lobbies, when one ponders over the problems they have to meet, it seems most discouraging that no one was willing to start a discussion of any of these matters right on the floor.

That is what is needed most at these gatherings. Open discussion, debate, a forum if you please to call it such. It is all well and good, and perhaps illuminating to hear from committee chairmen and army officials and trade paper editors, but what would be far more interesting, enlightening and valuable, would be a discussion on the floor of some problem which interests all types of exhibitors. For instance, the length of footage, the over-long pictures; which are killing many chances. Or what to do with the house to meet the summer situation and offset daylight saving and excursions, etc. Or block booking; or any one of a number of such problems.

It is too late to take this matter up now. Too late for intelligent handling of it, anyway. But if the M. P. T. O. incoming officials want to find out something as to how a convention can be made more than usually interesting let them look into the program and procedure of the annual convention of the Associated Advertising Clubs of the World. They may learn a lot. And, perhaps, in time the exhibitors will have a convention conducted on somewhat similar lines. That is big league stuff.

## "A Tribute To The Independent Market"

LIONEL BARRYMORE  
JAMES KIRKWOOD  
ANNA Q. NILSSON;  
PAULINE GARON  
MADGE BELLAMY  
SEENA OWEN  
HELEN JEROME EDDY  
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Mayo*



*Alma  
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# "The Lawful Cheater"



*Walter  
McGrail*



*Wm.  
Christy  
Cabanne*  
DIRECTOR



*Lilyan  
Tashman*

Associated Exhibitor's Release

ARTHUR S. KANE, PRES.

## The Hays Letter

of Communication to M. P. T. O. A. Outlining His Members' Attitude on Non-Theatricals  
(Staff Correspondence)

Easton—The text of the Hays letter to Sydney S. Cohen, in which he outlined the attitude of the members of the M. P. P. D. A. on the non-theatrical situation was made public yesterday when a full report by Martin G. Smith' activities in that connection was released to the press. The letter follows:

May 22d, 1924.

Sydney S. Cohen, President, M. P. T. O. of America, West 43rd St., New York.

Dear Mr. Cohen: I have your letter of the 14th inst. relative to the non-theatrical situation; also I have in mind the complaint of Mr. John McLean of Kingston, New York, referred to us by you; also your letter of March 1924, advising us as to the action taken by the M. P. T. O. of the District of Washington in relation to the same general subject matter, of which action we were also otherwise advised.

If you care to do so, you may state to the exhibitors at Boston that the theatrical situation is having that deserved attention by this Association which is measured by an appreciation of its imperative importance. I assume, of course, you realize the magnitude of the matter. The non-theatrical situation in some of its present aspects and in many of its potential phases is one of the very serious questions, involving many definite economic, ethical, legal and even moral duties, restrictions and limitations. There has heretofore been much talk about it both in and out of the industry. There has been little progress heretofore toward any comprehensive solution. The mere marshaling of the facts alone has involved a mass of detail, the ascertaining of just what is actually going on; the non-theatrical activities there actually are; the laws of the different states and the ordinances of the different cities pertinent to the matter; the actual or alleged demand; such attempts as have been made to supply the demand; the methods employed; the misuse of non-theatrical standards as against exhibitors; the unbridled use of non-theatrical facilities; the experiences of exhibitors and exchange men; suggestions and recommendations from exhibitors of experience who are interested in the matter and studying it—all factors of information necessary to any study of the situation which may be expected to result in a fair and practical solution.

Plans for the solution of the problem must always be and are, of course, dedicated primarily on a recognition of the obvious rights and interests of the theatre owners, who are engaged in an essential industry. The matter is one which will deserve and receive some years to come the most earnest attention of all those concerned with the welfare of the industry.

Very truly yours,

WILL H. HAYS.

## March Exports Worth \$648,676 (Special to THE FILM DAILY)

Washington — Exports during March, as reported by the Department of Commerce, totaled \$648,676, including 12,319,019 ft. of positive film, valued at \$429,031, 5,096,886 of unexposed, valued at \$114,469, and 517,691 ft. of negative, valued at \$105,476.

Canada led the world in purchases of positive, importing 1,632,178 ft., valued at \$75,888. The largest purchases of unexposed were by England, who took 1,039,703 ft., valued at \$25,084, and that country was also the best customer for negative, buying 262,650 ft., valued at \$71,745.

## Starts On "The Female" (Special to THE FILM DAILY)

Los Angeles—Betty Compson has returned to the Famous studios from Miami and has started work on "The Female", an adaptation from Cynthia Stockley's story of South Africa, directed by Sam Woods. The cast includes Dorothy Cumming, Cyril Chadwick, and Edgar Norton.

## 2 Reelers for Standard Cinema

Standard Cinema will distribute a series of two-reelers, edited down from six and seven reel Selznick releases. The first will be "The Wonderful Chance" with Rudolph Valentino and Eugene O'Brien.

## Republic Opens Child's Playground

The Republic, Brooklyn, has resorted to the unique idea of converting its roof into a children's playground, where juveniles can be left in charge of a matron, while their mothers are below enjoying the performance.

## Working on "Styx" Scripts

Tom Miranda, will shortly leave for the coast to complete the scenario for "The Houseboat on the Styx" and "The Pursuit of the Houseboat" which Emmett Flynn will direct.

## Rialto Books "Reckless Age"

The Rialto has booked "The Reckless Age," starring Reginald Denny.

## Copyright Bills Held Over (Special to THE FILM DAILY)

Washington—No action will be taken on the various copyright bills now up before Congress. The House Patents Committee has decided to hold them until the fall session.

## Salesmen to See Fight

The sixteen Universal salesmen Dempsey two-reelers will be brought who roll up the greatest sales on the coast to New York in the fall to attend the Dempsey-Wills fight.

## Auditor Turns Actor

(Special to THE FILM DAILY)

Los Angeles—Robert Howard, for two years a traveling auditor for Famous, has turned actor.

## Coast-Made Films Finished

(Special to THE FILM DAILY)

Los Angeles—Pictures finished here in the past few days include: "Captain Fearless," starring Reginald Denny for Universal; "For Sale," starring Corinne Griffith for First National; "Sundown," directed by Larry Trimble and Harry Hoyt for First National; "A Self-Made Failure," for First National; "The Inferno," "The Man Who Came Back," "Strathmore," "The Transcontinental Railroad" and "Western Luck" for Fox.



# TOM MIX in "PALS IN BLUE"

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ATTRACTION**

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Rialto Productions of Phila., Inc., 1333 Vine St., Phila., Pa.—Eastern Penn. & So. New Jersey.

Exclusive Film Company, 304 Film Exchange Bldg., Detroit, Mich.—State of Michigan.

S. & S. Film & Supply Co., 1026 Forbes St., Pittsburgh, Pa.—West Virginia & Western Penn.

Kerman Films, Inc., 729 Seventh Ave., New York City—Greater New York and Northern New Jersey.

Specialty Film Company, 1914 Main Street, Dallas, Texas—Texas, Oklahoma and Arkansas.

Supreme Film Company, 917 So. Olive St., Los Angeles, Cal.—California, Arizona, Nevada, and Hawaii Islands.

Big Feature Rights Corp., 221 S. Third Street, Louisville, Ky.—Kentucky and Tennessee.

Mountain States Film Attractions Inc., 2104 Broadway, Denver, Colo.—Colorado, Wyoming, New Mexico, Utah and So. Idaho.

Savini Films, 111 Walton St., Atlanta, Ga.—No. & So. Carolina, Florida, Georgia and Alabama.

Greenwald-Griffith Exchange, 514 Film Exchange Building, Ohio—Ohio.

Reelcraft Film Exchange, 810 South Walnut Ave., Chicago—Illinois and Indiana.

## HARRISON'S REPORTS SAYS

This Picture was Produced before Mr. Mix joined the Fox Organization, and strange to say it is not a bad melodrama. On the contrary it is full of thrills.

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*"hit"* — this one is

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CHAPLIN,  
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# THE *Film* DAILY

*The* **RECOGNIZED**  
**AUTHORITY**

V.L. XXIX No. 1

Sunday, June 1, 1924

Price 25 Cents

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**PAT O'MALLEY**  
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From the Laemmle Prize Scholarship story by  
**Wm. E. OLIVER**

Directed by  
**TOM FORMAN**  
**UNIVERSAL**  
**JEWEL**



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*Starring*

*Dorothy  
Mackaill*

*in a*

**FRANK  
E. WOODS**  
*Special Production*

With  
John Harron, Louise Dresser  
and William V. Mong  
Directed by John G. Adolphi  
Story, Supervision and Editing by Frank Woods

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Thirty First-Run Pictures

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVIII No. 52 Sunday, June 1, 1924 Price 25 Cents

## Not Behind "Labs"

Du Pont Denies Backing Consolidated Film Industries as Lever to Promote Raw Stock Sales

Several quarters, chiefly those interested in the laboratory end of the business, there has been a report circulated that the Du Pont interests of Parlin, N. J. and Wilmington, Del. have become financially interested in the operations of the Consolidated Film Industries, Inc., the highly capitalized holding company which embraces the Craftsmen, Reutic and Erbogroph laboratories.

This has been denied by John H. Miss and J. W. Elms, executives connected with the Parlin works. The report had it that the Du Ponts, in order to combat Eastman and secure adequate foothold in the raw stock market had made a deal of some character with the Consolidated members who, in turn, were to urge their customers to use the Du Pont stock.

The process of manufacturing Du Pont stock has been under way for some time. It is expected, it will make its appearance in the market as a definite factor in the near future.

Joseph H. San, general counsel for Consolidated is authority for the statement that the report is entirely without foundation.

The Du Ponts were, at one time, reported financially interested in the Craftsmen plant.

### Lloyd Hamilton Here

Lloyd Hamilton is in town on a vacation.

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Universal	9
High Speed	
Universal	9
Short Subjects	12

### Tourneur Contract Ends

(Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur's contract with M. C. Levee has expired and has not been renewed. Irving Cummings will replace Tourneur as director of the series which Levee is making for First National.

### Cleveland Offices Combined

(Special to THE FILM DAILY)

Cleveland—The local Goldwyn office has closed. With the exception of Nat Barach, manager, the entire force has moved to the Metro exchange.

### May Fight Ohio Closing

(Special to THE FILM DAILY)

Cleveland—A leading local attorney is understood to be busy gathering together several hundred prominent citizens to form a league to combat the recent Supreme Court ruling against Sunday shows. The plan is to have a referendum on the issue. When the league is once firmly established, exhibitors will be asked to lend a helping hand.

### Would Repeal Fight Film Law

(Special to THE FILM DAILY)

Washington—Congressmen Dickstein of New York City declares that he intends introducing a bill repealing the present law against the transportation of fight films and substituting a measure that would place a tax on each showing of such pictures. In this way, he hopes to open up new avenues of revenue for the Government.

### Eastman Sells Trade-Marks

(Special to THE FILM DAILY)

Rochester, N. Y.—Carrying out a Federal order, filed as a result of anti-trust actions, the Eastman Kodak Co., has sold three trade-marks. They involve several of the company's best-known photographic plates which have been sold to the Defender Photo Supply Co. Eastman will continue to manufacture them here under a contract with Defender.

### Fewer Comedies

#### Christies Plan Cut in Output with a Higher Standard—Charles H., Now Here

There will probably be fewer Christie comedies next season, according to Charles H. Christie who is in New York on a ten day business trip. Christie states efforts will be made to raise the standard of production.

(Continued on Page 2)

## O'Toole New M.P.T.O. President; Milwaukee Next Convention City

### Exhibitor Convention at Boston Draws to a Close—Directors to Meet in a Month to Select Paid Executive Secretary—New Financing Plan Evolved

By DANNY

Boston—The fifth annual convention of the M. P. T. O. of A. came to a most successful conclusion Thursday afternoon. Michael J. O'Toole of the Comerford circuit of Eastern Pennsylvania was elected president for the ensuing year, and Milwaukee was selected as the next convention city.

Other officers elected were as follows: R. F. Woodhull, chairman of the board of directors; regional vice-presidents: Eli Whitney Collins, Jonesboro, Ark., Joe Mogler, St. Louis, Dennis A. Harris, Pittsburgh and J. C. Brady, Toronto; treasurer, Louis A. Sagal, New Haven; recording secretary, Geo. P. Aarons, Philadelphia.



M. J. O'TOOLE  
President of the M. P. T. O. A.

### Busy on Sub-Sea Process

Bert Adler, personal representative for J. Ernest Williamson has been advised that Williamson is in Nassau in the Bahamas and that, in conjunction with several scientists, he is at work on a new process of sub-sea photography.

The board of directors will meet within the next month or so to appoint the executive secretary.

A new financing plan was adopted through which, in the future, exhibitors will pay dues as follows: houses of 500 seats or less, \$1 a week, paid weekly; houses over 500 seats in the larger cities, \$2 a week; houses over 1,000 seats \$3 a week, in addition to which the national treasury will be supplemented by funds obtained through Motion Picture Day to be held in October.

In conjunction with the financing plan, when he explained it to the delegates, Julian Brylawski gave a wide open invitation for all exhibitors in any state in any organization, to affiliate. This was construed as opening the door so that the former members as well as all other exhibitors, would come to Milwaukee.

The resolution relative to the activities of Loew's, Inc., and involving the purchase of Metro Pictures was sent to the board of directors for action. In all likelihood; it will die there.

The twenty-one directors who will figure so largely in future management.

(Continued on Page 10)

### "The Right Road"

Under the title "The Right Road," Danny has written an editorial resume of the M. P. T. O. A. convention. It will be found on page 11.





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### Fewer Comedies

(Continued from Page 1)

There will be ten Christies, six starring Bobby Vernon and possibly, another series, although this is not definite. The Christies will feature Bobby Burns and Jimmie Adams. Christie is conferring with Earl W. Hammons of Educational relative to a new contract for 1924-1925 and is also discussing foreign conditions with John H. Taylor and Col. A. C. Bromhead who handle his product abroad. The fact that both Taylor and Bromhead are here now eliminates the necessity of a trip abroad for Christie but he expects to go later on pleasure.

A second feature will be made for Hodkinson. Negotiations are now under for a play that ran on Broadway last year. This full length production will be a fall release.

Let George do it!

**George E. Kann Corporation**

220 West 42nd St. New York, Chick. 4052 Foreign Cables—Geokann, N. Y. Distribution

### INSURANCE

We have been handling Motion Picture and Theatrical Insurance for the past fifteen years and are in a position to handle any proposition—big or little.

**Arthur W. Stebbins & Co., Inc.**  
1540 Broadway, N. Y. C.  
Bryant 3040

### Exports Increasing

Gain of \$376,000,000 in 1923, Dept. of Commerce Finds—Imports Greater—Conditions "Healthy"

(Special to THE FILM DAILY)

Washington—Total merchandise exports in 1923, as compared in a comprehensive review of overseas trade just published by the Department of Commerce, amounted to \$4,168,000,000, and total imports, \$3,792,000,000; an excess in exports of \$376,000,000. Compared with 1922, this is a comparatively small increase of \$336,000,000 or 8.8 per cent in exports, and a somewhat larger gain \$679,000,000 or 21.8 per cent in imports.

The figures indicate distinct tendencies toward readjustment in those phases of foreign trade that are not normal now and a definite improvement in other directions.

"The continued though moderate growth of our exports", the report reads, "is encouraging and we should maintain and expand it, even in the face of increased European competition."

Imports during the period under survey are of a non-competitive character, to a great extent in the nature of luxuries, which present financial prosperity warrants. Industrial imports, are of a character which expanding industrial conditions demand.

The relation between exports and imports during the year 1923 are described as "an unquestionably healthy condition".

### Three "Celebritytypes" Completed

Ray Foster has completed the first three numbers of his single reel series, to be known as "Celebritytypes." They will contain unusual shots of internationally known personages.

### "After Six Days" in Milwaukee

(Special to THE FILM DAILY)

Milwaukee—"After Six Days" opens at the Garden tonight (Saturday), for an indefinite run.

### WANTED

An AI manager who understands presentations. This position is with one of the largest operating companies, and the theatre in question is located in a city of over a million population. State experience. Box M 209 c/o THE FILM DAILY, N. Y. C.

### Rosemary Davies in Films

Rosemary Davies will make a series of four pictures for Fred Wiehl Prod. The first will be "Alice," by Sir Bulwer Lyton, with Frank P. Donovan directing. Distribution will be through Selznick.

### Botsford Recovers

A. M. Botsford, advertising manager for Famous who has been ill for some weeks past has recovered. He again assumes full duties on Monday.

### Feinman Transferred Here

(Special to THE FILM DAILY)

Chicago—Jack Edwards, exploitation representative for Universal has been transferred to Chicago and Al Feinman has been sent from this city to assist Jerome Beatty at the Universal New York office.

### Julanne Johnston Here

Julanne Johnston, feminine lead in "The Thief of Bagdad," is in New York, en route to Europe to appear in a German picture.

### Cheese Club Writes Play

Members of the Cheese Club have written a play called "One Helluva Night," which opens at the Lyric Tuesday. Several of the members are employed in the picture business.

### First of the "Famous 40"

The first two pictures of the "Famous Forty" are scheduled to be first shown in New York on June 22, when "Changing Husbands" opens at the Rivoli and "Unguarded Women" at the Rialto.

## GEVAERT RAW STOCK

Negative — Positive

As Good As The Best

**JOHN D. TIPPETT, Inc.**

GEVAERT FILM  
1540 B'way N. Y. C.

National Release Date June 15, 1924—Now Booking

**"NOT ONE TO SPARE"**  
THE WONDER PICTURE!  
PRODUCED BY MADELINE BRANDEIS PRODUCTIONS  
DIRECTED BY RENAUD HOFFMAN  
HODKINSON RELEASE

## Pathé News

Sees All Knows All

No. 45

ANOTHER BIG RUM-RUNNING STORY;

WITH THE COAST GUARD ON NEW YORK'S "RUROW."

# today

## HAL ROACH'S

WILL ROGERS

COMEDIES

"Wit with a Wallop"

2 reels

Pathécomedy

Simplex Projection Rooms  
80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight.  
Chickering 2110-2111  
220 W. 42nd Street

## FEATURE FOR SALE—OUTRIGHT

A knockout drama of the snows, full of storms, wolves, thrills—just right for summer release. I cannot afford to make it a releasing proposition and wait on monthly returns, but must sell outright and quick. Your chance if you've got some ready cash OPPORTUNITY.

FILM DAILY

71 W. 44th St. N. Y. C.

**COSTUME FOR HIRE**  
New York's Newest and Foremost Costume Rental Organization  
**BROOKS**  
143 W 40th St. N.Y. C.



# Best-Selling Books and Best-Selling Pictures.

Popular books make popular pictures. For one thing, a novel must be good in order to sell big, and that means a good picture. Then the thousands of dollars' worth of free and paid advertising a best-selling book receives before it reaches the screen creates an audience for the picture version in advance.

That's why, in picking story material for THE FAMOUS FORTY, we decided to use only the world's newest and most popular novels, the most successful stage hits and the best serial stories from our most widely circulated magazines.

There isn't a story in THE FAMOUS FORTY that hundreds of thousands of picture patrons haven't heard of and liked. There's hardly a best-selling book or stage success of the past two years that isn't included.

For instance, Zane Grey's WANDERER OF THE WASTELAND has sold over a million copies. So has James Oliver Curwood's THE ALASKAN, a FAMOUS FORTY Meighan release.

SINNERS IN HEAVEN, THE COVERED WAGON, NORTH OF 36, EMPTY HANDS, OPEN ALL NIGHT, CHANGING HUSBANDS, FEET OF CLAY, THE MOUNTEBANK, and THE COAST OF FOLLY are the rage in the book-stores of America right now. THE ENEMY SEX was adapted from the first real flapper novel and was the best selling book in America for over a year.

PETER PAN is as well known as Webster's Dictionary and a better seller. Booth Tarkington's MONSIEUR BEAUCAIRE is his most widely read romance and has been a stage play besides.

SPRING CLEANING, MERTON OF THE MOVIES, and LITTLE MISS BLUEBEARD are outstanding Broadway stage sensations.

And here is the hand-picked FAMOUS FORTY material from our greatest magazines: MANHANDLED and UNGUARDED WOMEN (Saturday Evening Post), THE FEMALE and A WOMAN OF FIRE (Cosmopolitan Magazine), STORY WITHOUT A NAME (Photoplay), THE GOLDEN BED (Pictorial Review) and WORLDLY GOODS (Ladies Home Journal).

If it's a best-seller, it's in THE FAMOUS FORTY.

That means real money at your box-office.

S. R. KENT.

**1st Nat'l Releases**

The complete release schedule of First National for the first half of the fall season follows:

- "Temperament," featuring Colleen Moore.
- "Sundown."
- "Christine of the Hungry Heart." Thomas H. Ince Prod.
- "The Lost World," with Matt Moore and Bessie Love.
- "Belonging." Maurice Tourneur Prod.
- "Secrets," starring Norma Talmadge.
- "The Sea Hawk."
- A new Richard Barthelmess picture (probably "The Song and Dance Man").
- "Potash and Perlmutter in Hollywood." With Alexander Carr and George Sidney.
- "Learning to Love." Starring Constance Talmadge.
- "Tarnish." Samuel Goldwyn Prod.
- "Abraham Lincoln."
- "The Ragged Messenger." Edwin Carewe Prod.
- "Wilderness." Starring Corinne Griffith Prod.
- "The Bird of Paradise."
- "Sailors' Wives."
- A J. K. McDonald production.
- "The Lady." Starring Norma Talmadge.
- "So Big," with Colleen Moore.
- "East of Suez," Frank Lloyd Prod.
- "If I Marry Again."
- "Declassé." Starring Corinne Griffith.
- "The Waning Sex," John Stahl Prod.
- "Inez from Hollywood," Sam Rork Prod.

**Sells to Pioneer of Boston**

Samuel J. Briskin of Banner Prod. is back from the Boston convention where he sold the first series of four pictures to Henry Segal of Pioneer, Boston for New England.

**Bathing Girls for Sea Films**

The Famous Players theatre department is engaging a number of bathing girl acts to play the Paramount theatres in conjunction with "Code of the Sea" and "Miami." The latter is a Hodkinson release, booked over the circuit.

**New Curtain Machine**

(Special to THE FILM DAILY)

Dallas—E. C. Robertson, an exhibitor at Fayetteville, Ark., is here arranging for the manufacture of a new curtain device he has invented.

**Claude Ezell A District Manager**

(Special to THE FILM DAILY)

Dallas—Claude Ezell has been promoted to district managership by Selznick, in charge of the territory from Washington, D. C., to Salt Lake City, with headquarters here.

**Metro, Phila., Moves to Goldwyn**

(Special to THE FILM DAILY)

Philadelphia—Because the present Goldwyn headquarters are more adequate than the Metro exchange, the latter's force has been moved over to 1230 Vine St.

**World Amusement Service Designated**

(Special to THE FILM DAILY)

Albany—The World Amusement Ass'n, of Illinois, has been designated to do business in New York State. Capital listed at \$50,000.

Edmund Lowe is en route to the Coast to play the lead in "Barbara Frietchie."

Los Angeles—Clarence Hill has been transferred from the Portland office of Paramount to the local exchange.

**Butcher's Buys Two**

(Special to THE FILM DAILY)

London—Butcher's Film Service, Ltd., has purchased "When A Girl Loves," from Associated Exhibitors and "Daring Youth," from Principal, for the United Kingdom. Butcher's has until now confined itself to the distribution of British pictures, but its policy has been expanded to include American product.

**"Secrets" Opens in Detroit**

(Special to THE FILM DAILY)

Detroit—Beulah Livingston is here from New York completing arrangements for the opening of "Secrets," at the Madison, Sunday.

"Secrets" closes at the Astor Sunday, to be succeeded by "The Sea Hawk" on Monday night.

**Fight Over "Birth of a Nation"**

(Special to THE FILM DAILY)

Omaha—Injunction proceedings to prevent Liberty Films, Inc., from handling "The Birth of a Nation" have been instituted by the Epoch Producing Corp. of New York. The complaint alleges that Liberty was renting the picture at reduced prices, contrary to contract.

**Ida Harrison Here**

Ida Harrison, production manager of Paul Whitcomb Prod., Newton Highlands, Mass., is in New York conferring with Arthur Lee, of Lee-Bradford, relative to "The Pearl of Orr's Island."

**5 Mid-West Houses Close**

(Special to THE FILM DAILY)

Omaha—The following theatres have closed: Rialto, Star, Nehema, Lisco, Lisco, Liberty, Clarence, Ia.; Opera House, Pioneer, Ia.; World, Dakota, Ia.

**Parsons Joins National Theatres**

(Special to THE FILM DAILY)

San Francisco—G. C. Parsons, for the past seven years Goldwyn branch manager has become associated with the National Theatre Syndicate.

**Cassidy With George Mann Chain**

(Special to THE FILM DAILY)

San Francisco—Frank A. Cassidy has been appointed general manager of the George Mann chain of theatres. Cassidy was formerly with Warner Bros.

**\$400,000 for Astoria, Ore. House**

(Special to THE FILM DAILY)

Astoria, Ore.—Jensen and Von Herberg will build a \$400,000 theatre at 12th and Commercial Sts. The house will be known as the Liberty. will seat 1,200 and will be the third to bear that name. The others are in Portland and Seattle.

**Stuckel, Advertising Head**

J. S. Woody, general manager of Associated Exhibitors, announces the appointment of H. Elliott Stuckel to be director of advertising, publicity and exploitation.

Harry Pollard is working on final sequences for "K—the Unknown" at Universal City.

**Handling Commonwealth Sales**

Abe Blumstein, who, as noted, resigned from Fox to join Commonwealth will act as general sales manager for that concern. Commonwealth will have between thirty and forty features for distribution in the local territory next season.

**Form Chipman Pictures Corp.**

Earl B. Barnes has been appointed receiver for Chipman's, Ltd., under a \$5,000 bond. The company declares that its picture business established several years ago, will be placed on its own footing as Chipman Pictures Corp. H. H. Chipman and Roy Chandler will be associated in it.

**Two Reeler on Flag Day**

John J. Livingston, president of Historical Pictures, Inc., is producing a two-reeler based on the birth of the American flag. William F. Haddock will direct.

**Among Exchangemen**

Cleveland—Lou Thompson has taken over management of the Universal office.

St. Louis—Mike Dunn, formerly of Universal, is now travelling for Selznick.

St. Louis—Walter Light has joined the local Metro staff. George E. Moser, formerly of Cincinnati, is another addition.

St. Louis—W. Y. Haynes has resigned from Universal.

Chicago—Al Hixon has been added to the sales staff of Metro-Goldwyn.

Chicago—Nathan Rosenthal has joined the selling forces of Universal.

Kansas City—Bert Edwards, formerly with Fox has joined Metro.

Des Moines—E. J. Tilton has been appointed branch manager for First National.

Philadelphia—Pete Glenn, who has been handling the Pathe two reels in this city, has been promoted. He will have charge of this department for the whole territory.

Omaha—Gus Garrick, manager of the Selznick office, has resigned and will establish himself in New York.

**The Weeks Headl**

**Monday**

Talk of Michael O'Toole as Cohen's sor at head of M. P. T. O. A. E. committee meets, prior to opening ton convention.  
First National executives start series ferences.  
Import duty on "props" lifted.  
Ideal Films, London, may abandon pr for distribution only.  
Fred Niblo renews contract with Le Mayer.

**Tuesday**

M. P. T. O. A. convention opens in Harmony assured. Solid working drawn up by committee. Cohen convention will establish new era organization.  
April admission taxes top same mon year by \$1,111,629.  
Presbyterian Church favors Govern agency to check up on industry.  
Tax Reduction Bill, passed by Senate day, favored by the House. Now in dent's hands.

**Wednesday**

Cohen assails combines, intimating th gress will act if industry draws tigh gether.  
Martin G. Smith, head of Ohio unit, Hays group refused exhibitors aid t non-theatricals.  
First National will release between 50 pictures this Fall.  
Universal buys Broadway-Strand, Detr ability to secure first runs there, p purchase.

**Thursday**

Lee Ochs attacks Loew tactics, at Bost P. T. O. convention. Hays also brou for flaying, by Harry Davis, Pittsbu First National's new sales plan starts, guring special long runs at increas missions.  
Marcus Loew sails for Europe, June 7

**Friday**

Holiday.  
Saturday  
Michael J. O'Toole elected president P. T. O. A. Milwaukee selected as convention city.  
DuPonts not behind Consolidated Filr dustries, as reported.  
Christies cut comedy output for 1924 but hope to raise production standar

**Atlanta Board Appoints Inspe**

(Special to THE FILM DAILY)

Atlanta—The Film Board of T has appointed R. E. Rohkoph ins tor of projection machines and pr He will make free repairs on all fective machines, furnishing part exhibitors at cost.

**Weiland Plans Erie Office**

(Special to THE FILM DAILY)

Erie, Pa.—The Weiland Film will soon open offices here after ready having established branche Johnston, Wheeling and Charles W. Va.

"Women Who Give," opens at Capitol Sunday.

**COMING SOON**

HUNT STROMBERG & CHARLES R. ROGERS present  
**Priscilla Dean**  
in  
**"The Siren of Seville"**

Story by H.H. VAN LOAN—Directed by JEROME STORM



HODKINSON RELEASE

# Put those 'specs' on this!

**WASHINGTON TIMES**  
 An odd and lovely picture, combining as it does an attractive story with colored scenes and glimpses of the ocean's floor. The submarine scenes, depicting an islander's death struggle with an octopus and the escape of his companion are exceedingly thrilling. Through use of the Williamson undersea camera, a startling panorama of plant and creature life below the ocean's surface, are shown.

**The Washington Post.**  
 The South sea islands, in their colorful and romantic glory, furnish the setting for "The Uninvited Guest," at the Columbia this week.  
 A large part of this film is color. The low-lying islands with their verdant, tropical trees and the blue waters and skies, are depicted on the screen as Maxfield Parrish might depict them on canvas. This, together with some haunting South sea music and some fine submarine photography

J.E. WILLIAMSON *presents*

# The UNINVITED GUEST

*Directed by* RALPH INCE

*Story by* CURTIS BENTON

*Produced by*  
 SUBMARINE FILM Corporation...under WILLIAMSON patents  
 Natural Color Scenes by the **TECHNICOLOR** Corporation

*Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain... Sir Wm Jury, Managing Director.*

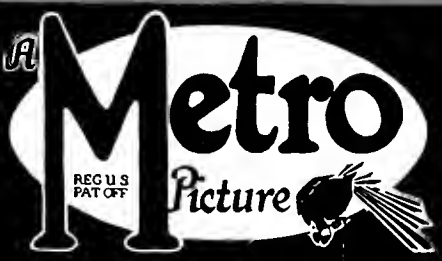
From —

## The Washington Herald

"Screen lovers have seen various productions photographed with the Williamson apparatus, while the technicolor process was revealed here last summer.

"In 'THE UNINVITED GUEST' both these wonders of photography are combined to film a pulsating love-drama of the South Seas. . . .

"Contrary to the usual incidental nature of a drama that demonstrates some new technical achievement, 'THE UNINVITED GUEST' would be *rated of the utmost fascination, aside from its technical brilliance!*"





# Make Your Next Move with These Kings

**Mae Murray**  
IN  
**Mademoiselle  
Midnight**

**Buster Keaton**  
IN  
**Sherlock  
Jr.**

**Jackie Coogan**  
IN  
**A Boy of  
Flanders**

**The  
Shooting  
of Dan  
McGrew**

**Reginald Barker's**  
**Women Who  
Give**

**Fred Niblo's**  
**Thy Name  
Is Woman**

**Laurette Taylor**  
IN  
**Happiness**

**The  
Uninvited  
Guest**

**Lillian Gish** IN  
**Henry King's**  
**The White  
Sister**

*Jury Imperial Pictures, Ltd.  
Exclusive Distributors thru-  
out Great Britain. Sir Will-  
iam Jury, Managing Dir....*

**Rex Ingram's**  
**Scaramouche**

**Metro**  
Picture



**"Son of the Sahara"**

First National

Whole... EXCELLENT PICTORIAL APPEAL MAKES THIS ATTRACTIVE. STORY THE POPULAR SHEIK FORMULA WILL PLEASE THESE STRONG ON ROMANCE.

Very good cast that includes Lytell in the role of sheik, a indulgent desert ruler, Lytell satisfying performance and Care Windsor is a pretty heroine. Others are Walter McGrail, Rosemary Theby, Montagu Love and Paul Panzer.

Type of Story... Dramatic romance. Those strongly interested in pictorial values in picture production.

"Son of the Sahara" offers entirely satisfying material. Edwin Carewe took his company all the way to Algiers and into the Sahara film Louis Gerard's novel, one which hardly warranted either the public or expenditure that Carewe's efforts entailed. It seems a pity that such excellent production values should be accorded a theme threadbare and unoriginal. The sheik has lost his popularity. But there is every possibility that these very attractive locations, splendid photography and realistic atmosphere in general will compensate the onlooker and cause him to forget that he hasn't any special love sheiks and harems. Carewe has filmed the piece amid picturesque surroundings and has injected plenty of highly flavored romantic scenes that should serve to quicken the heartbeats of the romance lover. Bert Lytell is in every sense a gentleman sheik and Claire Windsor is safe at all times. Even when she threatens to live up to tradition and take the fair heroine against her wishes, his courage fails him, rather his French blood forbids. Claire is free to go. But, just like a woman, she doesn't want to go after another suitor presents himself, which he had hitherto withheld because he wanted Claire for himself, Lytell is proven to be a white man and free to marry Claire. There's some good desert fighting and some effective thrills.

Box Office Angle... You know best whether or not your folks like these sheik stories. If you know they do, "Son of the Desert" is worthy of your best exploitation efforts.

Exploitation... The title is sufficient to let them know just about what sort of a story they can expect. It can be used without much explanation but be sure to tell them that the picture was filmed in the Sahara desert and Algiers. Make sure to emphasize the genuineness of the locations. Play up the names of the important members of the cast.

Direction... Edwin Carewe; usually good.  
 Author... Louise Gerard  
 Scenario... Not credited  
 Cameraman... Not credited  
 Photography... Very good  
 Locale... Sahara desert  
 Length... 7,603 feet

**"Hold Your Breath"**

Producer: Al Christie

Distributor: Hodkinson

As a Whole... GOOD LAUGHS AND THRILLS IN FIRST CHRISTIE FEATURE COMEDY. CLIMAX WILL SEND THEM INTO ROARS OF LAUGHTER DOROTHY DEVORE PLEASING.

Cast... Very good. Dorothy Devore shows promise of being one of the leading comedienne. Walter Hiers not conspicuous in the comedy business. In fact Miss Devore is the whole show. Others Jimmie Adams, Tully Marshall, Priscilla Bonner, Jimmie Harrison, Lincoln Plumer.

Type of Story... Comedy. "Hold Your Breath" is a first rate comedy number. It has plenty of laughs and a comedy thrill climax that will probably have them on the edges of the seats. Dorothy Devore is delightful and the rest of the cast is good. The laughs come in good succession and it ends up in a gale of laughs. But it isn't original. It's best sequence is practically a duplication of Harold Lloyd's "Safety Last" except that instead of a man doing the stunts, Dorothy Devore provides the hair-raisers. Of course the fact that a girl puts over the stunts makes it a bit out of the ordinary but the spectacular climb up the side of the building, the many near-falls and the miraculous landings and slides to safety are all pretty much a duplication of Lloyd's tricks. The early reels contain an entirely novel gag in the sequence dealing with a beauty parlor. One of attendants leaves a permanent waving apparatus on a woman's head so long that when she comes out of it she looks like a Fiji Islander. There's some good bits in this episode but the best laughs and some first rate thrills come in the spectacular climb at the end. The titles are funny and get many laughs also. A Hebrew gentleman taking advantage of a crowd by peddling field glasses and camp chairs is another big howl.

Box Office Angle... You know whether or not your folks like a good comedy entertainment. If they enjoy a good hearty laugh you can count on winning their approval by showing "Hold Your Breath." Be sure to make it clear that this is a Christie feature comedy.

Exploitation... Here's a good title and if you give it the proper exploitation should bring your folks in. By all means use plenty of trailer advertising in this case. In this way you will give them a fine idea of the comedy thrills contained in the picture. If you can stage a "human fly" stunt in some prominent spot in your city, it will get crowds interested.

Direction by... Scott Sidney; good.  
 Author... Frank R. Conklin  
 Scenario... Frank Conklin  
 Cameraman... Gus Peterson-Alex Phillips.  
 Photography... Good  
 Locale... Any city  
 Length... 5,800 feet

**"Code of the Sea"**

Paramount

As a Whole... WHOLE OF A THRILLER WHEN IT COMES TO KNOCK-OUT MELLER EXCITEMENT; THERE'S A LOT OF ABSURDITIES IN THE HOKUM PLOT.

Cast... Fine. Rod La Rocque good as the hero who starts off as the coward but what a hurrah finish he does make. Jacqueline Logan pretty as one of those trusting, encouraging heroines who sees only good in the man she loves. Maurice Flynn, as another suitor, doesn't see things quite the way she does. George Fawcett, Lillian Leighton, Luke Cosgrave and others not important but adequate.

Type of Story... Sea melodrama. "Code of the Sea," adapted from Byron Morgan's novel, is just a great big, good natured, thrilling, meller baby that can best be appreciated by a crowd that is thoroughly content to sit through one knock-out after another without asking "how come" or "why do." For them "Code of the Sea" is a whiz of an entertainment. Victor Fleming offers one, long, grand sequence of sea meller that is thrilling to the nth degree. His miniature ships, tossing and rocking in a turbulent sea, are realistic to say the least. His near-shipwrecks, his rescues,—they're all gems of excitement and there's every evidence that he spared no effort to make the real thing. It is really a fine sea sequence, one of the best that's been done. As far as the story is concerned it is just one of these hokum plots plots where the unbelievable things happen and where a hero, whose father before him had deserted his post through fear, overcomes his cowardice, sticks to his post through a terrific storm and when the yacht bearing the girl who believes in him is on the rocks, he goes forth in a motor boat, loses the boat and then swims the rest of the way to save her. It's pretty absurd in fact but it certainly gives Rod La Rocque a smashing, grandstand finish. He's some hero.

Box Office Angle... A real meller thriller. You know what you can do with it. If they want thrills, you can serve them wholesale in "Code of the Sea."

Exploitation... Just give them an inkling of the action by showing a trailer of the storm sequence. If they don't come back for the rest of the thrills, it's because they don't like meller, or maybe they're not good sailors. But you don't have to be a sea-goin' Johnny to get a kick out of Victor Fleming's storm at sea. He's done a big job well. Tell them about Rod La Rocque as the unique hero of the Lightship and promise a pleasing heroine in Jacqueline Logan.

Direction... Victor Fleming; fine  
 Author... Byron Morgan  
 Scenario... Bertram Millhauser  
 Cameraman... C. E. Schoenbaum  
 Photography... Excellent  
 Locale... Sea; port town  
 Length... 6,038 feet

**"The Turmoil"**

Universal Jewel

As a Whole... BOOTH TARKINGTON'S DRAMA OF THE AMERICAN HOME CONTAINS EFFECTIVE HUMAN INTEREST TOUCHES AND TRUE-TO-LIFE SITUATIONS. TOO MUCH DETAIL DRAGS IT AT TIMES.

Cast... Many prominent players. Cast carefully selected as to individual types. Emmett Corrigan good as the successful business man who wants his sons to follow in his footsteps. Theodore Von Eltz, Edward Hearn and George Hackathorne, suitable as his sons. Pauline Garon pleasing; is dropped abruptly from the story. Eleanor Boardman given little opportunity to act. Eileen Percy good type but not attractive in a brunette wig.

Type of Story... Drama. Booth Tarkington's story deals with a recently popular phase of society,—the newly rich. It is an interesting insight into an American home and depicts some rather general and yet typical instances of present day living. The material has not been so carefully put together, the continuity being inclined to run along in episodic fashion, and there are threads of the plot that, at the close, are left dangling. For instance you don't know what happens to the flapper that eloped nor are you aware of the results of the marital tangle of the one son. Director Henley has concentrated his efforts more on injecting realism and in putting over individual touches rather than developing his story smoothly and with increasing interest. His human bits are always effective. His players are not always properly directed and there is much footage wasted in unnecessary detail, long shots of players walking on and off sets and far too many close-ups, especially of men players. The sequence showing the building of a dam and the bursting of it contains a badly pieced stretch of film that is entirely obvious. This is a right pleasing offering but it needs some fixing to make it what it ought to be,—a good entertainment.

Box Office Angle... Story should appeal to average patron and Henley's presentation should satisfy providing the film is cut.

Exploitation... Booth Tarkington's name, good box office names in the cast, and fact that the story deals with America's newly rich, are your high lights in this. Be sure to talk up the author's name and of the players use prominently the names of Pauline Garon, Emmett Corrigan, George Hackathorne, Eleanor Boardman and Eileen Percy. You might use catchlines referring to the father who misunderstood his sons. Stills and the usual trailer should interest.

Direction... Hobart Henley; good but uses too much footage.  
 Author... Booth Tarkington  
 Scenario... Edward T. Lowe  
 Cameraman... Charles Stumar  
 Photography... Very good  
 Locale... Industrial city  
 Length... 6,741 feet.

# Looking Ahead With Exhibitors

*A Statement by Marcus Loew*

EXHIBITORS have never approached a new season with more security in the abundance of good pictures coming than in 1924-25.

The merging of the tremendous picture-making resources of Metro, Goldwyn and Louis B. Mayer is assurance not alone of a volume of pictures to draw from, but more than that, of pictures which are the individual creation of three seasoned producers now united into one great company. Many of our pictures for distribution in 1924-25 are already completed. We are proud of the quality of each separate attraction. Of the pictures now in production and those projected for the coming months we can only look ahead with exhibitors and state our belief that from their stories, from their directors, and their casts we are justified in predicting really great attractions.

Judge for yourself. Here are a few of the stars and directors who have been brought together in the merger of Metro-Goldwyn-Mayer. These names mean money to exhibitors: Jackie Coogan Productions, Mae Murray Productions, Ramon Novarro Productions, Buster Keaton Productions, Marion Davies Productions, Rex Ingram Productions, Fred Niblo Productions, Marshall Neilan Productions, Reginald Barker Productions, Frank Borzage Productions, Von Stroheim Productions, King Vidor Productions, Rupert Hughes Productions, Hobart Henley Productions, Robert Vignola Productions, Charles Brabin Productions, Elinor Glyn Productions, Victor Seastrom Productions, Henry King-Dorothy Gish Productions.

And this is just part of the promise for 1924-25 from Metro-Goldwyn-Mayer.

METRO

GOLDWYN

LOUIS B.  
MAYER

Metro Goldwyn

**"Why Get Married?"**

Producer: Laval Prod.  
Distributor: Associated Exhibitors  
As a Whole... MARRIAGE VS. CAREER AGAIN SERVES AS BASIS OF PHOToplay PLOT; OFFERS RATHER INTERESTING STORY THOUGH NOT ALWAYS ENTIRELY CONVINCING.

Cast... Andree Lafayette, French star, and previously seen here in "Trilby", does good work as the girl who keeps her job after she marries. Is pretty though not always properly photographed. Jack Perrin suitable as her husband and Helen Ferguson pleasing as the wife who stays in the home. Max Constant suitable as the husband of this marriage. Others Bernard Randall, William Turner, Orpha Alba and William B. Tilton.

Type of Story... Domestic drama. A woman's place is in the home. That is obviously the contention of the author of "Why Get Married", another story based on the popular subject of whether or not a woman can retain her place in the business world and manage a household at the same time. According to this author's ideas, it can't be done. And to prove it he offers two examples. One young couple marry and live in the conventional manner while the other pursues the popular "both working" system. Jim and Janet are happy in their modest home and it isn't long before Jim's promotions permit of a more expensive apartment. Marcia and Jack are not getting along so famously. She has become sales manager while Jack loses his job and is forced to work as a shipping clerk. Jim's work brings him in contact with Marcia. Rodney Strong, son of Marcia's employer, annoyed because Marcia repulses his attentions, decides to get even by writing anonymous notes regarding their meetings. It is at this point that the story becomes unconvincing but it works out to a plausible solution with both couples happy and Marcia admitting that she can't work and be a dutiful wife at the same time.

Box Office Angle... Will interest and satisfy the average audience. Theme deals with popular topic of conversation and offers plenty of chance for argument.

Exploitation... Title should be easy to sell. Play it up prominently and use catchlines extensively. "Can a woman keep a home and a job at the same time? What is your opinion on the subject? See the answer to the query in 'Why Get Married?'" Local women's clubs might be interested in helping you exploit the picture and throwaways will keep them informed on the subject of the story. Use Andree Lafayette's name and recall her work in "Trilby". Stills and a trailer will take care of the routine advertising.

Direction... Paul Cazenueve; adequate  
Author... William H. Conselman  
Scenario... Not credited  
Cameraman... Georges Benoit  
Photography... All right usually  
Locale... New York  
Length... 5,091 feet.

Fred Thomson in  
**"The Dangerous Coward"**

Film Booking Offices  
As a Whole... FIGHT SEQUENCE WILL MAKE THIS ATTRACTIVE NUMBER FOR MEN PATRONS. GOOD ACTION AND THRILLS BUT STORY ISN'T A WORLD BEATER FOR ORIGINALITY.

Star... Role doesn't give him much to do in early reels but once he gets started there's plenty of work for him, such as a fight, fast riding, chases and thrill stuff galore.

Cast... Frank Hagney, typical cigar chewing villain, who meets the usual end. Hazel Keener suitable lead and others Jim Corey, Lillian Adrian, Andrew Arbuckle, David Kirby.

Type of Story... Western. Since there is plenty of action, a corking good prize fight, stunts and thrills in abundance, it shouldn't matter a great deal that the story isn't original. Folks won't probably worry about that end of it if they really like excitement. And "The Dangerous Coward" offers a good amount of it. Of course, there is a lot of it that is familiar but they never seem to fail to get a kick out of these stock tricks no matter how old they get. When hero jumps into the tonneau of the auto in which villain is making his getaway and the machine threatens to leap off the mountain road any minute, there is a thrill in it and a good suspense even though you know hero will jump to safety before the fatal plunge. And again, you know that the first rounds of the fight, with the odds against hero, are only stalling for suspense and that hero will come out victor. It runs true to formula but it runs fast. Hero has promised his mother he'd never fight again, after crippling his last opponent. But when hero finds that he had been duped, that the fellow only feigned deformity, he goes in and wins the big fight, and the girl, of course.

Box Office Angle... Will please your men patrons and the general run of folks who like action pictures.

Exploitation... Show a trailer of the fight scenes and appeal particularly to your men folks. Get them interested in the picture and if you know your patrons favor action westerns it would be well to familiarize them with the star. He is offering a consistently good number of westerns and is thoroughly capable of supplying the necessary action and thrills. You might also mention Thomson's trained horse, Silver King. Catchlines might read: "They called his 'Yellow,' but only until he got started." Or, "See the Lightning Kid do some striking in 'The Dangerous Coward.'" Use the star's name prominently, especially if you show his pictures regularly.

Direction... Albert Rogell; all right  
Author... Marion Jackson  
Scenario... Marion Jackson  
Cameraman... Ross Fisher  
Photography... All right  
Locale... The West  
Length... 5,757 feet

**"When a Girl Loves"**

Producer: Halperin Prod.  
Distributor: Asso. Exhib.

As a Whole... HECTIC PLOT AND ORDINARY DIRECTION DO NOT MAKE FOR INTERESTING PICTURE. MODERN EPISODE FAIRLY GOOD BUT CONTAINS TOO MUCH DISTRACTING AND ILLOGICAL SIDE SEQUENCES.

Cast... A good combination of names and some thoroughly well known and capable performers. Their roles preclude their reaching any great heights with their work in this. Agnes Ayres, Percy Marmont, George Seigmann, Robert McKim, Mary Alden the more prominent players.

Type of Story... Drama, "When a Girl Loves," a title that fits the purposes of the box office but rather misleads in its relation to the picture, starts out to be a story of the love of a Russian girl for a great singer. It includes a revolutionary episode and the usual Bolshevik business. It promises to be thoroughly dull but once the characters are transferred to America the theme takes on an added interest. But there are more disappointments in store. The plot becomes hectic and rambling. There are far too many people involved in the story, too much side-play that adds nothing to the main situation and detracts interest from the point on which it should be focused, that is the romance of the Russian girl and her subsequent marriage to a famous surgeon when she finds her Russian lover is married to another. Had Victor Hugo Halperin, who wrote and directed the piece, stuck to this angle of his theme and left out the hunchback and his crazy invention, the thing would have been far more plausible. His direction is poor and his ideas scattered. A fine cast has also practically gone to waste. The comedy touches are altogether out of place and the sub-titles very poor. It looks very much as though Halperin set out to do something big but found that he hadn't the material to do it with. Both in his presentation and handling of the story there are indications that he was trying to get somewhere but lost himself.

Box Office Angle... Not very certain.

Exploitation... Title is likely to bring them in if you want to capitalize upon it. Catchlines relative to a girl whose love for a man was so great that rather than chance spoiling his happiness, she goes out of his life, might interest them. Of course there are plenty of fine names in the cast that will look well in front of your theatre. If your folks aren't critical about the story end of it, you may be able to satisfy them with the cast.

Direction... Victor Hugo Halperin; poor.

Author... Victor Hugo Halperin  
Scenario... Victor Hugo Halperin  
Cameraman... Alvin Wyckoff  
Photography... All right  
Locale... Russia-New York  
Length... 5,876 feet

**"The Gaiety Girl"**

Universal Jewel

As a Whole... PICTURESQUE ROMANCE WITH MARY PHILBIN A CHARMING, PRETTY HEROINE. PLOT FOLLOWS RATHER POPULAR FORMULA BUT IS NICELY HANDLED AND GIVEN FINE PRODUCTION.

Star... Very pleasing. Always appealing and winsome. Sure to please her admirers with her work in this.

Cast... Freeman S. Wood given quite a bit of a part. Makes good as the bouncer. Grace Darmond first rate as Pansy, a chorus girl. Joseph Dowling suitable in role of proud old titled Englishman. Others Otto Hoffman, James O. Barrows, DeWitt Jennings.

Type of Story... Romantic drama. Bernard McConville adapted I. A. R. Wylie's novel, "The Inheritors," for the screen. Universal presents it as "The Gaiety Girl" with Mary Philbin the star. The picture, on the whole, offers a thoroughly picturesque romance with some effective dramatic moments, which provide the star with excellent opportunities to display her ability in this direction. She can be as convincingly sweet and charming as she can pathetic and pitiful. King Baggot provides a first rate production that is good in every detail. The settings, lightings and general atmosphere are entirely satisfying. In fact the careful preparation, both in story and production, practically overcome the possible fault that the plot is of a rather popular variety, —almost a common formula brand. Believing her sweetheart dead, Irene Tudor marries the new owner of the old Tudor castle, in the hope that the old surroundings will restore her grandfather's health. Immediately after the ceremony her lover returns, her bouncer-husband is killed by a falling chandelier in their home, and happiness is restored.

Box Office Angle... Pretty, appealing romance that should please most people. The story is attractively presented and Mary Philbin's personality and ability to be convincing in just this sort of a role, make it almost certain to satisfy.

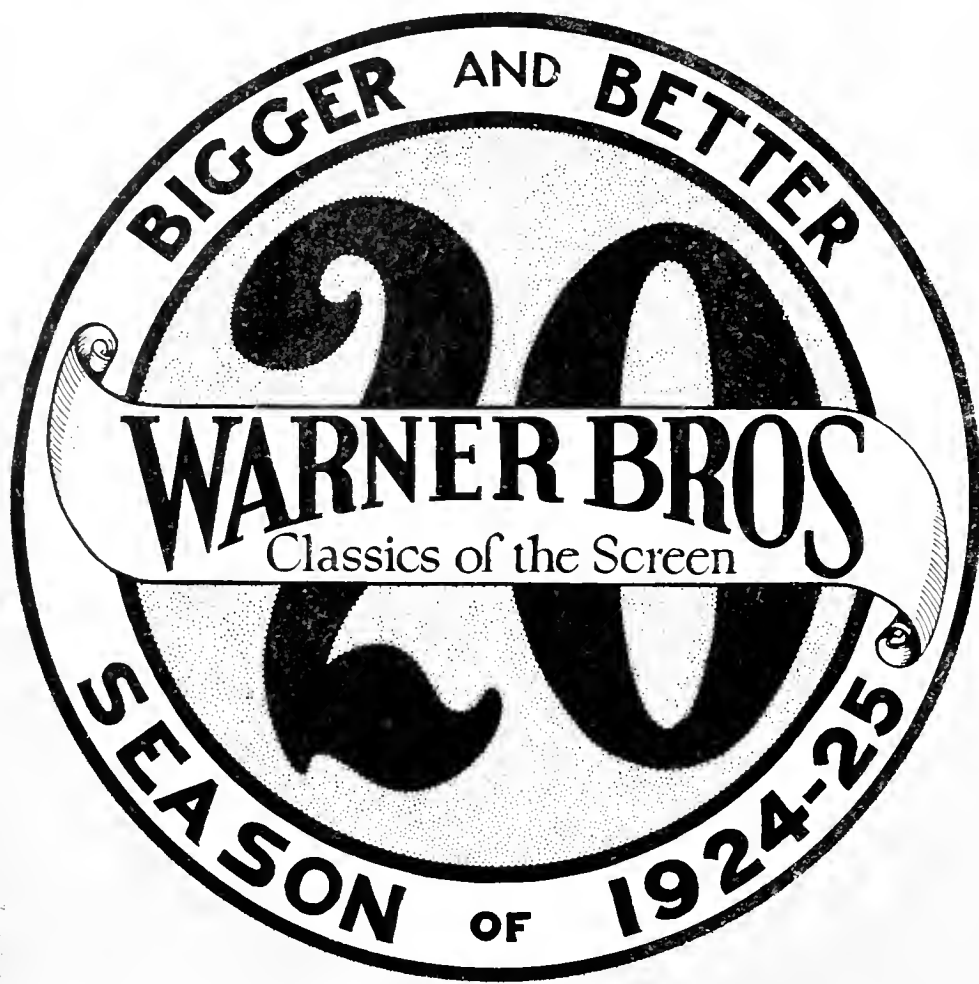
Exploitation... You have the star's name, her success in both "Merry Go Round" and more recently, "Fools Highway," and a good production to boost. Play up the stage angle of the story and show a trailer of this sequence. Promise an ideal love story with the sort of an ending that they want. Give them the origin of the piece. I. A. R. Wylie's "The Inheritors" and arrange all tie-ups possible. Use plenty of pictures of the star.

Direction by... King Baggot; very good.

Author... I. A. R. Wylie  
Scenario... Frank Beresford  
Adapted by... Bernard McConville  
Cameraman... Charles Stumar  
Photography... Excellent  
Locale... England  
Length... 7,419 feet



# Save TWENTY Dates for the New Warner TWENTY



## Reason No. 5 ~

### Previously Announced

- 1—*Rin-Tin-Tin in "Get Your Man"*
- 2—*"The Lover of Camille" ("Deburau")*
- 3—*"The Age of Innocence"*
- 4—*"Recompense" (Sequel to "Simon Called Peter")*
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## "The DARK SWAN"

By ERNEST PASCAL

Of all books that might have been written especially for the screen, "THE DARK SWAN" stands conspicuously at the head of this year's list of "best sellers." Though a novel of rare brilliance with reader interest crammed in its every page, "THE DARK SWAN," with its delightful love theme, romance that fascinates and drama that tugs at the heart strings, will find in the screen an even more reflective mirror for its great charm. A superb photoplay story, Warner Bros. regard it as one of their best pieces of picture material for the year 1924-25.

Written by Ernest Pascal, one of the most popular of our young American authors, "THE DARK SWAN" has had a book sale that is astounding. Already in its fifth edition, more than THREE HUNDRED THOUSAND copies have been circulated among the fiction reading public.

It is an unusual novel which differs from the story of the ugly duckling in an important respect. The dark swan *never* grows up to be beautiful. The author has worked out interestingly the character of his heroine, who is lovely in spirit but more than plain in feature. Her sister, a girl of rare beauty, is selfish, spiteful and shrewd. The conflict between these two contrasting natures develops one of the most powerful plays ever filmed.

The story of "THE DARK SWAN" has color, action and suspense—three prime requisites in the production of any really big picture. Adapted to the screen in typical Warner style, we predict for it one of the biggest vogues of the year. Its audience appeal is certain; its box-office value assured.

Save TWENTY dates for the new Warner TWENTY.



**"The Fighting American"**

Universal

As a Whole.....GOOD AMUSEMENT AND SOME FIRST RATE COMEDY THRILLS. SATISFACTORY AUDIENCE PICTURE THAT SHOULD ENTERTAIN THOSE WHO WANT TO BE AMUSED.

Raymond Hatton, with just a little more extensive role, would easily have carried off the picture. It is he's sure to please as the comedy-hobo and ex-soldier. Gives fine characterization. Pat O'Malley one of those knock-em-out heroes. No object too great for him to overcome when it's a matter of saving the girl he loves. Mary Astor is a pretty heroine. Warner Oland, old time serial villain, once again the wily Oriental.

**Type of Story.....**Melodrama. Just start you off on the right track and so you won't begin to find fault with absurdities, Carl Laemmle informs you in advance that "The Fighting American" is, above all, not to be taken seriously and that it is intended as a "masquerade of nonsense," with entertainment its goal. And it happens to be an appropriate foreword because if anyone set out to take the thing seriously they wouldn't enjoy it. On the other hand, to get the fun out of it and be amused by the skum that is offered, isn't a difficult matter. Tom Forman has directed the piece very nicely and regardless of the lack of common sense, "The Fighting American" would amuse a sensible audience. There's a lot of good laughs in it and Raymond Hatton's contribution helps in no small way to make the film thoroughly enjoyable. The comedy thrills, especially the airplane stunt business, are also interesting contributions of hokum. Hero O'Malley, disowned by his millionaire-ship-line-owner father, follows a girl to China to tell her he loves her. How hero makes good, beats Oriental Revolutionists at their game, wins the girl and retains his father's affection, offers good thrills.

**Box Office Angle.....**Good box office picture. Offers laughs, thrills, romance and all the rest of the entertaining elements that the average audience prefers.

**Exploitation.....**Tell them there are some good laughs in store for them in "The Fighting American." The title is a good one and will bring many in. Show them a trailer containing some of Hatton's comedy business and including one of the titles pertaining to the soldier bonus. These will interest them and very likely bring them back. Promise some first rate comedy thrills and use the names of Pat O'Malley, Mary Astor and Raymond Hatton.

**Direction.....**Tom Forman; very good.  
**Author.....**Wm. Elwell Oliver  
**Scenario.....**Harvey Gates  
**Mergerman.....**Harry Perry  
**Photography.....**Good  
**Scale.....**U. S.—China  
**Length.....**5,351 feet

Herbert Rawlinson in

**"High Speed"**

Universal

As a Whole..... MUCH BETTER STORY THAN THOSE THEY HAVE BEEN GIVING RAWLINSON; NOT ESPECIALLY ORIGINAL BUT OFFERS AMUSING COMPLICATIONS AND LIVES UP TO HIS NAME.

**Star....**Shows great improvement in his work. Has splendidly overcome his desire to overact. With more good stories should gain admirers.

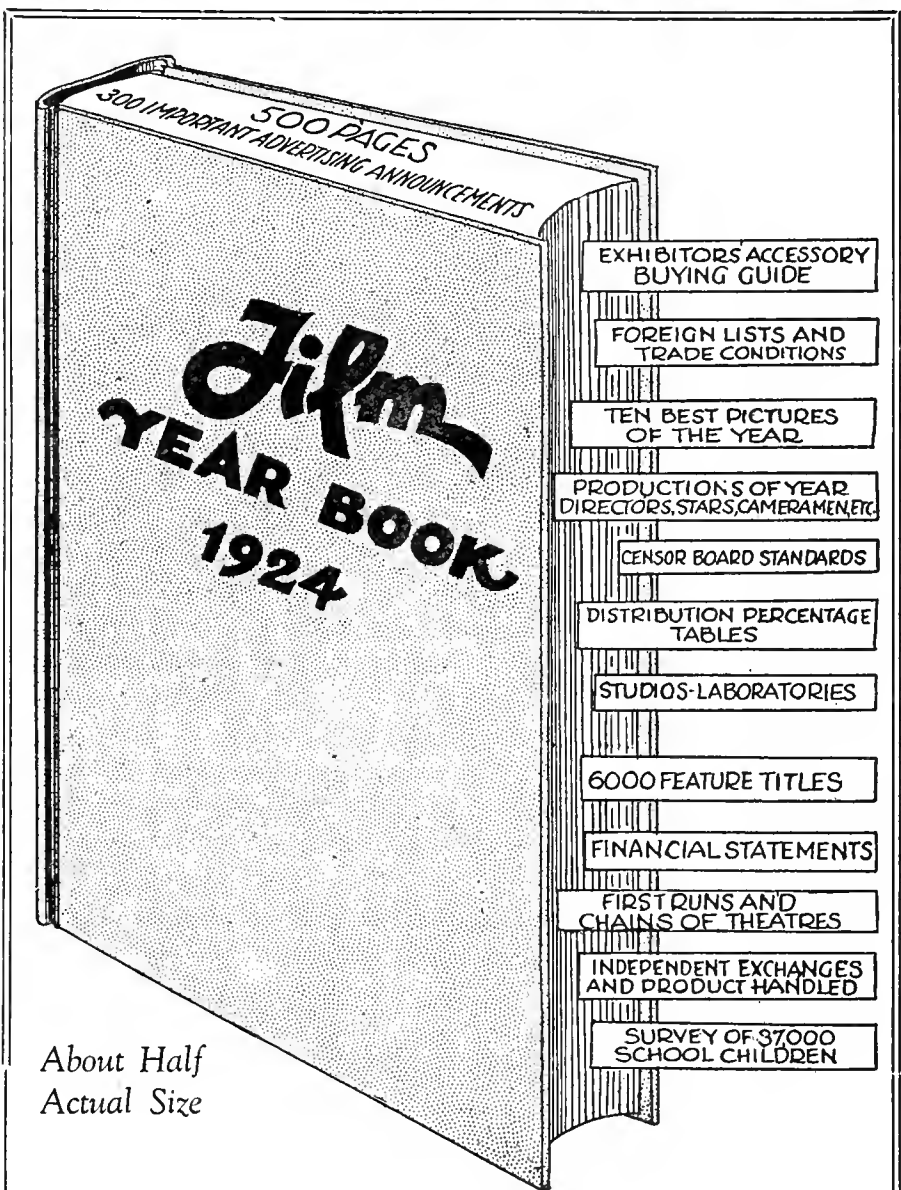
**Cast....**Carmelita Geraghty pleasing lead. Fair comedy support given by Bert Roach and Otto Hoffman. Jules Cowles good in short bit as burglar.

**Type of Story.....**Comedy. With a better story than he has had in some time and the star doing much better work, having almost completely overcome his desire to overact, Rawlinson's latest feature comes nearer the perfection mark than anything he has done in a long time. "High Speed" isn't a near knock-out; it isn't original, the idea having been used in various forms previously, but it is a speedy little story that moves right along at a good pace with enough comedy twists to make it interesting and amusing. Margie and Jack plan to elope while the girl's father and another suitor, Dickie, take steps to prevent it. Jack and Margie arrive at the minister's and are married. They don't know that the real minister is locked in a closet and that a burglar marries them. Later their hotel is on fire and during the excitement Margie's father carries her off. Jack follows and is in time to save them from another attack by the same burglar. He saves the girl and wins the father's consent and there's another ceremony. There's a good continuity here and director Blache has been on the job. His development is smooth and moves along at a good pace, holding the attention all the way. There are some good titles that get laughs also.

**Box Office Angle...**Will please most audiences. It has some good comedy situations and if they enjoy humor of a farcical order it should satisfy.

**Exploitation....**Be sure to tell them the star has a far better story than he has had in some time. For the benefit of your men folks talk up the fight sequence and for the women tell them about the elopement and the fake marriage. Show a trailer of one of the comedy episodes and use the title with catchlines: "If you want to marry a certain girl and her father objects, Herbert Rawlinson is offering first rate suggestions to help you in 'High Speed,' his latest Universal production."

**Direction.....**Herbert Blache; good  
**Author.....**Fred Jackson  
**Scenario.....**Helen Broderick  
**Cameraman.....**Merritt Gersted  
**Photography.....**Good  
**Locale.....**Small city  
**Length.....**4,927 feet



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DIRECTORS' NUMBER, every Spring.

Name ..... Theater .....

Street ..... City ..... State .....

## O'Toole Elected

(Continued from Page 1)

ment of the M. P. T. O. are as follows: A. A. Elliott, Hudson, N. Y.; H. M. E. Pasmazoglu, St. Louis; Martin G. Smith, Toledo; J. A. Schwalm, Ohio; Harry Davis, Pittsburgh; E. M. Fay, Providence, R. I.; Fred Seegert, Milwaukee; Jos. W. Walsh, Hartford; Lewis M. Sagal, New Haven; M. E. Comerford, Scranton; Julian Brylawski, D. C.; W. W. Watts, Springfield, Ill.; R. F. Woodhull, Dover, N. J.; Glenn Harper, L. A.; Fred Dalle, Louisville; A. C. Lick, Hot Springs; J. W. Rogers, Carruthersville, Miss; J. H. Whitehurst, Baltimore; Ernest Horstmann, Boston; Sydney S. Cohen, N. Y. and E. P. White, Livingston, Mont.

### The Session in Detail

The convention was late in starting, owing to the ball which lasted until an early hour Thursday morning. Glenn Harper was the first to report on the financial condition but offered no figures. A number of other reports were presented and the steam roller was working in great shape. Everything was cleaned up quickly. One of the resolutions called for newspaper editors to give fairer play to the motion picture industry in view of the attitude of various newspaper towards individuals connected with pictures and what occurred to them.

A resolution came from the Wisconsin organization protesting against the use of books and stories barred by public libraries from being produced and was adopted.

The report of the committee handling the resolution effecting the Loew-Metro situation which caused so much excitement on Wednesday, reads as follows:

"Whereas, the present attitude of Loew's, Inc., in attempting to monopolize all branches of the motion picture industry is fast becoming a menace to the best interest of all concerned.

"Resolved, That the Board of Directors inquire into, and carefully examine recent moves made by Loew's, Inc., and other allied producing companies and take such action in the premises as in their judgment will properly safeguard exhibitor interests and prevent such injuries as may follow this or any other combination of producers."

When the non-theatrical resolution appeared and a protest was filed against the action of distributors and producers in supplying pictures to such institutions, Sam Bullock of Cleveland asked why a test case was not filed against such distributors, but he then approved of the resolution.

The board of directors then returned with their nominations and O'Toole was given quite an ovation when he took the platform. In accepting the presidency, he said:

"There are a great many things to be done and many situations will be presented to us that will call for a close analysis."

In concluding he urged that all exhibitors keep in very close contact

with the national headquarters. "I want criticism and suggestion," he said, "from everyone."

At this point, Julian Brylawski tendered to Sydney Cohen the resolution which will appear upon the gold placque to be presented to him. The wording was highly eulogistic and when Cohen made an effort to reply, he was visibly overcome. It was several moments before he could speak and then it was apparent he was talking simply against his emotions. In conclusion, he said that he accepted full responsibility for such mistakes as had been made, but that those mistakes were of the head and not of the heart.

Immediately following came the squabble as to where the next convention was to be held and after a lot of wrangling the power to appoint the convention city was taken from the board of directors and settled upon the floor. Milwaukee was selected after Los Angeles, Montreal and St. Louis fought for the convention.

Brylawski offered the new financial plan and after Nathaniel Bernstein of Indiana informed the convention that he had been sent by his state organization to observe the convention and report its proceedings, the convention came to an end. The Indiana organization has not been actively identified with the national body for some time.

### The Banquet

At the banquet Sydney Cohen devoted most of his speech to complimenting the public service work of the organization.

"We can develop only as other branches of the industry develop," he said.

When he accepted a handsome traveling bag given to him by the Eastern Pennsylvania delegation, he said: "This is the first time that I have ever been allowed to hold the bag in this industry."

Cohen also pointed out in his speech that for the first time in the history of the business an exhibitors' organization had held five successive annual meetings, and declared that the fine work done by this organization would be manifested about two years hence. Douglas Gresimier of the American Red Cross said his one regret was that all of the people of the country did not know what was being done by the public service department of the national exhibitors' organization.

Mike O'Toole spoke at length regarding the public service work. He also adapted several lines from the poem, "Paul Revere's Ride," during which he pointed out that many exhibitors of important houses in the key cities "were asleep" and that unless they awoke they might find that they were injured by a musket ball from a producer's gun. There were a number of speakers representing the Governor and the Mayor of Boston and General Brewster spoke briefly regarding motion picture cooperation and the regular army.

## Sidelights

(Staff Correspondence)

Boston — Wednesday morning, when the dominant note of the chin music in the lobby was suddenly found to resemble something between a basso profundo and a lion's growl, it was found that Bill True had arrived.

Sydney Cohen betrayed himself when George Fenberg handed around some souvenir pocket combs. Having no use for a comb on the cranium, Syd was seen to very stealthily take a swipe at his upper lip with the little comb. His amazing action was soon interpreted by the Convention Dopester to mean that on stepping down from the presidency Syd was plotting to retire behind a moustache! Any more clues?

Nobody seemed to figure out what that Milwaukee crowd meant by boosting the town so strongly since the hop-houses are no more. With the breweries closed, what's Milwaukee's brand now?

Harry Davis closed a speech with the hope that he has "made himself clear." Put another lowly exhibit down in the list of shrinking violets! Harry with the Dynamite Delivery, and that's no Pittsburgh smoke, either. He's too clear.

"Alderman" John Manheimer, Brooklyn's rotund representative, revealed himself as an impromptu actor of rare ability at one of the informal little gatherings. John burlesqued a one-man Uncle Tom troupe but was at his best while playing Eva.

Oscar Neufeld of Philly has a real claim to popularity, and it's justified as long as he has his charming little wifelet with him.

Maybe that California delegation didn't spread itself all over the place; and the sunkist badges of the Los Angeles outfit looked like first run rays from Old Sol.

Jack Cohen got himself into one of the many little visiting parties among the guests, and for some reason won

himself the title of "Door M." Watching doors must be some form of pastime.

According to Joe Hoerl, a convention is a place where each speaker disagrees with the last speaker. What's that they call them in kenny, Joe?

"Doc" Golden, genial sales manager in New England for Metro-Clywyn, is telling this one on a certain editor of a well known film publication. This editor—perhaps you will recognize him before you finish this—is a lover of the royal ancient game of golf, and while visiting Boston recently phoned Golden that he would appreciate playing a round or so of golf. Golden told him to come along. The editor arrived. A tall slender quiet voiced man took his clubs to him at the Copley-Plaza and "Mr. Golden waiting, sir." The editor found Golden in a big car outside.

"Which club would you like to play today, sir," asked the quiet-voiced chauffeur. "Oh," said Golden chalcantly, "suppose we play at Franklin today." "Yes, sir," said the chauffeur. Finally as the car reached the course the same man asked: "I go around with you today, sir?"

Golden turned to the editor and explained that in going out to play golf he often played with his chauffeur, Henry, because he did not like to play alone.

"Oh," said the editor, democratically, "by all means let Henry play."

Then the editor, Doc and Henry the chauffeur started to play. Henry made the others look like a pair of deuces. There was a certain restraint, however, until it was time to have lunch. And then the secret came out. The fine private club in reality the public links of Boston and Henry the chauffeur was no other than Henry Scully, New England representative for United Artists. The editor—well you guess who the editor was. But Golden thought too great a chance for a good story not to pull it. And he's talking about it yet.

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# The Right Road

By Danny

Much may develop from the recent convention of the M. P. T. O.. Much should. After four years of internal strife, politics, misunderstanding, false moves and Heaven knows what else, the national exhibitor organization seems to be on its way.

The door has been opened wide to those who seceded. The financial plans adopted; the administration through a board of directors; the appointment of a paid executive secretary augurs well. If exhibitors cannot operate a national organization along these lines, how on earth will they ever do it?

It looks—looking from the outside—as if the program was very well set. True, there are many dissatisfied exhibitors in the country. Some are organized. Most are not. But there are many who feel that a national organization has, up to this time chiefly been a joke and after adopting resolutions which mean nothing it has resolved itself into the question of who is going to be president next year. And nothing more.

It takes time for babies to grow up. During this period they give their parents many unhappy moments. They get choleric, croup, and other infantile, nerve-wracking diseases. Then, as they develop a few more years they begin to smash all the fine vases and scratch up the good furniture and become a nuisance—a very much loved and petted, but nevertheless nuisance. And then, after a bit longer they grow still more and the first thing then they leave the family roof, set up for themselves, get married and start the whole darn thing over again.

Now, exhibitors have been trying to organize nationally for many years. They have been very much like the croupy "cholicky" kids. Several years ago they grew up to a point where they smashed china and scratched the furniture. But it looks as though they were growing up and Milwaukee should mean a lot.

## BENEFITS WITHOUT PAY

Any time any man in business—any business— isn't willing to pay adequately for protection to his business, it is time he went out of it. That has been the great difficulty with the national organization. Perhaps, there have been reasons why some exhibitors have refused to join. Perhaps, there has been too much politics, and too little of anything else. But that alibi won't do any longer.

Sydney Cohen never said a truer thing in his life than his comment on the willingness of exhibitors to pay \$200 to \$300 to prevent another exhibitor from securing a certain picture, and yet will not pay \$50 a year towards maintaining a national organization. Exhibitors are too prone to wait until a calamity is in sight before acting. It's a wonder they carry insurance on their property. In view of the manner in which they disregard an insurance which is far more necessary than that of fire or accident.

## CYCLONES AND DYNAMITE

It seems that at each successive convention someone must set off dynamite. They broke out on Wednesday with an attack upon Loew-Metro. The very simple, patent fact that there apparently is no law compelling any buyer to purchase except as he desires seems to be beside the question. But at all events the dynamite was hurled. Now what is going to result? You can pretty nearly bet your best silk socks that nothing will happen. For very good and sufficient reasons. And the chief reason

is that sane exhibitors who need product for their houses have no idea of cutting off the possibilities of product—not, at least, until they have set themselves to obtain that necessary supply.

That, in a nutshell, takes care of all the noise and fuss occasioned by the Ochs bombshell. What may occur in New York state or within the boundary line of the T. O. C. C. is another matter, but nationally speaking the subject—while alive and heated for a few moments—is dead.

## BRIEF FORMALITY

There was very little said. But much in spirit developed. Relative to the feeling which exists between important officials of the exhibitors' organization—and those outside the breastworks. Let's lay the cards on the table. The chief difficulties existing between those groups outside the organization of the M. P. T. O. was simply this: They do not and did not like the Cohen methods, plans and quality. Now Cohen is away from the presidency. It is true that the board of directors is what has been called in exhibitor political terms "Cohen men." What other kind could have been elected to the board at this time? But the opportunity for all factions to become represented on the board and in other offices, is undeniably wide open. There is every encouragement in sight. There should be no need for two organizations of a national character of motion picture theatre owners. And the sooner that leaders of both factions put their feet under the mahogany—the better.

And so with the close of the convention, the M. P. T. O. of A. adds one more year to its record. Sydney Cohen said something when he pointed out at the banquet that for the first time in the history of this industry an exhibitor organization had met for five successive conventions. Just think. Five in a row. That's going some for exhibitors.

Now that the exhibitor organization is apparently set and headed in the right direction the very first thing that should be done is for Mr. O'Toole and his associates to try and work a get-together first with the allied and other exhibitor groups and secondly with the Hays organization. Let these various exhibitor bodies fight things out themselves. Behind closed doors. Let's end this public washing of dirty linen. Every industry has its problems. They always will have. You can't expect a millennium even in the motion picture business without certain sacrifices and certain difficulties and you are going to have them. But, if the exhibitor organization will actually cooperate, will actually try, will adopt a give-and-take basis and if the doorknob on the Hays office isn't regarded as poison then with a willingness to get somewhere, many annoying, difficult problems can be adjusted. Without effort wasted. Without excitement. Calmly. Coolly. Dispassionately.

And that's what an exhibitor organization should be rebuilt for—The development of better conditions for the exhibitor body as a whole and for the exhibitor as an individual. And it can be done. It should be done. It will be done.

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Albert I. Drayton,  
President



**Newspaper Opinions**

**"Abraham Lincoln"—1st Nat'l Metropolitan, Washington**

POST—No character remains in your mind but Abraham Lincoln after the conclusion. The performance of George A. Billings as "Abe" imprints upon your memory an Abraham Lincoln worthy of any tribute.

STAR—One of the really worth-while moving pictures, one of the few that can be counted on the fingers of one hand since the very inception of the art, is "Abraham Lincoln," the screen version of the dramatic and vivid life and career of America's most picturesque and lovable figure. \* \* \*

TIMES—This film is the first real dramatic biography to be contributed to art by the motion pictures. All films of similar nature must come to this production to find their standards.

**"April Showers"—Preferred Reade's Hipp, Cleveland**

NEWS—It is a photoplay without a villain or a vampire; its characters are pretty human but the prize fight which comes as the climax, alone saves it from being classed as one of filmdom's mediocrities.

PLAIN DEALER—The picture has been sensibly made; it holds the interest pretty consistently and it carries more of the breath of life than many of them.

**"Broadway After Dark"—Warners Rialto, Washington**

POST—Broadway of the great white lights is the theme of what can be called one of the finest pictures the Rialto has offered this year.

TIMES—\* \* \* any director who, on his first attempt, can take an old-fashioned melodrama and inject into it enough imagination to make it both a good picture and a fine piece of dramatic art has "arrived."

**"Conductor 1492"—Warners State, Cleveland**

NEWS—Here is a pretty good comedy with little of the old slapstick stuff.

It actually is a melodrama made into a funny film. It has its villain and its hero, its thrilling scenes and its pathos, but principally it has its humorous situations and scenes.

PLAIN DEALER—This film may be the essence of ancient hokum, but you're going to find that it is good entertainment.

PRESS—It has a melodramatic finish. But the comic strain is preserved throughout, so that it adds variety and a climax to the picture without destroying its basic tone.

**"Dorothy Vernon of Haddon Hall"—United Artists Orchestra Hall, Chicago**

TRIBUNE—The picture has charm and romance and adventure. It has humor. It has beautiful costumes and scenery. The sets are all that could be desired. So is the direction. The acting is so good you forget it is acting.

**"The Greatest Love of All"—Stanley, Philadelphia**

BULLETIN—Here Mr. Behan as the immigrant son does a fine piece of dramatic work in his efforts to gain freedom for his mother. The mother role, essayed by Marie Di Bendetta, finds a genuinely aged Italian woman playing the part.

INQUIRER—It is more than a picture, however, for in the middle the screen slowly lifts to find the whole cast seated on the stage and the next part is acted out. Then the screen reappears and the picture goes on as usual.

NORTH AMERICAN—The picture was written and directed by Mr. Behan, and is a more than usually exciting melodrama.

PUBLIC LEDGER (MORNING)—In his latest photoplay, "The Greatest Love of All," is fully equal to the George Behan of the legitimate stage, and in both places he is a master of acting.

**"The Great White Way"—Gold-Cosmop. New, Baltimore**

AMERICAN—\* \* \* packed the New Theatre yesterday through seven performances.

**Short Subjects**

**"Family Fits"—Cameo Comedy Educ'l**

Type of production 2 reel comedy  
*Good Comedy Number*

According to "Family Fits" every husband should let his wife fight her own battle, (when it's with somebody else) because it doesn't pay to interfere. By the time the hubby in "Family Fits" had picked a good fight with the other woman's husband, the two wives had already "kissed and made up." This is a good little laugh getter with amusing situations offered in the sequence wherein the two couples, living in the same house, decide to settle their differences by dividing the rooms into two. The complications that ensue are funny although the slap-stick is laid on a bit too thick at times.

**Ives-Leventhal "Stereoscopiks"—Educ'l**

Type of production 1 reel novelty  
*Some Realistic Frights*

There's some genuine bogey-boo scares in this latest type of film novelty. The reel consists of pictures, which, when viewed through colored gelatin lenses, have the appearance of reality. For instance in a scene showing a man approaching with a selzer bottle in his hand, the man appears to be coming right at you and when he squirts the selzer you're actually inclined to dodge to avoid the spray. This is a genuine novelty, should go big with any audience and should fit nicely on your program.

There were four or five hundred persons in line when the ticket office opened for the 10 o'clock performance \* \* \*

NEWS—Think of being able to go to New York and meet a long list of celebrities in less than two hours! But that is exactly what you do in the Cosmopolitan photoplay "The Great White Way" \* \* \*

**"Happiness"—Metro Colonial, Indianapolis**

NEWS—The play is not particularly thrilling. It is a series of episodes which Mr. Manners has written to accentuate his wife's personality.

STAR—Laurette Taylor's second screen vehicle, "Happiness," which opened at the Colonial yesterday, is a pretty good carbon copy of her first venture in the drama that moves but speaks not.

**"How to Educate a Wife"—Warners Metropolitan, Baltimore**

SUN (EVENING)—"How to Educate a Wife," while excellent in many ways is not up to the standard Bell has set in his two earlier productions. \* \* \*

Considering the paucity of material offered, it is really amazing what he managed to evolve.

**"Triumph"—F. P.-L. Stanton, Philadelphia**

BULLETIN—A new Cecil De Mille picture, bearing the title of "Triumph" and answering well to the suggestion that this

**"The Mysteries of Mah Jong"—Norman Jefferies Prod.—Arrow**

Type of production 2 reel novelty  
*Mah Jong a la Mode*

This should prove a nice novelty number and a good drawing card for exhibitors. In view of the current Mah Jong craze it shouldn't be difficult to gather in a good crowd with a title that promises a picture dealing with the popular game. For those who have heard a lot about it but haven't seen it played, the picture gives a fair insight into the game. If the producer intended it as a lesson in Mah Jong, his effort is rather futile because it would be practically impossible for a person, knowing nothing about the game, to get started from what they learn here. As far as the average brain is concerned it is still likely to be very much of a mystery after the end of the second reel. But as a straight novelty number it is interesting and serves to give those not familiar with the game a bit of an idea of what it's all about. Whether they can tell a "Pung" from a "Chow" an hour after is another matter. The offering has first rate box office possibilities and exploitation should be simple. Tie-ups and Mah Jong contests should advertise it elegantly.

title conveys, without that over-elaboration of spectacular display which too often over-weights a picture to the disadvantage of its story \* \* \*

INQUIRER—It seems hardly possible that the man who directed those splendid scenes could be responsible for such an absurd thing in the first part of "The Ten Commandments" as "Triumph"

NORTH AMERICAN—\* \* \* tho it has virtue triumphant, its plot doesn't come so near to getting anywhere.

PUBLIC LEDGER (Morning)—Cecil B. De Mille's latest picture, "Triumph" \* \* \* is one of those delightful relaxations that he allows himself between production of spectacles and it makes the enthusiastic fan wish De Mille would go in for that type of picture more than he does.

PUBLIC LEDGER (Evening)—Cecil B. De Mille gets away from the grandiose and ancient and deals with the romance of modern business.

**"Icebound"—F. P.-L. Park, Mall, Cleveland**

NEWS—The picture is drab in places but it soars with vitality and, best of all, it doesn't contain one cheap thrill.

PRESS—And it is a fine, sincere picture, regardless of the fact that one feels that this frigidity is considerably exaggerated for the purpose of the story. It is difficult to believe that a family could be quite so cold and unfeeling as the Jordans.

TIMES—Richard Dix assumes the role of the youngest son and brings a sense of vitality to the part which stands out in relief against the utterly colorless background formed by the remainder of the cast.

**"Lost In A Big City"—Arr Fay's, Philadelphia**

INQUIRER—\* \* \* It is mellow drama, of the sort that brings a big into the throat over the trials and tribulations of the little blind girl, Florence, mother, having married a rascal and assumed name, is deserted, and in a deavor to find him goes to New York.

**"Mlle. Midnight"—Metro Madison, Detroit**

PRESS—It drew large audiences Madison Sunday and promises to keep show house filled during the week.

TIMES—Mae Murray's agile love plus emotional acting of a high order ries "Mademoiselle Midnight" through smashing finale and Madison patron Sunday registered unmistakable approval the vivid melodrama \* \* \*

**"The Meanest Man in the World"—1st Nat'l Loew's Palace, Washington**

POST—\* \* \* proves that there is available somewhere, sufficient material goes toward making a highly successful toplay.

STAR—It is a story of everyday from a rent collector's point of view, a magnate to give orders for evictions for at least one clerk too soft-hearted obey.

TIMES—Bert Lytell and Blanche take the leading roles, which is about best thing that can be said about it.

**"Men"—F. P.-L. Ohio, Indianapolis**

NEWS—\* \* \* Pola Negri \* \* \* has real animation, more ability, more fire, more flair for tempestuous scenes which are credible than any other actress on the screen.

STAR—The result is a stirring performance, backed by a production filled with touches and novel ideas.

**"Peter the Great"—F. P.-L. Strand, Montreal**

STAR—The power and simplicity of sian drama are revealed effectively in a film, "Peter the Great," at the Strand, week. Hailed as a "flaming romance," rather a character-study of one of the standing personalities of Russian history.

**"Puritan Passions"—Hodkinson Fox, Philadelphia**

INQUIRER—Adapted from Percy Ayer's stage play, "The Scarecrow," screen version, although interesting in novelty, is rather slow in action, the a for the most part is unconvincing.

NORTH AMERICAN—\* \* \* is on the motion pictures which do not depend those doubtful devices of picture making which have earned the movies their less-orable adjectives.

PUBLIC LEDGER (MORNING)—is well acted, capably directed and pleasing educational as to the customs and characters of New England at the close of seventeenth century.

PUBLIC LEDGER (EVENING)—A ture minus the gay frivolities and laughing youth, yet gripping enough to duce an interest throughout.

**"Racing Luck"—Asso. Exhibito Circle, Indianapolis**

NEWS—One of the wildest and at same time one of the funniest farces screen has shown in recent months is "ing Luck," the feature in which M. Banks is starring \* \* \*

STAR—The spectators at the Circle terday broke out in applause during course of Monty's hilarious drive. I good fun throughout.

**"Shadows of Paris"—F. P.-L. Capitol, Montreal**

STAR—\* \* \* Pola Negri plays the of a girl leading a double life, that of queen of an Apache band and the wife of a respectable member of society, is on which artistic merit and popular appeal been skillfully combined.



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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

XXVIII No. 53

Monday, June 2, 1924

Price, 5 Cents

## SERVICE

By DANNY

Mr. O'Toole and his public service ideas made a big hit at the Boston convention. Many of the old timers have regarded this "public service" as so much "window dressing." And in fact there hasn't been anything like as much done with the department as should have been. It's chiefly because so few exhibitors want to seriously consider such matters. But O'Toole's remarks woke them up, as did the expressions of General Brewster.

The important Southern exhibitor, listening to O'Toole's report said: "I'm mighty sorry I did not have all my house managers here to listen to what O'Toole said. I'm going to see to it that all of them get his report. That is great stuff. The power all of us get doing it the better off we will be."

And he is right. Building good is one of the greatest assets any exhibitor can have. Remember this: It matters not how many good pictures you show you always have a certain percentage of average, ordinary pictures; some of which may not please all of your folks. But if they are looking at you as something different than just a showman taking quarters and dimes there is an entirely different atmosphere about you and your house. And two or three ordinary pictures—even in a small town—will be offset easily if you have that atmosphere.

The national organization was where they would arrange in some way to have the O'Toole report reach every exhibitor in this country. And I asked so that he would be compelled to read it—absorb it, and make use of the suggestions.

It's mighty fine, great business building stuff.

### Inside Stuff

Some people aren't going to believe it. But that makes no difference. It happens to be the truth. Up to the last minute Sydney Cohen refused to serve on the board of directors. He wanted to go his way and not be involved with the organization—except, of course, as a workman in the ranks.

It incidentally leaked out during the convention that Cohen was all set to retire at Chicago. When conditions which developed forced him to change about. Yes, I know the conditions are developing. But the facts are that Cohen had his report read—not typewritten—for that

(Continued on Page 2)

## Pyramid Seeks Relief

Wants Court to Modify Injunction Against Sale of Stock—Smallwood Denies Fraud

Pyramid Pictures, Inc., has filed an application in the Supreme Court to modify the injunction obtained last July by the Attorney-General, restraining the corporation from selling any more stock. Arthur N. Smallwood, president, states in an affidavit that the company can be put on its feet and the 4,000 persons who bought securities amounting to \$750,000 in the corporation between 1921 and 1923, will have a chance for a return on their money if the corporation is permitted to sell at the present time \$250,000 of five year profit sharing bonds.

Smallwood states that the \$750,000 obtained by the sale of stock was all used in the production of six films and that the professional character of the Pyramid enterprises "compares favorably with the best in the moving picture industry." He stated that the company was not successful because its assets have all been tied up in the six films and because the American Releasing Corp., which was distributing them went into bankruptcy. He declares there was no fraud in the sale of any of the stock.

Smallwood also asserts that the Pyramid Studio at Astoria, L. I., is intact, and ready to produce films, and that the goodwill of Pyramid is a valuable asset. He declares that the corporation wants to exchange \$750,000 in profit sharing bonds, for the \$750,000 of unit certificates held by stockholders, and that a number of the stockholders have approved of

(Continued on Page 5)

### Ready for Jersey Meeting

The committee handling the Jersey M. P. T. O. convention at Asbury Park, June 24-26 reports the necessary detail has been attended to. A carnival is being arranged in conjunction with municipal authorities there.

## Non-Theatrical Check

Ontario Decides to Grant Licenses to Regular Theatrical Exhibitors, Beginning At Once

(Special to THE FILM DAILY)

Toronto—The Provincial Board of Amusement for the Province of Ontario, has issued a ruling that motion pictures shall not be shown without a license, effective June 1.

(Continued on Page 5)

Pray for Sunshine Wednesday—Advt.

## Stops "3 Weeks;" Rank Reduced

(Special to THE FILM DAILY)

Indianapolis—Capt. Ed. Schubert has been reduced to a lieutenantcy because he acted without authority in stopping "Three Weeks" from further showings at Mr. Smith's theatre last week. The picture was ordered on again by Mayor Shank. Schubert claimed he stopped the film, because of complaints filed by the Church Federation and the Anti-Saloon League.

## Over 200 For Golf

Of This Number, 190 Will Play—Gifts on Display at Astor Tomorrow

Only two days more! And then the big event at Sound View. To date over 200 entries for the Spring Golf Tournament have been received and, with every mail, come new ones.

Ten cups lead off the long list of prizes. This does not include the big FILM DAILY cup, which, while it cannot be won by anyone permanently until his name appears on it

(Continued on Page 2)

### U. B. O. Books 9 1st Nat'l's

The U. B. O. circuit has booked nine fall First National releases over its local circuit. The pictures are: "A Self-Made Failure", "Belonging", "Born Rich", "Christine of the Hungry Heart", "The Lost World", "Sundown", "Single Wives", "Temperament" and "Husbands and Lovers".

### John J. Iris Dead

John J. Iris, one of the best known exchangers in the local territory died Thursday night, following a siege of pneumonia and was buried on Thursday. He was fifty years of age and at the time of his death was operating the Iris Film Exchange.

### Another Step in Merger

(Special to THE FILM DAILY)

Albany—The corporate name of Goldwyn-Cosmopolitan Dist. Corp., has been changed to Metro-Goldwyn Dist. Corp.

### Taylor and Tippet Sail

John H. Taylor and John D. Tippet sailed for London Saturday on the Homeric.

### Metro-Goldwyn Sales Meet

The Eastern sales force of Metro-Goldwyn will hold a meeting here on Wednesday.

## States, The Basis

Leaders of Allied Group Think the Territorial M. P. T. O. is Bed Rock for Nat'l Solidity

In response to a telegram sent by the FILM DAILY to the leaders of the Allied State Organizations, asking what they thought of the new plan of administration developed by the M. P. T. O. A. at Boston last week, replies have been received from Frank J. Rembusch of Indiana; H. M. Richey of Michigan; H. A. Cole of Texas and W. A. Steffes of Minnesota.

The new M. P. T. O. plan, as noted, will really vest the management of the entire organization in a committee of twenty-one directors, with not more than two directors selected from any one state. These directors are to be elected on the third day of each convention and by open vote on the floor. The directors will fix the salary of the president and also appoint the executive secretary who may or may not be an outsider.

Of the telegrams received in reply, Al Steffes is the only one who failed to make any statement for publication declaring that, since the Allied State organization was not affiliated with any other body, he felt he could maintain silence. The others express the belief that the state exhibitor unit is the basic foundation upon which a successful national body must be built.

### Rembusch for Outside Head

Frank J. Rembusch, in his telegram suggests that an outsider be secured to head the exhibitor body. He says:

"I suggest a national committee elected one from each distributing center to conduct the national organization. This committee, in turn, should be subdivided into smaller committees of three, each with a chairman. Month periods with regular meetings at these times. The committee should be empowered to act on finance, legislation, better business methods, arbitration, and the like.

"All our past history proves that an exhibitor organization cannot succeed with a national president in full charge because the activities immediately pass into hands of small group. To interest the great mass, an organization must be so constituted that

(Continued on Page 5)

### "Secrets" for B'klyn Run

"Secrets" will open at Teller's Schubert, a legitimate house in Brooklyn today for a three weeks' run.

Pray for Sunshine Wednesday—Advt.



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**SERVICE**

(Continued from Page 1)

occasion. It was to have been his valedictory. Only it didn't work that way.

**Ancient History**

When Louella O. Parsons told of the old days of the Essanay—for which she was scenario editor—she uncovered some skeletons and rattled them. In those days she said they paid for scenario's at the rate of from \$15 to \$25, and when she paid Rupert Hughes \$75 for a story George Spoor told her she was "ruining" his organization. Twelve years later Hughes offered \$3,000 for that same story.

"And Ben Turpin," she went on, "was an errand boy and extra man and when he was in a picture with Chaplin, Charlie, after seeing the picture, said he would never again make a picture with Ben in it. And he never did."

**Scholl Sails**

Edward Scholl, who did special art work for the D. W. Griffith on "Orphans of the Storm," and "The White Rose," sailed on the Celtic Saturday for Europe.



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**Golfers, Attention!**

Sign this and forward to any member of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Wednesday, June 4, at the Sound View Golf Club, Great Neck, Long Island.

My check herewith (\$10 for players, including lunch, dinner and prizes. \$5 for goofer diners). My average round is .....

**THE COMMITTEE**

- Bruce Gallup, First National, 383 Madison Ave.
- Felix Feist, State Theater Bldg., 1540 Broadway.
- Abe Warner, Warner Brothers, 1600 Broadway.
- E. K. Gillette, M. P. News, 729 Seventh Ave.
- Danny, The Film Daily, 71 West 44th St.

**Sailing on the Berengaria**

John Emerson and Anita Loos, will sail on the Berengaria June 4, returning in time to supervise "Learning To Love," in which Constance Talmadge will star. Mrs. Margaret Talmadge, will sail with the Emersons to spend the summer in Vienna and Paris.

**Makes Radio Tie-up**  
(Special to THE FILM DAILY)

Detroit—Ralph E. Peckham, Hodgkinson manager has arranged with Station WCX to broadcast "Miami" and "What Shall I Do" songs as advance exploitation for the pictures in this territory.

**Hines Back with United**

William W. Hines has been reappointed assistant general sales manager of United Artists, a post he held until last fall when he resigned to enter the brokerage business.

Hope Hampton will play the feminine lead in "The Price of a Party" Howard Estabrook's first picture, for Associated Exhibitors release.

**Dubinsky Bros. Fined**

(Special to THE FILM DAILY)

Kansas City—Morris and Edward Dubinsky have been fined \$7,500 for failure to pay the Government war taxes on admissions. There were sixteen charges preferred against them, originating around the operations of the Tottle theatre at St. Joe.

**Fire Causes Rescuer's Death**

(Special to THE FILM DAILY)

Manchester, N. H.—A fire in the projection of the Star caused the death of John Ghilian, a patron, who rushed into the booth, rescued the operator who was overcome by the smoke, but perishing himself.

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Over 200 For C**

(Continued from Page 1)

three consecutive times, will to the temporary possession winner of the leg until the fall ment occurs. The cups, this will be donated by:

- Jack Cosman of Agfa.
- Exhibitors Herald.
- Film Booking Offices.
- Jules Mastbaum.
- Motion Picture News.
- Pathe Exchange, Inc.
- Rothacker Film M'fg Co.
- Reuben Samuels, Inc.
- Arthur W. Stebbins Co.
- Warner Bros.

The player entries total ov Actually, there will be ov at the club, this includir contingent of regulars, who ways on hand to partake in t

There will be prizes of so ture or other for every secon er. And so even the goofers chance.

The cups will be placed on in the Hunting Room of the tomorrow. In addition, the gift offered by the Hirlagrap ratory, a Sept camera and the ful Kodak, offered by The E. Kodak Co., will be among t hits.

**HAL ROACH'**

**OUR GANG COMEDIES**

"Wit with a Wallop"

2 reels

Pathécomedy

A COMPLETE LABORATORY AND TITLE SERVICE



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**MOTION PICTURE TITLE**  
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Translations in All Languages  
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E. FERRO  
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COMING SOON

**"HOLD YOUR BREATH"**



An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS - PRISCILLA BONNER AND JIMMIE HARRISON

A HODKINSON RELEASE



**Incorporations**

Albany—Sering D. Wilson & Co., New York. 300 shares common stock, par value. Incorporators, S. D. Wilson, R. W. Netherland and H. C. Miss. Attorneys Barber & Stetson, New York.

Albany—Seneca Camera Man'fg. Rochester. Capital \$25,000. Incorporators, B. McCullin, J. J. Skelly and M. J. Kerner. Attorneys, Harris, Rich, Harris & Watson, Rochester

Albany—Schine Clearance Corp., Gloversville. 10 shares common stock, par value. Incorporators, I King, C. Dana and A. Heneman. Attorney, N. M. Banker, Gloversville.

Albany—Walker Studio Music Co., White Plains. Capital \$5,000. Incorporators, A. Walker and W. B. Walker and D. K. Pullis. Attorney, F. McKinley, White Plains.

Albany—Twin Pictures Corp., Yonkers. 200 shares common stock, no par value. Incorporators, Whitman Binnett, and P. Cohen. Attorney, L. Lesser, New York.

Albany—Fair Servis & Gilliam, New York. Capital \$100,000. Incorporators, M. K. Gilliam, R. B. Gilliam and K. E. Bower. Attorney, L. Mates, New York.

Albany—Anel Theatrical Corp., New York. Capital \$10,000. Incorporators, F. M. Rappaport, L. Horowitz and R. Marshak. Attorney, C. W. Groll, New York.

Albany—Oscar Green Theatrical Corp., Brooklyn. Capital \$10,000. Incorporators, O. Green, F. M. Rappaport and L. Horowitz. Attorney, C. W. Groll, New York.

Albany—K. & C. Operating Co., Binghamton. Capital \$5,000. Incorporators, L. M. Twining and L. R. Scudder. Attorney, R. W. Mecker, Binghamton.

Springfield, Ill.—Local Loyalty League, Inc., Chicago. Capital \$50,000. Incorporators, J. W. Westbrook, S. Westerfield and K. K. Bell.

**College Course in Pictures**  
(Special to THE FILM DAILY)

Washington—A course in "Visual Aids in Education, with Special References to Motion Pictures" will be given at George Washington University, by Laura Thornburgh, author of "Motion Pictures in Education". The course is designed primarily for teachers who will study methods of instruction through films.

**Exhibitor Wins Test Case**  
(Special to THE FILM DAILY)

Omaha—The Supreme Court has reversed a decision fining Harry A. Taylor, a local exhibitor, \$5 for alleged breach of the child labor law when he staged a prologue in which seven small children took part. The case attracted some attention here and was regarded as a test case.

**Newspaper Opinions**

**"Sherlock, Jr."—Metro Washington, Detroit**

PRESS—Buster Keaton's third feature-length comedy, "Sherlock, Jr.," \* \* \* is about the best thing this "straight face" comedian has done. It is original, and the new gags kept Sunday's audience in an uproar.

TIMES—Assisted by a talented cast, the comic star has gone the limit in concocting ingenious scenes that induce laughter.

**"The Shooting of Dan McGrew"—Metro Piccadilly, Rochester**

DEMOCRAT-CHRONICLE—To the present reviewer the red-blooded virility of Robert Service's "Spell of the Yukon" was significantly absent until almost the very end when the introduction of the author's lines as subtitles gave the desired touch to the production.

HERALD—\* \* \* the screen version of the much read poem of Alaska is so decidedly ridiculous that one can well expect even a Shakespearian re-writing for the movies.

**"A Society Scandal"—F. P.-L. Eastman, Rochester**

DEMOCRAT & CHRONICLE—There is reason to believe that "A Society Scandal," the new photoplay starring Gloria Swanson which is the principal screen offering for the week, will prove as popular an attraction as other plays in which Gloria has appeared as a woman of fashion.

HERALD—Rod La Rocque might well choose better things in which to play. Gloria Swanson might well stay within her own province, which is not that of the social field. All told a disappointing picture.

TIMES-UNION—Nevertheless it is, in the last analysis, nothing more than piffle—and unwholesome, disagreeable piffle at that.

**"Sporting Youth"—Universal Apollo, Indianapolis**

NEWS—The picture reminds one of the racing stories done by the late Wallace Reid, for it has hectic action, a good deal of humor, excitement galore and a subplot of tender passion which is so necessary.

STAR—Only the deafening put-put-put of the Speedway cars is missing in Universal's auto race story, "Sporting Youth," \* \* \*. The grime-covered drivers are there, cheering spectators and spills.

**"Those Who Dance"—1st Nat'l Allen, Cleveland**

NEWS—It's pretty stagey stuff from beginning to end. Melodrama? Yes. Hokum? Indeed. Entertaining? Hardly. Some people may find it entertaining, but others won't. I for one, didn't.

PLAIN DEALER—The action in this film rolls to unbelievable heights. Just when you think everything is hunky-dory for the hero, the plans go awry and he gets into a tighter pinch. Is he down hearted? Not this fellow. At the climax the girl and the hero pit their wits against a gang of toughs—and win.

PRESS—"Those Who Dance," \* \* \* completes its title with "Must pay the fiddler." A familiar moral. The movie shows how transgression is punished.

**"The Uninvited Guest"—Metro Regent, Rochester**

DEMOCRATIC-CHRONICLE—\* \* \* afford a fair amount of entertainment. Good photography, including some scenes done in color by the Technicolor process as well as a number of undersea views, is the most distinctive feature of the production.

HERALD—Some remarkable photography (colored and otherwise), various startling undersea pictures. Lefty Flynn of football fame and Louis Wolheim of "Harry Ape" fame in a fight that is more exciting than a World's Championship battle.

TIMES-UNION—While there is not much to be said for the scenario, the play, as a whole, will serve for an hour's entertainment by reason of the photography and the interest of the tropical and undersea scenes.

**"Through the Dark"—Gold-Cosmop. Strand, Detroit**

PRESS—\* \* \* a melodramatic photoplay

The tale is unraveled neatly and proves engrossing from the first flicker to the final fade-out.

TIMES—Believe us, there is plenty of action! Everybody gets what is coming to him—trust the author for that.

**"The Unknown Purple"—Truart Columbia, Washington**

POST—Probably the outstanding feature of the picture is the uncanny manner in which the producers have handled the purple ray of light which predominates many of the scenes and in which there is a human body visible to the eye.

STAR—"The Unknown Purple", shown at the Columbia Theatre this week, the play of Roland West and Carlyle Young, transferred to the screen, retains the appeal that made it one of Broadway's successes a year ago.

TIMES—The Columbia is fortunate in having such an unusual photoplay as this mysterious and fascinating story of a man's revenge, as its major offering this week.

**"The White Moth"—1st Nat'l Capitol, Detroit**

PRESS—Few pictures of recent showing have been provided with such lavish scenes of gay parties, richly dressed women and handsome men. To lovers of pictures of this type "The White Moth" should prove decidedly entertaining.

TIMES—\* \* \* it could as well be called "Dressing Room, Bedroom, Ballroom and Bath", because it goes one, two or possibly three, better than anything Al Woods ever offered on the stage in the line of sex daring.

**"The Yankee Consul"—Asso. Exhib Crandall's, Washington**

POST—"The Yankee Consul" is rip-roaring fun. The fact that the locale shifts from New York to Rio de Janeiro instead of to Santo Domingo only paves the way for a series of episodes in a supposedly haunted castle and a motor car dash down a mountain side that are packed with laughter.

STAR—Nothing of Raymond Hitchcock's famous musical comedy remains in Douglas McLean's picturization of "The Yankee Consul", but the title invented by Harry Blossom, Jr. The changes, however, make it a more suitable vehicle for the talents of the young screen comedian.

**Karlton, Philadelphia**

BULLETIN—There is dramatic action in "The Yankee Consul," \* \* \* \* \* Conspirators to the right of him and to the left of him, hot-headed Spaniards all around him, and the stake a lovely girl.

INQUIRER—\* \* \* the picture is a well worth while one, and the young comedian is very much at home and which keeps him on the go most of the time.

NORTH AMERICAN—Douglas McLean blows into "The Yankee Consul" on a summer storm and the rest of the reels are just as breezy.

PUBLIC LEDGER (Morning)—There is an amusing duel with a sword and an umbrella; there is a race down the mountain with Dudley in a car with no brakes; there is a great big chest of "gold," and all sorts of comical predicaments that Dudley has to overcome.

PUBLIC LEDGER (Evening)—The general idea of the story is not a particularly new one, yet the star creates quite a few original situations and by means of his clever pantomime causes a good deal of mirth.

F. L. Shellabarger has joined Selznick to handle publicity on "Missing Daughters".

**On Broadway**

Astor—"The Sea Hawk".  
Broadway—"The Woman on the Jury".

Brooklyn Strand—"Cythera".  
Cameo—"Girl Shy".

Capitol—"The Woman Who Gives".  
Cohan—"The Ten Commandments".

Criterion—"Dorothy Vernon of Haddon Hall".

44th Street—"America".

Liberty—"The Thief of Bagdad".  
Loew's New York—Today—"The White Sin".

Tuesday—"Second Youth and Defying the Law".

Wednesday—"Thy Name Is Woman".

Thursday—"Wandering Husbands".

Friday—"In Fast Company" and "Venus of the South Seas".

Saturday—"Code of the Sea".

Sunday—"Why Men Leave Home".

Rialto—"Maytime".  
Rivoli—"Miami".

Strand—"The Marriage Cheat".

**Next Week**

Astor—"The Sea Hawk".

Broadway—Not yet determined.

Brooklyn Strand—"The Marriage Cheat".

Cameo—"Girl Shy".

Capitol—"The Shooting of Dan McGrew".

Cohan—"The Ten Commandments".

Criterion—"Dorothy Vernon of Haddon Hall".

44th Street—"America".

Rialto—"The Reckless Age".

Rivoli—"The Bedroom Window".

Strand—"Twenty A Week".

**Mid-West Theatre Closings**  
(Special to THE FILM DAILY)

St. Louis—The following theatres have closed: the Homes O. H. at Nokomis, Ill.; the Colonial, Gorin, Mo.; the Star, Trenton, Tenn.; the Rainbow, Russellville, Ark.; the Princess, Success, Ark.; the Evert, Greenup, Ill., until Sept. 1; the Realart, Puxico, Mo., closing Tuesdays and the Gem, Stonington, Ill., on Saturdays.

F. S. Russell has taken over the Yale at Shelbyville, Ill., and James Colliers, the Rex at Lilbourne.

**Chadwick Sells Franchises**

A number of franchises for the "Chadwick Nine" have been sold, including the following: Commonwealth of New York; Masterpiece of Philadelphia; Trio of Washington; Independent of Boston, and Celebrated Players of Chicago.

**Grossmont Gets New Lease**  
(Special to THE FILM DAILY)

San Diego—The directors of the S.-L. studios at Grossmont have extended the lease held by Grossmont Pictures for five years. Actual production is promised in the near future.

**FILM DEVELOPING CORP.**  
210-16 Weehawken St. West Hoboken, N.J.  
Laboratory with the lowest Insurance Rates in the East. Negative Developing, Printing, Cutting and Projection Rooms.  
Phone: UNION — 4800

# Who Will Direct the Best Pictures this Fall?

Great pictures are, ninety-nine times out of a hundred, the result of carefully planned combinations of great stars, great stories and great directors.

In planning THE FAMOUS FORTY, having acquired the great stars and stories, Paramount could not, of course, be satisfied with less than the best directorial talent available in the industry today.

The directors of THE FAMOUS FORTY consist:

First, of producing geniuses who have proven their value to you at the box office by long and consistent successions of hits;

Second, of the most promising of the new directorial blood in the field, for this is emphatically the day of the up-and-coming director as well as of the tried-and-proved veteran.

I don't need to point out what stands back of these names:

Cecil B. De Mille, James Cruze, Ernest Lubitsch, William de Mille, Allan Dwan, Sidney Olcott, Herbert Brenon, Irvin Willat, Joseph Henabery, Alan Crosland, Victor Fleming, Dimitri Buchowetzki, Sam Wood, Wallace Worsley and Victor Heerman.

And here is the fresh, new talent among THE FAMOUS FORTY directors:

R. H. Burnside (formerly producing director of the New York Hippodrome), Paul Iribe and Frank Urson (producing under the supervision of Cecil B. De Mille), Paul Bern, Paul Sloane, and Roy Pomeroy.

These men will direct the best pictures on the market this Fall and Winter.

S. R. KENT.

Monday, June 2, 1924

## States, The Basis

(Continued from Page 1)

each section and each individual can participate in all matters and have some power to say and do things.

"The present Allied organization is built along this line. The Committee of Seventeen of which I was chairman four years ago had this idea. We went a step further in attempting to have the Honorable Judge Taft to be the head of the organization. The big man from the outside is still the best idea, but until we can finance such an organization we must do the work ourselves. In fact, if the organization is built along lines of control by a large committee and not a few, it will function without any big man."

### States Should Pick Delegates

Colonel H. A. Cole, president of the M. P. T. O., who paid several visits to New York in order to develop some sort of an organization that could serve exhibitors in an effective manner stated:

"I believe direct membership of exhibitors in the national organization the wrong idea. Exhibitor membership belongs in state or zone bodies and the national organization should consist of one or more representatives, elected by each of such bodies.

"If the new move contemplates something like this, I believe it to be a step in the right direction."

### Against Large Committees

Henderson M. Richey of the Michigan M. P. T. O. said:

"No state can afford to overlook any unselfish, sincere, well-directed attempt toward national organization. With only meager details available at this time of the proposed executive committee of twenty-one, no one could say just what Michigan's attitude would be.

"However, I am sure that it would depend on the personnel of the twenty-one plan of organization, the finance and organization, the objectives and methods of reaching these objectives. In the past such committees have been found to be unwieldy it would also depend on who would and sometimes unavailable. Therefore, it would also depend on who would be selected to carry on active management of such a project.

"Michigan has always felt that a successful national organization is not possible without a firm foundation of state bodies. Hence, its affiliation with the the Allied State Organizations."

### Theatre Building Active in Wash.

(Special to THE FILM DAILY)

Seattle—In a period of four months the new Ritz, Spokane; St. Helens, Chehalis; and the D. & R., Aberdeen, have opened.

### Theatre for Portland, Ore.

(Special to THE FILM DAILY)

Portland, Ore. — Royal and Schmeidskamp will build a two story theatre at 1841 Sandy Blvd., to cost \$18,000.

### Open Park Shows Free Films

(Special to THE FILM DAILY)

Des Moines—Riverview Park is presenting free motion pictures.

## Theatre Changes

Sylvania, Ga.—Ike Kaminkovitz, a fourteen year old high school boy, recently took over the Star, which he runs three times a week.

Hastings, Neb.—The Hostettler Amusement Co. is building a new theater to be opened on June 1.

Pittsburgh—The Pearl, partly destroyed by fire has been repaired and reopened.

Ruthton, Minn.—Iver Folstad has purchased the Metropolitan from J. Jackson.

Mahnomen, Minn.—Fred Cloutier has purchased an interest in the Rainbow.

Williamsburgh, Ia.—C. N. Philbrick has taken over the Picture.

Perry, Ia.—The Grand, operated by Charles Paiste, has reopened.

Portland, Ore.—H. J. Updegraff is building a 750 seat theatre.

Dell Rapids, S. D.—O'Leary Bros. have taken over the Grand.

Kilbourn, Wis.—The Crystal has reopened.

### Seattle McMinn-Golden Controversy

(Special to THE FILM DAILY)

Superior, Wis.—Difficulties between Roy McMinn, of the Capitol and the Goldwyn, concerning the dates on two pictures has been settled by the joint arbitration board.

### Penn. M. P. T. O. in New Offices

(Special to THE FILM DAILY)

Pittsburgh—The M. P. T. O. of Western Pennsylvania has opened new offices in the Washington Trust Bldg.

### Hurley-Totten Co. Begins

(Special to THE FILM DAILY)

Westerly, R. I.—The Hurley-Totten Co. has begun work on "Happy Days", a series of two-reel comedies.

### Opera House Destroyed By Flames

(Special to THE FILM DAILY)

Plaza, N. D.—The Opera House was destroyed by fire for the second time in three years.

### Start Community Film Shows

(Special to THE FILM DAILY)

Shelburne, Ia.—Community picture shows will be started some time next month.

## Non-Theatrical Check

(Continued from Page 1)

In view of the fact that it has been a more or less accepted practice that licenses are granted only to accepted motion picture exhibitors and regulation theatre owners, the order is assumed here to be a blow at the showing of non-theatrical performances.

Of course, this attitude finds a well-coming echo from exhibitors throughout the Province.

## Pyramid Seeks Relief

(Continued from Page 1)

the present application. He submitted letters by George Blaisdell, editor of the Exhibitors Trade Review, and Fred Beecroft, advertising manager of the Motion Picture News, testifying to the good reputation of the Smallwoods.

### Navarre Transferred to N. Y.

(Special to THE FILM DAILY)

Seattle—Guy F. Navarre, Fox manager has resigned his post and will leave for the New York offices where he will occupy an important post. He will be succeeded by John J. Sullivan.

### Cast for "Battling Fool"

(Special to THE FILM DAILY)

Los Angeles—The cast of "Battling Fool", the first of the eight Perfection pictures for C. B. C. will include Eva Novak, William Fairbanks, Fred. J. Butler and Laura Winston.

### Draws Up "Better Films" List

(Special to THE FILM DAILY)

Toronto—The Brown and Home School Ass'n. has compiled a list of pictures that aid mothers and teachers in their choice of visual entertainment for children

### New Chicago Theatre

(Special to THE FILM DAILY)

Chicago—John A. Carroll will erect a building covering a square block in the Jackson Park region, which will contain stores, offices and an 1,800 seat theatre.

### Burr Picture Completed

Work has been completed on "Youth for Sale," a new Burr picture with May Allison, Sigrid Holmquist, Charles Mack and Richard Bennett.

### Sax Presents Projector To Museum

(Special to THE FILM DAILY)

Milwaukee—The Sax Theatre Co. has presented the first projection machine to be used in the city, a Kinodrome, to the public museum.

### Arbitration for Members Only

(Special to THE FILM DAILY)

Buffalo—The M. P. T. O. will no longer act as arbitrator in complaints brought against non-members of the exhibitor organization.

## In The Courts

Supreme Court Justice McCook has reserved decision on the application of Famous Players-Lasky for an injunction restraining Artclass Pictures from using the title, "Moses and the Ten Commandments" on the ground that it infringes "The Ten Commandments." Nathan Burkan appeared for the plaintiff and I. Maurice Wormser the defendant.

Supreme Court Justice Erlanger has decided that Richard Walton Tully and Oliver Morosco must give Mrs. Grace a Fendler an accounting on the profits accruing from "The Bird of Paradise." Mrs. Fendler charged that Tully used characters from "In Hawaii," her play for "The Bird of Paradise." The defendants will appeal.

### Spirit Lake, Ia. For Sunday Shows

(Special to THE FILM DAILY)

Spirit Lake, Ia.—After a long fight against reformers the community has voted in favor of Sunday shows.

## Are You Ready

### For the Film Daily Golf Tournament?

JUNE 4th

Wednesday, This Week

For  
Golf Balls  
Golf Clubs  
Golf Bags  
Golf Hose  
Golf Knickers  
Golf Sweaters

—or anything in the line of sporting goods, go to—

## SLAZENGERS

12 E. 43d St., N. Y. C.

## COMING SOON

Lois Wilson in  
"Another Scandal"  
Cosmo Hamilton's  
latest and greatest novel.



An E. H. Griffith Production  
produced by  
Tilford Cinema Corp.  
for HODKINSON Release



**Look!**  
what **MAE MURRAY'S**  
been keeping under her hat!

**MADemoiselle  
MIDNIGHT**



**Monte Blue**

*is in it*

**Robert Z. Leonard**

*presents it*

**John Russell and  
Carl Harbaugh**

*wrote it*

*A Tiffany Production*

*M.H. Hoffman, Gen. Mgr.*

*Robert Z. Leonard Dir. Gen.*

*Jury Imperial Pictures Exclusive  
Distributors thruout Great Britain.  
Sir William Jury, Managing Dir...*

It's the biggest  
surprise this star  
ever handed you ~  
a rip ~ snortin'  
romance of Yankee  
pep and Spanish  
fire, with **MAE  
MURRAY** as a  
Mexican madcap.  
**MADemoiselle  
MIDNIGHT** is some  
sweet mama.

**A Metro**  
Picture



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

V. XXVIII No. 55

Wednesday, June 4, 1924

Price 5 Cents

## A PICTURE

By DANNY

Here's one for next season. And it's in. "The Sea Hawk." And, incidentally, look for one Milton Sills to be a big star hereafter. Because when he takes off his ruffles; when he gets down to primitive, he-man stuff, he's there. Nothing Sills has ever done before counts. Sbatini must have inspired him. Or Frank Lloyd. Or—what's the difference. He counts definitely.

Besides being a great picture; a massive production, "The Sea Hawk" stands out conspicuously as the most ambitious effort First National has made of its own. And not surprising indeed, that when this was shown to the F. N. group at their annual meeting in New Orleans that they stood up and cheered. Exhibitors had finally become producers. Aided and abetted by Dick Rowland, plus Frank Lloyd.

From the box office viewpoint—from the one great test—how much will it bring in there is no question. Where women live women love. And there isn't a woman who will not be richer in romance, sentiment, and those finer things for seeing this great picture. It's a love story—and what a love story!

The touches which might have made this stand out even greater were missing. Some of the battle scenes might have been more effective through such touches. The introduction was perhaps a trifle long. But these are trifles when summing up the production as a whole. It is magnificent in its very magnitude; the alleons, the sea stuff, are not only new, but almost inspiring. The work of "Wally" Beery stands out conspicuously in an excellent cast. The comedy moments in which he was an important part were eagerly awaited.

This is the first. Of the several big, important productions First National will make. On its own. It is a splendid step. In the right direction. Let's hope the next will be as far a step ahead as

(Continued on Page 2)

## Fore!

Somewhere in the neighborhood of 250 important film folk are at Sound View Golf Club, Great Neck, L. I., today swatting the pill, playing cards and otherwise having a great party.

The sixth semi-annual Film Golf Tournament is on and the results will be recorded in tomorrow's issue.

Something like 120 prizes are to be awarded tonight at the dinner, at which Felix Feist will preside.

## Seek Ohio Reaction

Friendly Interests Would Make Sabbath "All Blue" to Arouse Public's Indignation

(Special to THE FILM DAILY)

Massilon, O.—Exhibitors of Massilon have been notified to keep their theatres closed on Sunday hereafter. The order became effective June 1. This is the second key city in Northern Ohio to close on the Sabbath, following the decision of the State Supreme Court that classed Sunday

(Continued on Page 2)

## Steen Handling Powers Stock

A. G. Steen has resigned as general manager of John D. Tippett, Inc., distributors in America for Gevaert stock and has formed Sensitized Films Inc., with offices at 1650 Broadway to handle sales of Powers raw stock. Steen will have exclusive selling rights.

Maurice Fleckles will take over Steen's duties.

## Golden Denies Deal

The office of John Golden denied yesterday that the Warners had closed for the picture rights to "Lightnin'" and "Seventh Heaven," as reported in the Times Square Daily from the Coast. It was admitted that negotiations were under way.

## Welcome Tax Relief

The admission and seating taxes will be repealed within thirty days, according to provisions in the revenue bill which was signed by the President late Monday.

Two statements were issued yesterday, one from the special exhibitor committee that worked in con-

(Continued on Page 5)

## Report More Abuses

M. P. T. O. Says Exhibitors Are Wiring About Producer-Theatre Extension—Directors Meet

The board of directors of the M. P. T. O. held a meeting in New York yesterday at which, according to a statement issued later, a number of exhibitor communications dealing with producer-theatre activities were discussed.

The statement declared that, since the convention, exhibitors have con-

(Continued on Page 4)

## Mayer Going East

(Special to THE FILM DAILY)

Hollywood—Louis B. Mayer, Fred Niblo and Mrs. Niblo (Enid Bennett) leave for the East shortly. Mayer and Niblo will confer with Marcus Loew before he leaves for Europe.

Marcus Loew will sail on the Leviathan on June 14.

## Jacqueline Logan a Star

Jacqueline Logan will be starred in a series of four productions by Regal Pictures for Hodkinson release. The first will be "The House of Youth." The pictures will be made at the Ince studio, the first one for fall distribution.

## Johnson Sailing

E. Bruce Johnson, manager of the foreign department at First National sails on the Majestic Saturday for a trip of several months' duration. His first stop will be London and he will later visit the ten exchanges the company maintains in England, Scotland and Ireland.

(Continued on Page 2)

## Hearst Goes Along

To Release Next Year's Product Through Metro-Goldwyn—Five Planned

It is understood that William Randolph Hearst is about to close a contract with Metro-Goldwyn to distribute his 1924-1925 Cosmopolitan product through the new combination.

Cosmopolitan will probably make five pictures. These will be "Zander the Great," originally held by Famous Players but purchased from that organization; "Quality Street," in which Marion Davies will star under direction of Sidney Olcott; "Never the Twain Shall Meet," in which, as noted Anita Stewart will probably have the lead; "The Temptress," a Blasco Ibanez story and "Janice Meredith" on which finishing touches are now being made.

"Yolanda," which is being held for fall distribution goes to Metro-Goldwyn under the merger. It is reported that Hearst intends breaking away from the costume picture, although "Quality Street" deals with the early 19th century.

## Varner for State Units

H. B. Varner, president of the North Carolina M. P. T. O. is another leader of the Allied State Organization who believes that a national exhibitor body would be basically sound, were it to function through forty-eight strong state units. Commenting on the new M. P. T. O. plan of selecting twenty-one directors, Varner thinks it is an improvement, although he would prefer to learn about the details before passing judgment.

## Dallas Contracts Near End

(Special to THE FILM DAILY)

Dallas—Vitagraph, Educational and Enterprise Distributing are the companies supplying Dallas parks with films under old contracts. Progress and Mid-West, both state righters are two companies that have made new contracts for the coming season.

## Henry King Returning

(Special to THE FILM DAILY)

London—Henry King has booked passage on the Leviathan, sailing for New York today.

## Another News Reel?

It is understood plans are under way for the introduction of another news reel into the field.



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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod.	106½	106	106	700
F. P.-L.	76¾	75½	76½	4,200
do pfd.	.96	95½	96	200
Goldwyn	14½	14	14½	400
Loew's	16½	16¼	16½	800
Warner's	Not quoted			

## A PICTURE

(Continued from Page 1)

"The Sea Hawk" steps ahead of any and everything First National has ever done.

When Billy Brandt, head of the New York State exhibitor organization was told of the signing of the new tax bill, by the president, he said: "This is the happiest moment I have had in nine months."

### "Sandra" Unit at Fox

The "Sandra" company has engaged space at the Fox studio and will start work on June 20. This is the first outside company to work at that plant.



Let George do it!

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## Seek Ohio Reaction

(Continued from Page 1)

pictures with theatrical performances and therefore illegal.

(Special to THE FILM DAILY)

Cleveland—Canton was the first large Ohio town to close Sundays and Massillon, the second. It is said a movement is afoot, backed by theatrical interests, to close up everything in those cities that are closed to Sunday shows. The thought is that if everything is "blue," public opinion will swing the pendulum back to a normal position.

Although the Supreme Court rendered a decision against Sunday shows, local authorities can regulate all activities falling within their sphere of power.

### Pathe Executives Return

Miles Gibbons, short subject sales manager for Pathe has returned from a nation-wide sales tour concerning which, he says:

"The demand for short subjects is almost unprecedented. Theatre owners throughout the country are realizing more every day that variety is absolutely essential as a drawing card if they are to be assured of 100% box office results."

E. Oswald Brooks, serial sales manager is also back. "Wanted by Police" is the title of a new Pathe serial.

### Pathe Sales Contest On

The first half of the Pathe \$10,000 sales competition, known as the "Storey Pennant Race," has closed, with the branch offices divided into five leagues, following an eight weeks' contest for qualifying position. The second half which will close at midnight July 12th, will determine the actual prize winners in the contest.

### At Broadway Theatres

"The Shooting of Dan McGrew" will be the feature at the Capitol next week; "The Reckless Age" at the Rialto; "The Bedroom Window" at the Rivoli and "Twenty a Week" at the Strand.

"True as Steel," opens at the Capitol June 15.

### Crandall in Town

Harry Crandall of Washington is in town.

## Deplore Indiscretion

J. V. Bryson's Letter on Entertainment Regretted by English Film Men

BY ERNEST W. FREDMAN  
Of The Film Renter and M. P. News  
(Special to THE FILM DAILY)

London—J. V. Bryson, managing director for Universal in this country, has lately come in for adverse criticism from exhibitors following his very indiscreet circular to the trade in which he announced that he had authentic assurance that the Entertainment Tax would be abolished, and that the cost would be borne by the British Government.

Bryson's letter was the subject of a comment in the House of Commons and prominent members of the Cinematograph Exhibitors' Ass'n. condemn it as being a document that is likely to retard the movement for the Entertainment Tax abolishment.

Another indiscretion by Bryson which has roused indignation amongst his fellow renters is his latest decision to immediately show all his pictures to the Censor in Ireland. The situation in that country is somewhat difficult as, owing to a monopoly having been created and resultant high prices charged for censoring, renters and exhibitors have joined hand in hand in a determination to boycott all pictures which have been submitted to the censor. The renters are, therefore, holding aloof.

Bryson, however, has broken away from the others and has decided to pay the censor's charges and have his films shown immediately. All the renters in this country have refused en bloc to move until the charges are reduced but Bryson's attitude has seriously embarrassed them. Further developments are expected.

### Loew's Ohio Group Here

Fred Desberg, Edward Strong and other important officials of the Loew's Ohio Theatres were in town yesterday, holding a conference with Marcus Loew.

### THE HAND COLORING

in  
NO MOTHER TO GUIDE HER  
was done by

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## Johnson Sailing

(Continued from Page 1)

In Paris, he will join R. Schless, representative on the continent. They will study conditions in France, Italy, Belgium and Portugal visiting the branches. Other will include Berlin, Stockholm, Copenhagen and Christiania. After a survey of conditions in Scandinavia, Johnson will return to London for the annual organization convention there on August 8 and 9.

Charles H. Christie has purchased "What's Your Wife Doing" as subject of his second feature contract for Hodkinson.

## HAL ROACH'S

STAN LAUREL  
COMEDIES

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2 reels

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# Do You Buy on Faith or Are You from Missouri?

It's impossible for most exhibitors to see in advance all the pictures that they book. It becomes necessary, in some measure, to buy on faith.

Buying on faith is satisfactory if you have something REAL to put your faith in.

In Paramount's FAMOUS FORTY, you have faith in such stars and artists as Gloria Swanson, Thomas Meighan, Rudolph Valentino, Pola Negri, Jack Holt, Bebe Daniels, Richard Dix, Betty Compson, Rod LaRocque, William Farnum, Lois Wilson, Estelle Taylor, Glenn Hunter, Agnes Ayres, Adolphe Menjou, Raymond Griffith, Vera Reynolds, Mary Astor, Nita Naldi, Noah Beery, Theodore Roberts, and Ricardo Cortez.

In THE FAMOUS FORTY, you have faith in such directors as Cecil B. DeMille, James Cruze, Herbert Brenon, William de Mille, Allan Dwan, Joseph Henabery, Victor Fleming, Irvin Willat, Sidney Olcott, Ernest Lubitsch, Dimitri Buchowetzki, and Sam Wood.

In THE FAMOUS FORTY, you have faith in such titles as The Golden Bed, Feet of Clay, North of 36, Peter Pan, Forbidden Paradise, Sinners in Heaven, Argentine Love, Open All Night, Locked Doors, Merton of the Movies, Monsieur Beaucaire, Wanderer of the Wasteland, Manhandled, The Enemy Sex, Changing Husbands, and in each and every one of the entire FORTY.

But if you're from Missouri—

Go to your Paramount exchange today and ask to see these FAMOUS FORTY August releases:

WANDERER OF THE WASTELAND. Which a prominent New York theatrical organization wants to road-show all over the country. We turned them down. It comes to you August 11—a Zane Grey super-thriller produced entirely in color!

MANHANDLED. By far Gloria Swanson's greatest. A riot at Grauman's Million Dollar, Los Angeles, where it opened a pre-release run Sunday. To you August 4.

THE ENEMY SEX. A sizzling James Cruze comedy-drama that makes the average flapper picture look like afternoon tea at the Old Ladies Home! Released August 25th.

UNGUARDED WOMEN. Bebe Daniels and Richard Dix performing magnificently in a woman-picture with a marvelous title. Out August 18.

MONSIEUR BEAUCAIRE. Rudolph Valentino's return to the screen in Sidney Olcott's production of Booth Tarkington's world-famous love story. Released August 18.

CHANGING HUSBANDS. A brilliant marriage-comedy, with Leatrice Joy, supervised by Cecil B. DeMille.

Whether you book on faith or whether you're from Missouri, THE FAMOUS FORTY fills the bill.

S. R. KENT.

**Report More Abuses**

(Continued from Page 1)  
 tinued complaining against "unfair business methods employed in their respective localities by Loew, Inc. and allied interests in producer-theatre extension and along other lines".

"\* \* \* Definite lines of procedure" said the statement, "were agreed upon which will fully comprehend every requirement of the situation. At the proper time, these plans will be communicated to district leaders of theatre owners in all parts of the United States and Canada so that a complete understanding of the same will be reached by all theatre owners who will cooperate in carrying the same into effect.

"Theatre owners everywhere may rest assured that no time will be lost in moving to correct the abuses complained of and that this line of procedure will be conducted in a legal, systematic and thorough manner."

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**In The Courts**

Suit was filed in the Supreme Court yesterday by J. Searle Dawley Prod. against Selznick Distrib. Corp., Rose F. and Murray W. Garsson. Garsson Enterprises, Hamilton National Bank, and the Tec-Art Studios, Inc., for an accounting of money received from the distribution of "Broadway Broke." The plaintiff alleges that the rights were obtained by Douglas G. Hertz who assigned them to the plaintiff that subsequently the plaintiff spent \$25,000 in making the film and needed \$12,000 more.

The plaintiff alleges that \$10,000 was then borrowed from Rose F. Garsson, for which she was to get twenty-five per cent of the plaintiff's profits. The plaintiff later borrowed \$10,000 more for ten per cent of the profits and finally Mrs. Garsson agreed to furnish all the money necessary to finish the film, for which she was to receive twenty-seven and one-half per cent of the profits. The plaintiff alleges that she did not furnish more than \$35,000 and demands an accounting of all money in possession of the Hamilton Bank which was named as depository. Mrs. Garsson contends that she is entitled to \$65,000 received from the film, and asked the court to compel the plaintiff to reply to this allegation.

**Want Censors for Cleveland  
 (Special to THE FILM DAILY)**

Cleveland—Rev. E. R. Wright, secretary of the Federated Churches and Miss Sabina Marshall, executive secretary of the Women's Protective Ass'n has conferred with Chief of Police Jacob Graul on the establishment of a city censor committee to pass on all shows presented in Cleveland. This covers films and legitimate performances. Graul will favor such a committee provided it represented all viewpoints. Further plans are to be discussed at another meeting.

**George King Here**

George King, formerly general manager of Stoll, Ltd., and later with Allied Artists in London, arrived yesterday. He is now on his own and was busy yesterday renewing old acquaintanceships. At the Commodore.

**Friedman Here from London**

Sydney Friedman, director of Film Booking Offices, Ltd., of England is in New York.

**ANNOUNCEMENT**

COMMONWEALTH announces to the trade that it will handle the distribution in Greater New York and Northern New Jersey of the following important productions:

**"Grade A Certified"**  
**"The Speed Spook"**

*Both featuring Johnny Hines*

There is now in preparation a complete descriptive pamphlet of COMMONWEALTH'S product for the new 1924-25 season. It will be mailed next week.

COMMONWEALTH  
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 Successes"



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**COMING SOON**

**Lois Wilson** in  
**"Another Scandal"**

**Cosmo Hamilton's**  
*latest and greatest novel.*



An E. H. Griffith Production  
 Produced by  
 Tilford Cinema Corp.  
 for HODKINSON Release





## Welcome Tax Relief

(Continued from Page 1)

action with the Hays office for the repeal of the measure and the other from M. P. T. O. headquarters. Each claimed the credit for being influential in bringing about the repeal. Although there is a wide difference of opinion along those lines, both groups coincide in the belief that the relief will prove a most welcome one.

One statement emanated from the M. P. T. O. Special Committee and was prepared by H. M. Richey, of the Michigan M. P. T. O. as its secretary. This statement traced the formation of the Allied State Organization and the subsequent co-operative policy adopted by it in connection with the Hays office. At the point, it declares that J. R. Denston of Michigan appeared once before the Ways and Means Committee the representative of thirty-two states. A long list, containing something like 250 names of exhibitors who worked with the committee, was attached to the statement. In it appeared, not only the Allied leaders, but the names of Martin G. Smith of Toledo and Glenn Harper of Los Angeles, both of them strong Cohen men.

The M. P. T. O. statement was issued by M. J. O'Toole, the new president and, like the other, traced the efforts of the organization along the repeal lines. Both groups seek the credit for the Presidential recommendation that the amusement taxes be lifted.

### Some Paramount Changes

Tom Bailey, formerly Paramount manager at Portland, Ore., has been appointed manager at San Francisco, succeeding O. B. Traggardh, who will assume an important position in another department.

H. Neal East, formerly salesman at Portland, has been appointed branch manager succeeding Bailey.

Frey Meyers, former sales manager at Washington has been appointed branch manager at Wilkes Barre succeeding E. W. Sweigert, resigned.

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## Newspaper Opinions

### "Women Who Give"—Metro-Gwyn Capitol

AMERICAN—\* \* \* I could have enjoyed the melodrama more if the poetical titles had been less in evidence. I never like to have a picture unfolded by the aid of poetry \* \* \*

So that whatever black marks we give this film we must say the director has followed the theme carefully and closely.

EVENING JOURNAL—\* \* \* There are some exceptionally beautiful scenes in the photoplay, a terrifically impressive storm, and several shipwrecks. The story is sincerely made: \* \* \*

EVENING WORLD—\* \* \* a thoroughly enjoyable picture, especially the work of Frank Keenan \* \* \*

Most of the scenes were shot along the coast of Cape Cod on the exact location described in the book and again we witness a remarkable shipwreck \* \* \*

It is well worth the seeing.

HERALD-TRIBUNE—\* \* \* Right here we nominate Robert Frazer as one of our favorite leading men. He is quite irresistible, and his presence as the hero gave to the picture what interest it held for us. \* \* \*

MORNING TELEGRAPH—\* \* \* it presents refreshing characterizations of folk in a fishing village. It has the homely episodes familiar to this type of drama, and there is a note of humor which is pleasing, interspersed with the heartaches. \* \* \*

POST—\* \* \* There is plenty of excitement and romance and fun in the picture, greatly enhanced by some of the most beautiful sea photography we have ever seen. There's a storm in this film, too, which is thrilling enough. \* \* \* The story itself isn't close-knitted enough to hold your attention at all times, and the acting, while adequate, doesn't reach any heights.

TELEGRAM—\* \* \* Clearly and potently the story is told of the heroism in humble bosoms as the Cape Cod fishers set out on their hazardous quest. With touches of quaint humor and with incidents of strong sentimental appeal, the various characters are revealed. \* \* \*

TIMES—"Women Who Give," \* \* \* is much more interesting than one would glean from the title, being a fairly competent study of fishing folk. \* \* \*

TIMES SQUARE DAILY—\* \* \* The sea stuff in the picture gives the biggest thrills. Storms and the ships riding the waves, a wreck of a schooner and the rescue of the crew, all well done under the direction of Reginald Barker.

There is also a love story that carries. \* \* \*

The picture looks as though it will get some money. \* \* \*

WORLD—We cannot see any very great reason why anybody would sit up nights telling the neighbors about this picture \* \* \*

### "Maytime"—Preferred Rialto

AMERICAN—\* \* \* Viewed from the standpoint of burlesque, "Maytime" might pass in a crowd, but as a straight honest-to-goodness production, in most respects, it is a total loss. \* \* \*

The only ray of light in the whole long, long film is Harrison Ford. \* \* \*

DAILY NEWS—"Maytime" happens to be one of those long drawn out love stories. \* \* \*

\* \* \* Certainly it must have been a happier thing behind the footlights than it is in its present form. Clara Bow \* \* \* is almost entirely disguised in the corkscrew curls of pre-Civil War days. William Norris \* \* \* furnishes some stereotyped comedy.

EVENING WORLD—\* \* \* "Maytime" is, in our estimation, a fine film and good entertainment. \* \* \*

By all means, if you enjoy good pictures and a generous supply of Art with a big "A," don't miss "Maytime," we should have been sorry to have let it slip by us.

HERALD-TRIBUNE—\* \* \* we had not dreamed that a picture with a lot of lilacs and apple blossoms in it could be so dreary. It drags as persistently as though it were trying to locate the body.

MORNING TELEGRAPH—\* \* \* While the love story involved is pretty enough, there is no reality to the film, and no atmosphere. Ethel Shannon, Harrison Ford and Clara Bow have leading roles, but as a Broadway production this all seems to be nothing to write home about. \* \* \*

POST—\* \* \* It isn't much in the way of a picture, being too involved in plot and so meandering in story that it's hard to keep your interest centered on it. \* \* \*

We're sorry, but we can't recommend this as any more than mildly pleasant and soothing entertainment. \* \* \*

TELEGRAM—\* \* \* Mr. Gasnier has made an attractive film play, with an excellent cast \* \* \*

TIMES—\* \* \* and what adds to the tedium in this film is the occasional injection of feeble comedy and the constant old-fashioned acting. The story itself is nothing new and the climax comes as a happy relief. \* \* \*

To those who like an old-fashioned romance told in a tearful way, with unrestrained poses and gestures and here and there close-ups of gloom, this \* \* \* may have some interest.

WORLD—The plot of "Maytime" almost cracked under the strain of a musical comedy version—and that with much gay and lilted music to bear it up. Naturally it would sag more than ever after four reels of the silent drama. \* \* \*

### The C. B. C. Line-Up

Of the eight Columbia features that C. B. C. will produce for next season, four will be published works and four, stories written by newspaper men. The four books will be "The Foolish Virgin" by Thomas Dixon, "The Price She Paid" by David Graham Phillips, "Who Cares" by Cosmo Hamilton and "A Fool and His Money" by George Barr McCutcheon. The originals will be "One Glorious Night," "Fighting the Flames," "After Business Hours" and "The Midnight Express." The eight Perfection releases will be "The Battling Fool," "The Fatal Kiss," "Women First," "The Race for Life," "The Fearless Lover," "A Fight for Honor," "The Beautiful Sinner" and "Tainted Money." Columbia Pictures, St. Louis have purchased the rights for East, Missouri and S. Illinois.

### Ohio Can't See Fight Films

(Special to THE FILM DAILY)

Columbus, O.—The temporary injunction granted Edward Sullivan restraining the State Department of Education from enforcing its revocation of the license for exhibition of Dempsey-Firpo fight pictures, was dismissed by Common Pleas Judge Henry L. Scarlett. This means that that pictures cannot be shown in Ohio, although originally passed by the Censor Board. The license was revoked after the Congressional ex-  
pose.

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and heard the continuous  
round of enthusiastic ap-  
plause that greeted the

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SILLS**  
*and a supporting  
cast including*  
**ENID BENNETT  
LLOYD HUGHES  
WALLACE BEERY**  
*directed by*  
**FRANK LLOYD**

at its world premiere at the Astor  
Theatre—MONDAY NIGHT JUNE 2nd.

To a man—that huge  
audience termed it the  
greatest picture of its  
kind that has ever been  
produced — you  
bet its



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## A First National Picture

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# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVIII No. 56

Thursday, June 5, 1924

Price 5 Cents

## One Stand On Tax

Circuits May Act Together in Determining What to Do About Admission Prices

It is understood that all of the important local circuits have decided to adopt a uniform attitude on the question of revised admissions, now that the war tax on tickets up to fifty cents has been removed.

It is reported that the leaning is in several directions. It may be decided to take off the taxable amount for the number and add it on again for the bill or take off the few cents payable on each ticket entirely. If it is decided to remove the tax completely, this action will, in many cases, make the actual handling of tickets and admissions at the box-office a more difficult operation and one that will involve an increased handling of penalties. Most of the admissions locally are on a flat basis, such as forty or fifty cents.

The question involves the majority of the Loew houses, the Fox theatres and the Moss circuit, all of which have blocks of seats that now become tax free.

## Hepworth Deal On

Hepworth has abandoned plans to maintain its own exchange in Greater New York and is understood to have a deal under way with a local state right distributor. The company will move from present quarters in the Godfrey Bldg. to smaller accommodations in the same building.

## Schiller Back

E. A. Schiller of the Loew organization returned from New Orleans yesterday where he held a number of conferences with the Saenger interests, regarding the new \$2,000,000 Saenger theatre, which Loew's may operate.

## Mastbaum Sails Saturday

(Special to THE FILM DAILY)

Philadelphia—Jules E. Mastbaum and his family sail from New York on the Majestic Saturday to tour England and the Continent.

## Plan London Office

Spring D. Wilson and Herbert G. Viess sail on the Mauretania next Wednesday to open a London branch office to be used as a clearing house for American pictures.

## Kolker on Coast

(Special to THE FILM DAILY)  
Los Angeles—Henry Kolker, director, is here from the East.

## The Winners

The winners of the Spring Golf Tournament, held at the Sound View Golf Club, Great Neck, L. I., yesterday, follow:  
Low net (Reuben Samuels, Inc. Trophy) Rudy Cameron, net score of 74.

Low net runner-up (Pathe Exchange, Inc. Trophy) Oscar Shaw, net score of 74.

Low gross (Warner Brothers Trophy) John Mears, with a low score of 77 for 18 holes.

Low gross runner-up (Motion Picture News Trophy) Oscar Shaw, with a score of 74.

Winner of Jules Mastbaum Trophy for lowest score by exhibitor player, Tom Moore, net score, 80.

Winner of Exhibitors Herald Special Cup, Richard Brady, for a hole in one at the ninth hole.

Winner of leg on FILM DAILY Trophy, Rudy Cameron with a net score of 74.

F. O. B. "Birdie" Trophy to Stanley B. Waite.

Special prizes drawn for in blind competition as follows:  
Watterson R. Rothacker Cup. A. O. Dillenbeck; Jack Cosman Cup. J. V. Richey; Arthur W. Stebbins Cup. J. Boyce Smith; Hirlagraph prize (Sent camera). Victor Shapiro; Eastman prize (a Kodak) Milton Blumberg; Du Pont prize (Mah Jong set). John W. Noble; Jules Brulatour prize (traveling bag) Stanley B. Waite; Pathe "Baby" camera. Joe Leblang.

Victor Shapiro won the Duffer's Prize, a Ladies Bicycle, with a score of 207. Lester Sternberg won the duffer's runner-up, an iron bedstead, with a score of 190. George Blaisdell won the third duffer's trophy, a dummy for window display, with a score of 185.

## New Color Process

Announced on Coast—Invention Hinges Around Shutter on the Projector

(Special to THE FILM DAILY)

Los Angeles—W. M. Thomas of Standard Laboratories and Foster Leonard declare they have perfected a new color process to be known commercially as "Spectrocolor."

The inventors claim the process is simplicity itself and that neither dyes nor equipment other than standard material is necessary.

A revolving color shutter attached to the camera puts color value into the film. The film remains black and white. By the combination of a special lens and a color wheel attached to the projector the color value that is already in the black and white film is brought out in its natural state.

Both the revolving color shutter on the camera and the color wheel on the projector are of red and green. When the former revolves, with the taking of pictures, the red and green and white put the color values into the negative, and by the turning of the color wheel on the projector, while the film is being screened true

(Continued on Page 2)

## Case Up June 9

Injunction Application Against American Releasing to Be Heard—Pyramid Involved

The application for an injunction against Selznick Dist. Corp., brought by Peter Licari, as trustee in bankruptcy for American Releasing will be heard in the Supreme Court on June 9.

Justice McCook has granted an application by Pyramid Pictures to appear in the injunction suit which would restrain Selznick from making any payments in connection with the films obtained from American Releasing. Licari alleged in his suit that Selznick acquired the films without consideration and will take in \$600,000 which should be applied to the debts of American Releasing.

Pyramid states that it has contracts for exhibiting a number of the films referred to, and that its rights under these contracts entitle it to be represented when the suit is heard.

W. C. I. Doolittle, of Selznick has sent a form letter to all producers interested in the litigation, pointing out that American Releasing producers had ratified the action whereby the distributing company had taken over their pictures.

## Exchanges Combined

New Metro-Goldwyn Distributing System Work—Six Goldwyn Manager Retained

The combined distributing system of Metro and Goldwyn-Cosmopolitan has now been completely merged into one unit. Of thirty Goldwyn-Cosmopolitan managers, only six have been retained in Metro-Goldwyn and of the former nine district managers, three are now enrolled in the ranks of the new company.

In the following eighteen cities, the Goldwyn exchanges have been taken over as headquarters for the combined forces; Albany, Atlanta, Buffalo, Charlotte, Cincinnati, Dallas, Des Moines, Detroit, Indianapolis, Milwaukee, Oklahoma City, Pittsburgh, Philadelphia, Portland, Seattle, San Francisco, Salt Lake City and Washington. In the following cities, the Metro quarters will be used: Boston, Cleveland, Kansas City, Los Angeles, Minneapolis, New Haven, New York, New Orleans, Omaha and St. Louis. Chicago has not been set, dependent upon which company's lease can be disposed of.

(Continued on Page 2)

## 1st Nat'l Sales Heads Here

The First National district managers are here, discussing fall selling plans. Those attending are H. A. Bandy of Cleveland; W. E. Callaway of New Orleans; R. C. Seery of Chicago; J. C. Skirboll of Los Angeles; L. Bache of Toronto and Harry H. Buxbaum of New York.

## Hunter To Direct Chadwick

T. Hayes Hunter is to direct "Trouping With Ellen," which star Helene Chadwick and will be made at the Biograph studio. Ben Silvey will assist Hunter and J. Roy Hunt will be the cameraman.

## Party A Success

Marvelous Turnout At Spring Golf Tournament—The Dinner Last Night, The Highlight

Over 200 film folk attended the Spring Golf Tournament at Sound View yesterday. Despite the rain which fell during the afternoon, the ardor of those on the links was not dampened.

As usual, with these events, the highlight of the party was the dinner last night, at which many magnificent prizes were distributed. There was

(Continued on Page 5)





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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

### Quotations

	High	Low	Close	Sales
East. Kod.				Not quoted
F. P.-L.	77 3/8	75 1/2	75 5/8	6,300
do pfd.	97 1/2	96 3/4	97	1,000
Goldwyn	15 3/8	15	15	1,600
Loew's	16 1/4	16	16 1/4	400
Warner's				Not quoted

### New Color Process

(Continued from Page 1)

color representation is obtained, it is claimed.

An added advantage is said to exist in the fact that prints can be turned out overnight, without the long delay that exists with many of the present color-process films. The first picture to use the process is "Annette Kellerman and Her Bathing Girls," booked into the California.

#### New Coast Units

(Special to THE FILM DAILY)

Los Angeles—Fred W. Fox, Frederick Bond and Robert F. Langenbacher have formed the Fox Publicity and Exploitation Co. and the Frederick Bond Prod. Co., with offices at 6363 Hollywood Blvd.

### In The Courts

(Special to THE FILM DAILY)

Los Angeles—J. W. and Harry Rosenthal have filed a suit for \$75,000 damages against Universal Pictures Corp., alleging they held a contract originally granted to Jacob Stein giving them the sole privilege of serving meals and the like to persons working at Universal City. It is alleged that since June, 1920, this contract has been violated by the defendant.

#### Fritz Lang's Ideas

(Special to THE FILM DAILY)

London—Fritz Lang, director of "Die Nibelungen" declared in a recent interview:

"I would never dream of attempting to make a cowboy film for America. I could do it no more than the Americans can make historical films. How can they? They have no history. Unfortunately they try. But the fact remains that only the countries of Europe can really catch the medieval culture and tradition and represent the spirit of their old legends. My own trouble is that there are so many beautiful stories of the past crying out to be filmed that I shall die before I have time to do a quarter of them."

#### Neilan's Next, "Sporting Venus"

(Special to THE FILM DAILY)

Los Angeles—Marshall Neilan's next picture will be "The Sporting Venus," a current story by Gerald Beaumont. He was scheduled to leave for New York yesterday.

#### Theatre for Plattsburg

(Special to THE FILM DAILY)

Plattsburg, N. Y.—William E. Benton of Saratoga Springs has purchased property at Brinkerhoff and Oak Sts. on which he will build a 1,300 seat theatre.

#### Remodeling Quincy House

(Special to THE FILM DAILY)

Quincy, Mass.—Remodeling of the Washington Square theatre is being rushed to get the house ready by June 15. Ben Prince will be house manager.

#### Southern Exhibitor Dead

(Special to THE FILM DAILY)

Montgomery, Ala.—Sol M. Sugerman, of the Grand, is dead.

### Exchanges Combined

(Continued from Page 1)

The Goldwyn managers retained are V. McCabe, Albany; L. Sturm, Detroit; W. Wilman, Indianapolis; L. M. Metzger, Kansas City; S. Shurman, Milwaukee and C. T. Lynch, Omaha. The district managers retained are George A. Hickey, Felix Mendellsohn and J. E. Flynn. Hickey is in charge of District No. 7, embracing Kansas City, Omaha, St. Louis, Des Moines. He was formerly supervisor of Chicago, Milwaukee, and Indianapolis. Flynn supervises District No. 8, embracing San Francisco, Portland and Seattle and Mendellsohn, District No. 3, embracing Philadelphia, Washington, Pittsburgh and Charlotte. Eckman, a home office executive supervises New York, Albany and Buffalo. In New York, the Metro exchange is being used, with A. S. Abeles continuing as branch manager.

The complete line-up is as follows:

Albany, V. McCabe; Atlanta, J. J. Burke, Jr.; Boston, M. Hill; Buffalo, H. W. Kahn; Charlotte, R. Berger; Chicago, L. Rozelle; Cincinnati, Jos. Klein; Cleveland, C. E. Almy; Dallas, L. Bickel; Denver, F. P. Brown; Des Moines, W. E. Banford; Detroit, L. Sturm; Indianapolis, W. Wilman; Kansas City, L. B. Metzger; Los Angeles, B. F. Rosenberg; Milwaukee, S. Shurman; Minneapolis, A. H. Fischer; New Haven, Wm. Scully; New York, A. Abeles; New Orleans, C. J. Briant; Oklahoma City, J. Elwell; Omaha, C. T. Lynch; Pittsburgh, J. J. Maloney; Philadelphia, R. Lynch; Portland, L. Amacher; Seattle, C. Stearn; San Francisco, F. W. Voigt; St. Louis, C. Werner; Salt Lake City, G. L. Cloward and Washington, G. Fuller.

Offices for the sales executive force are now being made ready on the sixth floor of the State Bldg. The publicity and advertising departments have been moved to the third floor.

An Eastern sales convention opens today at the Astor, to be followed by one in Chicago, on the 9th and a third in San Francisco, on the 16th.

#### To Alaska for Exteriors

(Special to THE FILM DAILY)

Los Angeles—Tom Meighan and Herbert Brenon have left for Alaska to shoot exteriors for "The Alaskan."

#### Simplex Projection Rooms

80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight. Chickering 2110-2111 220 W. 42nd Street

Insurance for Loew Employees  
An insurance committee of Loew-Metro Club has prepared plan of group insurance to which employees of Loew, Inc. and Metro will be eligible.

## HAL ROACH'S

### SPAT FAMILY COMEDIES

"Laughing Purposes Only"

2 reels

Pathécomedy

Specify

## GOERZ-RAW STOCK

FOR QUALITY

FISH-SCHURMAN CORP.  
45 W. 45th St., N. Y. C.

EST. D. 1918  
THE FILM RENOVATING CO.  
OF AMERICA, INC.  
729-7TH AVE. N.Y.-BRYANT 2158  
THE MACKLER PROCESS

### PROCESSED FILM MEANS PROLONGED LIFE AND SERVICE

We Processed And Treated THE SEA HAWK

A First National Production Now Playing at the Astor

## GEVAERT

### RAW STOCK

Negative — Positive

As Good As The Best

JOHN D. TIPPETT, Inc.

GEVAERT FILM  
1540 B'way N. Y. C.



Let George do it!

George E. Kann Corporation

220 West 42nd St. New York, Chick. 4052 Foreign Distribution Cables—Geokann, N. Y.

Prints in all Exchanges—Now Playing

## Dorothy Mackaill in

### WHAT SHALL I DO

A Frank Woods Production

with JOHN HARRON LOUISE DRESSER and WILLIAM V. MONG

Directed by JOHN G. ADOLFI

for HODKINSON RELEASE



DURATIZE TRADE MARK YOUR FILM

## -DURA-

FILM PROTECTOR CO. INC.

220 WEST 42ND STREET NEW YORK

PHONE CHICKERING 2937 ALLAN A. LOWNES PRES.



# Not Out of the Ice Box But Hot Off the Fire

Paramount's Famous Forty won't come before the public cold—

Because:

1. Quite a few million people know about "The Covered Wagon."
2. The fact that Valentino returns to the screen in "Monsieur Beaucaire" has been publicized in newspaper columns, roto-sections and in every type of national magazine from coast to coast.
3. The marvelous all-color "Wanderer of the Wasteland" is more than a motion picture. It is revolutionary *news* that hits the front page news-sections of all newspapers and will receive tremendous publicity.
4. Every one of the Famous Forty will be brought before the public in (a) double-color, double-page and double-color single page advertisements in the Saturday Evening Post; (b) a four-color double-page advertisement in "Liberty," the new, million-circulation, color-roto magazine; (c) advertising in the Ladies Home Journal, the first black and white ads in the magazine, up among the reading matter; (d) pages in all of the motion picture magazines; and (e) a page advertisement in 400 newspapers of the United States.

It's the greatest advertising campaign for exhibitor-assistance ever launched.

Paramount is peculiarly able to capitalize on such a campaign because Paramount has been nationally advertised continually and effectively for 8 solid years.

Success is like a giant searchlight which picks some things out and leaves others in the dark.

For eight years the intense white light of national advertising has played steadily on the name *Paramount Pictures*.

Today there are millions of people who think automatically of *Paramount* the moment the word pictures is mentioned.

You can kid yourself all you want, but that is an asset that thousands of exhibitors consider it lunacy to neglect.

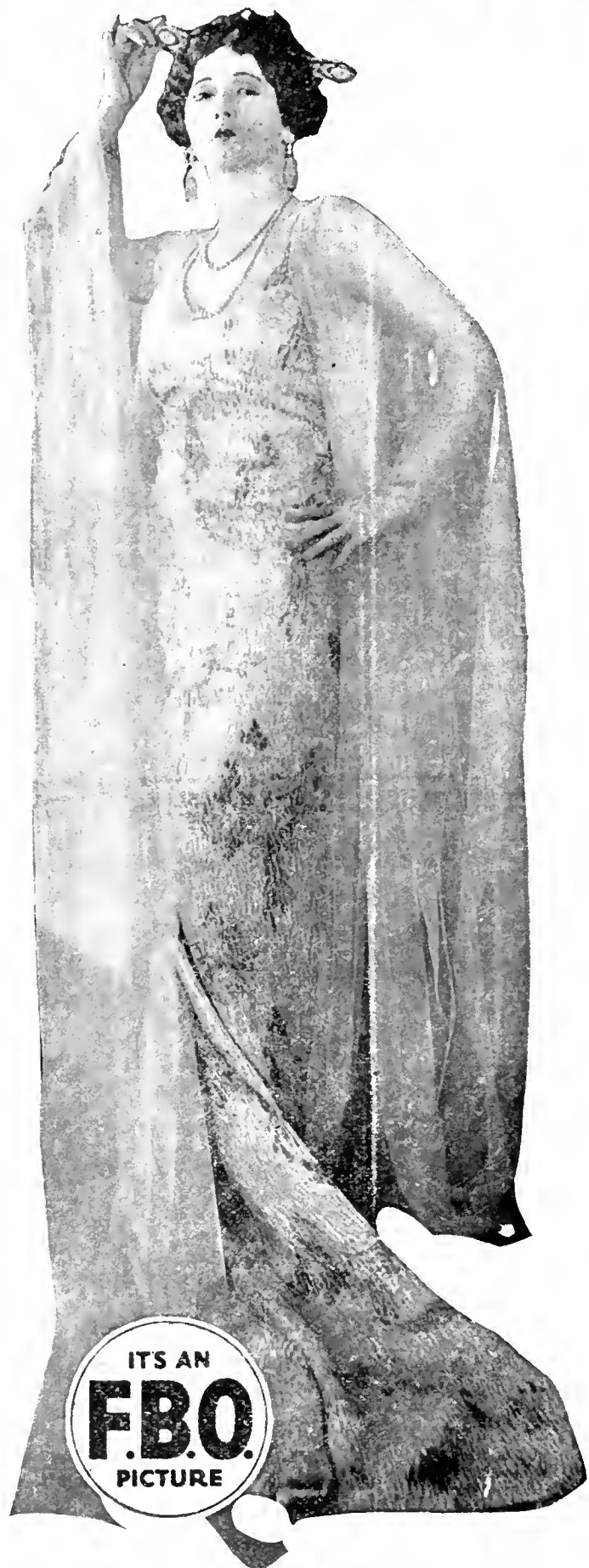
The public knows Paramount. The public will know the Famous Forty to the exclusion of everything else in pictures this season.

The Famous Forty will come to you, not out of the ice-box but hot off the fire.

You *know* that means something to you!

S. R. KENT

# Coming !!! FROM F. B. O.



FINIS FOX'S huge melodrama

**MAE BUSCH**

IN

## "A WOMAN WHO SINNED"

with a supporting cast of stars including IRENE RICH, MORGAN WALLACE and the new young screen find—REX LEASE

**FACTS** —about "A WOMAN WHO SINNED." In the huge trial scenes, Finis Fox used 7 cameras shooting from all angles. A stage 75 feet wide and 210 feet long was built to accommodate the huge mobs who worked in the picture.

More than 2000 people were employed in the giant shots. The picture required more than 9 solid months in the making and was filmed at a cost larger than any comparable melodrama in all the history of motion pictures.

A national title contest was staged which drew 16,788 suggested titles for the picture from fans, titles being suggested from short synopsis mailed out.

With MAE BUSCH now at the very height of her popularity and Irene Rich with a tremendous following, and Morgan Wallace and the new find Rex Lease plus this smashing Box office title you have one of the biggest productions to be released this year. All F. B. O. exchanges have prints on hand for screening.



DISTRIBUTED THROUGHOUT THE WORLD BY  
**FILM BOOKING OFFICES**

OF AMERICA, INC.

723 SEVENTH AVE.—NEW YORK

EXCHANGES EVERYWHERE

Sales Office United Kingdom:  
R-C Pictures Corp., 26-27 D'Arbly St.,  
Wardour St., London W. 1, England

Thematic Music Sheets available on this picture

## Party A Success

(Continued from Page 1)

tically a prize for every second er. Details of prize winners will ound elsewhere in this issue. here is not the slightest doubt at the success of the party. Every-golfers, goofers and pinochle ers—had a wonderful time. Busi- was forgotten, and play was the r of the day.

## Putts

rl Hammons, Thomas Gaylor, Jr., and r Pearson remained overnight at the with the committee.

e over-nighters deplored the presence of Alicoate for a good and substantial an.

e Leblanc may not be actually in the business, but his entry in a checked suit green vest put him pretty close in among leaders as a "topping" dresser.

ck Meador, Metro-Goldwyn, who has promising for over three years to get ese tournaments finally appeared.

ong the best of the early scores was banded in by Jerome Beatty in reversal.

m Moore of Washington, one of the ups, started off with a wonderful and ous 15 foot drive which busted his ad good humor considerably.

st to make sure that Felix Feist would a good caddy, little Sammy Reiben e around with Felix coaching.

e prizes numbering in the neighborhood 20 were the objects of much admiring ment.

e threatening weather and rains in New c. held the early arrivals somewhat down, by noon there were well over 150 on and others were constantly arriving.

lton Cohen of Inter-Globe, ignorant of ethics occupied a prominent seat facing 18th green and he would argue as they ad. He was lucky he lived through the ing.

gene Zukor waited a long time for Ar- Loew to arrive from Rockaway and fin- went off without him.

m Evans did a juggling act as he ar at the club trying to recover his lost et while holding two heavy bags of

al Those flashy sweaters! Competition eken, chiefly between Rudy Cameron and on Blumberg.

Graham Baker of Vitagraph played a round with Rock and Hedley also of his organization. The first appearance for Rock at the Tournament and like all others he promised never to miss another.

Charles Christie complained. He said he had to awaken so early that if he had been in Hollywood he would have just been going to bed. Figure the difference in time.

Frank Lloyd could not make it, much to the regret of Felix Feist.

Elmer Pearson fell down lamentably—he had a good try-out Tuesday afternoon and turned in a score of 46 but his morning round was very very sick.

John Spargo, Exhibitors Herald complain- ed vociferously of the ninth hole. Too much of a climb.

Earl Hammons was one of the many who insisted that his wife said if he didn't bring home a trophy he could never play again.

R. C. Seery, First Nat'l, Chicago, missed his buddy Jim Williams and made a rotten score consequently.

Billy Brandt, prond as a peacock over Brother Harry, insisted on walking around to see how brother played, to the amusement and regret of his pals, Edelhertz and Blum- enthal.

Louis and Bernard became real golfers. They took off their coats and vests while they walked around.

Louis Brock was a symphony in white. Thats all that can be said.

Of course "Dodo" Gulick was on hand and of course he shot his same rotten game.

Vic Shapiro, Samuel Goldwyn's organiza- tion, shot his first game of golf. Turned in 135 for the morning and admitted that he was honest in his count.

George Wilson and Guy Wonders of the Rivoli, Baltimore were on hand early. Guy wasn't so good. Just the ordinary common garden variety—56 for his first round. Wilson was truer to form with a 48 to start off. Fred Becroft of the News, the official umpire and starter put in his usual good morning's work.

Bruce Gallup of the committee in charge of handicaps suffered his usual troubles in the morning trying to secure cards and scores.

Maury Krans of the Kraus Mfg. Co., had a suggestion: that instead of playing 18 holes in the afternoon that nine holes should be enough plus three rubbers of bridge, total making the score. He figured that in this way he had a chance to win something.

## Incorporations

Oklahoma City, Okla.—Midwest Film Exchange of Arkansas. Okla- homa City. Capital \$25,000. Incorpor- ators Charles F. Marsh, E. S. Fon- tress, Harold B. Franklin and Thomas W. Vernon.

Austin, Tex.—Rex Theatre Co., Dallas. Capital \$30,000. Incorpora- tors, W. D. Crowell, Mrs. A. Mat- thews and John T. Henry.

Albany—Tro Astor Theatre Co., Syracuse. Capital \$500. Incorpora- tors, J. C. Feeney, John Myers and Robert Neubig.

Austin, Tex.—Hippodrome Theatre Co., New Orleans, La. Capital \$25,000.

## Halperin To Work Here

Edward Halperin, of Halperin Prod., who has been in the East for some weeks is making arrangements to produce in New York. The Eastern production will supplement activities on the Coast which Victor Hugo Halperin handles.

## To Shoot Fight Pictures

Murray F. Beier has secured the exclusive rights to film the Wills- Madden fight next Monday night at the Queensboro Stadium, Long Is- land City.

## Selznick Gets Oil Film

"The World Struggle for Oil" has been acquired by Selco Pictures, Inc., for release through Selznick.

Released May 25, 1924—Now Booking

**"HOLD YOUR BREATH"**  
An AL CHRISTIE FEATURE  
with Dorothy Devore  
WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS -  
PRISCILLA BONNER AND JIMMIE HARRISON  
A HODKINSON RELEASE

## Fully Equipped Studio For Lease

AVAILABLE immediately—a studio com- pletely equipped with every modern motion picture appliance.

This includes three spacious stages, one of them enormous; dressing rooms of the latest type; every requirement and convenience of a thoroughly appointed establishment.

For Terms Apply to  
MAX GOLDEN

## FOX FILM STUDIOS

West 55th St.

New York

## Absolute Proof that Al Christie's Great Five Reel Fea- ture "Hold Your Breath" is a Box-Office Sensation

June 4, 1924

Paul C. Mooney,

469—5th Ave., New York City

"'HOLD YOUR BREATH' played to the biggest business of any picture we have ever shown. Patrons shook my hand and stated it was the best picture they have seen in Newport for years, even far better than 'Girl Shy.' Am sending you a photograph showing the crowd waiting for the second show. We just packed them in for three days. Your last group of pictures have turned my house from a loser to a winner."

J. J. Connelly, Manager,  
Colonial Theatre, Newport, R. I.

Distributed by HODKINSON

Season 1924-25—Thirty First-Run Pictures

"A 'wow' of a picture"—

that's what they're all saying about the

*New York American*

"The Sea Hawk is a wow of a picture. My advice to every reader is to go and see it... FIRST NATIONAL has a winner."  
*Luella Parsons*

**FRANK LLOYD PRODUCTIONS INC.**

Presentation of RAFAEL SABATINI'S great story of adventure—

# "The SEA HAWK"

with  
**MILTON SILLS**  
and a supporting cast including  
ENID BENNETT  
LLOYD HUGHES  
WALLACE BEERY  
directed by  
**FRANK LLOYD**

The stupendous,  
super, money-  
making special  
from

**FIRST NATIONAL**



Foreign Rights Controlled by  
Associated First National Pictures Inc.  
353 Madison Avenue, New York

Now running at the Astor Theatre, New York City



# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVIII No. 57

Friday, June 6, 1924

Price 5 Cents

## Griffith's Plans

**Reported—Though Denied—That He May Join Famous Players—Italian Syndicate Awaited**

Although officials of his own organization, as well as executives of Famous Players denied stoutly that negotiations were on, a report was circulated in certain film circles yesterday that D. W. Griffith might make a series of specials for Paramount.

One of the Griffith executives declared that D. W. was planning his next production. It is also known that Griffith and his staff are awaiting the arrival of a group of Italians, representing important banking interests, for a conference relative to matters discussed by D. W. when he visited Italy recently.

As was noted recently, the road shows of "America" are being closed to permit of early release of the production. In some circles this was regarded as a desire to release "America" generally to offset the release of "Janice Meredith" the newest Hearst production which also deals with Revolutionary days.

## Adolfi to Make Another

(Special to THE FILM DAILY)

San Francisco—John G. Adolfi who directed "What Shall I Do?" the first Frank Woods picture for Hodkinson will direct the second, "Beauty and the Bad Man."

## Bell's Next, "The Snob"

(Special to THE FILM DAILY)

Hollywood—Monta Bell will make "The Snob," as his initial production for Metro-Goldwyn-Mayer. Work will start shortly.

## Hughes Plans Two

(Special to THE FILM DAILY)

Los Angeles—Rupert Hughes is making plans for two new pictures, "What Will People Say?" and "Beauty."

## "Chu Chin Chow" in Canada

(Special to THE FILM DAILY)

Ottawa—The premier presentation in Canada of "Chu Chin Chow" is scheduled for the Regent on June 14.

## Del Andrews with F. B. O.

(Special to THE FILM DAILY)

Los Angeles—Del Andrews will alternate in the direction of "The Go-Getter" series for F. B. O.

## Hawks Writing Script

J. C. Hawks, who is in New York for the first time in ten years is working on two scripts for Frank Lloyd's next picture.

## Loew May Build

**Considering New Theatres for New Orleans and Birmingham—One in Each City Now**

The Loew circuit is considering the erection of two new theatres in the South; one in New Orleans and another in Birmingham.

E. A. Schiller and Leopold Friedman are back from a trip to those cities where they looked over the situation. In New Orleans, the circuit operates the Crescent and in Birmingham, the Loew house is the Bijou. At both of these points, however, it is felt that the houses are neither modern enough nor large enough to adequately take care of the company's new policy of vaudeville and week-run pictures.

## Steger to Produce

Julius Steger, for the past four years director general of production for William Fox has resigned. He sails next week on the Paris and will go to Vienna. He will make several productions on his own, partly abroad and here. He has under contract a young director and is optimistic over his possibilities.

Prior to joining Fox, Steger was in charge of production for Hearst and before then had a long experience as a picture producer and on the stage.

## Storvan Prod. Formed

(Special to THE FILM DAILY)

Los Angeles—Storvan Prod. Inc., have been formed with offices at 939 Seward St. to make a series of five reel melodramas. John E. Kevan is president and William E. Strohbach, vice-president.

Seattle—H. C. Weaver Prod. have been formed here, with offices in the White Bldg. The company intends making four pictures a year.

## Bern Starts First Picture

(Special to THE FILM DAILY)

Los Angeles—Paul Bern, one of the new Paramount directors has started direction of his first picture, "Open All Night." Viola Dana, Adolphe Menjou, Raymond Griffith, Jetta Goudal and Maurice Flynn are in the cast.

## Two More From Mrs. Glyn

(Special to THE FILM DAILY)

Los Angeles—King Vidor is directing "His Hour," an Elinor Glyn story for Metro-Goldwyn. The next two Glyn novels to be filmed will be "Man and the Moment" and "Man and Maid."

## Hearing On

**Famous Players Introduces Defense at Resumption of Government Probe in Cleveland**

(Special to THE FILM DAILY)

Cleveland—Bruce Bromley, assisted by John D. Robb has launched Famous Players' defense against monopoly charges instituted many months ago by the Federal Trade Commission. The hearings are being held in the Chamber of Commerce Bldg., before Examiner W. H. Fuller and Judge E. C. Alvord, who are acting for the Government.

Through cross-examination of O. T. Ruby, Pathe manager and Nat Barach, Goldwyn-Cosmopolitan manager here before the merger, Bromley sought to establish the fact that Pathe and Goldwyn sales methods are not unlike those of Famous and that local competition among distributors has not been hindered by the ownership of theatres by Famous or by its sales policies.

He failed to establish these points, however, due to objections raised by Fuller to his line of questioning and sustained by Alvord who said, comparisons of selling policies and statements concerning the fairness or unfairness of Famous Players competition should be decided by the facts in the case, rather than by testimony or witnesses.

## Warner Group Returning

(Special to THE FILM DAILY)

Los Angeles—Abe and Sam Warner, Sam Morris, Mrs. Pearl Keating, Lon Young, Bobby North, Henry Siegel and many of the Middle Western and Eastern franchise holders of the Warner organization have left for home, following the convention at the studio.

## Another Regional

It is understood that a new regional to be styled the Film Curb News will make its appearance next week, under editorship of Tom Hamlin.

The M. P. Journal is also reported about to make a re-appearance.

## William de Mille Leaves

William de Mille has left for Hollywood, following a stay of a month here during which he went over the scenario for "Spring Cleaning." The picture will be made on the coast, beginning in three weeks.

## Hiers in Two-Reelers

Walter Hiers will make a series of eight two-reel comedies for Educational. They will be made at the Christie studio, Los Angeles.

## Famous To Cut Tax

**Public to Get Benefit of Reduction in All of The Many Theatres Operated by Zukor**

Officials of the theatre department of Famous Players have decided to give the public the benefit of the admission tax reduction. The detail attendant upon a change of this nature in the actual handling of tickets and the like is now being arranged. New type tickets have been ordered. The number of houses involved is considerable.

The cut in admission will be effective July 1 when the new revenue bill becomes a law. Harold B. Franklin, director of the company's theatre department has definite ideas on the tax cut. "I think the public expects to be benefited by this measure," he said yesterday. "Secretary of the Treasury Mellon in his message to the President and Mr. Coolidge in his address to the public both pointed out that the public should be the direct benefactor of all reductions in taxes. If the exhibitor assumes an attitude that makes him small, I firmly believe he will open the avenues to new local taxation in his town, county or state."

Incidentally, Franklin is preparing to take a trip to Europe as soon as he can swing the new order of things into proper working alignment.

## Exchange for Ohio

Meyer Fischer, formerly Harry Charnas's manager in Pittsburgh is in New York lining up product for a new exchange he intends opening to serve Ohio. He is making headquarters with Nat Levine at M. J. Winkler's office.

## Golf Aftermath

**Rain and Threatening Weather Could Not Affect a Great Party—More Prize Winners**

If it had not rained in New York Wednesday there is no telling how big the crowd would have been at the Spring film golf tournament at Sound View, Great Neck, L. I. As it was over 225 diners were on hand and there were something like 180 players.

It did not rain at Sound View until after three in the afternoon and this caused some annoyance. But most of the players finished although they were soaking wet. But the "goofers" were in strong attendance, and the pinochle and poker players had a great day.

They were still talking yesterday

(Continued on Page 4)



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do pfd	96 1/4	96 1/4	96 1/4	200
Goldwyn	14 1/2	14 1/2	14 1/2	100
Loew's	16 3/8	16	16 1/4	1,100
Warner's				Not quoted

**Incorporations**

Springfield, Ill.—Marion Amusement Co., Marion. Capital \$50,000. Incorporators, Emil Moroni, Louis Moroni and Sady Moroni.

Dover, Del.—National Screen Service of California. Wilmington. Capital \$10,000.

Trenton, N. J.—North Ward Amusement Co., Newark. Capital \$100,000.

**Must Exhibitor Pay for Trailers?**  
(Special to THE FILM DAILY)

Kansas City—Carelessness on the part of the exhibitor in failing to return trailers is responsible for the threat of several distributors to charge for this service, according to C. A. Schultz, manager of Vitagraph. While this service has been free, Schultz says his company will be forced to charge for this commodity unless exhibitors return the trailers immediately.

**Keener Competition for Atlanta?**  
(Special to THE FILM DAILY)

Atlanta—Despite the fact that four of the most important local houses are under one control, competition is growing keen. Two thousand more seats will be added to the city's seating capacity, if the report that negotiations are practically closed for a big time vaudeville house on the governor's mansion site, is true. Famous and Keith are named in connection with the new theatre.

**Barach Off Cleveland Board**  
(Special to THE FILM DAILY)

Cleveland—Nat Barach has resigned as president of the Film Board of Trade. Eddie Fontaine, vice-president, succeeds Barach and Frank Drew, of Fox will fill Fontaine's place. It has been decided to meet every alternate week in June, July and August, instead of once a week as in the winter.

**Pantages Adopts Split Week**  
(Special to THE FILM DAILY)

Edmonton, Alberta—The Pantages has adopted a split week policy whereby pictures are presented during the first three days and vaudeville with short reels are offered the last half.

**Many Respond to "Economy" Plan**  
(Special to THE FILM DAILY)

Kansas City—Many small town exhibitors are responding to the plan of Economy Film Service to supply exhibitors with a complete program for \$5, according to Bernard Cook.

**Ask \$3,500 For Free Pictures**  
(Special to THE FILM DAILY)

Richmond, Va.—A civic organization has filed a petition asking for \$3,500 with which to present free pictures for children.

"A Woman of Fire," starring Gloria Swanson will be released as "Her Love Story."

**Tax Bureau Enforces Rules**  
(Special to THE FILM DAILY)

Ontario—The Amusements Tax Branch has announced that no theatre will be permitted to advertise that the prevailing admission prices include the ticket tax and each must be listed separately. It is stipulated by the new regulations that no ticket can be sold at a price that is advertised to include the amusement tax unless the tickets used are of the combination admission and tax type as procured through the Provincial Government office.

**Close 15 Amusement Tax Offices**  
(Special to THE FILM DAILY)

Ontario—The Provincial Treasurer's Dept. will abolish 15 branch offices where amusement tax tickets are sold for the convenience of exhibitors. Theatres will have to purchase all tickets direct from headquarters at Toronto, and purchases will have to be of sufficient quantity to insure a supply that will not run short for current needs.

**Charges Conspiracy**  
(Special to THE FILM DAILY)

Iron River, Mich.—W. H. Marolf, owner of the Cozy, has filed a damage suit against United Artists, and the owners of the Delft, charging conspiracy to prevent him from showing three pictures he had contracted for. The suit was in answer to injunction proceedings instituted against Marolf by the Delft.

**Two Name Changes**

The firm name, Merrick Amusement Corp., has been changed to the Merrick Realty Corp. The Milfred Realty Corp. is the new name of the Milfred Amusement Corp. Both are Brooklyn corporations.

**Detroit Exhibitors on Motor Trip**  
(Special to THE FILM DAILY)

Detroit—Robert Stubbs, of the New Home theatre, and Frank Wadlow, of the Virginia, have left on a five weeks' motor trip through the East.

**Eastman Re-engages Wagner**  
(Special to THE FILM DAILY)

Rochester, N. Y.—Victor Wagner has been re-engaged to conduct the Eastman theatre orchestra for the next two years.

**Famous' New Exchange Open July 1**

(Special to THE FILM DAILY)  
Louisville—On July 1, Famous Players will open an exchange here. This will be the first exchange to be opened by interests not allied with Col. Fred Levy and Lee Goldbe who operate Big Feature Rig Corp.

**HAL ROACH'S**

**DIPPY-DOO-DADS**

**COMEDIES**

"Consistently Good"

1 reel

Pathécomedy

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Laboratory with the lowest Insurance Rates in the East. Negative Development, Printing, Cutting and Projection Room.

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An A1 manager who understands presentations. This position is with one of the largest operating companies, and the theatre in question is located in a city of over a million population. State experience. Box M 209 c/o THE FILM DAILY, N. Y. C.

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**"DIZZY DAISY"**

WITH

**Louise Fazenda**

Educational Pictures



**BETTY COMPSON**

in **MIAMI**

An Alan Crosland Production  
Produced by Jifford Cinema Corp.,

for HODKINSON RELEASE

Season 1924-1925 Thirty First-Run Pictures

# Here's another from one who knows:

## Telegram

SAN FRANCISCO CAL.

S. R. KENT

FAMOUS PLAYERS-LASKY CORP.

WE HAD ALREADY SEEN "THE ENEMY SEX" AND LAST NIGHT SCREENED BOTH "WANDERER OF THE WASTELAND" AND "MANHANDLED." IF THESE PICTURES ARE ANY CRITERION OF YOUR FORTY RELEASES FOR THIS SEASON WE UNQUESTIONABLY FEEL THAT YOU HAVE THE GREATEST LINEUP THAT HAS EVER BEEN OFFERED TO THE MOTION PICTURE WORLD. IN "MANHANDLED" MISS SWANSON GIVES US EVERYTHING THAT ONE COULD POSSIBLY HOPE FOR AND THE ACTING, STORY, PHOTOGRAPHY AND DIRECTION ARE EXTRAORDINARILY BRILLIANT. WE ARE MOST HAPPY AND PROUD OF THE PRIVILEGE OF SHOWING SUCH PRODUCT.

HERBERT L. ROTHCHILD

Mr. Rothchild says "if these pictures are any criterion."

The answer to that is "you ain't seen nothin' yet."

Wait till you catch a glimpse of Valentino in "Beaucaire"—a road-show picture of incalculable drawing power that comes direct to exhibitors.

Wait till you see the splendid work of Leatrice Joy and Raymond Griffith in "Changing Husbands." (*N. B. If you want one of the most entertaining 80 minutes you ever spent, take a look at "Changing Husbands" at your Paramount Exchange.*)

Wait till you see Thomas Meighan as James Oliver Curwood's "The Alaskan" to the life; wait till you see what James Cruze has made of "Merton of the Movies"; wait till you see the really remarkable work of Ernest Torrence in Brenon's "The Side Show of Life" ("The Mountebank"); wait till you see Richard Dix and Bebe Daniels in "Sinners in Heaven"; wait till you see Cecil B. DeMille's "Feet of Clay" and Vera Reynold's work in it; wait till you see "Empty Hands" and "The Cafe of Fallen Angels" and "Peter Pan" and "Argentine Love" and Betty Compson in "The Female" and Gloria Swanson in Dwan's "Her Love Story" and Pola Negri in Lubitsch's "Forbidden Paradise" and William de Mille's "The Fast Set" ("Spring Cleaning") and 22 others of Paramount's Famous Forty.

*"The greatest lineup that has ever been offered to the motion picture world."*

You're absolutely right Mr. Rothchild.

S. R. KENT.

## Golf Aftermath

(Continued from Page 1)

of the hole in one by Richard Brady of the Eastman office. It was a great shot and has seldom been done.

Many of the "goofers" were talking yesterday of their difficulties. And there were many. Dave Chatkin had an accident going home; Milton Cohen suffered a severe bump in Louie Blumenthal's car, and Tom Evans ran out of gas six miles from home. And there were others, but the consensus of opinion was that it was a great and glo-ri-ous party.

Winners of the afternoon four-somes who were awarded prizes follow:

John W. Noble, humidor; Harry Brandt, golf sweater; George A. Blair, set of poker chips; Milton Blumberg, Sunday golf bag; J. V. Richey, driver; Ralph A. Kohn, ash tray; James A. Cron, golf shoes; M. Schlesinger, flask; John D. Clark, golf balls; Louis Brock, golf sweater; Earl W. Hammons, cocktail shaker; Mr. Scanlon, cocktail shaker; F. A. Saunders, golf sweater; Oscar S. Lynch, golf sweater; Sam Zierler, putter; Seymour Fields, candy dish; Claud Colmer, poker set; Ben Howells, vase; T. Y. Henry, pen and pencil set; Mr. Shea, golf sweater; Tom Connors, cigarette tray; Charles Moyer, vase; Harry Goetz, traveling razor set; Stanley B. Waite, candle sticks; Joseph Miles, opera glasses; Paul Gulick, flask; Arthur B. Graham, humidor; E. Kendall Gillette, thermos bottle; Nat Rothstein, putter; Emanuel Cohen, flask; Mr. McCullough, golf sweater; Henry Creske, clock golf set; Hal Ford, vanity case; and Wallace Ham, golf sweater.

Runners-up of the afternoon four-somes who were awarded prizes follow:

Elmer Pearson, Mah Jong tiles; Mitchell May, golf balls; R. M. Cuming, golf hose; Fred Mitchell, thermos bottle; F. A. Beach, thermos bottle; Arthur S. Kane, kid gloves; J. T. Rowley, ash receiver; Edward Howells, thermos bottle; Arthur W. Stebbins, ash receiver; Bernhard Benson, book on golf; Joseph Snellenburg, poker set; L. Abrahams, pencil and pen set; W. O. Hurst, golf bag; Joe Leblang, "Two Swallows;" John E. Storey, poker set; Marc Kellogg, cork-screw; J. E. D. Meador, wallet; Ned Marin, ash trays; Watt Parker, golf balls; Myron L. Lesser, golf hose; Graham Baker; pen and pencil set; E. A. Golden, playing cards; John S. Spargo, wallet; E. C. Lynch, Sunday golf bag; Tom Carvon, golf hose; Earl Gulick, golf hose; Jerome Beatty, "Two John Humm, golf balls; Monte S. Steele, golf belt; and Jacobo Glucksmann, golf hose.

### "Messalina," August Release

F. B. O. officially announces the acquisition of "Messalina," for August release. THE FILM DAILY reported the deal under way a number of weeks ago.

### Wolf is Here From Denver

Jules H. Wolf, manager of the Educational exchange in Denver is in New York on a visit.

## Theatre Changes

Detroit—Jake Sullivan, manager of the Delthe on Mack Ave., plans to close the house July 1 for about six weeks to undergo extensive alterations.

Sharpsburgh, Pa.—Sam Lurie and Sam Abramovitz have taken over the Main here and the Victoria in East Liberty.

Sleepy Eye, Minn.—Jack O'Brien has leased the Standard O. H. to the Sleepy Eye Amusement Co.

Dodge Center, Minn.—E. H. Thompson has purchased the Opera House from James Emery.

East Liberty, Pa.—The Strand has reopened under management of D. Pratt.

Bemiji, Minn.—Work has been started on the remodeling of the Eagle.

Chicago—The Vernon has been sold by Abraham Leibling to Anna Lubersham.

Marathon, Wis.—Ed. M. Newhouse has taken over the local picture theater.

Beverly, Mass.—Ware Bros. have leased their theatre to W. B. Graves.

Lancaster, Wis.—Whitney Burr has taken over the Grantland.

Williston, N. D.—James H. Grady has acquired the Orpheum.

Devil's Lake, S. D.—A. E. Parshall has taken over the Alamo.

New Richland, Minn.—E. C. Breilein has bought the Faust.

Ainsworth, Neb.—Mrs. Ed Snow has taken over the Royal.

Fairfield, Ia.—C. W. Locke has taken over the Victory.

Hastings, Neb.—B. C. Wisner is remodeling the Dixie.

Dows, Ia.—Fred. H. Brooks is new owner of the Amazu.

Manson, Ia.—R. I. Stewart has reopened the Cee Bee.

# THE DIRECTOR

HIS PRODUCTIONS  
HIS PAST PERFORMANCES  
HIS BIOGRAPHY  
HIS VIEWS  
WHAT OTHERS THINK  
HIS FUTURE  
AND 1001 OTHER THINGS  
ABOUT DIRECTORS

IN THE

# DIRECTORS NUMBER

OF

THE *Film* DAILY  
The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

OUT JUNE 21st

Invaluable For Reference Purposes  
Throughout The Coming Year

Prints in all Exchanges—Now Playing



James Kirkwood  
and Lila Lee in  
"WANDERING  
HUSBANDS"

Supported by MARGARET LIVINGSTON

for HODKINSON RELEASE



**Newspaper Opinions**

**"The Sea Hawk"—First Nat'l Astor**

DAILY NEWS—\*\*\* Wallace Beery, set an already excitable first night once tingling with new applause. He roundly, coarsely funny.

id Bennett \*\*\* is adequate. Lloyd es, Marc McDermott, William Collier, and Albert Priscoe are names which g high lighted out of a long list. production is superbly staged. Espe- impressive are the romantic galleons, carefully for the occasion.

VENING WORLD—\*\*\* is what one t call a magnificent picture. \*\*\*

ldom have we seen such a satisfactory ure, as pictures go. It does not sacrifice whit of the story or action to drag in es that are beautiful but meaningless. do not take this to mean that there is eautiful photography—for there is. \*\*\*

MORNING TELEGRAPH—\*\*\* Lloyd made something that will start the blood gling, the eyes to glistening and the t to beat the faster in many places for y days. He has shown genius in the of his material. \*\*\*

\*\*\* a well balanced cast throughout.

OST—\*\*\* This new film \*\*\* thrills, tes, amuses, touches, and altogether des you. \*\*\*

aturally, "The Sea Hawk" isn't a per- picture. It has several minor defects, iding too great length; \*\*\*.

UN—\*\*\* The powerful hawk is played perfection in this entertaining yarn \*\*\* the \*\*\* customarily prosaic and interesting Milton Sills, who has suddenly me very Sabatini for the grand occasion. ut it is not so much his acting—as ellent as it is—that makes "The Sea wnk" so diverting. It is the fascinating s of the ancient ships \*\*\*.

The Sea Hawk" should not be missed.

ELEGRAM—To watch the "Sea Hawk" is to live anew in the spacious days he great Elizabethans, and to experience great surges of passionate gusty life swept over the world in those golden s.

If you want a few hours of glorious life and see "The Sea Hawk."

TIMES—An ambitious production, the set- of which must have cost the proverbial 's ransom \*\*\*.

his is far and away the best sea story t has ever been brought to the screen, we doubt if anybody who sees the nes of the galley slaves will forget them. ey are utterly different from any others sent in a film. Frank Lloyd \*\*\* is be congratulated \*\*\*.

WORLD—\*\*\* As a matter of fact, the Spanish Main has not been done so l \*\*\* on Broadway in many a day. Di- tor Lloyd, assisted not a little by the hor, has photographed a Mediterranean superb antiquity and glamour. \*\*\* The best performance in "The Sea Hawk" presented by Noah Beery, \*\*\*.

**"The Marriage Cheat"—First Nat'l Strand**

AMERICAN—\*\*\* some of the scenes with the natives are very well done. And the tropical storm is also a credit to this young man \*\*\*. I found "The Marriage Cheat" very unusual and well worth see- ing. \*\*\*

EVENING JOURNAL—\*\*\* The pic- ture presents a very human situation and John Griffith Wray, \*\*\* has treated it logically and developed it with understand- ing. The settings of the island, \*\*\* are beautiful, and Wray has set the precedent of filming an entire love story without one osculatory close-up.

EVENING WORLD—\*\*\* a beautiful picture photographically. And \*\*\* makes mighty good film entertainment. The wreck of the yacht Sultana is really one of the biggest thrills seen on Broadway screens for months. \*\*\*

HERALD-TRIBUNE—\*\*\* It \*\*\* is tawdry, obvious and ancient. It just seemed a little more than we could bear. \*\*\*

\*\*\* It ought to go great out west of the water tower. \*\*\*

MORNING TELEGRAPH—\*\*\* This much must be said for it. It contains some of the best ocean storms and shipwreck scenes of the season. In fact, one cannot complain about any dearth of "big" scenes. Anti-climaxes are almost as prolific as the sub-titles, although not nearly as fancy. \*\*\*

"The Marriage Cheat," on second thought, will probably please a greater majority than it will displease. \*\*\*

POST—\*\*\* resolves itself into a very tense and vivid romantic melodrama.

Some of the shots of the storm beating the sea against the island are magnificent and, in fact, the entire scenic production is very high class. \*\*\*

\*\*\* we can cheerfully recommend it as much better than average entertainment.

SUN—\*\*\* an unusually effective melo- drama, \*\*\*.

"The Marriage Cheat" is a good thriller that should have been much better.

TELEGRAM—\*\*\* The scenes of a wreck at sea and the buffetings of the characters in a tempest in the so-called Pacific Ocean show Thomas H. Ince at his best in the direction of a film, which, no matter how impossible some of the scenes and situa- tions are, is always handled in a masterly way by Mr. Ince. \*\*\*

TIMES — \*\*\* decidedly entertaining, even if the continuity writer has almost jerked the long arm of coincidence out of joint and inexcusably delayed the climax. \*\*\*

TIMES SQUARE DAILY—\*\*\* It looks like sure-fire from any angle. \*\*\*

WORLD—\*\*\* in spite of the usual, un- intelligent treatment of the eternal triangle, "The Marriage Cheat" has a certain genia- lity which saves it from being too irritat- ing. \*\*\*

**"Miami"—Hodkinson Rivoli**

DAILY NEWS—\*\*\* If you like the glossy, fashionable type of movie, this one will suit you excellently. Miss Compson is \*\*\* competent and Mr. Finney seems to be a new type of nice boy hero.

EVENING JOURNAL—The only excuse I can see for "Miami" is the scenery. The hero, Grant North, \*\*\* has about as much animation as a graven image. This is Benja- min Finney's first appearance on any screen, and if I know my pictures one-half as well as I think I do, it will be his last. \*\*\*

EVENING WORLD—\*\*\* a swift-mov- ing thrillo-drama of ultra-modern society, with now and then interesting scenes show- ing rum runners at work and the United States Coast Guards doing the chasing.

HERALD-TRIBUNE — \*\*\* There are bootleggers and midnight raids; also a final scene of reconciliation which is absolutely the silliest thing we ever saw. It made us blush and look away. Now, that's "Miami," and if all pictures, or even nearly all, were like this one we should resign and go back to writing about dogs.

MORNING TELEGRAPH—\*\*\* Alan Crosland may be depended upon to get all there is out of his plots and casts ordinarily, but the finished product in the cast of "Mi- ami" is satisfactory only in spots. Some- where, either in the scenario or the con- tinuity or in the cutting room, some one seems to have missed it, \*\*\*.

POST—\*\*\* "Miami" is just "another of those things," rather better done than most in the way of settings, and pretty well acted by Betty Compson. \*\*\*

SUN—\*\*\* would have been a much more attractive feature if the producers had used their scissors \*\*\*.

\*\*\* Really, this picture at the Rivoli libels the alleged gay life of Miami, Fla.

TELEGRAM—\*\*\* Although the season has closed in Florida, those who delight in that tropical atmosphere may continue to enjoy it in \*\*\* "Miami."

TIMES—As a mediocre film entertainment with attractive exteriors and adequate inte-

riors, "Miami," \*\*\* may appeal to some therefore there are stretches where one feels \*\*\* Alan Crosland, \*\*\* does not seem to have had his heart in this production, and impelled to close one's eyes. \*\*\*

TIMES SQUARE DAILY—\*\*\* im- presses as good summer entertainment.

Sexy, and embodying the jazz age ingredi- ent, it is supplemented by motorboats, yachts, polo, seaplanes and bootlegging which should comprise a list of insertions easy to digest during the torrid months. \*\*\*

Well produced and excellently photograph- ed. \*\*\*

WORLD—For those industrious conces- sion-holders along the roads of gay Miami, Fla., there probably has not been made in the last decade a motion picture more al- luring and more worth while than this \*\*\*

**1st Nat'l Perfects Fire System**

(Special to THE FILM DAILY)

Chicago—A fire drill system, which makes it possible to close the vaults protecting films and enables every employe to leave the building in thirty-five seconds, has been perfected at the First National office.

**Loew Ball Game Saturday**

The Loew-Metro Club has drawn up a baseball schedule for the sum- mer. The first game occurs on Sat- urday at the Catholic Protectors Grounds in the Bronx. There will be no outside games this season.

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831

**Absolute Proof that Al Christie's Great Five Reel Fea- ture "Hold Your Breath" is a Box-Office Sensation**

June 4, 1924

Paul C. Mooney,

469—5th Ave., New York City

"'HOLD YOUR BREATH' played to the biggest business of any picture we have ever shown. Patrons shook my hand and stated it was the best picture they have seen in Newport for years, even far better than 'Girl Shy.' Am sending you a photograph showing the crowd waiting for the second show. We just packed them in for three days. Your last group of pictures have turned my house from a loser to a winner."

J. J. Connelly, Manager,  
Colonial Theatre, Newport, R. I.

Distributed by HODKINSON

Season 1924-25—Thirty First-Run Pictures

**Fully Equipped Studio For Lease**

AVAILABLE immediately—a studio com- pletely equipped with every modern motion picture appliance.

This includes three spacious stages, one of them enormous; dressing rooms of the latest type; every requirement and convenience of a thoroughly appointed establishment.

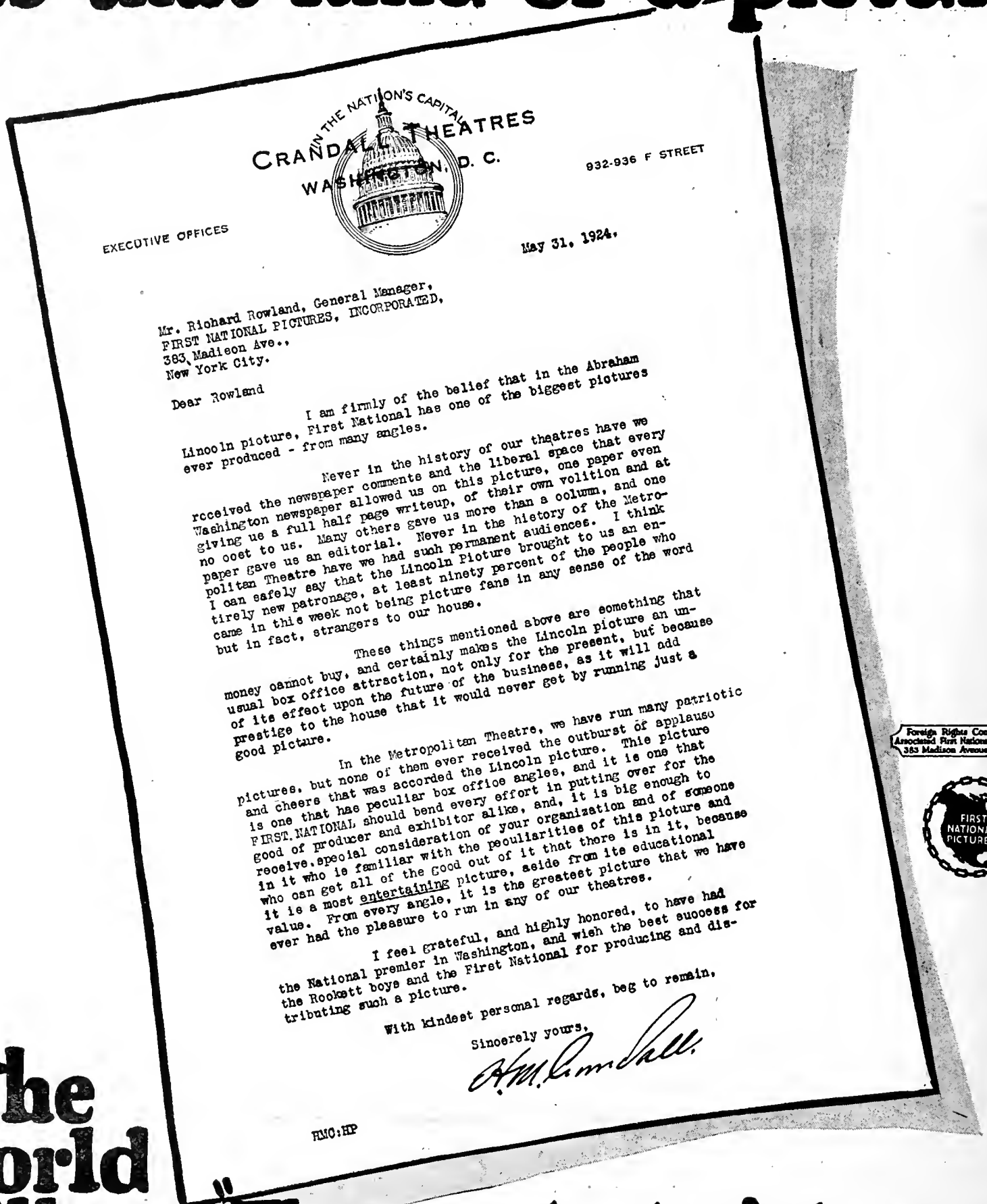
For Terms Apply to  
**MAX GOLDEN**

**FOX FILM STUDIOS**

West 55th St.

New York

# Says Crandall - "It's that kind of a picture"



EXECUTIVE OFFICES

CRANDALL THEATRES  
WASHINGTON, D. C.

932-936 F STREET

May 31, 1924.

Mr. Richard Rowland, General Manager,  
FIRST NATIONAL PICTURES, INCORPORATED,  
363 Madison Ave.,  
New York City.

Dear Rowland

I am firmly of the belief that in the Abraham Lincoln picture, First National has one of the biggest pictures ever produced - from many angles.

Never in the history of our theatres have we received the newspaper comments and the liberal space that every Washington newspaper allowed us on this picture, one paper even giving us a full half page writeup, of their own volition and at no cost to us. Many others gave us more than a column, and one paper gave us an editorial. Never in the history of the Metropolitan Theatre have we had such permanent audiences. I think I can safely say that the Lincoln Picture brought to us an entirely new patronage, at least ninety percent of the people who came in this week not being picture fans in any sense of the word but in fact, strangers to our house.

These things mentioned above are something that money cannot buy, and certainly makes the Lincoln picture an unusual box office attraction, not only for the present, but because of its effect upon the future of the business, as it will add prestige to the house that it would never get by running just a good picture.

In the Metropolitan Theatre, we have run many patriotic pictures, but none of them ever received the outburst of applause and cheers that was accorded the Lincoln picture. This picture is one that has peculiar box office angles, and it is one that FIRST NATIONAL should bend every effort in putting over for the good of producer and exhibitor alike, and, it is big enough to receive special consideration of your organization and of someone in it who is familiar with the peculiarities of this picture and who can get all the good out of it that there is in it, because it is a most entertaining picture, aside from its educational value. From every angle, it is the greatest picture that we have ever had the pleasure to run in any of our theatres.

I feel grateful, and highly honored, to have had the National premier in Washington, and wish the best success for the Rockett boys and the First National for producing and distributing such a picture.

With kindest personal regards, beg to remain,

Sincerely yours,

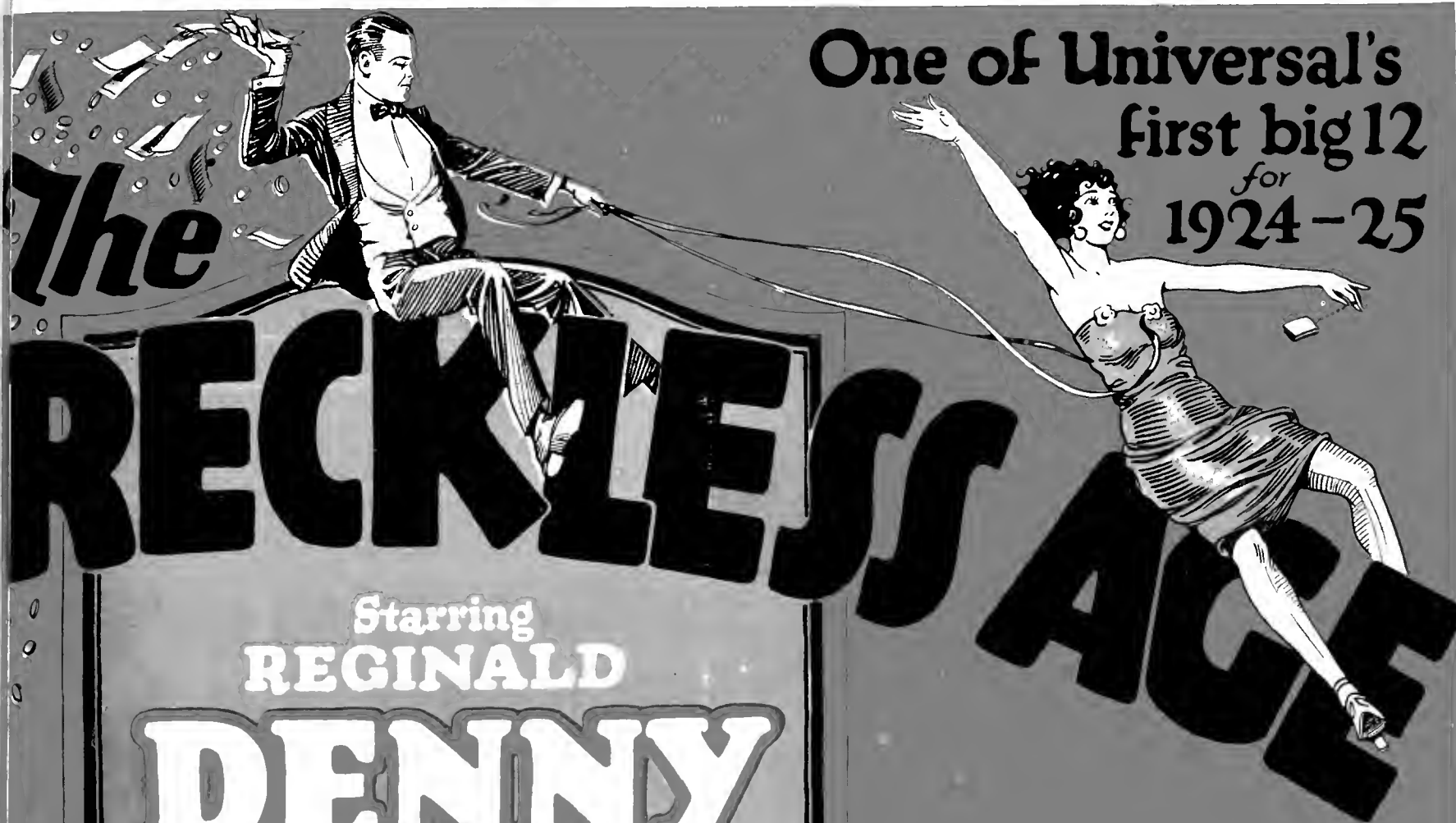
*H.M. Crandall*

RMC:HP

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Associated First National Pictures Inc.  
363 Madison Avenue, New York



The world will say - "The greatest picture of its kind the screen has ever seen" and FIRST NATIONAL has it.



One of Universal's  
first big 12  
*for*  
1924-25

Starring  
**REGINALD**  
**DENNY**

and a cast that will knock  
your eye out

Adapted from the novel "Love  
Insurance" by Earl Derr Biggers

Made by the same star,  
director, producer,  
combination that  
made "Sporting Youth"

Directed by HARRY POLLARD

**UNIVERSAL JEWEL**

Presented by

**CARL LAEMMLE**

at the  
**Rialto**

Theatre, Broadway,  
N.Y., week of June 8<sup>th</sup>

*a glorious week of youth,  
love and laughter!*

# "WHAT SHALL I DO"

*Starring*

*Dorothy Mackaill*

REPRODUCTION OF  
SONG COVER



~ offers you an unprecedented tie-up with the most popular song hit of the day

IRVING BERLIN'S  
*Sensational Success*  
"WHAT'LL I DO"

RIDE IN ON THIS  
WAVE OF POPULARITY

Every music dealer in your town is willing and eager to cooperate with you. As soon as you book the picture, the Irving Berlin people will immediately ship free window displays to every song dealer in your town or neighborhood, advertising the song and picture.

BOOK THE PICTURE NOW

~ and cash in on this big free tie-up

*Dorothy Mackaill in*  
"WHAT SHALL I DO"

A Frank Woods Production  
WITH  
JOHN HARRON LOUISE DRESSER  
and WILLIAM V. MONG ~

Directed by  
JOHN G. ADOLFI

Distributed by  
**HODKINSON** Season 1924-1925 ~  
30 first-run pictures  
Foreign Distributor  
WM. VOGEL  
Distributing Corporation ~



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

V.L. XXVIII No. 58 Sunday, June 8, 1924 Price 25 Cents

## Over Production

### Congested Market Blamed for Failure to Secure Bookings in Ohio Towns

(Special to THE FILM DAILY)

Cleveland—Several witnesses testified in defense of Famous Players before the Federal Trade Commission on the latter's charges of monopoly, at the second day of the sessions here, held in the Chamber of Commerce building. It was brought out by two of the witnesses that a congested market and also over production were partly to blame for failure to secure bookings by other distributors.

C. Thompson, Universal manager, questioned by Bruce Bromley, counsel for Famous Players, testified that the Universal sales policy incorporates block bookings whenever possible; that he has met healthy distributor competition in the Northern Ohio territory, and that any failure to secure contracts for Universal pictures in this territory was in no instance due to the fact that exhibitors were booked solid with blocks of

(Continued on Page 2)

### Fox Leases the Central

William Fox has leased the Central for six months, beginning Sept. 1.

Reports going the rounds yesterday indicate that Fox is also looking for another Broadway house. This was affirmed by the Fox offices, although nothing definite has as yet been done on the matter.

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## Deal Does Not Effect Famous

It was reported yesterday that a deal has been closed, whereby Famous will solely control five houses in Little Rock, Ark., operated by the Arkansas Enterprises, an F. P. subsidiary, buying out Saul Harris' interests. Harris controlled a quarter interest, Ike Kempner, a quarter, while Famous owned half. Harris sold out to Kempner, which in no way effects Famous.

### Correction

The report recently published that Universal was planning to make a big special of "The Man Who Laughed," featuring Lon Chaney, is understood to have been without foundation. It is said that Universal has no idea of making the production at this time.

### La Marr May Use Fox Plant

Although it is not definitely set, Barbara La Marr may produce "Sandra" at the local Fox studio. This is the only picture First National contemplates producing at the Fox plant.

### Two New "Bagdad" Runs

"The Thief of Bagdad" has been booked into the Savoy, Atlantic City, July 27, for a five weeks' run, and at the Woods, Chicago, Sept. 1, Labor Day.

## Sales Managers In Long Session

The Metro-Goldwyn sales managers had a long session yesterday. The meeting comes to a close this morning, after which many of the executives will go to Chicago to attend the sales convention to be held there.

Addresses were delivered relative to the coming product by Marcus Loew, W. E. Atkinson, Edward Bowes, I. Robert Rubin, E. M. Saunders, J. M. Grainger, and Joe Engle.

### "Three Women", Lubitsch's Next

Hollywood—"Three Women" will be the title of Ernst Lubitsch's next. The picture is now in work at the Warner studios. Pauline Frederick, May McAvoy, Marie Prevost, Lew Cody and Mary Carr are in the cast.

### Stuart With Selznick

Chicago—E. S. ("Jack") Stuart has been appointed manager of the Selznick office, succeeding Harry Willard, resigned. Stuart comes from Cincinnati, where he has been manager of Goldwyn for the past six years.

### Bellamy in "Rose of Napoli"

Hollywood—Madge Bellamy will appear with Herbert Rawlinson in "Rose of Napoli", being made by Universal.

## Unhappy Conditions

### Brandt Finds Admissions too High Considering Poor Business Situation, Especially in Mid-West

Unless something is done to improve conditions in the Mid-West especially, Joe Brandt of C. B. C. believes there will be hard sledding ahead for exhibitors. Brandt has just returned from a long trip.

"I think that in view of the poor business situation that admissions are far too high", he said. "In several cities, including Des Moines, Minneapolis and Omaha notably, the top admissions are 85 cents. In all of these cities business generally is way off. There are many stores for rent. Several banks failed in one of these cities while I was there. Yet the exhibitors charge 85 cents top. Perhaps they must because of their terrific overhead. But the spaghetti surroundings, the big orchestras, the fine prologues and solos don't help. And unless the picture is outstanding it gets no money and they lose. Where they do get money in their big houses it

(Continued on Page 2)

### Wants Contract Cancelled

(Special to THE FILM DAILY)

Los Angeles—Jack White, motion picture director, has filed suit in the Superior Court to set aside and cancel an agreement whereby he is under contract to direct pictures for the Jack White Co.

The suit is based on the ground that the agreement is inequitable and lacks mutuality of obligation. White asserting that the company, under the agreement, may discharge him at any time it sees fit. It also is asserted that White has no control over the matters required to be accomplished by him under the agreement.

Jack White comedies are released through Educational.

### Niblo and Mayer Leave

(Special to THE FILM DAILY)

Hollywood—Fred Niblo and Louis B. Mayer left for New York Friday.

### Mastbaums Sail

Jules E. Mastbaum and his family leave on the Majestic today on a tour of England and the Continent.

### Neilan Coming East

(Special to THE FILM DAILY)

Hollywood—Marshal Neilan is enroute to New York.

### Friedman in Town

Joe Friedman of the Tower, St. Paul, is in town. At the Astor.

# "Ben Hur"

Charlie Brabin is a mighty sick man. In Rome. Unless he gets a lot better he may not direct "Ben Hur." With Fred Niblo going abroad. Plus Marshal Neilan. Plus some more of the Metro-Goldwyn group most anything may happen in Rome. Be not surprised to see either Niblo or Neilan in charge. If Loew can tame them sufficiently to work together he will be a bigger man than he is counted.

Just how this will affect June Mathis remains to be seen. June was all het up about the making of this big special. There is hardly a secret that she had much to do with the selection of Brabin for the directorship. And she had practically control of selecting the cast. And there is talk now that the cast will be changed. Navarro to take George Walsh' part as the lead. Plus some more changes. Mathis selected Walsh. After trying out a number. In other words much of Mathis work will be upset.

Rome promises to be the scene of considerable interest. In a few weeks. It must have cost Goldwyn and now Metro-Goldwyn a pretty penny so far. How much can be salvaged remains to be seen. Mathis has confidently hoped to have the release set for Christmas Day this year. If this can be done they will be

(Continued on Page 3)



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### In the Courts

In a suit of the Bethlehem Engineering Co., against the Al Lichtman Corp., Preferred Pictures, and the Attractions Dist. Corp., for rent at 1650 Broadway, for the months of March and April, a default judgment for \$1,250 has been filed in the Supreme Court. The defendants leased their quarters at \$1,250 a month and paid for one month after the suit was brought.

A default judgment for \$2,548 was filed in the Supreme Court by the E. J. Electric Installation Co., against the Jackson Film Studio Corp., Lee Shubert, David Lazar, Samuel M. Aronson, and others, on a note of the corporation endorsed by the other defendants.

A default judgment for \$641 was filed in the Supreme Court yesterday by Howell's Cine Equipment Co., Inc., against the Ladd Agency of Rouses Point, N. Y., for moving picture equipment sold.

### Operators to Back Hoffman Appeal

The M. P. Machine Operators Union, Local 306, is raising a fund to finance an appeal for Harry L. Hoffman, now serving a twenty year term for the murder of Mrs. M. A. Bauer, in Staten Island. Hoffman was a member of the organization.

### Williams Back from Miami

Larry Williams has returned from Miami, where he photographed Betty Compson in "All For Love."

Let George do it!  
**George E. Kann**  
Corporation  
220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

### Unhappy Conditions

(Continued from Page 1)

is offset by the losses sustained in their smaller houses. Or one big house eats up everything and the competition house suffers badly.

"From what I could learn, only two types of pictures are wanted by the public: excitement pictures like 'Sporting Youth', or sex pictures like 'Three Weeks.' There is no room in between. And we all know what will happen if you give them too much of sex pictures. The reaction will be terrific.

"From what I was told by certain exhibitors they only want 'big' pictures. Whether or not there is any profit to them in the showing seems besides the point. They want pictures touted as 'big' which means there isn't any room for the average type of picture on which they can or have made their money. Perhaps that is one of the reasons they are losing their shirts.

"I can't answer the problem. I can only tell you what I learned. But they are sure in trouble. Good pictures like 'Boy of Mine' and 'The Enchanted Cottage' aren't wanted. But the excitement stuff and the sex picture is in great demand."

### Toledo Theatres Suffer Depression

(Special to THE FILM DAILY)

Toledo—Unemployment conditions here which have been going from bad to worse have caused an unprecedented depression in theatrical business. This condition added, to the new increase of fare rates to 8 cents have caused a great many houses to close, among them the Alhambra, once the leading picture house of the town, which will be torn down and converted into a department store.

### Harrison Ford in MacHarg Story

Howard Estabrook, by arrangement with Cosmopolitan, has secured Harrison Ford for a role in Wm. MacHarg's "The Price of A Party", now in production at the Tec-Art studios, under direction of Charles Giblyn. Ford will return to Cosmopolitan.

### Sills Opposite Nazimova

Milton Sills will play opposite Alla Nazimova when she returns to the screen in First National's "Madonna of the Streets" based on W. B. Maxwell's "The Ragged Messenger."

### The Weeks Headlines

Monday

Leaders of Allied group think the territorial M. P. T. O. is bed rock for national solidarity. Pyramid wants court to modify injunction against sale of stock. Smallwood denies fraud.

Provincial Board of Amusement, Ontario, rules pictures shall not be shown without license, beginning June 1. Blow at non-theatricals.

Tuesday

Dallas Park Board to show free pictures in city's parks three times a week. Film Board to fight.

Exhibitors Herald believes Stanley Company intends reviving the national booking company idea.

President Coolidge signs bill lifting tax on all admissions of 50 cents and under, effective July 1.

First National officially announces signing of new contract with Thos. Ince for six pictures.

Wednesday

Hearst to release next season's product through Metro-Goldwyn. Five planned by Cosmopolitan.

Friendly interests would seek reaction in Ohio on recent Supreme Court decision classing Sunday pictures as illegal. Plan to make Sabbath "all blue".

Spring Film Golf Tournament at Sound View Golf Club, Great Neck, L. I.

M. P. T. O. directorate meets in New York. Report receipt of several communications from exhibitors dealing with increased producer-theatre activities.

Admissions and seating taxes will be repealed within 30 days. Relief welcomed. M. P. T. O. Allied Special Committee and M. P. T. O. seek credit for being influential in bringing about repeal.

E. Bruce Johnson, manager of foreign department of First National, sails Saturday for several months' trip through the European Continent.

Thursday

Combined distributing system of Metro and Goldwyn-Cosmopolitan near complete merger. Six, out of 30 Goldwyn-Cosmopolitan managers retained, and only three, out of nine, district managers kept.

Important local circuits may adopt one attitude on revised admission question, now that tax on tickets up to 50 cents has been lifted. Several plans under consideration. "Spectrocolor", name of new color process invented on Coast. Invention hinges around shutter on projector.

Injunction application against Selznick, brought by Peter Licari, as trustee in bankruptcy for American Releasing, comes up June 9.

Friday

Famous to cut tax in all theatres. Reported, though denied, that Griffith may join Famous.

Loew may build in New Orleans and Birmingham.

Saturday

Joe Brandt finds admissions too high, considering poor business situation, especially in Mid-West.

New defense introduced by Famous at second day of Federal Trade session in Cleveland.

### Ziedman in Charge of "U" Plant

(Special to THE FILM DAILY)

Hollywood—Benny Zeidman is in charge of the Universal studios, during the absence of Julius Bernheim, who is in the East conferring with Carl Laemmle.

### Over Production

(Continued from Page 1)

Paramount pictures. Cross examination by W. H. Fuller, couns the Federal Trade Comm brought out that Cleveland's six run, first class picture houses maximum of 400 pictures a year of a total of 600 first class productions made, showing the of over-production and that features must fail to secure ings from the nature of and not from any condition which Famous Players is to l

C. E. Almy, local manager Metro-Goldwin, testified that Famous Players sales policy had adverse effects on the selling of his organization. Almy in many specified 11 Ohio towns which few, or no Metro pictures sold. The cause for failure in case was attributed to the fact of gestion of the picture market.

Ira Cohen, a District Manager Ira Cohen, formerly a special representative for Fox, has been appointed Canadian district manager succeeding R. B. McCaffrey, res.

## HAL ROACH'S

WILL ROGERS

COMEDIES

"Wit with a Wallop"

2 reels

Pathécomedy

## GEVAERT

RAW STOCK

Negative — Positive

As Good As The Best

JOHN D. TIPPETT, Inc.

GEVAERT FILM

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N. Y.

### COMING SOON

# "HOLD YOUR BREATH"



An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS - PRISCILLA BONNER AND JIMMIE HARRISON

HODKINSON RELEASE

When you think of INSURANCE you are thinking of STEBBINS

Specialists in Motion Picture and Theatrical insurance for the past fifteen years.

Arthur W. Stebbins & Co., Inc. 1540 Broadway, N. Y. C.

Bryant 3040

# "Ben Hur"

(Continued from Page 1)

cy. It would be a great play. To have this picture for re-  
at that time. There's no doubt about that. But—it doesn't  
likely.

## STEGER STEPS OUT

Bill Fox isn't the sort of man who shows his feelings. But  
must be pretty well cut up with Julius Steger's resignation.  
is—a real character in production—wants to step out on his  
Thinks he has a real find in a European director. Who isn't  
30 years of age. And hopes to develop him to the American  
bol. That's a great idea. Several Europeans have shown a  
Since they landed here. Notably Lubitsch and Seastrom.  
Buchowetzki seems starting in the right direction. So Julius  
have a chance. This is certain—the relationship with Fox  
of the kindest sort. So much so that Bill insisted on Julius  
g the Fox studios for any purpose necessary. And want the  
chance to distribute the Steger productions.

## GETTING AWAY

Looks like Barret McCormick is getting away to a good start.  
Crandall's Tivoli, in Washington. Notice, for instance, what  
Washington Times said. About his program last week. With  
caption: "The Weeks Prize Pupil—Master McCormick." "If  
were a teacher, checking over the wit and humor of the final  
xms, with ink in our hair and madness in our eye, we would  
a big, impressive 90% on the sample program submitted by  
Barret McCormick, assuming that this presentation manager  
fred this program for the current week at Crandall's Tivoli.  
Mr. McCormick does not strike twelve this week, he strikes  
aned near it—say ten or eleven."

## BRUSH UP THE MEDALS

The French Government has made Doug an honorary officer  
public instruction. Whatever that means. Still it keeps Doug  
he limelight.

## LET'S HOPE

Emil Jannings, probably the greatest character actor on the  
een may come to America. This is really interesting. Jang-  
gs says he may come over. To work with Ernst Lubitsch  
one picture this Fall. Here's hoping he comes. Because if  
proper material is found; if he can be set right Jannings will  
ow something. To make the screen prouder than ever. Of it's  
ssibilities. Who will ever forget his great work in several Ger-  
n made pictures; including "Othello" and "Deception." Boy,  
re's an actor.

## BOW PLEASE FOLKS

This came from Harry F. Storin, manager of the Leroy, Paw-  
cket, R. I.:

"Dear Danny: After watching the work of new  
artists for the past season, for no reason at all I want  
to express my opinion that of the newer personalities  
of the year you can pass the laurel leaf to the follow-  
ing ladies, Pauline Garon and Clara Bow, and to  
these gentlemen, Adolphe Menjou and Raymond  
Griffith.

"My patrons seem to have enjoyed their work im-  
mensely."

## THE TOUCHES OF THE MASSES

When "The Sea Hawk" opened Monday. Frank Lloyd was  
the audience. Yes. Not in the state box. But unbeknown to  
audience, he sat with the folks up in the second gallery. Be-  
se, as he said, he wanted to get the pulse of the masses. Lloyd  
ew he was right when he said that the first nighters in the  
es and boxes would applaud anyway.

## A PENNY COUNTS

Mr. Exhibitor. What's the poorest day of the week with you?  
s, I know. You're mumbling about a lot of them being poor.

Well, if so, here's an idea. Effectively worked by Manager Cun-  
ningham. Of Prior's Broadway, in Danville, Va. He used about  
70 lines over three columns, with a large cut of a one cent piece.  
And this copy over it:

"First annual one-cent sale, at the Broadway, Wednesday,"  
in very large type and then this in 12 point:

"For one day, we will sell two tickets for one cent additional  
to regular admission, as follows: One adult ticket 33 cents, two  
adult tickets for 34 cents; one child's ticket 10 cents, two for 11.  
All tickets must be used at the time of purchase."

## HICK STUFF

Over at Famous they're eagerly awaiting the arrival of  
George Brown. From Charlotte, North Carolina. George won  
the cup for the best ad written for a Famous theatre. Also a trip  
to the big city. And George has never seen New York. Yes;  
they're rinsing out the glasses.

## NOT A JEWISH DISH

Charley O'Reilly wanted a mince pie. Ordered it from the  
New York Athletic Club. Of which he is a member. Had his  
stenographer shoot the order to the chef. Later the chef called.  
Said he didn't know what Charley was talking about. "Why,"  
asked Charley. "Well," said the chef, "I see you spell it 'mintz'  
pie and I want to tell you now that we haven't any of those  
Jewish dishes up here."

## GOING ALONG

Hearst will stick along with Metro-Goldwyn for the coming  
season. So that is settled. And everybody interested can sleep  
better. If they want to. But just the same the Hearst moves are  
always important. And usually of interest.

## USE THE SALT—BUT—

Harry Crandall, inspired by "Abraham Lincoln" and what  
Dick is doing at the box office. Plus the type of audience. Writes  
Dick Rowland quite a letter. Oh, yes; Crandall is one of the First  
National franchisers. And he might be expected to enthuse over  
F. N. product. But on the other hand Crandall has a mighty  
clean reputation. He isn't the type to rave—where raving doesn't  
fit. And the newspaper space he claims he received is easily un-  
derstood. It's the type of picture that naturally will get a lot of  
free newspaper space. Because the subject is big enough; im-  
portant enough, to make editors think. And that isn't an easy job  
in this business.

## THE BEERY'S

Recently—we must be getting as dumb as Reichenbach says  
we are—we asked what had become of the Beery's—Wally and  
Noah—to which Sam Palmer of Famous busts off on his trusty  
typewriter:

Wha'd'ye mean—"What's become of the Beery's?"  
I can't speak for Wally—he's not strictly of our  
gang—but Noah has been very much there, with  
whiskers, in the following recent Paramounts; "To  
the Last Man," "The Call of the Canyon," "The  
Heritage of the Desert," "The Fighting Coward"  
(Boy, what a fat part!) and "Wanderer of the  
Wasteland" (Where were you last Monday night?).  
Right now, shorn of his bush, he is working in the  
current Pola Negri picture, "Compromised." When  
not before the camera he has been eating and sleep-  
ing.

And then Wally steps out in "The Sea Hawk" and steals  
the picture.

Apologies—many of 'em.

DANNY



**Incorporations**

Albany—Dramatists Theatre Realty Corp., New York. 2,000 preferred stock, \$100 each and 8,000 shares common stock, no par value. Incorporators, J. C. Millard, H. Hadley and H. L. Steitz. Attorney, S. V. Ryan, Albany.

Albany—Timpson Motion Picture Corp., New York. Capital \$100,000. Incorporators, H. Gaba, F. L. Garfunkel and M. Singer. Attorneys, Levy, Gutman & Goldberg, New York.

Albany—Amber Fluid Producing Co., New York. 100 shares common stock, no par value. Incorporators, M. Herman, I. S. Low and N. M. Satloff. Attorney, S. D. Shifrin, New York.

Springfield, Ill.—Park Ridge Amusement Co., Chicago. Capital \$100,000. Incorporators, V. T. Lynch, R. C. McGregor, Dr. A. J. Buchheit and John Schroeder.

Albany—Action Pictures, New York. Capital \$25,000. Incorporators, E. A. Sherpick, L. I. Shelley and R. A. Vanken. Attorneys, Melvin & Sherpick, New York.

Dover, Del.—Fred Wiehl Prod. Inc. Capital \$100,000. Incorporators, Fred Wiehl, Peter A. McGloin and Stephen Gellich. Attorney, A. B. Magee, Dover.

Albany—Cultura Producing Co., New York. Capital \$50,000. Incorporators, A. Ganz, J. Kendler & H. Lapin. Attorneys, Kendler & Goldstein, New York.

Albany—H. & S. Theatres, New York. Capital \$100,000. Incorporators, R. B. Schiff, S. Zuckerman and F. Wald. Attorneys, Shaine & Weinrib, New York.

Albany—Sensitized Films, New York. Capital \$100,000. Incorporators, A. A. Kaye, W. A. Duncan and E. A. Mayer. Attorney, E. Mackey, New York.

Springfield Ill.—Sunset Amusement Corp., Chicago. Capital \$15,000. Incorporators, Leo R. Salkin Jess Waldman and Henry Salkin.

Albany—Thomas Carr Amusement Co., Jamestown. Capital \$20,000. Incorporators, T. Carr, M. H. Amlinger and A. Carr, Maple Springs.

Albany—Euro-American Film Corporation, New York. Capital \$10,000. Incorporators, E. Bosler, F. G. Kirby and E. L. Corbett.

Albany—Puritans, Inc., New York. Capital \$60,000. Incorporators, N. B. Gurock and A. Tolk.

**Promotions at Fox**

Edwin C. Hill, who has been acting as editor of Fox News has been given an important post on the production staff. Truman H. Talley, former foreign editor has succeeded Hill as editor.

**Short Subjects**

**"Winning His Way"—"Fight and Win" Series—Universal**

*Corking Start for New Series*

Type of production 2 reel fight drama

The first of the ten two-reelers Universal will make starring Jack Dempsey is a corker. The story by Gerald Beaumont is there—decidedly. That, plus the fact that Jack Dempsey is in it should be enough.

Dempsey is heavyweight champion of the pugilistic world. That means he is news and, as such, a figure before the public. You can bank on Universal getting behind this series to the limit. However, aside from that, there is actual quality in the first number to warrant exhibitor consideration.

Dempsey is Jack O'Day, a pugilist who is retired because of his mother's antipathy to fighting. He is rediscovered in a steel mill and is drafted to fight the heavyweight "champ", only because he needs money to send his mother to the country. The training starts but O'Day wins the heart of his manager, who had originally tried to frame him, by saving the manager's child who is in danger of death on a railroad trestle. O'Day saves the youngster and hangs over the side while the train passes by. A portion of the railroad tie gives way and Dempsey and the child are precipitated into a river many feet below. This scene, shot from above, showing the downward plunge is great.

There are plenty of fight scenes and others showing Dempsey in training. Dempsey, of course, knocks out the former "champ" and wins the title. The comedy business is fine.

**"West of the Water Bucket"—"Fight and Win" Series—Universal**

*Funny and Entertaining*

Type of production 2 reel fight drama

There are a number of good laughs in No. 3 of the "Fight and Win" series. Dempsey and his bunch of youngsters are down in a farm, since the orphanage proved too expensive to keep up. A circus hits town with a faker who passes himself off as Tiger O'Day. Despite a lame knee, injured in rescuing a couple of kids in a runaway wagon, Jack accepts the challenge of the fake "champ" and beats him.

A false extra tells Jack's manager in the city that the supposed champion had been knocked by an unknown. The manager hustles in a 'plane to find out the truth and breaks up a dinner tendered to Dempsey for winning the fight. The ending is weak.

The business where Dempsey insists upon wearing his derby because the opponent might hit him on the head and the trick of fighting while endeavoring to remove one shoe is funny. Universal hasn't spared much expense in creating a circus atmosphere. An entire village street, strung with banners was built for this.

**"A Society Knockout"—"Fight and Win" Series—Universal**

*Suffers by Comparison*

Type of production 2 reel fight drama

Of the three Dempsey two-reelers shown, the second is the poorest. While fairly good in spots, it does not hold up against No. 1 and No. 3. Following the acquisition of the heavyweight title, Dempsey as Jack O'Day is left in an orphanage for boys. One of the wards sets fire to the place and is rescued by Jack. The kid develops diphtheria and the place is quarantined, necessitating holding the Milk Fund Bout on the lawn. The former "champ" is secretly for Reggy, Jack's supposed opponent, and is getting the better of it. Jack detects the substitution and, despite a doped towel Jack knocks out his old time foe.

The comedy bits are rather feeble.

**"In a Drop of Water"—Principal Pictures—Educational**

*Fine Scientific Reel*

Type of production 1 reel microscopic study

Louis Tolhurst places drops of water taken from different sources under his microscope in this short reel and shows the spectator the teeming life contained in a single drop. The photography is excellent and the titles clear and easily understood, and while the subject matter may be slightly too scientific for a small minority, it will in all probability be found intensely interesting by many. The microscopic creatures are called by their scientific names and shown in detail so that the spectator can see wherein they differ from each other.

**"On Guard"—Grantland Rice—Pathe**

*A Good One for the Men*

Type of production 1 reel sport review

The art of self defence is shown in various phases in this issue of Grantland Rice's "Sportlight." The duel with foils of long ago, fencing brought up-to-date, and boxing by several well-known members of the ring, including James J. Corbett and Gene Tunney make this an interesting and swift-moving reel, which is nicely gotten together. It opens with a bit showing a primitive man defending himself with a club and closes with a bit of fun between Corbett and Frank Bacon.

**"Suffering Shakespeare"—Spat Family—Pathe**

*Spats Spat with Shakespeare*

Type of production . . . 2 reel comedy

Those who have followed the antics of the amusing Spat family in their various escapades will be anxious to see their latest outburst. It takes the form of a private theatrical performance held at the home of the Spats. Sidney D'Albrook, as the long-suffering English husband who invariably does the wrong thing is always funny. Not as uproarious as some of the others in the series have been, but still amusing.

**Theatre Changes**

Akron, O.—Max Federhar, manages the Regent and Rialto added the Cameo to his string. built the house and opened it week.

Detroit—William F. Klatt moved the Rosedale theatre from the Union Trust Bldg., to First National Bank Bldg. Klatt so owns the Oriole Terrace.

Chicago—Two suburban theatres which have closed for the summer the Pastime, at Blue Mound, and Ewart at Greenup.

Ocala, Fla.—A. R. Ninninger, formerly with Progress, has taken the management of J. W. Phi theatres.

Anderson, S. C.—H. M. French leased the Opera House for 20 years and will play pictures and road shows.

Des Moines — The Lyric changed hands. Manager Wig remains in charge of the house.

Nashville—Fred Martin has converted the Orpheum, formerly a picture house, into a stock house.

Chicago—John P. Dromey been appointed assistant manager of the Balban and Katz circuit.

Tacoma—The Rex and the Orpheum have been taken over by Moore Amusement Co.

Atlanta—The Forsyth has closed its season of pictures and vaudeville and will show stock.

Batavia, N. Y.—The Grand has been purchased by Morris and Herk Korman of Buffalo.

Chicago—Leo and Harry Brunel have purchased the Temple, a neighborhood theatre.

Casey, Ill.—Perkins and Musser have sold the Lyric to Mrs. Ella Musser.

Chicago—Walter F. Batchelor has been appointed manager of the Rialto.

Buffalo—Jim Cardina has closed Kensington for repairs and remodeling.

Orlando, Fla.—The Beacham has been closed for extensive alterations.

Greensboro, N. C.—The Strand has been added to the Stevenson chain.

Chicago—Gene Russell has purchased the Chateau at Kanakee.

**Carewe's Next**

(Special to THE FILM DAILY)  
Los Angeles—"The Ragged Messenger," Edwin Carewe's next picture has been changed to "Madonna of the Streets." It will probably undergo another change before release.



Another  
Smash

from

BUSTER  
KEATON!

SHERLOCK, JR.



gives you the  
best 'break' a  
full-length comedy  
ever did... Right  
when you're getting  
worried about that  
warm weather  
bugaboo too!

There is no such  
thing when you've  
got a show like this!  
Absolutely, Keaton's Greatest!

Presented by  
**Joseph M.  
Schenck**

Directed by  
**Buster Keaton**

Story by Jean Havey  
Clyde Bruckman  
Joseph Mitchell

Very Imperial Pictures, Ltd.  
Exclusive Distributors through  
Great Britain, Sir William very  
Managing Director

**Metro**  
Picture



Only **BUSTER KEATON**

Could keep a straight  
face at

**SHERLOCK  
JR.**

*Presented by*  
**Joseph M.  
Schenck**

*Directed by*  
**Buster Keaton**

*Story by* Jean Havez  
Joseph Mitchell and  
Clyde Bruckman

*Exclusively  
Distributors throughout Great Britain.  
Sir Wm. J. Fox, Managing Director...*



—every inch of footage  
holds such a laugh!



**Betty Compson in  
"Miami"**

Producer: Tilford Studios, Inc.  
Distributor: Hodkinson  
As a Whole..... LOOKS AS THOUGH IT MIGHT BE ONE OF THE BEST BOX OFFICE NUMBERS THAT HODKINSON HAS OFFERED; VOLUNTEER AND THE OLD FASHIONED GIRL CONSPICUOUS BY THEIR ABSENCE.  
.....Has one gay time of it and seems to thoroughly enjoy it. Who couldn't with yachts, wealth and good looking men for playmates. Nicely photographed and very pretty in some close-ups.  
.....Ben Finney (Benjamin Finney, Jr., on the program) a new comer and a good looker. The leading man idolizers have a new one to add to their list. Lawford Davidson suitable as the man with the yacht. But think how much better Adolph Menjou or Lou Cody would have been in the part. Others include Hedda Hopper, J. Barney Sherry and Lucy Fox.  
.....Type of Story....Story of jazz life. Here's another modern girl story, only this one is a little more so than some of the others. Probably it only seems so but the gaieties of Miami and every indication of the luxuries that money can buy as well as gorgeous locations and a bevy of beautiful women and good looking men, certainly provide the latest jazz offering with a kick that offers a mighty fair substitute for the much coveted "fire water." And a fine time had by all" may readily apply to this latest Hodkinson release, a picture that has every chance of developing in a thoroughly joyful box office number. It has pep and then some. It glorifies Ziegfeld's well known "American girl" to the nth degree. It affords grand exploitation for the great Southern playground but then that isn't to be worried over because the pictures are about as close as the majority will get to the famous Hotel Flamingo in spite of the lure of "Miami." The story isn't important. Pep is the thing and the film has oodles of it.  
.....Box Office Angle....Should go big. Beach parties, cabaret parties, club parties and petting parties. "Miami" is just one grand big party. You ought to know how these luxury boosting, jazz girl pictures go with your crowd.  
.....Exploitation....Plenty to talk about. A trailer of any part of the picture, picked at random, will be enough to give them a good idea of the atmosphere. Promise them a great lot of thrills in the way of incidents in the career of a society girl who leads her followers a merry chase and ends up by marrying the girl-dodger. Use plenty of stills of Betty Compson and any decorations indicative of the South should make your lobby attractive. Fine hot weather feature.  
.....Direction.... Alan Crosland; lavish  
.....Author ..... John Lynch  
.....Scenario ..... John Lynch  
.....Cameraman ..... Dal Clawson  
.....Photography ..... Very good  
.....Locale ..... Miami  
.....Length ..... 5,985 feet

**"The Marriage Cheat"**

Producer: Thos. H. Ince  
Distributor: First National  
As a Whole.... SOUTH SEA ISLAND TALE WITH FINE PICTORIAL APPEAL AND STORY THAT IS OF A FORMULA VARIETY BUT STILL APPARENTLY POPULAR WITH PICTURE FANS.  
Cast.....A very good one. Percy Marmont, Leatrice Joy and Adolph Menjou make up the usual triangle. All well suited and thoroughly capable. Have some vigorous work to do in latter reels that qualifies them as excellent seamen as well as good actors. Laska Winter an interesting sidelight in the role of half-cast island girl. She's peculiarly attractive and especially good in this sort of a part. Director gives her many fine opportunities.  
.....Type of Story....Drama. Frank R. Adams hardly deserves the credit for the entertainment afforded by "The Marriage Cheat" for it isn't his story that makes it interesting. Rather it is the splendid Thomas H. Ince production, skilful direction of John Griffith Wray and capable playing of a good cast. Adams' plot is the old tropical island theme with the white woman cast upon the island and her subsequent infatuation for the missionary. It happens that the woman isn't so easily rid of her worthless husband and he finally locates her. After the minister realizes he has broken most of the commandments he repents, gives up the woman to her husband but later they are reunited, following the husband's death. But with a thoroughly live presentation, attractive settings and genuinely realistic tropical atmosphere, plus some unusually actionful sequences toward the close, "The Marriage Cheat" becomes interesting. Whether or not it will pass censorship requirements because of the association of a clergyman and a married woman, and also through some pretty peppy scenes aboard a yacht, is a question. The early sequences smack strongly of Somerset Maugham's book, "Miss Thompson," which has been scoring on the stage as "Rain."  
.....Box Office Angle.....Very likely a good box office number. Good audience appeal for the general crowd. Probably a trifle difficult if you cater to a small town, church-going clientele.  
.....Exploitation.... If you know you can play this without incurring any trouble with ministers, etc., it should be easy to get your folks in. Just show a trailer of any of the more thrilling sequences, especially the wreck of the yacht or the rescue of the woman and baby from the reef. Naturally the title is a drawing card and will stand plenty of exploitation and prominence. Of itself it will serve to bring in many.  
.....Director ..... John Griffith Wray  
.....Author ..... Frank R. Adams  
.....Scenario.....C. Gardner Sullivan  
.....Cameraman ..... Henry Sharp  
.....Photography ..... Excellent  
.....Locale ..... Tropical island  
.....Length ..... 6,622 feet

**Baby Peggy Montgomery in  
"The Family Secret"**

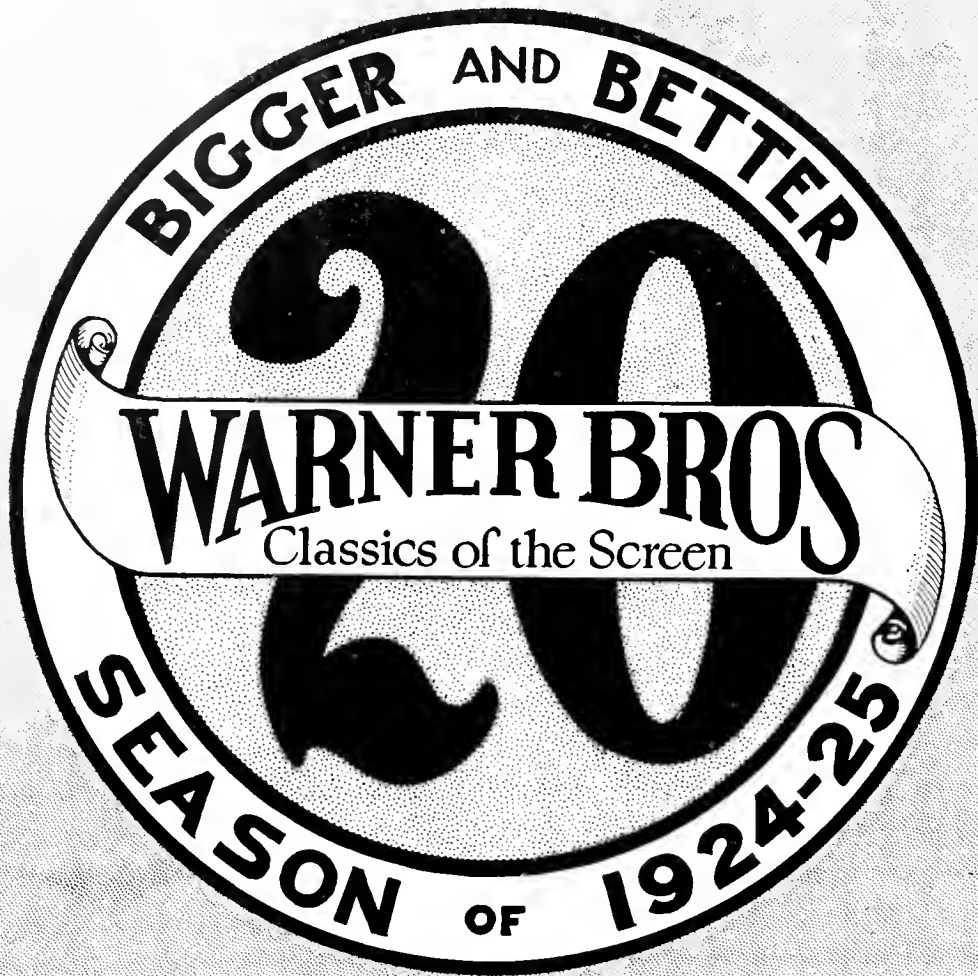
Producer: Universal-Jewel  
As a Whole..... BABY STAR DELIGHTFUL AS EVER. STORY HAS GOOD HEART INTEREST TOUCHES.  
Star.....Enjoyable as always. An adorably cute youngster who seems to improve with each picture. She's absolutely unconscious of the camera and her expressive little poses always bring a series of "oh's" and "ah's" in an audience.  
Cast....Gladys Hulette pleasing. Edward Earle suitable as the husband. Frank Currier good type. Martha Mattox and Lucy Beaumont good in character parts.  
.....Type of Story....Drama. You just can't help but love this adorable youngster, Baby Peggy. It isn't so much what she does but the way she does it that makes her work so charming. Oh, for a picture with Peggy and Jackie Coogan working together. "The Family Secret," adapted from Augustus Thomas' play "The Burglar" and Frances Hodgson Burnett's novel "Editha's Burglar," gives the little star an entirely appropriate vehicle and William Seiter has taken advantage of the opportunities presented to allow Peggy the full benefits of it. She's a little late in arriving in the story but the footage is correctly consumed with the establishment of a good premise that gives them something to work on and adds a little weight to the plot that otherwise might be a bit too slight. It deals with the separation of a girl and her husband by her father and the man's imprisonment on a false charge of the angry parent. After a lapse of time the parent relents and then tries to reunite the couple and their little daughter. The reunion happens by accident, but in time for a happy ending. There should be some explanation as to why the husband did not try to find his wife and baby after getting out of prison.  
.....Box Office Angle....Very good indeed. If your folks appreciate a good heart interest story and a delightful child star who really worms her way into your heart, you can't go wrong.  
.....Exploitation.....Promise them another splendid Baby Peggy entertainment. It's a charming little picture and if they don't enjoy it the trouble's with them, not with the film. Use a trailer extensively. Show them some of the cute bits with the baby star at her best, such as that in which she gives the dog a bath in her own tub. Play up the title with catchlines such as: "Have you any skeletons in your closet? See 'The Family Secret' disclosed at the blank theatre on (date.)"  
.....Direction..... William Seiter; Good  
.....Author .... Frances Hodgson Burnett  
.....Scenario ..... Lois Zellner  
.....Cameraman ..... John Stumar  
.....Photography ..... Good  
.....Locale ..... New York City  
.....Length ..... 5,675 feet

**"The Sea Hawk"**

Producer: Frank Lloyd  
Distributor: First National  
As a Whole..... MIGHTY FINE PICTURE WITH STRONG BOX OFFICE POSSIBILITIES. SHOULD RANK AMONG OUTSTANDING SUCCESSES OF COMING SEASON.  
Cast....Milton Sills outstanding figure in notable cast which includes Enid Bennett, Wallace Beery and many other names well known at the box office. Beery's performance exceptionally fine. Lloyd Hughes good as the weakling. Enid Bennett fails to satisfy.  
.....Type of Story....Romance; with a background unusual to pictures. Of the old, old days when the Moors were fighting Spain. A love story full of excitement, adventure and intrigue with the lovers getting together at the finish of course. But lack of space precludes the possibility of telling in detail of many exciting developments which, however, broadly speaking will be sure fire to the average picture fans. Sills in ruffles and court costume not so interesting as Sills the he-man when he strips down to the galley-slave stuff and later as the leader of the Moors. A huge sum of money has been expended in the reproduction of Moorish galleys and Spanish galleons and the sea fights are full of intense action. This is the best stuff in the picture. Of necessity it takes about a half hour to get into the real story. Once the early planting of the characters has been done the story speeds along. You would never know that this was over twelve reels after the first three or four. It moves like lightning.  
.....Box Office Angle....A sure-fire bet for any and all box offices regardless of size or community conditions. This one is in.  
.....Exploitation....Just use your head. So many possibilities present themselves—the fact that "The Sea Hawk" written by Sabatini had a tremendous sale—that Milton Sills' following will be doubly increased—that Wallace Beery is a delight—that your people have never seen such stuff as comes with the battles on the galleons. Just run a trailer showing some of these battle scenes and your crowd will be there. You can interest many of your regulars by informing them that the atmosphere of this is entirely different from anything they have ever seen in pictures. Make use of bookstore tie-ups for the display of the book.  
.....Direction ..... Frank Lloyd; By far his biggest and undoubtedly his best picture. Cutting would speed this up.  
.....Author ..... Rafael Sabatini  
.....Scenario ..... J. G. Hawks  
.....Cameraman ..... Norman Brodin  
.....Photography ..... Excellent  
.....Art Director ..... Stephen Goosoon  
.....Locale ... England, The Mediterranean, Algiers.  
.....Footage ..... 12,045



Save TWENTY Dates for the New Warner TWENTY



Reason  
No. 6 ~

### Previously Announced

- 1—Rin-Tin-Tin in "Get Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"
- 6 \_\_\_\_\_
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### "THE ELEVENTH VIRGIN"

By DOROTHY DAY

Most happily chosen as the title for a book, "THE ELEVENTH VIRGIN" will at once appeal to motion picture exhibitors as a photoplay title which will stop every solitary pedestrian that passes their doors.

The book sprang into instant favor when published early in 1924 because of its title—and those who were curious to read it were loud in their praises of the strength and daring of its plot. It was inevitable, then, that it should establish a record for quick selling throughout the country; it is much too early to do justice to it as a "best-seller" since it is apparent that before the current summer is over it will have been read by at least ninety per cent of the people who are listed as regular readers of current fiction.

There were ten virgins in the Bible story—five *wise* who kept their lamps burning against the coming of the bridegroom and five *foolish* who were unprepared when the honored guest arrived. "THE ELEVENTH VIRGIN" is the embodiment of the modern venturesome young American girl who is driving her elders to distraction these days because of her absolute disregard for conventions and her determination to get all her knowledge at first hand.

There are action situations galore in this striking story by Dorothy Day which need only the careful treatment for which the WARNER BROS. producing organization is celebrated to translate them into motion picture entertainment of the highest possible type.

Save TWENTY Dates for the new Warner TWENTY



**"The Good Bad Boy"**

Producer: B. F. Zeidman

Distributor: Principal-State Rights

As a Whole.... PLEASING JUVENILE STORY THAT HAS GOOD HUMAN INTEREST TOUCHES AND EFFECTIVE HEART INTEREST BITS. STORY IS PRETTY SLIGHT AND MOVES RATHER SLOWLY.

Cast.....Joe Butterworth pleasing youngster who acts naturally and with assurance. Mary Jane Irving cute little girl who realizes that Joe isn't the bad boy the people think he is. Forrest Robinson contributes interesting characterization as the tipsy inventor. Others Lucy Beaumont, Arthur Hull, Edward Davis and Richard Wayne.

Type of Story.....Drama. There's not a great deal to the story but those who like human interest business and are interested in the antics of mischievous but well meaning young boys, will probably find "The Good Bad Boy" a satisfying film. It contains a lot of genuinely human and true-to-life juvenile stuff that will amuse a grown-up audience as well as one composed of young folks. The director has injected many effective little heart interest touches that provide a proper amount of pathos mixed with the humorous bits. Young Billy Benson is handicapped socially because of the poverty of his family caused by his father's devotion to his non-productive invention and equal admiration for his bottle. Billy is beset with all sorts of obstacles. The little rich girl realizes that Billy is not to blame for his father's acts and is the only one who treats him kindly. Meantime Billy has a strenuous time of it protecting his father from the attacks of neighbors and those who seek to steal his invention. After a climax that offers a little faster moving episode than the previous reels, the story ends in the success of the elder Benson's invention and Billy is the uncrowned hero of the day.

Box Office Angle....You have had sufficient opportunity through previous similar films to judge whether or not this type of picture pleases your crowd. Pleasing kid stuff should prove attractive to the majority.

Exploitation....Play up the juvenile angle and get your folks interested by telling them "The Good Bad Boy" is the story of a boy who was always getting in trouble because he wanted to shield his worthless father. Show them a trailer of some of the comedy bits, especially the sequence where the young hero steals the rich kid's clothes to attend a party. Joe Butterworth is a pleasing youngster and your patrons, both young and old, will be interested.

Direction....Edw. F. Cline; all right  
 Author ..... Not credited  
 Scenario ..... Not credited  
 Cameraman ..... Not credited  
 Photography ..... Good  
 Locale ..... Small town  
 Length ..... 5,198 feet

Hoot Gibson in  
**"Broadway or Bust"**

Universal

As a Whole.....GREAT LOT OF HOKUM WITH THE SITUATIONS RUNNING WILD AND WOOLLY; STORY NOT AS GOOD AS RECENT GIBSON VEHICLES, BUT IT KEEPS MOVING.

Star....Has one of those knock-'em-dead hero roles in which everything but hard luck comes his way.

Cast...King Zany contributes fair comedy bits while Ruth Dwyer isn't an over important heroine. Here's a rather pretty girl if she only knew how to dress and arrange her hair. Gertrude Astor, Stanhope Wheateroft and Fred Malatesta others who haven't much to do. Wheateroft's part is especially light. He appears twice, each time to inquire "Is it true that cowboys have hair on their trousers?"

Type of Story...Comedy. After the first few shots of "Broadway or Bust," the plot and its denouement is as plain as the proverbial "nose on your face." In fact the title writer helped as much as anyone to give it away. After the girl inherits a fortune and goes East, leaving her cowboy hero minus a fiancée, you are told "this is hero's shack on his worthless piece of land." What a dead give-away that word "worthless" is. You know right then and there that gold or oil is sure to make it worth a million. And sure enough. Only it happens to be radium that brings the millions and sends hero to New York where there's some good comedy business in which he hires a "suit of rooms" for his horses and he and his cowboy pal "put on the dog." They get some laughs out of this idea with the two westerners getting acquainted with city manners. The yachting episode hasn't much humor, most of the footage being consumed with the effect of the rough ocean on the landlubbers. It does provide a grand rescue finish in which Hoot saves the girl he loves and they trot down to the beach where the waves make a nice background for a clinch.

Box Office Angle.....Pretty good amusement. Where they are usually satisfied with what Hoot Gibson has to offer you can count on this one holding its own satisfactorily.

Exploitation.....Title can be nicely exploited as per Universal's press sheet suggestion, that of getting a worse-for-the-wear looking auto, painting "Broadway or Bust" on the sides and running it about town or parking it in front of your theater. Play it up with catchlines about the cowboy who broke into Long Island society. Use a trailer showing the horses in a hotel room.

Direction .Edward Sedgwick; ample  
 Authors...Edw. Sedgwick, Raymond L. Schrock.  
 Scenario ..... Dorothy Yost  
 Cameraman ..... Virgil Miller  
 Photography ..... All right  
 Locale.....New York; the West  
 Length ..... 5,272 feet

**"Wandering Husbands"**

Producer: Regal Pictures, Inc.

Distributor: Hodkinson

As a Whole.....HAS ONE GOOD LIVE SEQUENCE BUT OTHERWISE IS A SLOW-MOVING, TIRESOME PICTURE WITH UNEVENTFUL ETERNAL TRIANGLE PLOT.

Cast .....Lila Lee and James Kirkwood well suited and pleasing as the couple who are being separated by the capricious "other woman," played effectively by Margaret Livingston.

Type of Story .....Domestic drama. If Lila Lee had only taken a more active part in putting a stop to her husband's attentions to the other woman earlier in the picture and given him a merry chase to start with, "Wandering Husbands" would not be such a tedious affair. As it is the first two or three reels just drag along without a thing of importance occurring. There are only a series of escapades in which the other woman figures and wife Lila sits home, frowns and suffers with the knowledge that her husband is untrue to her, for the sake of her child. Along about the fourth reel she hits upon a corking fine idea in the way of bringing iriend husband to time. Then for about another reel or two the story picks up, moves along at a good pace, affords some good amusement and is really entertaining. This episode, in which the wife decides to give the husband a "dose of his own medicine" is peppy and interesting. Margaret Livingston puts over her work in this part in fine style. The climax offers a fairly unusual climax with the wife inviting her rival and her husband for a ride in a leaking motor boat. When the situation becomes desperate the husband is forced to choose which woman he will save. Naturally it's his wife and the rival is cured of her attempt to steal the clever one's husband.

Box Office Angle.....Fair. Cannot be especially recommended because the picture, on the whole, is too slow. Its one good fast episode is not enough to hold them.

Exploitation .....If you know that the Lila Lee-James Kirkwood combination appeals to your audience you may be able to please them with this. Of course the title will bring in a certain majority and it might be effectively played up with catchlines such as: "Wives, Attention! If you want to make sure that your husband loves you and not the other woman, see 'Wandering Husbands' and learn a novel way of testing him." Or, "Lila Lee will give you some tips on how to manage 'Wandering Husbands.'" See her latest picture, with James Kirkwood, at the blank theatre."

Direction .....William Beaudine; ample, but should have speeded story.

Author .....C. Gardner Sullivan  
 Scenario .....C. Gardner Sullivan  
 Cameraman .....Ray June  
 Photography .....All right  
 Locale .....Long Island  
 Length .....5,800 feet

Slobey and Dura in Tie-up

John Slobey has resigned from Malcolm Film Laboratories and has opened an office at 1650 Broadway, in conjunction with the Dura Laboratory which maintains its plant uptown. Dura will handle all of Slobey's art title work.

C. R. Beacham Improving

(Special to THE FILM DAILY)

Atlanta—C. R. Beacham, First National manager, who has been ill at home for two weeks, is recovering. His condition was regarded as extremely serious for a time.

Another For Atlanta?

(Special to THE FILM DAILY)

Atlanta—Plans are being discussed for a neighborhood theatre on Peachtree St., between Tenth and Eleventh. The plan is to sell tickets to merchants at low prices who will distribute them to their patrons as premiums.

Another Iowa Town Goes "Blue"

(Special to THE FILM DAILY)

New Sharon, Ia.—The city council and the new woman mayor have passed an ordinance, prohibiting Sunday shows.

Harry Reiff Succeeds Fischer

(Special to THE FILM DAILY)

Pittsburgh—Harry Reiff has succeeded M. Fischer as Federated manager. Fischer will open an exchange of his own in Cleveland.

Wagner Now With Hill Enterprises

(Special to THE FILM DAILY)

Pittsburgh, Pa.—Robert Wagner has assumed the duties of exploitation representative for R. G. Hill Enterprises. Wagner was formerly with Rowland & Clark.

Theatre for Van Nuys, Cal.

(Special to THE FILM DAILY)

Van Nuys, Cal.—West Coast Theatres, Inc. are reputed to be behind a plan to renovate Shackett's furniture store into a theatre to seat 1,000.

Jackson, Fox Studio M'g'r

(Special to THE FILM DAILY)

Los Angeles—Ben Jackson has been appointed manager of the Fox studio and Fred Kley, location manager.

Virginia Valli's Next

(Special to THE FILM DAILY)

Los Angeles—"Clinging Fingers," an original by Elizabeth Holding and Marion Orth will be Virginia Valli's next picture. Edward Sloman will direct.

Appointed Park Director

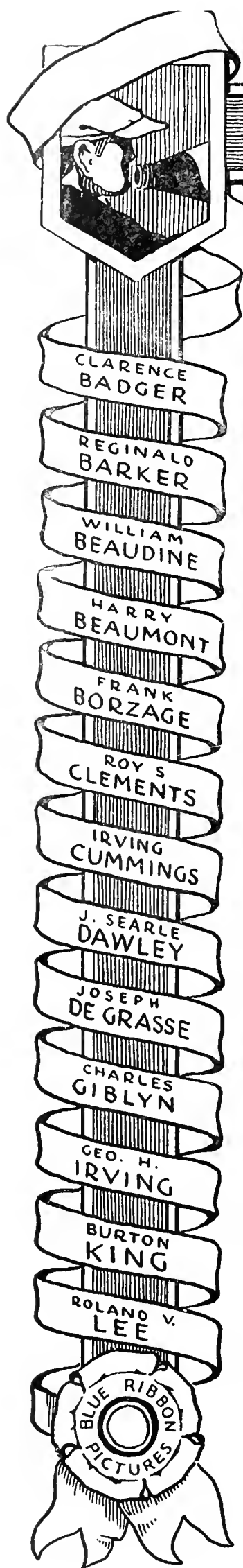
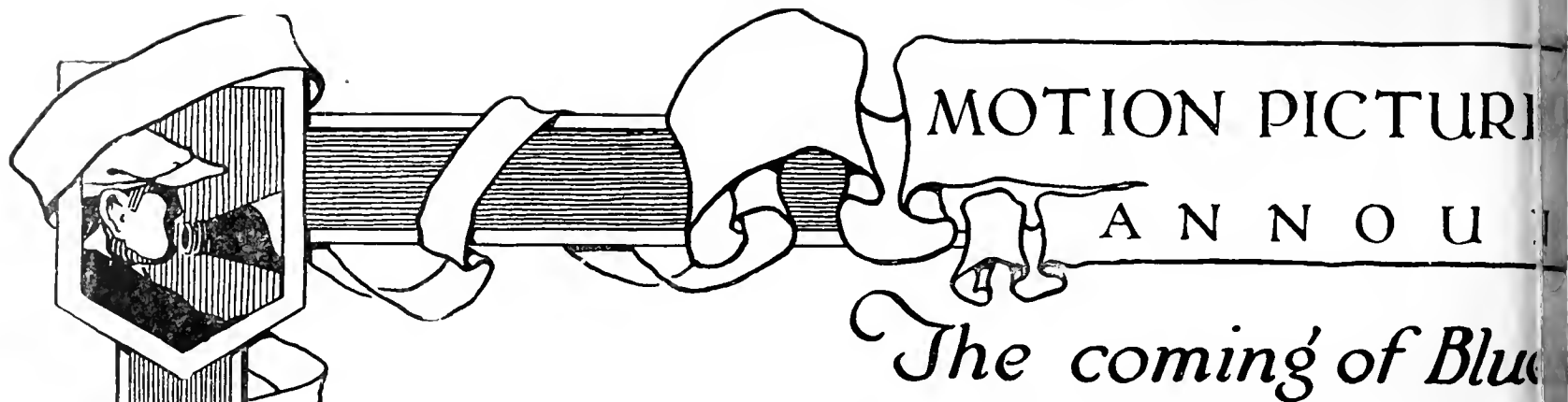
(Special to THE FILM DAILY)

Seattle—John C. Von Herberg has been appointed a member of the Board of Park directors.

Another for J. and H.

(Special to THE FILM DAILY)

Portland, Ore.—Jensen & Von Herberg have taken over the Highway, a suburban house.



*The entry into the field of production of the*  
**MOTION PICTURE DIRECTORS' ASS'N**  
*marks the most significant action in the interests of the*  
**Practical Manufacture of Motion Pictures**  
*since the inception of the industry*

**HERE ARE THE SALIENT FACTS:**

1st. The M. P. D. A. will produce its OWN feature pictures under the consolidation of its membership into a separate production unit to be known as the Motion Picture Directors Holding Corporation.

2nd. Sixteen to eighteen features per year will be the schedule of production. Of these, sixteen will cost approximately \$100,000 each and two will be super-special exploitation features which will cost in excess of \$200,000 each.

3rd. The productions will be made by the Producing organization of the Directors' Association, with Phil E. Rosen as President, Roy S. Clements, Vice-President, and George L. Sargent, Secretary. The directors include the above and, in addition, Clarence Badger, Reginald Barker, William Beaudine, Joseph DeGrasse and Paul Powell.

4th. Assignments for the direction of the earlier pictures have been made to the following members: Paul Powell, William Beaudine, Roy S. Clements, Joseph DeGrasse, Philip E. Rosen, William Russell, George L. Sargent, Wallace Worsley, etc. Further assignments for the direction of the balance of the year's output will be announced later.

5th. All productions will be sold under the banner of BLUE RIBBON PICTURES and will be exclusively reserved for INDEPENDENT DISTRIBUTION on a franchise basis.

6th. The director, who is unquestionably the greatest individual creative element in the industry, will be given the first chance he has had to function freely for his own profit and advancement!

The talent . . . the brains, that has been subsidized and capitalized for profit of the larger interests, will be diverted for the first time into independent motion picture channels!

The consolidation of Directorial talent into a business organization for the Production of a Product they alone know how to create will result in the best THE MARKET AFFORDS in stars, in story material, in technical detail and mechanical requirements.

**DETAILS OF STARS, STORIES AND DIRECTORS ASSIGNMENTS**

Communicate with **GRAND-ASHE**

**1650 BROADWAY**

# DIRECTORS ASS'N C E M E N T

## Ribbon Pictures

### MOTION PICTURE DIRECTORS HOLDING CORPORATION

(PRODUCING UNIT)

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Grand-Asher Distributing Corporation,  
1650 Broadway,  
New York City, N.Y.



May 29th, 1924.

Gentlemen:-

This is our pledge, not merely a promise. We guarantee the trade and the exhibitors through you that the Motion Picture Directors' Association will deliver for the season of 1924-1925, sixteen superb productions, based upon the following principles:

**UNQUALIFIED FINANCIAL STRENGTH, PREPAREDNESS AND ABILITY TO PRODUCE, COMMERCIALY PROFITABLE PRODUCTIONS, BOX OFFICE VALUES BUILT UP BY BIG AUTHORS' NAMES, SURE FIRE PUBLISHED STORIES. EXCEPTIONAL CASTS AND CAPABLE DIRECTION.**

In the matter of preparedness, the M.P.D.A. has been investigating, studying, and preparing for nearly four years to make motion pictures that would in every sense be their own. We have carefully thought out every minute detail in advance and are now ready to proceed. The production ability of our organization will be maintained to a high standard by every member of the Association. The market is assured by actual test records of the integrity and reputation of our members.

It is apparent to every one that the great value of this move will be the ability of our Association to capitalize its relationship with stars and players. The entire market and all its essential needs are at the command of this organization. Every production is assured of wonderful casts and stories that will not only set new standards in picture making, but will supply the independent market with a much needed stimulant.

A committee comprising the shrewdest and most successful directors of our group will select stories promising infallible box office winners.

This project, after long and weighty consideration, has been voted on step by step by all members of the M.P.D.A., therefore the united support in supervising, editing and titling, assures workmanship and finish that will be without parallel in the business. The financing of the entire production plan is underwritten by one of the strongest international groups of capitalists, therefore eliminating any necessity of economy at the expense of production. The financial policy will mean profitable productions and avoidance of costly ruinous waste, and only a director who is making his own pictures will know how to avoid these pitfalls. This move brings motion pictures directly from their creative sources to the independent exhibitors with a fuller value than they could ever hope to receive otherwise.

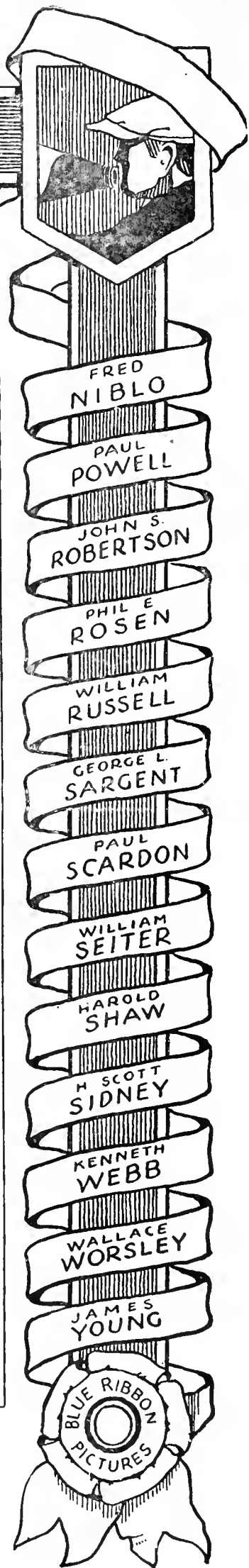
Yours very truly,

G.L.S./P.

MOTION PICTURE DIRECTORS HOLDING CORPORATION  
(Producing Unit)

MOTION PICTURE DIRECTORS' ASSOCIATION

THE UNIT OF FOUR PRODUCTIONS WILL BE ANNOUNCED SHORTLY  
**DISTRIBUTING CORPORATION**  
NEW YORK



# Current Releases

**"Don'ts" for Exhibitors**  
(Special to THE FILM DAILY)

St. Louis.—Exhibitor members of the Joint Board of Arbitration have issued a statement, which says in part:

"Don't forget your rights in signing a contract. Don't sign a blank contract leaving the salesman to fill out later. Don't take the salesman's word for any special concessions he proposes to make. Don't be too susceptible to flowery salesmanship. Don't buy more pictures than you need. Don't "bicycle" a picture."

**Not a Famous' Subsidiary**  
(Special to THE FILM DAILY)

Oklahoma City—Harold B. Franklin is mentioned as one of the incorporators of the Midwest Film Exchange of Arkansas, a new \$25,000 corporation formed here.

Franklin states that he was not connected in any way with the above company and that neither was the company a subsidiary of Famous Players.

**Arrow Sales**

Arrow has sold to Columbia Pictures, St. Louis, 13 Mirthquake Comedies and 13 Broadway Comedies for Eastern Missouri and Southern Illinois; to Progress of St. Louis, "The Fighting Skipper" and 26 Westerns for the same territory; to St. Louis Film Exchange, "Jacqueline."

**Pass "Daughters of Today"**  
(Special to THE FILM DAILY)

Columbus, O.—The Ohio Censor Board has passed "Daughters of Today" with few alterations. The first showing of the picture in this territory will be at the Temple, Toledo, June 21.

**Ohio Theatre Changes**  
(Special to THE FILM DAILY)

Cleveland—E. C. Carter has sold the Exhibit, Ashly, to Ashbrook and Frizell.

M. Beckham has sold the Orient, Toledo, to Harry Dolgin, effective June 16.

**B. and K. Office Opens**  
(Special to THE FILM DAILY)

Chicago—The Balaban and Katz Mid-West Theatres, Inc., have opened up an office at 162 N. State Street, opposite the Balaban & Katz office, Floyd Brockell is in charge.

**Three Two-Reelers Finished**

Three of the "Flying Fists" two-reelers starring Benny Leonard have been completed by Reputable. They are "Ham and Eggers," "Making the Grade" and "Through the Rough."

**Buys Six One-Reelers**

S. Seplowin of Service Films has purchased Greater New York and Northern Jersey rights on a series of six one-reelers, titled "Good Things of Life."

**Second Roosevelt Film Ready**

The second of the "Buddy" Roosevelt pictures to be state righted by Weiss Bros. is "The Battling Buckaroo."

**ALLIED PRODUCERS & DISTRIBUTORS**

The Hill Billy (Jack Pickford) ..... 3-23-24

**ARROW**

At Devil's Gorge .....  
The Sting of the Scorpion .....  
Gambling Wives ..... 4-6-24

**ASSOCIATED EXHIBITORS**

The Miracle Makers .....  
The Yankee Consul ..... 2-24-24  
The Lone Wolf ..... 5-11-24  
When a Girl Loves ..... 6-1-24  
Why Get Married ..... 6-1-24  
The Chechacos ..... 5-18-24

**ASSOCIATED FIRST NATIONAL**

Jealous Husbands ..... 2-3-24  
When a Man's a Man ..... 2-10-24  
Painted People ..... 2-3-24  
Flowing Gold ..... 3-16-24  
Lilies of the Field ..... 3-16-24  
Secrets ..... 3-30-24  
Torment ..... 4-27-24  
Abraham Lincoln ..... 1-27-24  
Cytherea ..... 4-20-24  
The Enchanted Cottage ..... 4-20-24  
The Galloping Fish ..... 5-4-24  
Chastity ..... 5-4-24  
The Goldfish ..... 5-11-24  
A Son of the Sahara ..... 6-1-24  
Why Men Leave Home ..... 5-25-24  
The Woman on the Jury ..... 5-25-24  
The Marriage Cheat .....  
The Sea Hawk .....

**C. B. C.**

Innocence .....  
Discontented Husbands ..... 3-9-24  
Pal O' Mine ..... 5-11-24

**DOUGLAS FAIRBANKS**

The Thief of Bagdad ..... 3-23-24

**FAMOUS PLAYERS-LASKY**

Flaming Barriers ..... 2-3-24  
Pied Piper Malone (Thos Meighan) .. 2-3-24  
The Stranger ..... 2-10-24  
The Next Corner ..... 3-30-24  
Shadows of Paris (Negri) ..... 2-24-24  
Icebound ..... 3-9-24  
A Society Scandal ..... 3-16-24  
The Fighting Coward ..... 3-23-24  
Singer Jim McKee ..... 3-30-34  
The Dawn of a Tomorrow ..... 4-6-24  
The Moral Sinner ..... 4-27-24  
The Breaking Point ..... 4-13-24  
The Confidence Man ..... 4-20-24  
Triumph ..... 4-27-24  
Bluff ..... 5-4-24  
Men ..... 5-25-24  
Code of the Sea ..... 6-1-24

**FILM BOOKING OFFICES**

The White Sin ..... 2-17-24  
North of Nevada ..... 3-2-24  
A Woman Who Sinned ..... 3-9-24  
His Forgotten Wife ..... 4-6-24  
Galloping Gallagher ..... 4-6-24  
Yankee Madness ..... 4-6-24  
The Silent Stranger ..... 4-20-24  
The Beloved Vagabond ..... 4-13-24  
A Girl of the Limberlost ..... 4-27-24  
Untamed Youth .....  
The Danger Line ..... 5-18-24  
The Dangerous Coward ..... 6-1-24  
The Spirit of the U. S. A. .... 5-25-24  
Napoleon and Josephine ..... 5-25-24  
The Fighting Sap .....

**FOX**

Just Off Broadway ..... 2-3-24  
Not A Drum Was Heard ..... 2-3-24  
The Shadow of the East ..... 2-3-24  
Ladies to Board ..... 2-10-24  
North of Hudson Bay ..... 2-24-24  
Kentucky Days ..... 3-2-24  
The Blizzard ..... 2-24-24  
No Mother to Guide Her ..... 3-2-24  
The Vagabond Trail ..... 3-2-24  
A Man's Mate ..... 4-13-24  
The Plunderer ..... 4-6-24  
The Wolf Man ..... 3-16-24  
The Arizona Express ..... 3-23-24  
The Circus Cowboy .....  
The Trouble Shooter .....  
The Long Chance .....

**GOLDWYN-COSMOPOLITAN**

Yolanda (Davies) ..... 2-24-24  
Wild Oranges ..... 3-9-24  
Three Weeks ..... 4-6-24  
Second Youth ..... 4-20-24  
Nellie the Beautiful Cloak Model .. 4-20-24  
The Rejected Woman ..... 4-27-24

**D. W. GRIFFITH**

America ..... 3-2-24

**W. W. HODKINSON**

Love's Whirlpool ..... 3-16-24  
The Hoosier Schoolmaster ..... 3-30-24  
His Darker Self ..... 3-30-24  
Try and Get It ..... 4-13-24  
Not One to Spare ..... 4-6-24  
Hold Your Breath ..... 6-1-24  
Miami .....  
Wandering Husbands .....

**METRO**

The Fool's Awakening ..... 2-3-24  
The Uninvited Guest ..... 2-24-24  
Thy Name Is Woman ..... 2-24-24  
Happiness ..... 3-2-24  
Women Who Give ..... 3-16-24  
The Shooting of Dan McGrew ..... 3-30-24  
A Boy of Flanders ..... 3-30-23  
Sherlock Jr. .... 5-11-24  
Mademoiselle Midnight ..... 5-11-24  
Don't Doubt Your Husband ..... 5-25-24

**PATHE EXCHANGE, INC.**

The King of Wild Horses ..... 3-30-24  
Girl Shy ..... 4-6-24

**PREFERRED**

Poisoned Paradise ..... 3-2-24

**PRINCIPAL**

Mind Over Motor .....  
Listen, Lester ..... 5-4-24  
Daring Youth ..... 5-18-24  
Daughters of Pleasure .....  
The Masked Dancer ..... 5-25-24  
The Good Bad Boy .....

**SELZNICK**

Daughters of Today ..... 3-9-24  
\$20 A Week ..... 5-4-24  
Flapper Wives ..... 5-4-24  
Pagan Passions ..... 5-4-24

**UNITED ARTISTS**

No More Women ..... 2-3-24  
Dorothy Vernon of Haddon Hall .... 5-25-25

**UNIVERSAL**

The Breathless Moment ..... 2-3-24  
Jack O'Clubs ..... 2-10-24  
Ride For Your Life ..... 2-24-24  
The Night Message ..... 3-2-24  
The Phantom Horseman ..... 3-9-24  
The Law Forbids ..... 3-2-24  
Stolen Secrets ..... 3-16-24  
The Galloping Ace ..... 4-6-24  
The Dancing Cheat ..... 4-20-24  
Excitement ..... 4-13-24  
Forty Horse Hawkins ..... 4-27-24  
Riders Up ..... 5-4-24  
Ridgeway of Montana ..... 5-4-24  
The Dangerous Blonde ..... 5-11-24  
The Fighting American ..... 6-1-24  
High Speed ..... 6-1-24  
Broadway or Bust .....

**Jewel Prod.**

Fools' Highway ..... 3-9-24  
The Storm Daughter ..... 3-23-23  
The Signal Tower ..... 5-25-24  
The Reckless Age ..... 5-25-24  
The Gaiety Girl ..... 6-1-24  
The Turmoil ..... 6-1-24  
Family Secrets .....

**VITAGRAPH**

My Man ..... 2-17-24  
Virtuous Liars ..... 4-13-24  
Between Friends ..... 4-20-24  
Borrowed Husbands ..... 5-18-24

**WARNER BROTHERS**

The Marriage Circle ..... 2-10-24  
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Conductor 1492 .....  
Beau Brummel .....  
Broadway After Dark .....

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The Average Woman (Burr) ..... 2  
Three O'Clock in the Morning (Burr) .. 2  
The Trail of the Law (Apfel) ..... 2  
Week End Husbands (Equity) ..... 2  
The Stranger from the North (Maritime) .. 2  
Marry In Haste (Goldstone) ..... 2  
Leave It To Gerry (Grand-Asher) .. 2  
Men Who Forget ..... 2  
Do It Now (Goldstone) ..... 2  
Floodgates (Lowell) ..... 3  
The Lone Wagon (Sanford) ..... 3  
Drums of Jeopardy (Truart) ..... 3  
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Isle of Vanishing Men (Garfield) .. 3  
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Mile-A-Minute Morgan (Sanford) .. 4  
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Sword of Valor (Goldstone) ..... 5  
After a Million (Sunset) ..... 5  
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The Life of Dante (Express F.) ..... 5  
The Fire Patrol (Chadwick) ..... 5

**"Floodgates" Deals**

John Lowell Russell has returned from a Middle Western trip during which he sold "Floodgates" to Famous Pictures of Chicago, Northern Illinois, Wisconsin and Indiana; F. and R. Film Co. of Minneapolis for Minnesota, the Dakota and Upper Michigan and Supreme Pictures of Pittsburgh for West Pennsylvania and West Virginia. Lowell will start a new picture Groversville about July 1.

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# 6 Pictures Reviewed In 13 Cities

## "After Six Days"—Weiss Bros. Madle Tabernacle, Indianapolis

STAR—There have been many film versions of Bible stories, but none of them has captured the dramatic essence quite so well as "After Six Days."

## Garden, Milwaukee

NEWS & EVENING SENTINEL—The Cecil B. De Mille's "Ten Commandments" has not shown in this city, it can be better than "After Six Days" in so far as picturization of the Biblical characters and incidents are concerned.

SENTINEL—It is an unusual picture, recently produced. Whole cities were built to give an accurate background of the time, thousands of people portray the incidents.

## "The Arizona Express"—Fox Fox, Philadelphia

BULLETIN—\* \* \* "The Arizona Express" is one of those old fashioned, hair-raising thrill-a-minute pictures. It literally is an old-time fifteen-episode serial of villain and heroine compressed.

QUIRER—Those who have a weakness for melodrama of the old-fashioned kind will find a picture to their liking in "The Arizona Express." \* \* \*

NORTH AMERICAN—"The Arizona Express" is an old-fashioned thriller, with the best brought down to date.

PUBLIC LEDGER (MORNING)—It can be justly called a serial compressed into one episode. There are as many thrills as usually finds in a serial continued from week to week. The picture runs at high speed from start to finish.

## "Beau Brummel"—Warners' Aldine, Philadelphia

BULLETIN—The personality of John Barrymore, that of the "matinee idol," but beyond and beyond this, the skilled and finished actor, pervades the visualization of "Beau Brummel." \* \* \*

PUBLIC LEDGER (EVENING)—\* \* \* It is safe to say that "Beau Brummel" will command a place on every so-called list of the best of the productions that may be taken out from the studios in the meantime.

## "Breaking Point"—F. P.-L. Capitol, Cincinnati

POST—"The Breaking Point" is being offered at the Capitol Theatre this week in three reels. But we tried pouring out the contents and found it to be a kind of the pipeline variety.

TIMES-STAR—Studies of amnesia and dual personality are always interesting. "The Breaking Point," adapted from the story and play of the same name by Mary Roberts Rinehart, treats of this theme.

TRIBUNE—The screen version of Mary Rinehart's novel, "The Breaking Point," \* \* \* is a picture of distinction.

## Missouri, St. Louis

GLOBE-DEMOCRAT—\* \* \* we consider "The Breaking Point," a Paramount picture directed by Herbert Brenon well worth seeing.

POST-DISPATCH—Melodrama and mystery are the principal ingredients in "The Breaking Point." \* \* \*

STAR—The picture is generally diverting but never quite believable, a dish of this and that, of hot blood and chilled wine, surging passion and sweet love, murder in the dark, amnesia and a trick ending that leaves everybody happy but nobody quite convinced.

TIMES—Although the story is built on the somewhat overworked theme of the tangle resulting from a stroke of amnesia, it is presented in such a way as to make the film interesting.

## "Conductor 1492"—Warners' Rialto, Washington

HERALD—In this particular sphere of acting, Johnny Hines holds an enviable position. He goes into a picture with vim and zest. He presents the clean-cut comedy and rough-and-ready humor that is a delight to the average American audience.

STAR—Johnny Hines \* \* \* again proves his ability in comic roles, in "Conductor 1492." \* \* \*

## "Cytherea"—1st Nat'l Rialto, Omaha

WORLD-HERALD—The manner in which this very capable director handled the material is remarkable.

## "Dancing Cheat"—Universal World, Omaha

WORLD-HERALD—The picture is somewhat better than the usual Rawlinson vehicles although the hero's role doesn't provide Mr. Rawlinson with anything out of the ordinary in the way of acting opportunities.

## "Excitement"—Universal Broadway, Los Angeles

(Week Ending May 24)

EXAMINER—If Universal is setting out to feature Laura in light comedies, it is following a good hunch. Miss La Plante is distinctly desirable, a fine blonde type, and has that quickness and blitheness which are the prerequisites of the comedienne ingenue star.

EXPRESS—In a difficult role Laura La Plante meets all the requirements admirably. She is pretty, not in a baby doll sort of way, but in the suggestion of good health, an abundance of pep, refinement of nature, a nice sense of humor and—best of all, intelligence.

HERALD—"Excitement" is a multiple reel production in which Laura La Plante is both charming and talented, albeit the highly geared action keeps her moving so rapidly that there is but little chance for subtleties.

RECORD—The humorous situations and subtleties in the film keep the audience in constant uproar.

TIMES—\* \* \* Miss La Plante certainly cannot long escape the biggest kind of fame. She has grace, beauty, ease, one of the most expressive faces on the screen, and a comedy sense that equals Mabel Normand's.

## "The Extra Girl"—Asso Exhib. Sun, Omaha

WORLD-HERALD—It is Mack Sennett comedy which pokes fun at the much discussed idea of lone girls who go to Hollywood to become motion picture stars.

## "The Galloping Fish"—1st Nat'l Park, Mall, Cleveland

NEWS—This picture has a mighty fine comedy cast, but I'm sorry to report it is neither as funny nor as entertaining as the press notices said it would be.

PLAIN DEALER—Noisy and pretty laughter is prompted by "The Galloping Fish."

## "Gentle Julia"—Fox Apollo, Indianapolis

STAR—The tired business man should find relaxation and entertainment at the Apollo this week. "Gentle Julia," Booth Tarkington's comedy, the feature picture, is one that every one can enjoy.

## "George Washington, Jr."—Warners' Strand, Cincinnati

POST—A good story, a good cast to support him and an abundance of real comedy, a great part of which is of the slapstick variety, go a long way in making Wesley Barry, the freckle-faced player of "kid" parts, a success in his first attempt to play the part of an almost grown lad \* \* \*.

TIMES-STAR—But whatever the departures from the story may be, it is safe to say that it adheres closely to the primary purpose of the original, which was to afford unadulterated amusement.

TRIBUNE—The version is a fine, clean, fun-making picture which shows Wesley Barry in a new role—a fashionably attired young gentleman of society.

## "Girl Shy"—Pathe Stillman, Cleveland

NEWS—In my opinion the picture isn't quite as funny as "Why Worry" but it is one of the breeziest and brightest comedies of the season and it will make any audience laugh its troubles away, which is more than can be said of most comedies.

PLAIN DEALER—"Girl Shy" is the funniest Harold Lloyd picture I have ever seen.

PRESS—There are more good comic situations in this movie than in any we have seen in a long time. It's a picture to make an audience laugh aloud.

## "The Heart Bandit"—Metro Colonial, Indianapolis

STAR—"The Heart Bandit" is a typical Viola Dana romantic comedy, with the underworld for a background and the admirable Milton Sills for a hero.

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## Absolute Proof that Al Christie's Great Five Reel Feature "Hold Your Breath" is a Box-Office Sensation

June 4, 1924

Paul C. Mooney,

469—5th Ave., New York City

"'HOLD YOUR BREATH' played to the biggest business of any picture we have ever shown. Patrons shook my hand and stated it was the best picture they have seen in Newport for years, even far better than 'Girl Shy.' Am sending you a photograph showing the crowd waiting for the second show. We just packed them in for three days. Your last group of pictures have turned my house from a loser to a winner."

J. J. Connelly, Manager,  
Colonial Theatre, Newport, R. I.

Distributed by HODKINSON

Season 1924-25—Thirty First-Run Pictures

**"His Darker Self"—Hodkinson  
Washington, Detroit**

NEWS—Lloyd Hamilton was engaged to fill the lead role and the picture quite evidently went on in a haphazard manner. It comes to the screen without Mr. Griffith's name attached to it and we can't say that we blame him much.

PRESS—"His Darker Self" is funny in conception and funny in execution. The subtitles by Ralph Spence are about the funniest that have ever been written into a picture.

**"Icebound"—F. P. L.  
Columbia, Washington**

HERALD—"Icebound" is a powerful and superb picturization.

Mr. DeMille has brought to the screen, in the central roles of this footlight classic, a truly notable Paramount cast.

STAR—William de Mille has directed the story splendidly, and has gathered a cast especially well adapted to the interpretation of the very real characters.

TIMES—True, to be hypercritical, one can find brief bits of hokum here and there but these are moments built primarily for the movie mob and by them recognized not as bunk, but as worthy dramatic effort.

**"Just Mary"—Detroit M. P. Co.  
Madison, Detroit**

NEWS—Mr. Spence failed in his attempt to make it a big picture because the foundation had been blocked in with the old and shop-worn story of the misunderstood girl who shoulders the guilt of the indiscreet little girl and is stoned from the community for her trouble.

PRESS—The picture starts out slowly and at times seems to drag along uninteresting, but as the story unfolds interest is revived and the climax, which comes just before the end, is highly dramatic, filled with action and packed with heart interest that cannot fail to touch the emotions.

**"A Lady of Quality"—Universal  
Circle, Cleveland**

NEWS—It is an atmospheric picture containing its quota of lavish settings, but skillful treatment alone saves it from disaster because the seventeenth century romance in itself is none too substantial.

PLAIN DEALER—We don't like to be mean about these things but "A Lady of Quality" seems to be a good example of much beautiful ado about nothing at all.

**"The Law Forbids"—Universal  
Strand, Detroit**

NEWS—Realism and logic has been subordinated in several places to allow Peggy opportunity to display her charming pouts and smiles and the action halts occasionally to permit some comedy scenes in which the star never fails to score heavy laughs.

**"Man Life Passed By"—Metro  
Granada, San Francisco**

(Week Ending May 24)

BULLETIN—"The Man Life Passed By" is swift moving, loaded with action and with skillful comedy touches.

CALL & POST—"The Man Life Passed By" is a surprise picture, real entertainment, a splendid story and reaches all manner of thrills and emotional heights.

CHRONICLE—"The Man Life Passed By", has strength, power, interest, fine direction and good acting to recommend it.

EXAMINER—There is a wealth of big-punch scenes. The story, dealing with the regeneration of a man, has been realistically handled and affords keen enjoyment for the spectator.

**"Man's Mate"—Fox  
Express, Omaha**

WORLD-HERALD—Edward Mortimer, the director, keeps the plot moving and handles the players in a very competent manner.

**"Men"—F. P. L.  
Allen, Cleveland**

NEWS—Pola makes the picture worth seeing. She shows flashes of her oldtime self, abandons much of the stereotyped posing of her last two pictures and does some real acting. When Pola acts, you know, she's worth seeing anywhere and at any time.

PLAIN DEALER—"Men" Pola Negri has been improving steadily. Now comes "Men," Pola Negri's greatest picture since she came to America and her first picture since she took out her papers. PRESS—The movie, however artificial, is told with a certain directness which is a real merit, and it provides for a wide variety of expressions in the closeups of Pola Negri.

**"Mlle. Midnight"—Metro  
Grand Central & Delmonte, St. Louis**

GLOBE-DEMOCRAT—"Mademoiselle Midnight" probably will be rated by many as Mae Murray's best picture. It certainly ranks high and presents the dancing star in a dancing role.

POST-DISPATCH—"Mlle. Midnight" the Mae Murray vitality is all there and she fairly dominates a melodramatic story in which a Mexican bandit and a venturesome young American match their courage and wits.

STAR—Mae Murray has been identified with a certain kind of role so long that it is a pleasure to recommend her in one that is a little different, that of the madcap senorita in "Mademoiselle Midnight."

TIMES—"Mademoiselle Midnight," a story of Mexico, and revolutions is a string of thrills which also shows Mae Murray in one of her most fetching roles.

**"The Moral Sinner"—F. P. L.  
Palace, Washington**

HERALD—"The Moral Sinner" is a luxuriously produced, splendidly acted melodramatic romance of the Paris underworld, which constituted, in stage form.

STAR—Scenically considered, the story is limited to a Paris of handsome mansions, with nothing more sinister in the way of environment than the pleasant rooms where Kleschna lives with his daughter.

**"Painted People"—1st Nat'l  
Capitol, West End Lyric, St. Louis**

GLOBE-DEMOCRAT—Laughter is the predominating effect upon the spectators in the First National picture, "Painted People," which is this week's attraction at the Capitol and West End Lyric.

POST-DISPATCH—Colleen Moore, the screen's current ideal of the flapper type, has a good medium for her beauty and talents in "Painted People."

STAR—Colleen Moore is rapidly developing a following as formidable as that of any screen star. In "Painted People," she has plenty of opportunity to entertain in her particular talents for mimicry and this will suffice to please her audiences.

TIMES—Far in the lead of the list this week is "Painted People," which appears at the West End Lyric and Capitol Theatres. This film with Colleen Moore as the star, is in a class by itself.

**"Perfect Flapper"—1st Nat'l  
Capitol, Detroit**

NEWS—There are some preposterous exaggerations and few suggestive moves in the picture but taken in the sense of broad comedy, "The Perfect Flapper" is entertaining, with Colleen again proving her capabilities in this line.

PRESS—Colleen Moore, the screen's most perfect flapper, is seen on the Capitol screen this week in the sort of a role in which she excels, that of a gay, frivolous, smoking, dancing girl of tender years.

**Circle, Indianapolis**

STAR—Miss Moore, as one excited patron was heard to remark yesterday, is a "cut trick." Her flapper portrayals are probably more authentic than those of any other screen actress.

**"Recoil"—Metro-Gold.  
California, Los Angeles**

(Week Ending May 24)

EXAMINER—Rex Beach combines drama, vital human problems and unusual situations so cleverly in his stories that motion-picture producers clamor for "screen rights" whenever a new novel appears from his pen.

EXPRESS—"Recoil" emphasizes luxury with a prodigal hand, and the proletariat is duly grateful for the series of expertly designed flashes which display the Lucullan splendor of the idle rich.

HERALD—Vivid romance is a speciality of Rex Beach. It made him one of fiction's most popular authors and it has later made him one of the screen's best authors. It is contained in "The Recoil" in generous quantity.

RECORD—The story was worked out by Rex Beach in a sophomoric way, and has been little if any improved for picture purposes.

TIMES—Old admirers of Miss Blythe's may renew their acquaintanceship with her work—and at the same time meet a new Betty Blythe.

**Merrill, Milwaukee**

NEWS & EVENING SENTINEL—"Recoil" is well off the beaten path. The story is full of dramatic TNT.

SENTINEL—In fact, the story is the best part of it, for it is logically told and the subtitles which tell much in few words have been written by a master hand.

**"Secrets"—1st Nat'l  
Adams, Detroit**

NEWS—In "The Song of Love," a silly story of the desert, Norma was just "a movie actress." In "Secrets" she is an artist, registering a personal performance that is almost flawless; a triumph such as comes only once or twice in the career of screen stars.

**"Sherlock, Jr."—Metro  
Eastman, Rochester**

DEMOCRAT & CHRONICLE—Ingenious comedy situations, trick photography and the peculiar type of humor the comedian has adapted for himself, a sort of expressionless sobriety, combine to make "Sherlock, Jr." an amusing screen program number.

HERALD—More genuine, almost exhausting laughter greeted Buster Keaton's performance of "Sherlock Jr." on the Eastman screen yesterday afternoon than this writer has seen given to a comedian of the cinema in that theatre, and it was laughter given for acting, not for purely accidental happenings.

JOURNAL & POST EXPRESS—Buster Keaton's newest comedy, "Sherlock Jr.," which is the feature at the Eastman this week, is only three-quarters of an hour long, but in that short time it crowds a couple of hundred laughs and leaves one with the impression that it a much more pretentious story than it really is.

TIMES-UNION—"Sherlock Jr." is one of those films not easily described. One can only say that it is well worth seeing and can be guaranteed to drive away the blues.

**"Shooting of Dan McGrew"—Metro  
California, San Francisco**

(Week Ending May 24)

BULLETIN—Barbara La Marr appears in the role of "The Lady Known as Lou." It is a decided departure from anything this actress has attempted, and the entire play brings out a new phase of Miss La Marr's talents.

CALL & POST—There is power—a graphic magnetic appeal in the film play at the California this week. There is beauty, the exotic charm of "the lady known as Lou," as reflected by Barbara La Marr.

EXAMINER—At yesterday's showing in the California Theatre I was profoundly impressed by the success of the producers in translating the poem into a stirring screen melodrama, while yet retaining the spirit of the poem and using much of the body of it for sub-title purposes.

JOURNAL—The cast is a bully good one and there is no doubt that the picture is a great box office bet.

NEWS—So we can confirm all rumors of sai shooting of Dan and can add that the job is most artistically done, with but one exception—that of the dragging out by the heels of poor Daniel after being filled with lead.

**"Son of the Sahara"—1st Nat'l  
Loew's State, Los Angeles**

(Week Ending May 24)

EXAMINER—Claire Windsor and Bert Lytell enhance some exquisite photography of Algeria in Edwin Carewe's newest film "A Son of the Sahara."

EXPRESS—The fabrication itself is negligible—sheik stories have lost their first glamor from frequent narration. But in the manner of its presentation that excites admiration.

HERALD—At times it is splendid; at other bad. One moment it is unqualifiedly poor, the next it has risen to that height so seldom attained on the screen—naturalness.

RECORD—Although all the movie conventions are shattered, the picture is absorbing and replete with sensational episodes.

TIMES—I never knew of anybody who was especially interested in summering out on the hot sandy wastes, but this picture will show how they look in the height of the sheik-ing season.

**"Temple of Venus"—Fox  
Lyric, Cincinnati**

POST—Drama, fantasy and romance interwoven into a photoplay of da splendor mixed with the beauty of bathing girls.

TIMES-STAR—The reviewer sat q and endeavored to be interested, but to find an excuse for the picture even t he searched hard as he watched the tastic production.

TRIBUNE—"The Temple of Venus" production of the spectacular kind, o pered yesterday, elicited many gasp awe and astonishment from the au throughout the showing of the scenic terpiece.

**"Those Who Dance"—1st Na  
Olympia, Boston**

TRANSCRIPT—"Those Who Dance" is a bootleg truck, a brush with the revenue officers a consequent murder that lay the gr work for very passable melodrama.

**Strand, Milwaukee**

NEWS & EVENING SENTINEL—"Those Who Dance" is crowded with moments, dramatic scenes and bits pathos.

SENTINEL—Blanche Sweet is the and hereafter we would suggest that never again appear refined, for her work in this picture is done as the t young creature who is evolved by e from the insipid country girl of the part of the story.

**"Tiger Love"—F. P. L.  
Metropolitan, Los Angeles**

(Week Ending May 24)

EXAMINER—"Tiger Love" brings just the role for Antonio Moreno. A less, impudent and insouciant adventurer; the mountain trails of Spain.

EXPRESS—Not since "The Spanish cer," has handsome Antonio Moreno ba suitable a role as that of the aristoc Spanish brigand—a sort of "Zorro" or "in Hood"—in "Tiger Love."

HERALD—But these Sheik-Robin I D'Artagan things will flourish and make the box office as long as picture fans have and the price of admission.

RECORD—Some of the photography is tiful, and many of the incidents are amu

TIMES—The torrid Tony dashes thr the role of the bandit Wildcat, Senior Cast in "Tiger Love," down at the Metropol in a manner that's positively inspired.

**"Wandering Husbands"—Hodkin  
Kings, St. Louis**

GLOBE-DEMOCRAT—Cabarets a roadhouses abound throughout the pict not the least novel setting being a "b yard" cabaret for tired business men, taining see-saws, live cows and attend dressed in long linen dusters.

POST-DISPATCH—"Wandering Husband" is an amu and at times thrilling domestic drama.

STAR—Without attempting to tell husbands wander, "Wandering Husband at the Kings, demonstrates that they do, does it very entertainingly.

TIMES—Although containing a moral, film is presented in such a pleasing n ner as to conceal any "preachiness." Lee and James Kirkwood are the stars.

**"West of the Water Tower"—F. P.  
Piccadilly, Rochester**

DEMOCRAT & CHRONICLE—It i simple tale, simply told; but the thoug and receptive will leave the theatre a viewing this photoplay with conviction certain duties impressed upon their mi and hearts more indelibly than the invol reasonings of the most profound phil phers could ever impart.

HERALD—It is a faithful picture small town life, showing the temptati that come to the son of a minister and way in which he yields to them.

JOURNAL & POST EXPRESS—It perfectly cast, splendidly directed and t a human, absorbing story—a story that old because life and truth, which are much more in evidence in this picture t in most, are old. Yet it has a twist two that is decidedly different.

TIMES-UNION—"West of the Water Tower" is an easily mov tale of small-town life which, while it, its melodramatic touches, and its occasi improbabilities, strikes one as being, in main, very true to life.

Photographic quality has a definite box-office value—your audiences appreciate it.

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# "All roads led to 'CYTHEREA'"

*Harriett Underhill in New York Tribune*

New York American:

"One of the most colorful dramas of the year."

New York Sun:

"Add 'Cytherea' to the list of best pictures of the year. It is a powerful and brilliant thing."

Morning Telegraph:

"Audiences will love 'Cytherea.' It is full of potent love scenes. An interesting picture loaded with action and vitality."

New York Journal: "Abounds in strong situations well depicted."

Telegram-Mail:

"If you love a beautiful film, embark at once for 'Cytherea' at the Strand."

New York World:

"A picture play of sterling qualities in acting, directing and photographing."

Post:

"There is something about it that makes a deep impression on me."

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# "CYTHEREA"

*Goddess of Love*

MARK STRAND

LEWIS STONE IN CYTHEREA

From the vivid glowing novel  
by JOSEPH HERGESHEIMER

Adapted for the screen  
by FRANCES MARION

with  
LEWIS STONE  
ALMA RUBENS  
NORMAN KERRY  
IRENE RICH and  
CONSTANCE BENNETT

STONE RUBENS RICH  
STRAND KERRY  
KERRY IN "CYTHEREA"

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A First National Picture





## PENNIES

By DANNY

Within a few days the largest circuits will decide on the tax question. That is, they are expected to agree that all will refund the admission tax. To their patrons. Just what other exhibitors will do remains to be seen.

Harold Franklin—and he's a mighty smart exhibitor—is of the opinion that the tax must be refunded. Otherwise it is his belief that there will be local and state taxation in reprisal. Because the public expects the tax cut to be passed on down to them.

He is liable to be mighty close to right. True, they are only pennies, and in most instances they will be considered unimportant. By the fans. When they get these pennies back. But just how they will look at it if they don't get these pennies remains to be seen.

That the tax refund should go to the patron is all right. Where the house has been openly charging the tax to the patron. But what of the exhibitor who has been absorbing the tax all these years?

This type of exhibitor will be in a hole. In a very serious predicament. Unless he can make clear to his patrons that he has been absorbing it. And, after making this understood, operate accordingly.

It is hardly a secret: that many exhibitors feel they can continue with their present prices. And thus offset some of their recent losses. Or, in this manner recoup and get on a better basis. And some of them believe they can satisfy their patrons without difficulty. But Franklin—and others—believe this will be bad business.

*We're trying to find out. How exhibitor organizations—and individual exhibitors feel—on this mighty important subject. And hope to let you know something about it in a few days. And perhaps we'll have something to say further. On this subject. At that time.*

Laurence Trimble became famous Directing "Strongheart." He now anticipates more fame. By writing a series of animal stories. Of course the famous dog will be written about. So will a lot of other animals.

## Centralization

Further Large Readjustments and Mergers Reaction of Metro-Goldwyn Merger Says "Kine"

(Special to THE FILM DAILY)

London—The reaction of the Metro-Goldwyn merger tends to further readjustments and mergers among the large companies, "Kine," believes finally becoming trustified under one controlling group, and with regard to this, has the following to say:

"Very little attention has been paid here to the Metro-Goldwyn merger, and to a great extent it may be considered of small importance on this side, save in one or two minor factors which are none the less symptoms.

"According to Marcus Loew, the reasons for the merger rest on the need for stabilization and economy

(Continued on Page 4)

Rock Back; Says Business is Better

John B. Rock, general manager of Vitagraph, has returned from his third tour of the exchanges, this trip taking in from Chicago to the West Coast. Rock reports business in all territories improved over last year, with a steady increase in building theatres with adequate seating capacities. Conditions in Canada are also greatly improved, he reports.

Three Stanley Houses Close

(Special to THE FILM DAILY)

Philadelphia—Three Stanley theatres have closed down for the summer. They are the Regent, which will be extensively remodeled; the Alhambra, which has substituted a picture policy for pictures and vaudeville, while the Globe, Juniper and Market Sts., has been completely shut down.

Four New Ones for Comerford

(Special to THE FILM DAILY)

Philadelphia—Four new theatres are under construction for the Comerford interests. They are the American, Pittstown; Shawnee, Plymouth and houses at Kingston and Green Ridge, a suburb of Scranton.

Gordon Edwards Here

J. Gordon Edwards and his wife, arrived in New York Saturday on the Paris, returning from Italy, where he has spent the past month conferring with an Italian syndicate.

Jack Cosman Leaves

(Special to THE FILM DAILY)

Hollywood—Jack Cosman left for New York Saturday.

Pickford in Central Europe

Hiram Abrams has effected a distributing arrangement for all Mary Pickford productions, for all of Central Europe, and also two Jack Pickford productions. The deal was made with the Terra Film of Berlin. The pictures involved are "Pollyanna," "Suds," "The Love Light," "Through the Back Door," "Little Lord Fauntleroy," "Tess of the Storm Country," "Rosita," and "Dorothy Vernon of Haddon Hall," "Garrison's Finish" and "The Hill Billy" for Germany, Austria, Hungary, Jugo-Slavia, Poland, Roumania, Turkey, Greece, Bulgaria, Egypt, Syria, Palestine, Russia and the border states of Esthland, Littland and Livonia.

## Off for Conventions

Saunders and Grainger Leave For Chicago and Coast—Away Three Weeks—Grainger Optimistic

E. M. Saunders and James R. Grainger, of the Metro-Goldwyn sales organization, left Saturday for a quick trip to the Coast. They open the mid-west sales conference in Chicago, today, and after that event jump to San Francisco for the Coast conference of sales managers. Then they hustle back home.

The following district managers and branch managers will meet in Chicago: S. A. Shirley, of the Chicago territory; W. C. Sachmeyer, of Cincinnati, and C. E. Kessnich of Atlanta; L. Rozelle, Chicago; S. Shurman, Milwaukee; Jos. Klein Cincinnati; J. J. Burke, Jr., Atlanta; C. J.

(Continued on Page 2)

New Metro-Goldwyn Productions

One of the three Reginald Barker productions on this year's Metro-Goldwyn schedule, will be Sir Henry Arthur Jones' "The Middleman." King Vidor will make "The Wise Virgin," from the play by Rachel Crothers, with a cast including Eleanor Boardman, James Morrison, Johnnie Walker, Zazu Pitts, Niles Welch, Creighton Hale, Pauline Garon, William Collier, Jr., and others. Two will come from Hobart Henley, "Free Love," by Benjamin Glazer, with Conrad Nagel, Eleanor Boardman and Adolphe Menjou, and another, as yet unannounced. Victor Seastrom will produce three, along the lines of "Name the Man." Fred Niblo is scheduled for two: "The Red Lily," with Ramon Navarro and Enid Bennett, and a second, untitled. Three will be made by Robert Vignola: "Mrs. Paramour," by Louis J. Vance; "The Waning Sex," by Frederick and Fanny Hatton, and one, untitled, featuring Ramon Navarro.

## Handling the Tax

Circuit Heads to Confer on Question in Early Future—Unanimity of Action Anticipated

Some time in the early future it is anticipated that heads of the several large local circuits, including Famous, Loew and Fox, will meet for the purpose of handling the admission tax repeal.

Harold Franklin of Famous is on record that in his belief the tax should be returned to the public and it is anticipated that the circuits generally will adopt this idea.

There is considerable question, however, as to the attitude of exhibitors generally on this point, especially where the exhibitor has been absorbing the tax—in other words, where the patron was not aware, through the admission price, that he was paying a tax.

Cole to Attend No. Car. Meeting

(Special to THE FILM DAILY)

Dallas—Col. H. A. Cole, head of the M. P. T. O. of Texas, will attend the convention of the North Carolina state unit at Morehead City, N. C.

It would not be surprising if a number of other important figures in the Allied State Organization attend the North Carolina meeting.

Hearing Postponed

(Special to THE FILM DAILY)

Cleveland—Because certain witnesses, called to testify in behalf of Famous Players, are out of town until Thursday, the Federal Trade Commission, in session here, has adjourned until Friday when the taking of deposition will be resumed.

Compton in "11th Commandment"

(Special to THE FILM DAILY)

London—Fay Compton will play the lead in "The Eleventh Commandment," by Brandon Fleming, which has just been placed in production by George A. Cooper for Gaumont.

Fox Closes Convention

The five day sales convention of the Fox executives and branch and foreign managers, came to a close Friday. New Fox product was screened for the delegates.

Eugene Mullin Coming East

(Special to THE FILM DAILY)

Hollywood—Eugene Mullin is en route to New York to work for Hearst.



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**On Broadway**

- Astor—"The Sea Hawk"
- Broadway—"Daughters of Pleasure"
- Brooklyn Strand—"The Marriage Cheat"
- Cameo—"Girl Shy"
- Capitol—"The Shooting of Dan McGrew"
- Cohan—"The Ten Commandments"
- Criterion—"Dorothy Vernon of Had-don Hall"
- 44th Street—"America"
- Loew's New York—
  - Today—"The Trouble Shooter"
  - Tuesday—"Blood and Sand" "Surg-ing Seas"
  - Wednesday—"The Fighting Cow-ard"
  - Thursday—"Broadway After Dark"
  - Friday—"The Lone Wolf" and "Down by the Rio Grande"
  - Saturday—"The Rejected Woman"
  - Sunday—"The Goldfish"
- Lyric—"The Thief of Bagdad"
- Rialto—"The Reckless Age"
- Rivoli—"The Bedroom Window"
- Strand—" \$20 A Week"

**Next Week**

- Astor—"The Sea Hawk"
- Broadway—Not yet determined.
- Brooklyn Strand—" \$20 A Week"
- Cameo—"Girl Shy"
- Capitol—"True As Steel"
- Cohan—"The Ten Commandments"
- Criterion—"Dorothy Vernon of Had-don Hall"
- 44th Street—"America"
- Lyric—"The Thief of Bagdad"
- Rialto—"The Guilty One"
- Rivoli—"Tiger Love"
- Strand—"The White Moth"

**German-French Deal**  
(Special to THE FILM DAILY)

Berlin—a deal has just been closed between the Ufa, and Aubert, Paris, by the conditions of which the firm of Aubert will be the sole distributors of the Ufa production in France for a term of several years. The Ufa, in turn, will be the sole distributor in Central Europe for the productions controlled by Aubert. This is a very important step toward reciprocity in France. Aubert not only controls France's largest renting organization, but also operates a string of French picture houses.

**Laud M. P. T. O. A.**

At a meeting of the board of directors of the M. P. T. O. of New Jersey, a resolution was passed highly commendatory of the M. P. T. O. A. Full credit for the repeal of the admission tax was given to the national organization, in the resolution. The seating and admission taxes were discussed at the meeting. Plans are nearly completed for the forthcoming annual convention of the state unit, to be held June 24, 25 and 26 at Asbury Park.

**Regarding "Sandra"**

Ouida Bergere will do the script for "Sandra" the first of the two Asso. Pictures Corp. product to be made in the Fox New York studio. George Melford will direct and Arthur H. Sawyer supervise production. Barbara La Marr will be starred.

The development of the special exploitation material, while the picture is being made, will be left to Bert Ennis.

**Off for Conventions**

(Continued from Page 1)

Briant, New Orleans; L. Bickel, Dallas; C. T. Lynch, Omaha; C. E. Almy, Cleveland; L. Sturm, Detroit; W. Wilman, Indianapolis; A. H. Fischer of Minneapolis; W. E. Banford, Des Moines; L. B. Metzger, Kansas City and C. Werner, St. Louis.

At San Francisco, beginning Monday, June 16th, Saunders and Grainger will meet with the following western district managers and branch managers: J. E. Flynn, of San Francisco; H. Lustig, of Los Angeles, and C. Stearn, Seattle; L. Amacher, Portland; F. P. Brown, Denver; G. L. Cloward, Salt Lake; B. F. Rosenberg, Los Angeles and F. W. Voigt, San Francisco.

Before leaving, Grainger expressed himself as highly optimistic over the outlook for the coming season.

**Pep Club Outing Soon**

The Paramount Pep Club will hold their annual outing at Briarcliffe, N. Y., June 21. Members of the club are attaches at the home offices. At a recent meeting, Jesse L. Lasky, S. R. Kent, E. E. Shauer and E. J. Ludwig were elected honorary officers. Eugene Zukor, former president, was elected head of the Board of Govern-ors.

**Moray in Hospital**

(Special to THE FILM DAILY)

Cleveland—Norman Moray, manager of the local First National exchange, is in the hospital recuperating after an operation.

**Christie Signs Sydney Chaplin**  
(Special to THE FILM DAILY)

Hollywood—Al Christie will star Sydney Chaplin in "Charley's Aunt." Chaplin appeared in the stage version some time back.

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# "Manhandled"

One of the first pictures of Paramount's Famous Forty to reach you will be Gloria Swanson in "Manhandled," Allan Dwan's production of Arthur Stringer's story.

The very best way for you to judge its merits is to see it yourself.

When you do, I believe you will agree with these statements:

"What an actress Gloria Swanson has become! I am bereft of adjectives. You think me a raving cuckoo bird no doubt. What has happened to that Gloria Swanson? Don't ask me. All I can tell is that she has become flashing like a mirror and can reflect many things. All I can say is now she can act and does act. I can't think of one on the screen who could play the variety of roles this Swanson has been doing lately. And of all of them her finest is her little flippant 'Tessie McGuire' of 'Manhandled.' The picture has dramatic content and human interest to a point unequalled in any of Gloria's previous plots."  
—Los Angeles Record.

"Something for every girl to see is 'Manhandled.' A story of chivalry and reality, a vivid drama of men who give and girls who take. The story is one of the trials and petty triumphs of a pretty girl. Thousands of just such girls live in every city. To them the story will prove valuable. Opens with such pure comedy that the audiences yesterday shook with laughter."  
—Los Angeles Examiner.

"Check up another twirling hit for Gloria. She is all around the course this time and comes out one of the best little comediennes in the motion picture business. I'll wager that 'Manhandled' brings out a grand and glorious representation of everybody. More fun than anything I have seen in several weeks."  
—Los Angeles Times.

"A novel cinema that has a generous touch of humanity. Gloria's work has improved surprisingly. She surpasses her excellent performances in 'Zaza' and 'The Humming Bird.' 'Manhandled' is an unusually interesting and worthy attraction, one which will give the Swanson fans and followers something to talk about for some time."  
—Los Angeles News.

"In 'Manhandled,' Miss Swanson gives us everything that one could possibly hope for, and the acting, story, photography and direction are extraordinarily brilliant."  
—Wire from Herbert L. Rothchild, San Francisco.

"Manhandled" is a picture that will get far more money for you than you've ever made on a Gloria Swanson picture, not excepting "A Society Scandal" or "The Humming Bird."

Miss Swanson's drawing power has increased tremendously, and with good reason.

"Manhandled" comes at a time when the showman can capitalize to the fullest extent on this star's enormous popularity. It has the greatest possibilities for the showman of any picture in the last six months.

It is a sure-fire draw and will give sure-fire satisfaction.

I am certain you will agree with me when you see the picture.

S. R. KENT.

## Centralization

(Continued from Page 1)

both in production and distribution.

"The advantages of operating with one studio instead of three are sufficiently obvious.

"Equally, the economic benefit of operating one set of exchanges in place of several in direct competition are equally plain.

"Together, these two things in theory (in Marcus Loew's theory as well as in general) should eliminate the production waste which is such a big factor in the high cost of pictures, and should provide cheaper, if not better, distribution service to the exhibitor.

"How that is likely to react here is a matter for speculation; but in theory the elimination of so much wasteful overhead should provide cheaper films without the screen quality deteriorating.

"When Marcus Loew was here last autumn he admitted privately, but very frankly, to us that the cost of production at that time was grossly excessive and that much of the cost was wastage. He also admitted that the conclusions arrived at as to the serious results which were likely to follow were rather under—than over-estimated.

"His general conclusion was that methods of economy were needed not only to prevent wastage but to keep the cost of pictures to the exhibitor at a level at which a reasonable profit could be made in the theatre.

"So far as America is concerned, the exhibitor seems dubious of the benefit to him of the combination. The allied concerns now control over a hundred 'first-run' theatres, and the average exhibitor does not believe that such big producer distributor-exhibitor combines can operate otherwise than against him.

"And, following the merger Adolph Zukor has been denouncing attempts at monopoly.

"Now for some years Zukor has been the head of the film industry, and Loew has now displaced him. Metro-Goldwyn is undoubtedly the biggest organization in the Trade, and both Loew and Zukor are ambitious men.

"It is unlikely, therefore, that Zukor will be content to let things remain as they are and further readjustments and mergers may be looked for.

"There are, at present, six big concerns: Metro-Goldwyn, Famous Players, First National, Universal, United Artists and Fox. To this, if the J. D. Williams-MacIntosh plans materialize, there may be added in the near future Ritz-Carlton.

"These between them dominate the Industry. As a generalization, there is not much left for the others, and still less for the independent producer who has no release through these channels.

"All of them have theatre interests either directly or through road shows—in the States, and most of them have already come into the theatre field in this country.

"What, then, is the direction in which the Industry may be supposed to be tending?

"There appear many signs that it is towards domination by three or four huge multiple organizations, ultimately to become trustified under one controlling group.

And the fight to be the one to form and to head such a group may well be between Zukor and Loew, unless the former is already satisfied with what he has done, and, tired, is preparing to step out of the fray.

"This tendency towards 'closing in,' which becomes increasingly noticeable, is already producing its reaction on the independent renter here and the State rights operator in America.

"It is tying up the product so that there is not enough 'big stuff' to go around among the independents, who, left with the dregs, are rapidly finding their position untenable.

"Pooling of resources, such as has taken

place in a minor degree recently here and in several cases on a larger scale on the Other Side, may save the small distributor from extinction.

"But for the small exhibitor the situation offers a number of potential problems.

"Faced with the road show and the 'legitimate' theatre pre-release, the concentration of the big pictures into the hands of one or two enormous multiple combines, he may have to depend on what small stuff is available outside the Trusts and on late runs or high prices.

"His salvation lies in strengthening his own Trade Association, and in developing a new and protective capacity for acting loyally on decisions reached for the good of the exhibitor as a body rather than as an individual."

## Incorporations

New Orleans—The S. K. and S. Prod. have been incorporated with a capital of \$25,000. Incorporators are, Dr. B. A. Ledbetter, H. S. Reiche, Capt. F. Marion Sheen, I. V. Landry, Louis Lang, Lottie Cowley, S. E. Sutter.

Albany—East Coast Films, New York. 1,000 shares preferred stock, \$100 each and 100 shares common, no par value. Incorporators, A. L. Jackson, P. R. Rankin and W. L. Hayes. Attorney, S. Ryan, Albany.

Seattle—The H. C. Weaver Prod. Capital, \$202,000. Incorporators, H. C. Weaver, Harry E. Dunham, Stephen A. Hull, John E. Ryan, and Thomas N. Swale.

Albany—Bronx Museum & Amusement Co., Bronx. Capital \$10,000. Incorporators, L. Peltz, S. Orner and J. Schubert. Attorney, A. Harris, New York.

Albany — Experimental Theatre, New York. Capital \$25,000. Incorporators, H. MacGowan and M. E. Fitzgerald. Attorney, Weinberger, New York.

Albany—Midtown Amusements, New York. Capital \$10,000. Incorporators, M. Cohen and E. Gordon. Attorney, S. S. Hamburger, New York.

Albany—Doruth Amusement Corp., Bronx. Capital \$10,000. Incorporators, A. Siegle, L. Fink and F. Abrahamson. Attorney, L. Phillips, New York.

Albany—Dnipro Film Corp., New York. Capital \$50,000. Incorporators, K. Lissik and S. Dombitsky. Attorney, M. Rodyk, New York.

Springfield, Ill.—Perfect M. P. Corp., Chicago. Capital \$25,000. Incorporators, A. Menconi, M. J. Riley and George A. Purk.

Trenton, N. J.—Eagle Rock Amusement Co., Orange. Capital \$100,000.

Sacramento, Cal.—Southland Theatres, Inc., Oakland. Capital \$100,000.

Sacramento, Cal.—James Cruze, Inc., Los Angeles. Capital \$250,000.

Dover, Del.—Eagle Picture Corp., Wilmington. Capital \$100,000.

# THE DIRECTOR

HIS PRODUCTIONS  
HIS PAST PERFORMANCES  
HIS BIOGRAPHY  
HIS VIEWS  
WHAT OTHERS THINK  
HIS FUTURE  
AND 1001 OTHER THINGS  
ABOUT DIRECTORS

IN THE

# DIRECTORS NUMBER

OF



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**Newspaper Opinions**

**'America'—United Artists Forum, San Francisco**  
(Week Ending May 31)

EXAMINER—Upheld by those two high wings, melodrama and patriotic spirit, it moves with crashing force through great events of the early American days.

EXPRESS—"America" may be said to surpass Mr. Griffith's earlier and much discussed "Birth of a Nation." In some respects it shows a finer spiritual conception, more polished though less massive acting marks it technically.

HERALD—In staging "America," Griffith has created a film that will write his name indelibly in the pages of cinema history.

NEWS—Ponderously patriotic, brimming with vigorous action, "America" is an interesting vehicle which tells of the sacrifices that this nation might be born; it is a dramatic relating how our forefathers fought for their rights—our right—with flint and sabres \* \* \*

RECORD—If Griffith had never accomplished or never was to accomplish another in his life, his "America" would entitle him to the eternal gratitude of Americans.

TIMES—"America" is really far from D. W. Griffith at his best in certain respects, but it is certain of a big appeal because of its theme.

**'Broadway After Dark'—Warners' State, Cleveland**

NEWS—It's one of the oldtime melodramas of yesteryear made over for the present, but it's quite entertaining.

PLAIN DEALER—The story is shallow, but it has a great deal of humor in it and has been finely directed. Bell, the director, is of the Chaplin and Lubitsch school, and their methods are always absorbing.

TESS—"Broadway After Dark" is just about the picture one would expect to be and "Broadway After Dark."

**'Cytherea'—1st Nat'l Loew's State, Los Angeles**  
(Week Ending May 31)

EXPRESS—Picture of the photoplay is good. Its views of Cuba and smart New Orleans are filled with sparkling "atmosphere." The cover, the introduction of color in the scenes and the picturesque inns of the Spanish heights the piercing illusion of a romantic romance.

HERALD—"Cytherea" was superb as a picture of love and is splendid as a picture. It was written by a master, and turned into a screen production.

**Warfield, San Francisco**  
(Week Ending May 31)

BULLETIN—The story is just sufficiently different from other pictures along the same line to make it novel and it moves with a freshness that combines realism with high fiction to make a finished photoplay.

CALL & POST—"Cytherea," \* \* \* is a very good screen entertainment and it is going to prove a severe shock to those who have the idea that Hergesheimer's novel did not screen well.

CHRONICLE—\* \* \* drawing packed scenes and entertaining them splendidly. George Fitzmaurice directed the transfer of the story from the printed page to the celluloid, and has done fine work.

EXAMINER—\* \* \* "Cytherea," penned by Joseph Hergesheimer and filmed by George Fitzmaurice, makes admirable entertainment, interpreted by an admirable company of super-screen luminaries.

HERALD—The picture cannot be regarded as a milestone in motion picture progress. However, it will accomplish what the producers evidently set out to do, and that is, make a well-dressed box office attraction.

JOURNAL—As a mangle of other men's words George Fitzmaurice is no novice \* \* \* same may not be said of "Cytherea." NEWS—\* \* \* as excellent a silver sheet entertainment as movie fans have had an opportunity to see in many months.

**'Daddies'—Warners Rialto, Los Angeles**  
(Week Ending May 31)

EXAMINER—The chances are very good "Daddies," now at Grauman's Rialto, make quite as much of a success in its celluloid way as it did when it was a stage play—a Belasco success. \* \* \*

HERALD—Most of the action is cast in a farcical vein, with the romance between the author and the 18-year-old orphan rather syrupy in contrast with the juvenile activities.

RECORD—The story is directed for Warner brothers by William Seiter, chosen for his success with child actors. He has turned out a picture pleasing from start to finish.

TIMES—The opening and closing sequences move along at a slow tempo, but there are two reels of fun in the middle that are worth the time spent in catching the thread of the story.

**'Darling of New York'—Universal Reade's Hipp, Cleveland**

NEWS—Why they insist on making Baby Peggy act every moment she is before the camera is beyond me. The child star would make a much greater appeal if the directors would permit her to be natural. \* \* \*

PLAIN DEALER—You will probably not agree with Baby Peggy's press agent in calling her "the Baby Bernhardt" of the screen—but you are likely to find considerable interest in the tactics of the chubby, wide-eyed little lady.

**'Dawn of A Tomorrow' New Lyric, Minneapolis**

STAR—\* \* \* is an interesting slumming party and a very pleasing show.

TRIBUNE—The picture deals with the low strata of London life and the characters have been effectively portrayed. Jacqueline Logan is convincing, as the ragged street girl who made a world of sunshine out of her optimism.

**Missouri, St. Louis**

GLOBE-DEMOCRAT—\* \* \* a charming romance, uniting youth, pathos and tragedy, as well as religious fervor, and providing many a touching climax.

POST-DISPATCH—In its film version which is the current attraction at the Missouri Theatre, an effort is made to preserve the religious background, but the sustained impressiveness of the original is lacking.

STAR—While \* \* \* gladness, child-like trust and optimism is a la Pollyanna in dubitably is an element in the story, the picture is far from the sickly sweet dish one might have anticipated from the stage play of the same name.

TIMES—Impossible as the story is, still it will appeal to the youngsters. Perhaps, that is its excuse for existence, poor as it may be. Jacqueline Logan dominating moll, is fair to look upon and acts well considering the impossibilities of the role in which she is cast.

**'The Fighting Coward'—F. P. L. Alhambra, Milwaukee**

NEWS & EVENING SENTINEL—A satire full of chuckles, on pre-Civil war days along the Mississippi, "The Fighting Coward," pokes fun at the code of honor of our Southern gentlemen of the time.

SENTINEL—Jimmy Cruze again demonstrates his infallible sense of humor in his latest production, "The Fighting Coward," which is a companion piece to that recent and delightful satire on life in the movie colony, "Hollywood."

**'A Girl of the Limberlost'—F. B. O. Colonial, Detroit**

TIMES—All the strange and loved characters of the fiction pages come to the screen and the story is followed more closely than one would believe possible.

**'The Marriage Cheat'—1st Nat'l Rivoli, Baltimore**

EVENING SUN—There are some "faked" scenes, to be sure, and these sad old eyes took due note of them, but what's the odds? "Faked" and "real" together, the combination is something a little bit more exciting than anything you've seen on the screen in some time.

**'Miami'—Hodkinson Grauman's Metropolitan, Los Angeles**  
(Week Ending May 31)

EXPRESS—There is very little to the story that hasn't been projected before in tales of the jazz age. \* \* \*

Florida landscapes and architecture are attractive backgrounds, and, if "scofflaws" are as prevalent as the film indicates, its climate must be wetter than the weather bureau reports indicate.

HERALD—"Miami" has plot—perhaps a little too much, but it moves with a zip and zest from the very start.

RECORD—Miss Compson is her usual charming self and gets over some interesting scenes in spite of the familiar character of the plot her director had to work with.

**'The Perfect Flapper'—1st Nat'l Capitol, Detroit**

TIMES—"The Perfect Flapper," aside from its pretensions presentation, boasts an unusually brilliant cast. \* \* \*

**'The Rejected Woman'—Gold-Cos. Kings, St. Louis**

GLOBE-DEMOCRAT—"The Rejected Woman" may be termed a vital drama. It touches the depths of emotion, but it is never heavy.

POST-DISPATCH—The plot is not highly original, but it is handled on a lavish physical scale with scenes photographed on the spot in Sherry's restaurant and the Ambassador Hotel and on the steamship Paris.

STAR—In most respects "The Rejected Woman," at the Kings, is just another picture. Everything in it is as standard with the movies as Ivory is with soap.

TIMES—The film has been produced in lavish style. Miss Rubens is given a wonderful opportunity to wear some elaborate gowns. Many interesting settings are provided in the picture.

**'Rosita'—United Artists Grand Central, Lyric, Capitol, St. Louis**

GLOBE-DEMOCRAT—It is a masterful drama, in which the world's sweetheart has a role that combines the dramatic, humorous and romantic elements of entertainment.

POST-DISPATCH—Miss Pickford brings to the role of the supposedly scheming and none too upright singing girl a face as open as an Ingersoll watch. She is not an intriguing Spanish senorita at all.

STAR—\* \* \* is sincere, colorful and eloquent, finely presented with a wealth of ultimate detail. It is enjoyable from the first to the last.

TIMES—"Rosita," in the person of golden-haired Mary Pickford, played her way into the hearts of movie-goers. \* \* \*

**'Through the Dark'—Gold-Cosmp. Strand, Minneapolis**

STAR—\* \* \* served with thrills, sprinkled with lots of gun 'totin' seasoned with shooting in the dark and garnished in quantities of love pathos. \* \* \*

TRIBUNE—"Through the Dark," \* \* \* is a picture which will undoubtedly interest enthusiasts of "crook drama."

**'Triumph' F. P. L. Regent, Detroit**

TIMES—Everything that goes to make for excellent screen entertainment is contained in Cecil B. De Mille's latest production, "Triumph." \* \* \*

**Granada, San Francisco**  
(Week Ending May 31)

BULLETIN—It has an unusually wide appeal, showing as it does the real romance of modern industry swinging in its cycle from the whirl and power of a big industrial plant to the heights of wealth.

CALL & POST—It is one of those powerful sociological and psychological satires for which De Mille is noted, and in its every scene clearly shows the craftsmanship of the master director.

CHRONICLE—The picture lives up to its direction; adds laurels to the brows of Leatrice Joy and Rod La Rocque, and introduces a newcomer, Victor Varconi, who promises to be heard from in the future.

EXAMINER—But whatever the name he makes use of, De Mille always turns out an interesting picture. "Triumph," while not as important as "The Ten Commandments," "Male and Female" and "Manslaughter," is no exception to the rule.

HERALD—It is uncommonly fine production, appealing to any class agreeing to the proposition that "all's well that ends well."

JOURNAL—\* \* \* "Triumph," \* \* \* does not refer to any outstanding accomplishment in the screen production, and neither does it suggest—as might be supposed from the possessive—the highest achievement in the cinematic career of the man who created for modern consumption, "The Ten Commandments."

NEWS—Whether you have read the story or not, we predict you'll enjoy the Granada version of "Triumph."

**'The Woman on the Jury'—1st Nat'l Walnut, Cincinnati**

POST—"The Woman On the Jury," \* \* \* is our nomination for one of the best pictures of the year.

TIMES-STAR—"The Woman on the Jury," at the Walnut, is by all odds the best photoplay of the week.

TRIBUNE—"The Woman on the Jury," showing this week at the Walnut \* \* \* is characterized by an array of stellar names that in themselves would prove an attraction for any movie fan.

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**Absolute Proof that Al Christie's Great Five Reel Feature "Hold Your Breath" is a Box-Office Sensation**  
June 4, 1924  
Paul C. Mooney,  
469—5th Ave., New York City  
"HOLD YOUR BREATH" played to the biggest business of any picture we have ever shown. Patrons shook my hand and stated it was the best picture they have seen in Newport for years, even far better than 'Girl Shy.' Am sending you a photograph showing the crowd waiting for the second show. We just packed them in for three days. Your last group of pictures have turned my house from a loser to a winner."  
J. J. Connelly, Manager,  
Colonial Theatre, Newport, R. I.  
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Season 1924-25—Thirty First-Run Pictures

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Produced under the personal supervision of  
EARL HUDSON

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filling values in every  
angle here! And besides-  
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Scenarist	FREDERICK STANLEY
Architecture	MILTON MENASCO
Film Editor	GEORGE McGUIRE
Photography	T.J. McCORD
Editorial Director	MARION FAIRFAX



# FIRST NATIONAL PICTURE

**The BRADSTREET OF FILMDOM** **THE Film DAILY** **The RECOGNIZED AUTHORITY**

Vol. XXVIII No. 60 Tuesday, June 10, 1924 Price 5 Cents

**"LADY LOU"**

By DANNY

Robert Service would never know his "lady known as Lou." As she appears in "The Shooting of Dan McGrew." But that makes no never minds. Lou, as Service characterized her, is just about as censor proof as they can make 'em. Still, she isn't "Lou" as Service would have her. She is a nice, domesticated lady. With a baby, and a hubby, and all that goes with it.

My old friends—Sawyer and Lubin evidently figured they had to do something with "Lou." To get her the "old women of both sexes" as Rupert Hughes terms the censors. And they have. So it runs along minus the Service poem idea for some weeks.

Then all of a sudden it hits the harmony of the famous poem. And boy, how it shoots from there on. Only about two reels or so. But they're the kind that make an audience forget all the blah-blah preceding. From the minute "Lou's" husband drifts to the "pianner"—this one goes like a bird.

*Perhaps much of the success of these reels is due to "Roxy's" idea. Of having the music stop. And only a piano played. It is fitting. You should do it in your house. It goes right with the Service idea. And fits like a glove.*

The Binderup case is on again. Will take several weeks and then, regardless of the result, will be appealed. And so the appeals will continue until it again returns to the highest tribunal of the land. Binderup claims he was put out of business. By concerted action of 18 film concerns who "blacklisted" him. And the companies have two or three things. Or more. Which they claim against Binderup. It took four years for the case to go through the courts before. Golly; will the wait be as long this time?

It is refreshing to note what J. Gordon Edwards has to say. Of a brother-director: Charles Brabin. And his work on the big spectacle "Ben Hur." Here is a fine and notable instance of brotherly feeling. It puts

(Continued on Page 2)

**Binderup Case**

Resumed at Omaha—"Blacklist" Charge Again to the Front—Took Four Years to Go Through Courts in Former Trial (Special to THE FILM DAILY)

Omaha—The Binderup case, which, as noted, went through the courts for four years, and was finally ordered to a re-trial by the Supreme Court of the United States, is again on. A long string of attorneys represent the 18 film companies involved. William Seabury, who had the case in hand previously, is again in charge. Binderup is represented by A. P. Anderbury and others. He is suing for \$240,000. If successful, under the terms of the Sherman anti-trust act, he will receive three times this amount.

Binderup built a chain of 28 houses in Nebraska, until in 1919 he claims he was "blacklisted" by film companies and was unable to secure service.

**Elvey Coming Here For Fox**  
(Special to THE FILM DAILY)

London—Maurice Elvey will leave for the States in the near future to direct for Fox. It is reported he will receive a salary of \$75,000 per year, on a three year contract.

The Fox offices yesterday would not confirm the terms of the contract.

**Chadwick Signs Stromberg**

I. E. Chadwick, who is on the coast, announces he has signed Hunt Stromberg to produce five more specials for Chadwick Pictures Corp. Stromberg jumped into prominence by his direction of "The Fire Patrol."

**Demand Boycott**

According to an Associated Press despatch from Tokio, owners of picture theatres, at a meeting, launched a boycott against American films, effective July 1. The movement was attributed to the "public demand."

**Niblo Due**

Fred Niblo is due in town today. He will be accompanied by Mrs. Niblo and Enid Bennett. They sail on Saturday on the Leviathan with Marcus Loew.

**Flint in Town**

Motley Flint, well known in picture finance, is in town, after having attended the Shrine convention which he secured for next June for Los Angeles.

**The Tax**

How important exhibitors, and leaders of exhibitor organizations view the handling of the tax repeal—whether or not it should pass to the patrons, will appear in tomorrow's issue.

**Praise For Brabin**

Gordon Edwards, Master of Spectacle Builders, Thinks Director is Doing Excellent Artistic Work on "Ben Hur"

J. Gordon Edwards, builder of many important screen spectacles for Fox Film, and but just returned from Rome, spoke sincerely and enthusiastically yesterday of the work being done by Charles Brabin on "Ben Hur."

"I spent many days and nights with Brabin," said Edwards. "Of course the making of these tremendous spectacles does not upset me. I have made too many of them. There has been a prodigious amount of work done. It has taken a great deal of time. That cannot be helped. Any"

(Continued on Page 2)

**Attempt Burglary**

Burglars made three efforts early yesterday morning, to open a safe in the William Fox theatre, 107th Street and Lexington Ave. They were frightened off, after beating into unconsciousness, two employees. There was between \$6,000 and \$7,000 in the safe.

**Famous Declares Preferred Dividend**

Directors of Famous Players yesterday declared a regular quarterly dividend of \$2 a share on preferred stock, payable Aug. 1, 1924, to stockholders of record at the close of business on July 15, 1924. The books will not close.

**Hendee With Famous**

Harold Hendee, former head of the Cosmopolitan research department, has been appointed to a similar position with Famous at the Long Island studio.

**Thos. Walsh in Australia**  
(Special to THE FILM DAILY)

Sydney, Australia—Thomas B. Walsh, American director, is here working on a picture.

**Neilan Arrives**

Marshal Neilan, who leaves on Friday for London, to undergo an operation, is in town. At the Ambassador.

**Williams Returns**

Hugh McIntosh Quoted that Sabatini Will Write Valentino Stories Several of Which Will be Made Abroad

J. D. Williams of Ritz-Carlton returned yesterday from England on the Leviathan. The boat docked so late that it was impossible to communicate with J. D. before press time.

Mail from London, however, brought some interesting information relative to the plans of Ritz Carlton and Valentino. Hugh McIntosh, who, it may be remembered, was the guest of honor at a luncheon tendered by Williams prior to their sailing, has joined Ritz-Carlton, and in an interview in the "Bioscope" is quoted as saying:

"A company will be formed in England to handle and distribute the Ritz-Carlton pictures, and later, I

(Continued on Page 2)

**Barker to Direct "The Great Divide"**

Metro will make a new version of "The Great Divide," with Reginald Barker directing. The Henry Miller play was filmed once before with Ethel Clayton.

The two leading players will be selected by popular vote, obtained through the leading papers of the country.

**Chaney in "Phantom of the Opera"**

(Special to THE FILM DAILY)

Hollywood—Universal will produce "The Phantom of the Opera" on a large scale, with Lon Chaney playing the lead.

Rupert Julian is slated to direct.

**Going Abroad**

Siegmund Moos, in charge of renting for Universal City, is in town prior to sailing for Germany on June 12. He will be accompanied by Joseph Laemmle, a brother of the president of Universal.

**Mayer Coming**

Louis B. Mayer is due in town tomorrow. He will bring a print of Neilan's "Tess of the D'Urberville's" which may have a special Broadway showing.

**Coast Bound**

"Doc" Shallenberger leaves on Thursday for the Coast. Usual mid-summer visit to look over coming productions.





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Quotations

	High	Low	Close	Sales
East. Kod.	.106	106	106	100
F. P.-L.	76 7/8	75 1/2	76	1,100
do pfd.	.....	.....	.....	Not quoted
Goldwyn	14 3/8	14 3/8	14 3/8	100
Loew's	16	15 3/4	15 3/4	1,100
Warner's	.....	.....	.....	Not quoted

"LADY LOU"

(Continued from Page 1)

the curse on those jealous minded people who, fortunately, may be growing fewer and fewer, in the business.

Jaydee is back. And with Hugh McIntosh financing Ritz-Carlton, well!—There's no telling what may develop.

Edwards Lands Material

J. Gordon Edwards, for many years director-general of Fox, has returned to New York, after spending 10 weeks on the Continent. He brought back a contract giving him the rights to picturize a famous Broadway dramatic production which ran for more than a year in New York.

When asked the name of the play and author, Edwards declined to give out the details, but said that arrangements are to be made immediately for the filming of the play with a cast of famous actors and actresses. Part of the picture will be made here and part abroad.

Praise For Brabin

(Continued from Page 1)

one who tries to make pictures in Italy must console himself to their methods. It takes three Italians to do what one American can do. But the cost is infinitely less. They will take their own time, but if they like you they will give you results.

"On one occasion I took D. W. Griffith to see what Brabin was doing with 'Ben Hur.' Griffith had never met Brabin. He was very encouraging and spoke most enthusiastically of what Brabin was doing. Of course 'Ben Hur,' is the type of picture which demands what we call an 'artistic director.' Brabin is that if nothing. I am inclined to think considerable time has been lost in doing certain things such as planning decorations, etc., which will be lost to the camera. But the making of these spectacles is always fraught with certain matters which, in the end, are lost.

"The construction work on the big sets, the Circus Maximus, the ships, and other sets is taking time and costing a lot. The lighting plant put in must have been very costly. They had to erect a studio; because the studios obtainable were too small. They were held up on the costumes which were made in Germany. It has been a trying job for the director. But I am convinced that Brabin is doing very good work; he is whole souled about the task, and is living with it day and night. I doubt if anyone could do better. Certainly it seems inadvisable to make a change in the direction of this production unless it cannot be avoided."

Lee-Bradford Sales

Lee-Bradford has closed with The Capitol Film Service Co., of Boston for New England rights to "A Pair of Hellions," "The Lure of the Yukon," "Who's Cheating," "The Stranger From The North," 12 Ace High Productions, also 12 Redhead comedies.

Fazenda in Different Role

(Special to THE FILM DAILY)

Hollywood—Louise Fazenda, comedienne, will appear in "Clinging Fingers," in which she will play a sympathetic role.

Looking For Devin

(Special to THE FILM DAILY)

Seattle—A warrant has been sworn out for the arrest of a man giving the name of J. Devin, who last week stole an entire program that had been shipped to him at Richland, Benson Co., Wash., by Greater Features, of Seattle. The program consisted of a Dick Hatton five reel feature "The Unblazed Trail," a Billy West comedy, "The Nervous Reporter," and "Felix Revokes" a cartoon comedy.

Greater Features, Inc., has notified all film boards of trade west of Minneapolis, and will appreciate any information of Devin's whereabouts.

Coogan's Plans

(Special to THE FILM DAILY)

Hollywood—Jackie Coogan has one more to make on his Metro contract production on which will commence June 15, after which Jackie will start on his long voyage to the near east with a shipload of foodstuffs for the starving orphans.

Jack Coogan, his father, will make an important announcement concerning the next contract prior to the departure to Europe.

Sam Wood on His Own

(Special to THE FILM DAILY)

Hollywood—Sam Wood will produce independently on a free lance basis.

Wood is now directing "The Female," starring Betty Compson, at the Lasky Studios. Byron Morgan, who was associated with Wood during the time he made the Wally Reid features for Paramount, will be chief of Wood's staff.

Blanche Sweet Honored

Blanche Sweet will be the guest of the Woman Pays Club today at their weekly luncheon at the Hotel Algonquin.

Tyrone Power in "Meredith"

Tyrone Power has been engaged for a part in "Janice Meredith."

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Williams Returns

(Continued from Page 1)

hope, we shall produce stories British life. At least one of the Ventino pictures will be staged in so part of the British Empire—probably India.

"The scenarios, I may add, will be written by Mr. Rafael Sabatini."

No one at the Ritz-Carlton office was desirous of commenting on ideas advanced by McIntosh. George Kleine was out of the city.

Banner Closes With Dependable

Banner Productions, Inc., has closed a contract with Morris Koff and Charles Goetz, of Dependat Exchange, Inc., whereby Dependat will handle the four special Banner productions for New York and Northern New Jersey. The first of the Banner productions now ready "The Truth About Women," with Hope Hampton and Lowell Sherman.

George Fawcett, having completed a part in "Her Love Story," has left for Hollywood.

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## The Enemy Sex

We've had a print of James Cruze's THE ENEMY SEX at the Paramount home office for several weeks. One of our sales executives has seen it six times. Three times he came back after supper when he heard there was a showing. His comment is the same as mine, "Wait till they see THIS one!"

I honestly don't believe there's a picture in sight this Fall surpassing THE ENEMY SEX for real honest-to-God audience appeal.

It's a woman-picture that makes the average flapper drama look like afternoon tea at the Old Ladies Home. Betty Compson, as the Follies girl who matches her wits and charms against the pocketbooks and wiles of her male admirers, is the niftiest piece of dimpled dynamite that ever hit the screen. We signed her to a contract on the strength of her magnificent work in this picture. Percy Marmont, Kathlyn Williams, Huntly Gordon, Sheldon Lewis and the other men and pretty girls in the cast excel any performances they've ever given before.

THE ENEMY SEX moves with the snap and speed of a lean, stripped-down racing automobile. Its plot frolics, skyrockets, grips, thrills and entertains every second. It's audience stuff PLUS.

See the picture at your Paramount exchange. Then you'll join us in marveling that Jim Cruze, after "The Covered Wagon," could turn right around and make another sizzling box-office success of an entirely different type.

THE ENEMY SEX is a FAMOUS FORTY record-smasher released August 25. It's exactly the type of picture they're crying for! Is your pocket-book listening?

S. R. KENT.

## Taxes

(Special to THE FILM DAILY)

Washington—Deputy Commissioner of Internal Revenue R. M. Estes has issued a special ruling relative to the tax on admissions and the repeal of the special tax on theater seats. The ruling which makes admissions up to and including 50 cents exempt tax is effective on and after July 3.

The Commissioner also ruled that the return for the tax on admissions under the old act for the first two days of July may be made on the June form, but that the tax for June and July should be filed before July 31. The repeal of the seating tax is effective June 30, and, no special tax stamps are required for the period beginning July 1. Some exhibitors were under the impression that they would have to pay an additional tax beginning July 1.

### Switch Bill

(Special to THE FILM DAILY)

Olean, N. Y.—The Palace Theatre building was damaged to the extent of \$100,000 by fire which forced a temporary closing of the theatre, during which the Palace vaudeville bill was presented at the Haven and the Haven picture bill was presented at the Gem. All are under the same management.

### Appoint Theatre Inspector

(Special to THE FILM DAILY)

New Bedford, Mass.—Mayor Walter H. B. Remington has appointed police sergeant Raymond Hamersley theatrical inspector. Hamersley's duties will be to visit the 14 theatres in town and report any indecencies in the films or violations of the law.

### Xydias Coming

Anthony J. Xydias, president of Sunset Prod., will arrive in New York early next week on an extended trip through the territories in the interest of the new Sunset production program of 30 features for the independent market.

### Leaves for Coast

Harry Hilliard, a well known picture actor, who has just returned from abroad, leaves today for the Coast.

### Fadman Back From Tour

Ernest Fadman of Red Seal Pictures, has returned after an extensive sales tour.

## Among Exchangemen

Minneapolis—J. M. Feist has been appointed exploitation representative for Famous, succeeding Jack Hellman, now in Omaha.

Buffalo—George Blackmon, formerly with First National, has been engaged as salesman for Bond Photo-plays.

Milwaukee—Lyman Ballard, formerly with United Artists, has joined the sales forces of Celebrated Films.

Cleveland—Fred Schram, formerly with Goldwyn has joined Hodkinson as special sales representative in Ohio.

Seattle—Jack Lorenze has been transferred from Chicago to the local Fox office as assistant manager.

Seattle—C. F. Parr has been appointed manager of the Hodkinson office, succeeding W. B. Corby.

Chicago—T. C. Montgomery has been promoted to the managership of the Universal exchange.

Omaha—Ralph Simmons formerly of Hodkinson, has been appointed Selznick manager.

Seattle—H. E. Wilson has been added to the sales staff of Associated Exhibitors.

Milwaukee—Bill Dansinger has been appointed exploitation man for Paramount.

Albany—Murray Cohen, formerly with Selznick, is now with Vitagraph.

Spokane—Hal Vaughn of Pathe, has been shifted here from Seattle.

Butte, Mont.—J. W. Rue has been appointed Hodkinson manager here.

Montreal—Bill Goehring has been appointed Fox manager.

Buffalo—Jack Thompson has joined Associated Exhibitors.

Buffalo—Sam Gallanty has joined Hodkinson.

### Cavalier Changes Name

(Special to THE FILM DAILY)

Indianapolis—The firm name, Cavalier M. P. Co., has been changed to Twentieth Century M. P. Co.

# IN ADDITION—

to

The regular interesting features to be found in the next issue of the

# DIRECTORS NUMBER

OF



## OUT JUNE 21st

There will appear for the *first time* a complete list of all directors together with the names of the productions they have directed since 1918.

There will also appear for the *first time* a complete list of camera men and the productions photographed by them since 1919.

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**Newspaper Opinions**

**"Flowing Gold"—1st Nat'l Regent, Rochester**

DEMOCRAT & CHRONICLE—A title "Flowing Gold," an author like Rex, a virile actor like Milton Sills,—ah, is a combination to stir the melodramatic instincts of the most lethargic person-

HERALD—Well it flowed absolutely too \*\*\* He is a picture that is obviously out to give thrills and gives so many to become most monotonous.

JOURNAL & POST EXPRESS—It might have been possible to put as many characters and plots into a book as there are in the picture without confusion, but the picture without confusion, but the picture on the screen is rather chaotic.

MEMES-UNION—\*\*\* to persons who their spectacles without looking too deeply into their whys and wherefores, the picture might carry a thrill \*\*\* the rest of the picture can be recommended as good entertainment.

**"Forty Horse Hawkins"—Universal Cameo, San Francisco**

(Week Ending May 24)  
ALL & POST—Hoot Gibson has contributed something new in the line of screen humor in his latest photoplay, "40 Horse Hawkins." \*\*\*

CHRONICLE—Hoot Gibson's latest study likable boob is at the Cameo Theatre this week. Certainly a boob titled the play, for his official cognomen is "Forty Horse Hawkins." This in spite of the fact that only horses appear during the entire length of the picture and the hero is a taxi driver.

HERALD—Hoot Gibson does all sorts of unexpected things in his latest picture, \*\*\* a western picture with a New York touch. Hoot tries everything from cowboy for.

NEWS—Hoot Gibson has demonstrated an aptitude of screen humor in his latest photoplay. \*\*\*

convinces one that seriousness of intent can make hearty laughter without placing the blame on the credulity of the one who laughs.

**"The Goldfish"—1st Nat'l Metropolitan, Washington**

HERALD—"The Goldfish" outlines, with humorous touches the experiences of a young man who falls under the influence of a French count, who plots to make her a countess and, in the process, engineers five divorces, four weddings and two divorces. CHAR—Constance Talmadge, one of the most popular young comedienne of the films, is one of her best stories in many months. The American picturization of the French picture, "The Goldfish." \*\*\*

MEMES—The Metropolitan bubbles over with week with the vivacious, irrepressible Constance Talmadge. Everyone succumbs to Constance's charms regardless of the vehicle which carries them along.

**"The Great White Way"—Gold.Cos. Garrick, Minneapolis**

TRIBUNE—"The Great White Way is a vivid melodramatic comedy.

**"King of Wild Horses"—Pathe Miller's, Los Angeles**

(Week Ending May 31)  
EXPRESS—Rex, the beautiful and proudly brave creature who is starred in "The King of Wild Horses," is a magnificent animal who responds to direction in marvelous fashion.

HERALD—"King of Wild Horses" at the Pathe is notable because it introduces one animal star to compete with Strongheart, Rin Tin Tin and Teddy, and because it carries the utmost in thrills.

**"Love's Whirlpool"—Hodkinson Cameo, San Francisco**

(Week Ending May 31)  
BULLETIN—In "Love's Whirlpool," a picture is laid in San Francisco, and the feature of the bill at the Cameo, Lila Lee is a characterization entirely from any character as ever appeared in.

ALL & POST—The play is a stirring picture of San Francisco and deals with the nation of two crooks and the awakening of a selfish man through the force of good influences.

CHRONICLE—It is very much of a surface sort of thing, its appeal depending almost entirely upon incident. This makes for rapidity of action and a certain kind of interest, but doesn't leave much room for depth of theme or acting. With this material the players do the best they can.

NEWS—There is a touch of mystery in the play, many thrills, a big shipwreck, an escape from San Quentin and scenes of a spectacular police raid.

**"Manhandled"—F. P.-L. Grauman's Third and Broadway, Los Angeles**

(Week Ending May 31)  
EXAMINER—\*\*\* is something for every girl to see. It is a story of chivalry and reality—a vivid drama of men who give (?) and girls who take.

HERALD—\*\*\* Gloria makes the grade. She wears clothes and wears them well in "Manhandled" \*\*\* She wears them in many designs and in various quantities. But in addition she does much superb acting.

TIMES—Check up another twirling bit for Gloria. She is all around the course this time, and comes out one of the best little comedians in the motion-picture business.

**"Maytime"—Preferred California, San Francisco**

(Week Ending May 31)  
EXPRESS—There is a breath of spring carried through this picture, which is elegantly mounted, smoothly directed and beautifully photographed.

RECORD—"Maytime," the current attraction at the California theatre, has all the ingredients of a sure fire success.

**"A Society Scandal"—F. P.-L. State, Minneapolis**

TRIBUNE—Although the vehicle lives up to its title as far as elaborate sets and lavish gowns are concerned, the portrayal of Marjorie Colbert by Miss Swanson dominates the picture.

**"The Storm Daughter"—Universal Clune's Broadway, Los Angeles**

(Week Ending May 31)  
EXPRESS—Two of the principal reasons why "The Storm Daughter," at the Clune Broadway, is an enjoyable film are to be found in the presence of Priscilla Dean and Tom Santschi.

RECORD—In "The Storm Daughter," showing at Clune's Broadway. Director George Archainbaud gives us a tame little heroine. While there are spots that remind one of the Priscilla Dean they know, they are all too few.

**Rivoli, St. Louis**

GLOBE-DEMOCRAT—Score another triumph for Priscilla Dean, charming star of the Universal Pictures Corporation. Also score another triumph for Universal, for in presenting "The Storm Daughter," now showing at the Rivoli Theatre, it has a distinct achievement.

STAR—Cut to half its present length, "The Storm Daughter," at the Rivoli, would be a somewhat distinctive picture of the days of iron men and wooden ships.

TIMES—It is a lively film, with the tossing waves for most of the sets. Those who prefer pictures made in the great outdoors will find "The Storm Daughter" to their liking.

**"True As Steel"—Gold.-Cosmop. Strand, San Francisco**

(Week Ending May 31)  
BULLETIN—Rupert Hughes has discussed a daring theme cleverly, subtly and in an original manner in his latest production, "True as Steel," now showing at the Strand Theatre. The result is one of the most entertaining pictures of the year.

EXAMINER—\*\*\* presents a powerful story by Rupert Hughes, with Aileen Pringle, Huntly Gordon, Eleanor Boardman, William H. Crane, Louise Fazenda and Norman Kerry in the leading roles.

HERALD—The story is told without the use of melodrama, lurid situations or a superabundance of hokum.

NEWS—Hughes not only wrote the story, but directed the filming of it. And he has done well.

**"The White Moth"—1st Nat'l Wisconsin, Milwaukee**

NEWS & EVENING SENTINEL—Maurice Tourneur should be congratulated on the splendid fashion he produced "The White Moth," a story of the Parisian Latin quarters, without a doubt one of the most lavish, colorful and expensive things ever turned out by First National \*\*\*.

SENTINEL—This picture has been directed by Maurice Tourneur in a skillful way—you don't care whether it is probable or true to life for it is immensely entertaining.

**Strand, Omaha**

WORLD-HERALD—The story is sophisticated in theme—at times risqué, but never dull.

**Warfield, San Francisco**

(Week Ending May 24)  
BULLETIN—"The White Moth," a story of the Parisian stage, gives Miss La Marr a most spectacular setting for her efforts, and she does not fail to make the most of every advantage offered.

CHRONICLE—\*\*\* a brilliantly directed and well acted picture, "The White Moth," in which Barbara La Marr is starred \*\*\*

EXAMINER—"The White Moth" is Barbara La Marr's new starring production, and on the Warfield screen Barbara is scintillating as she has never scintillated before.

JOURNAL—An astonishingly fine picture, this piece given the light of day by Maurice Tourneur.

NEWS—The picture is as good as any we have seen Miss La Marr do.

**"Why Men Leave Home"—1st Nat'l Stanley, Philadelphia**

BULLETIN—The adaptation of this stage success is more effective in film than when produced by actors in person, \*\*\*.

INQUIRER—The picture is highly diverting and a clever and realistic depiction of many of the marriages of today.

NORTH AMERICAN—It is a comedy drama of rather amateur married life, in which at first the honors for tactlessness seem about even between the harassed husband and the injured wife.

PUBLIC LEDGER (MORNING)—If you need to be convinced that weak captions can spoil the effect of an otherwise fine picture, you should see "Why Men Leave Home," as adapted from Avery Hopwood's comedy by John H. Stahl.

PUBLIC LEDGER (EVENING)—Sometimes a picture which comes almost unheralded has far more real enjoyment, amusement and sparkling wit than those arriving amid a heavy barrage of praise. Such a one is "Why Husbands Leave Home."

**"Woman To Woman"—Selznick Metropolitan, Baltimore**

AMERICAN—If Betty Compson means more to you than a scenario, you'll enjoy the photoplay which comes today to the Metropolitan.

**"Women Who Give"—Metro Century, Baltimore**

EVENING SUN—One catches something of the ocean's mighty dignity, its solemnity, its restlessness and its cold indifference in this Reginald Baker production which is currently being retailed, or should we say wholesaled, at the Century.

**The Chicago, Chicago**

TRIBUNE—When you've seen "Women Who Give," you'll have seen a splendid picture.

**"The Yankee Consul"—Asso. Exhib. Strand, San Francisco**

(Week Ending May 24)  
CHRONICLE—\*\*\* is drawing audiences of large size, and wildly hilarious audiences, for MacLean is very good indeed as the too rich hero of the story and the comedy is full of well calculated comic scenes.

HERALD—Douglas MacLean has taken the story from "The Yankee Consul" and given the screen a hilarious comedy that is as genuinely funny as it is clean and wholesome.

NEWS—\*\*\* give the happy audiences at the Strand an unusually hilarious good time.

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"'HOLD YOUR BREATH' played to the biggest business of any picture we have ever shown. Patrons shook my hand and stated it was the best picture they have seen in Newport for years, even far better than 'Girl Shy.' Am sending you a photograph showing the crowd waiting for the second show. We just packed them in for three days. Your last group of pictures have turned my house from a loser to a winner."

J. J. Connelly, Manager,  
Colonial Theatre, Newport, R. I.

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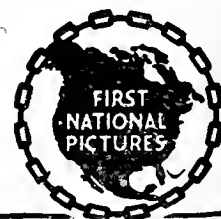
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XVIII No. 61

Wednesday, June 11, 1924

Price 5 Cents

**THE TAX**

By DANNY

Most interesting are the ideas exhibitors. On this point. them elsewhere. In this Also what heads of ex- r organizations have to say is point. There seems to rather definite idea. All the country. That the pa- should secure the benefit te refund. Although here ere the feeling exists oth- e isn't any doubt. No the st. That operating costs ave aged materially. Since tax e effective. There any b that many exhibitors would use pinies to advantage. but as many important ex- itors point out: the public ects the tax refund, and uld have it. This because erwise local and state legis- on may be attempted; as w as other difficulties. ould not be expressed better. Ben Davis, of the Schine chain, : "Where public pays tax pub- benefit." This covers the situ- in a nutshell. Many theaters he odd price system in effect. are charging 28 cents; 33 cents, on. Their patrons will natur- spect the reduction. They know dd pennies represent the tax. ot to be forgotten is this: that you have the rabid reformers. movie-haters" around they will y grab the opportunity to give crack. If you open the door ithhold the pennies from your is. That is one of the problems considered—and seriously. You never would believe it; t you should hear Mickey alan rave. Over the effi- cy and methods of opera- n of the Metro-Goldwyn- ayer studio organization. Mickey has this to say: "I've rked in a lot of studios. But ver have I seen such organi- tion. Because of this Hugo llin finished his picture a eek ahead of schedule. And erybody's happy. It's great ff for the director. I'm for tley Flint believes any produc- rganization can be run on a real t system. Says he knows. But e headaches! Of a lot of people ave tried this before.

**Davidsohn Sailing**

Paul Davidsohn, formerly of the E. F. A. of Berlin, sails today on the Columbus for Berlin. Davidsohn has acquired the rights to the Warner product for Central Europe, and only returned from the Coast a few days ago.

**Harry Berman Better**

Harry M. Berman, general manager of exchanges of F. B. O., has returned to his desk, following an absence of several weeks on account of illness, fully recuperated.

**Walton Returns**

Holmes C. Walton has returned from England.

**Tokio Situation**

**Famous Closes Down—Many Offices Have Heard Nothing Direct as to the Situation**

Conditions at Tokio, Japan, where, as noted, American films were boycotted, were unknown yesterday to most of the American companies having offices there. Famous Players was the only organization which had received direct word, and this was to the effect that the Tokio office had been closed. Information obtained through the Howell's office notified First National to temporarily hold up all shipments. Otherwise nothing was heard from the scene of the trouble.

Famous offices at Kobe, (headquarters) and Osaka, are still open and  
*(Continued on Page 2)*

**Rogers Here**

Bogart Rogers, of the Douglas MacLean organization, is in town. At the Algonquin. This is Rogers' first visit since he landed from France with the A. E. F.

Rogers is strong for producer co-operation with exhibitors and inaugurated his own system to furnish exploitation to every theater playing MacLean comedies.

**E. A. Schiller Plans Trip**

E. A. Schiller, of Metro-Goldwyn, will leave on a trip to the Northwest the end of this week, to survey the Metro-Goldwyn theater situation.

**Williams Optimistic**

**Believes Opening of Two Big Houses Will Stimulate Theater Going of Better Classes in London**

J. D. Williams of Ritz Carlton said yesterday that he believed the opening of the new Famous Players house, and the Al Woods house in London  
*(Continued on Page 2)*

**How Exhibitors Will Handle The Admission Tax—Patrons To Benefit**

**That Seems To Be The Consensus of Opinion, Although Several Point Out That Increased Operating Costs Make For Difficulties**

In an effort to determine how exhibitors intended acting relative to the admission tax repeal, THE FILM DAILY sent telegrams to important points throughout the country.

Not only were well known exhibitors with large chains questioned, but head of exhibitor organizations, both the M. P. T. O. and the Allied group were asked for opinions, because there seemed to be a difference of opinion: whether the refund would be passed down to the patrons, or whether, because of various conditions, exhibitors intended retaining present prices.

Replies received appear below:

**B & K to Refund**

Balaban & Katz, operating the big Chicago, and other important houses in Chicago, and also controlling the B. & K. Mid-West group which operates over 30 houses in Illinois, say:

"We are going to refund admission tax at our theaters. Believe this will be the attitude of exhibitors in this territory."

**Lieber Plans No Refund**

Robert Lieber of the Circle, Indianapolis, says:

"Circle theater does not plan to refund admission tax. Top price is 50 cents, and admission price would probably have been raised this season excepting for anticipated legislation.

"While I have made no survey, I rather anticipate that the same attitude will obtain with exhibitors generally in this community."

**The Schine Idea**

Ben Davis, representing the Schine Theatrical Co., Inc., of Gloversville, with houses in a number of surrounding towns, says:

"Where public pays tax public will benefit."

**Robbins to Refund**

This from the Robbins Enterprises,  
*(Continued on Page 4)*

**Competitors Alike**

*(Special to THE FILM DAILY)*

Cleveland—Instead of calling representatives of each local distributor, in order to establish their sales policies, Bruce Bromley, counsel for Famous Players, was permitted to insert the following in the records of  
*(Continued on Page 4)*

**Co-Operation Planned**

**Distributors to Join With Warner's in Securing the Proper Material For Exhibitors**

One of the interesting developments of the Warner convention of franchise holders on the Coast, was the appointment of a committee to cooperate with the producers as to material desired by exhibitors.

The committee selected from the franchise men will not function materially for the early part of the coming season, inasmuch as many of the pictures are planned, and material has been purchased. But for the re-  
*(Continued on Page 2)*

**Postpone Case**

The application for an injunction against Selznick Dist. Corp., brought by Peter Licari, as trustee in bankruptcy for American Releasing, was scheduled to be heard in the Supreme Court on Monday, but has been postponed until next Monday, because of the absence of lawyers who are attending the Republican convention in Cleveland.

**Abe Stern Coming East**

Abe Stern, vice-president of Century, is on his way to New York. He will remain here for a few weeks and then leave for Europe.

**"America" Run Near End**

"America" will close its run at the 44th Street theater, Sunday. The picture played for 15 weeks.



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**Quotations**

	High	Low	Close	Sales
East. Kod.				Not quoted
F. P.-L.	76½	76	76½	500
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	15¾	15½	15½	700
Warner's				Not quoted

**Jack Cohn to the Coast**

Jack Cohn, of C. B. C. leaves for the Coast Thursday to be gone several months.



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**Tokio Situation**

(Continued from Page 1)

doing business. Louis Brock of First National said that in his opinion the difficulty was only temporary; that Japanese liked American films, that there was insufficient quantity of foreign film to materially effect the situation, and that he believed the trouble would blow over before other films could be brought in. Horace Clarke, special representative for F. N. is en route to Japan now.

At Metro-Goldwyn no information had been received. Everything was moving as usual, according to Arthur Loew.

No information had been received by Sydney Abel at Fox Films, although he was anxiously awaiting word as to conditions.

At United Artists no information had been received.

David P. Howell's confirmed that they had received a cable from their buyer in Tokio requesting all shipments to be held until further notice.

**Pathe Covers Convention**

Pathe News has sent a special camera staff to Cleveland under the personal supervision of Emanuel Cohen, Editor of Pathe News to secure scenes of the opening of the Republican Convention in that city. Measures have been taken for rapid shipment of prints from points in Cleveland to all parts of the country.

**"Romola" Negative and Party Here**

The negative of "Romola" has arrived in this country from Italy, brought over by Duncan Mansfield, film editor, who was accompanied by Joseph Boyle, assistant director; Charles Lane, actor; W. H. Osborne and Charles Albin, photographers; Wm. Schurr, cameraman, and Kathleen Ranst, laboratory assistant.

**Heavy Summer Schedule for United**  
(Special to THE FILM DAILY)

Hollywood—Sixteen units will be at work at the United Studios within a month, representing a picture investment of \$4,000,000. Five companies are already at work, with the others scheduled to start shortly.

**Auerbach Returns**

Louis Auerbach, head of Export & Import Film Co., is back from a four months' trip abroad.

**In the Courts**

In the suit of J. Searle Dawley Prod. Corp. against the Selznick Dist. Corp., and others over the film, "Broadway Broke," Supreme Court Justice Tierney granted an application by the defendant to compel the plaintiff to reply to the defense. The plaintiff alleges that the proceeds of the film are deposited in the Hamilton National Bank, and that under agreements made, the defendant, Selznick, is entitled to the first \$65,000 to be paid by Selznick and estimates that Mrs. Garsson advanced \$35,000, and wants an accounting. The plaintiff wants the rights of the parties stated by the court. In the answer, the contracts between the parties are attached, and the defendants asked that the plaintiff be compelled to state whether or not it admits that these contracts were executed.

The Goldwyn Dist. Corp., filed a default judgment for \$259 in the Supreme Court against John M. Moran of the Dolan Opera House, Cox-sackie, N. Y., for refusal to accept 14 films contracted for.

A default judgment for \$1,255 was filed in the Supreme Court by the estate of Daniel Neuman against Lewis J. Selznick in a suit on a note executed in 1922.

**Williams Optimistic**

(Continued from Page 1)

would greatly stimulate business, just as the opening of the Strand in New York did 10 years ago. These houses will be open by Jan. 1.

He was modest as to the association of Hugh D. McIntosh with Ritz, except to say that McIntosh would look after matters in England. He said he had talked with Valentino on Monday night and that every indication pointed to Valentino completing his contract with Famous in about five or six weeks, after which he would start with Ritz.

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**Co-Operation Plan**

(Continued from Page 1)

mainder of the season, and for pictures it is anticipated the committee will be able to help producers a lot.

The committee selected to act Jan. 1, 1925, will consist of Norton, New York; Ed Silv Chicago; W. T. Underwood, Morgan Walsh; San Francisco Berman, Philadelphia; Charles as, St. Louis and F. J. Cub Minneapolis.

The franchisers also started Film Classics Realty, a corporation to deal in Hollywood realty.

Abe Warner and the rest of home office staff are back on job.

**Bill Ryan Here**

Bill Ryan, of Capitol Enter Kansas City, is in town.

**HAL ROACH'**

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ALLAN A. LOWNES, GEN. MGR.

# Wanderer of the Wasteland

It's no secret that the head of a prominent New York theatrical organization, after seeing WANDERER OF THE WASTELAND at the special showing at the Rialto Theatre, made us an offer to road-show the picture.

"Here is a road show if there ever was one," this man, a great showman, said. "It's of the same caliber as THE COVERED WAGON and THE TEN COMMANDMENTS, and the public will be glad to pay \$2 prices to see it."

Practically every showman at the Rialto performance agreed that WANDERER OF THE WASTELAND is a \$2 production. But we aren't going to road-show it. We're going to give it to you. August 11th is the release date. If we started picking all the \$2 pictures out of THE FAMOUS FORTY for road-showing, we would have hardly anything left on the release schedule!

WANDERER OF THE WASTELAND is the kind of a picture that literally sweeps audiences off their feet with enthusiasm. For one thing, it is made entirely in natural colors by the sensational Technicolor process. There is a terrific kick in seeing the Painted Desert of Arizona and Death Valley, California, where the picture was made, looming before you in all their magnificent grandeur that a black-and-white camera never could touch. There's even more of a kick in the lifelikeness with which Jack Holt, Noah Beery, Kathlyn Williams, Billie Dove and the other players in the all-star cast appear. Your audiences will tell you that they never really knew these players until they saw them in color, as they really look.

Of course Paramount wouldn't have gone to the tremendous expense of making WANDERER OF THE WASTELAND in color if the story weren't there. It's Zane Grey's greatest. As a book it has sold over a million copies. It has tremendous dramatic power, lots of red-blooded adventure, fights, at least two scenes—one with an avalanche and the other with a rattlesnake—that have never been excelled as hair-raisers, a nice love theme—everything audiences like everywhere.

Jack Holt has the role of a man who thinks he has killed his own brother and plunges out into the Western wasteland to forget, repent, dodge the law and die. He meets gruelling hardships, battle, a bad woman, a pal, thrilling adventure, and at last the girl. He fights his way through it all, through all except his love for the girl. He tries to shake that off too. But he can't. It makes a free, honorable man of him.

I don't know of a man better able to produce an outdoor adventure picture like WANDERER OF THE WASTELAND than Irvin Willat. I take off my hat to him. He has done a corking job.

Better see WANDERER OF THE WASTELAND at your Paramount exchange and get this \$2 road show quick.

S. R. KENT.



## Competitors Alike

(Continued from Page 1)

the Federal Trade Commission report, by Examiner E. C. Alvord:

"The sales policies of distributors competing with Famous Players in this territory, from 1918 to date, show that the majority of distributors here sell their pictures in blocks—that the majority of them refuse to sell their whole season's product in one block—that many of them refuse to sell the exhibitor any pictures out of a block unless the exhibitor will take all of the pictures in the block—that the majority sell pictures before they are made—that some distributor competitors offer for sale only one picture at a time, and some in a policy of permitting exhibitors to select such pictures as they want—that the majority of distributors who permit exhibitors to select, ask more per picture, in situations where they sell less than the number of pictures offered, than when the whole number is taken—that the selling cost where only a few pictures are sold at a time is prohibitive—that the exhibitors desire to buy pictures in blocks especially when the blocks consist of pictures of uniform quality to be released in a uniform manner, and are unwilling where there is a competitor, to split a given block with their competitors—that there is wide and effective demand for good pictures—that theaters are not blocked up with Paramount pictures so that competitors cannot sell their pictures—that there is a free and open market for pictures and active competition among distributors—that the competition received from Famous Players is little or any more important than that of such companies as Goldwyn, First National, Fox, Universal and others and that the sales in the aggregate amount substantially greater than the weekly sales of the Famous Players Lasky Corp."

The gathering of defense by Famous Players, in the Government's charges of monopoly, being investigated by the Federal Trade Commission, will be resumed Friday in the Chamber of Commerce Building, having been suspended since last week because certain witnesses called are out of town until Thursday.

### Bohm Looking Over Product

Otto Bohm of the Deulig-Film organization, Berlin, is at the Astor. He will remain about 10 days. He is busy looking over material. Prior to his return he hopes to effect an arrangement for an interchange of productions between some American producer-distributor and his organization.

Deulig will in all likelihood release the Lubitsch and other Warner pictures in Germany.

### Coast Arrivals

Charles E. Whittaker is here from the Coast. Other arrivals are Edwin Sturgis, formerly business manager for Owen Moore, who plans to enter vaudeville; David Kesson, Marshall Neilan's cameraman, and Hugh Ford.

### Decide Against Exhibitors

Judge A. S. Van Valkenburgh, of the Federal District Court, for the Western district of Missouri, handed down a decision against 11 exhibitors in suits filed by music publishers for copyright infringement.

### Burlingham Dead

Fred Burlingham, head of Burlingham Travel Pictures, is dead from kidney trouble. The remains were brought to Cincinnati last night, accompanied by Burlingham's mother.

### Bernheim and McConville Leave

Julius Bernheim and Bernard McConville, of Universal, have returned to the Coast, following a conference here with Carl Laemmle,

## Patrons To Benefit

(Continued from Page 1)

which operates a chain in New York State:

"We will refund the tax in most of our theaters."

### Saenger's to Give Patrons Benefit

E. V. Richards, general manager of the Saenger Amusement Co.:

"We shall remove the tax and give the patron the benefit as the Government expects it and not raise our admissions as a camouflage to absorb it."

### Comerford to Take Tax Off

M. E. Comerford is the head of one of the largest chains in the East, controlling many houses in Eastern Penna. He says:

"Admission tax repealed by Congress will be taken off prices of admission to our theaters when repealed measure goes into effect."

### Brylawski to Refund

Julian Brylawski, operating houses in Maryland and the District of Columbia, says he will refund the tax at all his houses.

### Stanley Co. of America to Refund

The Stanley Company, operating houses in Philadelphia and Eastern Penna., will refund the tax.

### Trendle Expects to Retain Tax

George W. Trendle, of the Kunsy chain, Detroit, was of the opinion yesterday that the Kunsy houses would retain the tax, because of increased operating costs, and the fact that excepting for the anticipated repeal there would have been an increase in admissions. The question, however, was not definitely determined, as to just what might be done.

### Finkelstein Silent

Minneapolis—M. L. Finkelstein did not wish to be quoted with regard to the question: should the benefit of the tax pass to the patrons.

### K. C. Exhibitors to Make Cut

Kansas City—Frank L. Newman states that exhibitors in this territory practically all expect to refund the admission tax. "Personally, I am going to reduce my loge seats to 50 cents, so that I will have no admission tax, in any of my theaters," Newman says.

### Samuels' Patrons Will Benefit

Atlanta—Sig Samuels declares "the public paid the freight and I believe the public should now be relieved of the admission tax. The Metropolitan will reduce its prices to 31 cents and 45 cents and I am inclined to believe that all exhibitors in this territory will do likewise."

### Kearse Will Raise Admissions

Charleston, W. Va.—T. L. Kearse expects to advance prices in all theaters, especially in cases where a 22-cent admission is charged. These prices would be raised to 25, and 40-cent admission would be raised to 45 cents. This is due to the competitive conditions between theaters. Kearse believes that "the tax has been carried by the exhibitors and I think

the majority of them feel as though they would be warranted in maintaining present prices and making no refund, this due largely to the fact that they have been absorbing the tax in the past."

The heads of the more important circuits, including Famous, Fox and Loew, will meet in a few days to determine just what action will be taken at their houses on the lifting of the tax, although there is almost a certainty that the public will benefit.

## Exhibitor Leaders Ideas

A number of the wires went to heads of exhibitor organizations throughout the country. Here are the replies.

### William Brandt, M. P. T. O., N. Y.

"For over two years exhibitors have been assuming the tax, and exhibitors have not increased admission prices, despite that all operating costs have advanced materially ever since the tax became effective some years ago. As an idea of our advanced operating costs: film service has advanced from a maximum of \$250 a day to \$400 a day. We used to get mighty fine pictures for \$100 a day. No more. Operators salaries have increased from \$25 a week to about \$65 a week. Musicians salaries have doubled, tripled and quadrupled. Fully 90 per cent of the exhibitors in the Greater New York territory have been absorbing the tax hoping for this repeal. They have not advanced admissions. They will, in my belief, leave prices as they are, especially where they are in round figures like 25, 30 or 35 cents. Where the odd prices have been kept because of the tax there may be a change."

### O'Reilly Favors Cut

Charles L. O'Reilly, president of the T. O. C. C. said "it is my opinion that wherever the theater has added the tax to its regular admission price, the same will be discontinued beginning July 3."

### H. B. Varner, North Carolina, MPTO

"It is my opinion that the theater owners in North Carolina will not lower their admissions as the majority of them have been absorbing the tax and 90 per cent of them are at the present time losing money."

### J. Wells, Tri State Theater

"Regret cannot inform you what will be the attitude of individual exhibitor in this territory as to reducing his admissions to the amount of the repeal. This matter our state organization could not handle or enforce. It is as a matter of course that theaters are going to conform to new condition which has been strenuously striven for."

### Harry Davis, Pittsburg

"As far as possible, those who were not absorbed the tax themselves taking it off".

### H. A. Cole, M. P. T. O. of Tex.

Exhibitors throughout Texas lower their prices where admissions has been in excess of 25 cents. I believe it best for the moral effect on the public in general, and will aid in combating adverse legislation.

### Boston Meeting Today

Ernest H. Horstmann has called a meeting today of the Massachusetts M. P. T. O. to discuss the tax situation.

### St. Louis Prices Revised

The managers of the leading St. Louis theaters have revised their admissions, so as to give the public the benefit of the tax. The new schedules take effect July 3rd.

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Announcing

The WISE VIRGIN

STARRING

Patsy Ruth Miller & Matt Moore

AN ELMER HARRIS-SPECIAL PRODUCTION

for

HODKINSON RELEASE



# *It's Raining Contracts at Universal Offices!*

No. 385—Straight from the Shoulder  
Talk by Carl Laemmle, President of  
the Universal Pictures Corporation.

These are exciting days at all Universal offices.

Contracts are pouring in—flooding in—storming in from all over the country—contracts with play dates, the only kind worth a rap to you or me.

The avalanche began with contracts for the Dempsey pictures. Then came Universal's greatest and most important announcement, listing its productions for the new season. It has hit the bullseye with exhibitors everywhere. There has been a magnificent response. Letters and wires, in addition to contracts, have poured in, congratulating us on our lineup for the coming season.

For example, all twelve of these Jewels have been booked by the Keith, Proctor and Moss houses, among the finest houses in the country, and in all the splendid Stanley theatres in Philadelphia.

"The Signal Tower" has been booked for the Mark Strand theatre in New York City. The Rialto, in the same city, is showing "The Reckless Age," starring Reginald Denny, beginning June 8th. These are the first two pictures listed among our new season's big Jewel productions. They are big in every way. But wait until you see Booth Tarkington's "The Turmoil"; and "The Gaiety Girl" with Mary Philbin; and Kathleen Norris' popular success, "Butterfly"; and the other big ones such as "Captain Fearless," "The Rose of Paris," "Love and Glory," "Wine," "The Tornado," "The Family Secret"—based on Augustus Thomas' play—and Mary Roberts Rinehart's "K—The Unknown."

Great titles—splendid casts—clean, wholesome stories—all in all, in every way, big productions!

So the goose hangs high!

I would be worse than ungrateful if I failed to express my heartfelt thanks for your quick response to our announcement. With this sort of cooperation from you I can continue to produce closer and closer to one hundred per cent of what you want.

I appreciate your cooperation and if I do not do my part by giving you the best lineup of pictures produced by any one company, it won't be because of any lack of hard trying.

# Atta boys!

BEN ALEXANER and  
LLOYD HAMILTON  
certainly put over a  
great piece of team  
work in

J. K. McDONALD'S presentation of his original story  
**"A SELF-MADE FAILURE"**

Directed by  
**WILLIAM BEAUDINE**

and what  
a cast

Matt Moore  
Mary Carr  
Patsy Ruth Miller  
Sam De Grasse  
Chuck Reisner  
Vic Potel  
Dan Mason  
Alta Allen  
Harry Todd  
Cameo

Screen Adaptation  
Violet Clarke  
Lex Neil, John Grey

Photography  
Ray June and  
B. Mc Gill

It's a comedy drama  
that hits right on  
the nose. Those  
**FIRST NATIONAL**  
"hits" are picking the  
cream of profits  
everywhere



**A First National Picture**

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

ol. XXVIII No. 62

Thursday, June 12, 1924

Price 5 Cents

## TICKETS

By DANNY

When the Government talks it means something. Note, therefore, Mr. Exhibitor, what the Treasury Department says about the repeal of the Admission Tax. Also about the necessary certificate where tickets are destroyed. When the tax is off don't start destroying your tickets. Otherwise you will be in a jam. Wait until some Deputy Collector appears. Then destroy the old tickets.

Also be guided by the order relative to prices to be charged and what rights you have with your present tickets. Many far sighted exhibitors may have already ordered their new tickets and have prepared themselves for the situation. Doubtless, however, some exhibitors have not. Take no chances.

**If you do not fully comprehend—do not thoroughly understand the ruling of the Treasury Department get it explained to you. But take no action until you know what you are doing.**

While we're on the subject of Governmental Departments, etc., here's a tip for producers. If you have not had the new Census blank sent you with the Dept. of Commerce, do so at once. If you have failed to receive one make it your business to get one. And shoot it along. Don't forget this is the first actual census ever taken of this business. And while at the moment it deals chiefly with production it will not take long to get it extended to all other branches of the business. So cooperate. Let's get somewhere with this census.

*Paul Davidson of Berlin. Smart man. Knows Germans want to see Ernst Lubitsch picture. So, as Lubitsch is now working here he contracted for them for Central Europe. Taking the rest of the Warner product with the deal. Davidson was formerly with the Famous combination in Berlin—the EFA.*

We aren't worried a lot. About the Volstead suffering act. But it does seem an eternal shame. When a man named Rothafel. Celebrating his fourth anniversary. With the finest theater in the world. Has to give his

(Continued on Page 2)

### Hickok Here With "Bandolero"

Rodney Hickok has arrived here from Spain with the negative of "The Bandolero," made in that country by Tom Terriss, who will follow in two weeks. Terriss is now visiting the Bordeaux section, looking for exteriors for his next.

Gustav von Seyffertitz, George Peters, cameraman, and his assistant, Harry Davis, returned with Hickok on the Leviathan.

### Pathe Claims a Scoop

Pathe News claims a scoop in presenting pictures of the Republican Convention in Cleveland, but a few hours after the meeting opened. The sessions started at 11 o'clock A. M. and completed prints were rushed to New York by plane and auto in time for the 9.15 P. M. show on Broadway.

### "Commandments" Closing in Chicago

(Special to THE FILM DAILY)

Chicago—"The Ten Commandments," finishes its run at the Woods, in a few days, to make way for "Easy Street," a stage comedy, which is booked here for the summer. On Sept. 2, "The Thief of Bagdad" goes in.

### Film Exposition in Paris

(Special to THE FILM DAILY)

Paris—An exposition of the film industry is in progress at the Musee Galliera. The advance of the business during the last three decades is shown by the exhibits.

### Brooks-Mahieu Head to Europe

E. Stroock, head of Brooks-Mahieu costumers, sails for Europe June 25 aboard the Berengaria, visiting Paris, Rome, London and Vienna.

### Exhibitors Worried

Tacoma Suburban Theater Owners Alarmed Over Expansion of Jensen & Von Herberg Interests

(Special to THE FILM DAILY)

Tacoma—Suburban exhibitors are taking steps to form an organization similar to that recently adopted by Portland exhibitors, and to that end have sent J. W. Spear and R. R. Pratsch to Portland to confer with that body. The move is a counter one to combat the rapidly increasing holdings of Jensen & Von Herberg, who last week took over the Rex and Orpheum in South Tacoma, and are understood to have a deal practically completed, for one of the two new Proctor Street houses, the

(Continued on Page 2)

### Goldreyer Expanding

Charles Goldreyer has closed two theater deals. The Bath Gate Amusement Corp., of which he is head, assumes control of the Lyric, 180th St. and Third Ave., and also a 21 year lease on a site at Bergen Ave., near 149th St., on which will be erected a new 1,800 seat house.

### To Show Friese-Greene Process

The first showing in America of the Friese-Greene Colour Film Process will be held tomorrow at Wurlitzer Hall, at three o'clock.

### Regal In Deal

Becomes Canadian Distributor For Combined Metro-Goldwyn Output

(Special to THE FILM DAILY)

Toronto—Announcement has been made by Arthur Cohen, representing Regal Films, Ltd., that arrangements have been completed whereby Regal has become Canadian distributor for Metro-Goldwyn. The contract is "for a period of years," according to the statement, and approximately 65 releases will be handled by Regal during the coming 12 months.

Until some months ago, Goldwyn distribution in Canada was controlled by Jule and J. J. Allen, while Metro productions were distributed by Regal. When the Allen's failed, Regal took over the balance of the Goldwyn contract, but the new agreement now establishes Regal as distributor for the combined output.

Regal has offices in six Canadian cities and is also Canadian distributor for Pathe, Warner Bros. and others.

### Increases Capital

(Special to THE FILM DAILY)

St. Louis—Loew's St. Louis Realty & Amusement Co., a Loew subsidiary, has increased its capital from \$5,000, to \$1,000,000, with 10,000 shares of preferred stock, at \$100 par value, and 40,000 shares common stock, no par value.

### F. B. O. Sales Meet

Two-Day Session in Chicago June 14 and 15—Harry Berman, Major Thomson, Schnitzer, To Attend

The Film Booking Offices will hold a national sales convention in Chicago this Saturday and Sunday, at the Drake Hotel, at which sales plans for this season will be discussed. Sales executives and managers from all over the country, excepting the

(Continued on Page 2)

### Treasury Ruling

Regarding Repeal of Admission Tax—Certificates for Destroyed Tickets Necessary

The Hays offices yesterday received the following official notification from the Treasury Department in Washington on the use of admission tickets following the repeal of the Admission Tax.

"You are advised that tickets printed in accordance with the regulations issued under Revenue Act of 1921, the established price of which was 50 cents or less, may be sold until Sept. 1, 1924, for the established price printed thereon. A ticket printed 'established price 30 cents, tax three cents, total 33 cents,' may be sold for 30 cents, but such a ticket could not be sold for 33 cents merely because the established price and the former amount of the tax to be paid totals 33 cents.

"With regard to the destruction of tickets, your attention is directed to a provision which will appear in Regulation 43, Part 1, revised, issued under the Revenue Act of 1924. This section of the Regulation will provide that tickets which have become obsolete due to change in price or for any other reason shall not be destroyed except in the presence of a Deputy Collector or other representative of the Bureau. After the destruction of tickets a certificate will be issued stating the number of tickets destroyed, their denomination, and all other pertinent information. One copy of this certificate will be retained by the tax payer and another copy will be kept by the Collector."

### "Roxy" Celebrates Anniversary

S. L. "Roxy" Rothafel will serve tea at his office today, to celebrate his fourth anniversary at the Capitol.

### Like Percentage Plan

Woody Says Associated Salesmen Favor Idea—Exhibitors Want Big Pictures for Summer

J. S. Woody, general manager of Associated Exhibitors, has just returned from a four weeks' swing around the exchanges. He says exhibitors approve of Associated's plan of releasing real box-office features during the summer months.

"Another thing I found on my trip," said Woody, "was universal commendation from all Associated salesmen for the plan of remunerating salesmen on a commission plan, recently put into effect. The best illustration of the success of the plan lies in the fact that from the time of

(Continued on Page 2)



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**Quotations**

	High	Low	Close	Sales
East. Kod...	106 $\frac{7}{8}$	105 $\frac{7}{8}$	106 $\frac{7}{8}$	400
F. P.-L. ....	77 $\frac{3}{4}$	76 $\frac{1}{2}$	77 $\frac{3}{4}$	2,000
do pfd. ....	97	96 $\frac{7}{8}$	97	300
Goldwyn .....	Not quoted			
Loew's ...	15 $\frac{3}{4}$	15 $\frac{5}{8}$	15 $\frac{3}{4}$	800
Warner's .....	Not quoted			

**TICKETS**

(Continued from Page 1)

friends "tea". Forgive us, "Roxy", if we fail to attend the function this afternoon. We're not drinking that yet. Nor are we carrying our handkerchief up our cuff sleeve.

**Correction**

Billy Brandt of the New York M. P. T. O. was quoted in yesterday's issue as saying that several years ago exhibitors could secure a fine program for \$100 a day. This should have appeared as a "fine program for \$100 a week."

Some difference. Sorry.

**Charles Stern Back in Town**

Charles K. Stern, assistant treasurer of Metro-Goldwyn, has returned to New York from the Coast where he completed details relative to the merger.

**Dunmeyre Here**

Louis C. Dunmeyre, cameraman, is here from the Coast.

**F. B. O. Sales Meet**

(Continued from Page 1)

West Coast, will attend, among them, Harry M. Berman, general manager of exchanges; Major Thomson, managing director; J. I. Schnitzer, vice-president, and A. A. ("Artie") Schmidt, West Coast sales supervisor. Exchange managers who will attend include:

E. J. Smith, M. J. Weisfeldt, C. E. Penrod and "Cleve" Adams, district sales managers. F. L. Davie, Albany; U. T. Koch, Atlanta; J. L. Roth, Boston; F. W. Zimmerman, Buffalo; Wm. Conn, Charlotte; J. J. Sampson, Chicago; E. M. Booth, Cincinnati; Lou Geiger, Cleveland; L. E. Harrington, Dallas; F. W. Young, Des Moines; A. M. Elliott, Detroit; H. H. Hull, Indianapolis; C. B. Ellis, Jacksonville; R. E. Churchill, Kansas City; J. L. Franconi, Little Rock; Harry Hart, Milwaukee; Roy D. Stewart, Minneapolis; H. I. Goldman, New Haven; Paul Tessier, New Orleans; Charles Rosenzweig, New York; Sam Benjamin, Oklahoma City; Sherman Fitch, Omaha; Jerry Safron, Philadelphia; A. H. Schnitzer, Pittsburgh, Pa.; Tom McKean, St. Louis; F. Davie, Sioux Falls and F. L. McNamee, Washington, D. C.

**Equipment Show at Convention**

In conjunction with the convention to be held by the M. P. T. O. of New York State at the Statler, Buffalo, July 7-11, there will be a huge technical and mechanical exhibit by accessory and equipment manufacturers.

Manufacturers have been invited to participate in this exhibit without charge and, among those who have already made application for space are: Howells Cine Equipment Co., Powers Projection Machine Co., Precision Machine Co., Minusa Screen Co., Automatic Ticket Co., Raven Screen Co., Morlite Lamp Co., Edison Electric Lamp Works, Eastman Kodak Co., Libman-Spanjer Co., Reeland Publishing Co., Wurlitzer Organ Co., American Seating Co., Autosales Corp., Bio Carbon Co., National Carbon Co., and Westinghouse Electric.

**Like Percentage Plan**

(Continued from Page 1)

its inception to date—some six weeks—business has shown an increase of 40 per cent in volume.

"Our salesmen were all more or less skeptical of the plan when it was first put into effect, but within a week, they were all enthusiastic boosters. Individual compensation has increased from 25, to, in several cases, 500 per cent."

**Exhibitors Worried**

(Continued from Page 1)

Rose and the Blue Mouse, both less than a year old. The Tacoma J. & V. interests operate under the name of the Moore Amusement Co. The Stewart theater, was recently leased from under D. Constanti in Puyallup, Wash. Constanti promptly bought a lot and has a new house half completed. Word comes from Astoria today that J. & V. have signed a ten year lease on a 1,000 seat house to be built shortly as a part of a building housing 12 stores, and considered Astoria's most important business deal since the new Astoria Hotel. Jensen & Von Herberg will spend \$60,000 fitting up the house. It has also been stated that not long since, through a third party, an attempt was made by the same company, to purchase the Paramount, one of the choicest of Seattle's suburban houses. It is feared here that an attempt will be made to establish a chain similar to that of the West Coast. Methods of acquiring houses are similar in both instances.

**Jury Deadlock on Calnay Case**

(Special to THE FILM DAILY)

San Francisco.—James Calnay was tried in the Superior Court on a charge of conspiracy to obtain money under false pretenses, and dismissed, the jurors being hopelessly deadlocked.

Calnay was charged with receiving sums of from \$250 to \$150 from various women on his promise to star, or feature, them in a production alluded to as, "Nobody's Child." Mrs. Marie Calleaux gave up \$1,500, on the understanding that her 4-year-old daughter would be the star of the picture.

**After Animal Pictures**

(Special to THE FILM DAILY)

Berlin—A film expedition of Ufa-Decla has just left Hamburg on board the Bayern for South America. In charge is Baron von Dungern. The purpose of the expedition is chiefly to take pictures of animal life such as never was seen on the screen before, and is expected to take two years.

**Glass and Chadwick Co-starred**

Gaston Glass, who arrived from the coast a month ago, is being co-starred with Helene Chadwick, by Distinctive in "Trouping With Ellen."

**COMING SOON**



**Helene Chadwick**  
in

**"HER OWN FREE WILL"**

for HODKINSON RELEASE  
Season 1924-1925 Thirty First Run Pictures

A. J. Xydias Here  
Anthony J. Xydias, president Sunset Prod., here from the Coast is making his headquarters with I Rosenfield, 1540 Broadway.

**HAL ROACH'S**

**SPAT FAMILY COMEDIES**

"Laughing Purposes Only"

2 reels

**Pathécomedy**

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**GOERZ-RAW STOCK**

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# Changing Husbands

I don't know when I've been so thoroughly entertained by a picture as I was by CHANGING HUSBANDS when the first print from the Coast was shown at the Paramount home office the other day.

This is the marriage-comedy, featuring Leatrice Joy, which Frank Urson and Paul Iribe, former assistants to Cecil B. DeMille, produced under Mr. DeMille's personal supervision. It is the FAMOUS FORTY release for August 11th.

CHANGING HUSBANDS is a fast, fizzy, champagney comedy-romance that takes the same sophisticated slant on marriage and life as did DeMille's famous "Don't Change Your Husband" and "Why Change Your Wife?" It's the story of a jazz-mad wife sick of her carpet-slipper husband and of a home-loving actress sick of the stage. The two girls look just alike. They swap places. The unsuspecting husband falls violently in love with the actress. The wife is infatuated with another man. Complications? Sensations? Fun? You said it!

Leatrice Joy has the time of her life in this picture. She bubbles over with the same carefree gayety as Gloria Swanson does in MANHANDLED. Raymond Griffith is a riot in a comedy characterization that is going to bring whoops of joy from every audience. Victor Varconi is excellent as the husband.

CHANGING HUSBANDS spins along so rapidly and so entertainingly that you think at the end you've only seen about two reels. It's merry, it's wise, it doesn't hesitate to slapstick for laughs—it's there! And the man who wrote the sub-titles deserves a place with the world's greatest humorists.

Mr. DeMille and the whole Paramount organization are naturally tickled to death that Urson and Iribe have rung the bell so resoundingly with this picture, their first effort together. Iribe is a Parisian, a well known French artist; the Frenchy touches in the action and the lavishness of gowns and settings are his work. Urson is an experienced director, having made several Wallace Reid pictures and others. And, of course, the guiding hand of Cecil B. DeMille shows throughout the picture.

Have your Paramount exchange screen CHANGING HUSBANDS for you and prove the picture is as good as the title.

S. R. KENT.

# F. B. O. steps out with the season's MIGHTIEST MELODRAMA

FINIS FOX'S huge production—

Thematic Music Cue Sheets available  
on this picture.



Over 9 months  
in the making

7 cameras used  
to shoot the  
giant scenes  
with more than  
1000 people

And with a whale of  
a cast headed by

**MAE  
BUSCH**

with **IRENE RICH**  
Morgan Wallace and Rex Le

Clash the cymbals,—beat the drums,—here comes  
the mightiest melodrama of the season or many seasons. V  
this whale of a box office title . . . with Mae Busch at  
the very height of her brilliant career, and Irene Rich  
in a huge cast, and a picture that will make millions of fans  
say you've got a mop-up before you. Prints in all F. B. O.  
changes for screening. Here's one that will make sc  
history both from the fan and box office standpoint.  
backed by that wonderful F. B. O. showmanship and  
ploitation.

Prints  
in all  
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Exchanges  
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**Cuts and Flashes**

Ivan Abramson, title-writer and scenario editor, who recently was brought from Hollywood to title and edit Ivan Abramson's latest, "I Am a Man," for Chadwick Pictures, also has been engaged to title and edit "The Painted Flapper," a Fox production for Chadwick.

The Penant Amusement Corp., a Buffalo corporation, has increased its capital from \$500 to \$25,000.

Max Indra, actor, has returned to New York from Cuba after an absence of four years.

Byron Power has been added to the cast of "The Story Without a Name."

Edelle Whitney Fletcher has been appointed editor of "Movie Weekly."

Regina Crewe will handle publicity for Cullen Landis.

**Bronx Property Sold**

The Plaza theater and roof garden, costing 1,000 each, has been sold to Mandelbaum & Lewine, Inc., by Lester Kessler, representing Aaron Numburg. The house, the deal for which also included an adjoining site, is located at Washington Ave. and 114th St., and brought \$225,000.

**Dave Mundstuk in Deal**

(Special to THE FILM DAILY)

Detroit—Dave Mundstuk, of Executive Film, is back from Chicago and announces the purchase of Michigan rights to a series of six reel Neal Hart reissues and a series of 12 Texas Cinan reissues.

**Activity Over New Keith House**

(Special to THE FILM DAILY)

Ottawa, Ont.—Special activity is on in Ottawa, in connection with developments of the proposed construction of a large new theater in the Canadian capital, to replace the Franklin.

**Capt. Lathrop In Seattle**

(Special to THE FILM DAILY)

Seattle—Capt. A. E. Lathrop, producer of the "Chechacos," is back in Seattle, on his way north after several months absence. He is buying here before leaving.

**Favors Sunday Shows**

(Special to THE FILM DAILY)

Sterling, Ill.—By a majority of 288, the ban on Sunday shows has been lifted. Movies have not been open on the Sabbath in this town in five years.

**Cummings' First, "Belonging"**

(Special to THE FILM DAILY)

Los Angeles—"Belonging" is the first picture that Irving Cummings will direct for M. C. Levee. Distribution through First National.

**J. L. O'Brien Dead**

(Special to THE FILM DAILY)

St. Louis, Mo.—John L. O'Brien, formerly with First National, and more recently with United Artists, is dead.

**Newspaper Opinions**

**"The Bedroom Window"—Famous Rivoli**

AMERICAN—Ethel Wales steals the picture from May McAvoy, Malcolm MacGregor, Ricardo Cortez, and all the rest of the high paid favorites.

Those who like a good mystery story will find "The Bedroom Window" to their liking.

DAILY NEWS—Ethel Wales probably is the most interesting figure in a fine cast.

Ricardo Cortez, Robert Edeson, Charles Ogle and Medea Radzina complete a cast of good proportions. If you like the more or less mysterious drama, you'll be entertained by the picture. I was.

EVENING JOURNAL—It's a corking good mystery story, with a good cast, thrilling suspense, and logical conclusion.

It's impossible not to enjoy it, because it's that kind of a picture.

George Fawcett, Robert Edeson and the others do some very good acting.

EVENING WORLD—In so far as we can see "The Bedroom Window" should have a shutter. There is positively no excuse for any film of this sort being on the screen.

HERALD-TRIBUNE—If it is intended as a burlesque on mystery dramas, then we shall not apologize anyway; for it's a mighty poor burlesque which arises without ever allowing itself to be recognized.

MORNING TELEGRAPH—a neatly woven mystery story is unfolded, and credit must be given to Clara Beranger, the author, and to William De Mille, who directed the picture, for having made an interesting production.

While "The Bedroom Window" is not William De Mille at his best, it is a dignified offering, in good taste at all times, which is one characteristic of this director's type of work.

POST—The plot is logical, not implausible, and is worked out clearly and with a minimum of tricks and padding.

SUN—And if you like the "Who shot the character actor?" movies this De Mille photoplay will hold your interest. For it is one of the very best of its kind. Indeed, William De Mille is a fine and finished director. For he has taken a somewhat obvious detective tale that resembles a few of those pun by Mary Roberts Rinehart and nearly all of those of Carolyn Wells, and has shined it up with the polish of his skill—so that the final product impresses one as being quite intriguing.

TIMES—There is no doubt that this picture will keep a lot of persons guessing. They may go and be sure of a good entertainment and seeing a well-directed production, and what fault there is with it lies in the strained effort Miss Beranger herself makes in the story to maintain the mystery.

This is a reproduction which is a splendid entertainment, but we have seen better mystery stories.

TIMES SQUARE DAILY—A corking mystery screen play.

The mystery is sustained for almost an hour of the 70 minutes the picture runs.

WORLD—Here is a mystery melodrama which prods you eternally with: "Who committed the murder?" It is extremely well woven and intriguing "Who?" stuff.

After seeing "The Bedroom Window" we can say and, as a matter of fact we do say, that it is worthy of a decent title.

**"The Shooting of Dan McGrew"—Metro-Goldwyn Capitol**

AMERICAN—a delightful subject for a poet, but somewhat illogical material for a motion picture.

With Barbara La Marr and Percy Marmont and Lew Cody we have a cast that will get almost anyone into the motion picture theatre whether it be in New York or in the wilds of New Jersey.

The picture will be interesting to those who like Robert Service's poems.

DAILY NEWS—The cross-country travel doesn't help to bolster a flimsy and obvious plot. The sets are convincing, however, and Barbara La Marr earns her every closeup with some real dancing, real tears and real acting.

You'd never know rough old Dan McGrew. He's been sandpapered and polished into a regular celluloid sheik. Lew Cody is Dan.

The Alaskan sequence strikes a true and tragic note. The swing of the Robert W. Service poem helps speed the plot.

EVENING WORLD—Those who helped along in the "shooting" are Barbara La Marr, who plays "the lady known as Lou"; Lew Cody, who plays the title role; Percy Marmont and George Seigmann, the latter by far the best in the cast.

HERALD-TRIBUNE—In the last reel the actual lines of the Service poem are utilized as titles and here the story becomes very interesting. It is our idea that "The Shooting of Dan McGrew" would have been an artistic triumph in one reel.

Those who never have seen Miss La Marr act better nor look so well. Lew Cody is the Dangerous Dan McGrew and Mae Busch does excellent work. Percy Marmont does very fine things.

MORNING TELEGRAPH—this is a melodrama, only this differs from "Nellie, the Beautiful Cloak Model" and photo-plays of that ilk in that it is presented seriously and played for sympathy.

POST—It is full of wheezes and creaks and the most painful of them all is Barbara. The good old poem has been butchered to make a Sawyer-Lubin holiday, and, as if that weren't enough, we are shown some seven reels of Barbara as a dancer (bad), as a heart broken mother (worse and funnier), and as Virtue (worst and almost impossible to endure).

SUN—makes a corking melodrama—a melodrama that is choked so full of lokum that it almost sinks, but which, nevertheless, is alive and kicking every instant.

TELEGRAM—But once the play had swung into the action of Service's own conception, events move consistently and would have moved thrillingly had not the musical director attempted too much realism by providing a ditty on the piano at the time the stranger was holding the dance hall inmates in a spell by his piano playing.

TIMES—Robert W. Service's poem is far better than on the screen. Those who have enthused over Mr. Service's works will find this picture a pretty tame effort. In stretches it is quite amateurish, and the only capable acting in it is Lew Cody's impersonation of the illustrious Dan.

Clarence Badger has endeavored to obtain mere box-office effects in most of the sequences, and it is doubtful whether such ideas will be appreciated event in the smaller communities.

TIMES SQUARE DAILY—The picture is rather a slow moving affair and the performance of Barbara La Marr is far from being inspired.

With the title "The Shooting of Dan McGrew" there should be considerable box office draft to the picture, but the picture itself does not stand out as great entertainment.

WORLD—It is at once garish and defiant and incorrigible. And still it has a fleeting something very like beauty. It is a picture that will leave the asthete quite cold in the end, but it will have thrilled him at least twice.

Barbara La Marr is beautiful. It is difficult to understand why she continues to go in for the disrobing scheme.

**Coast Brevities**

The initial Schofield-Howard Production for Associated Exhibitors is being shot at the Ince studio. Owen Moore, Marguerite de la Motte, Ralph Lewis, Mary Carr, George Nichols, Eddie Gribbon, and Francis McDonald are in the cast. Wm. K. Howard is directing.

Fred Mindlin has been appointed assistant to B. P. Fineman, general manager of the F. B. O. studios.

Hollywood Photoplays are working on the third of the "Puppy Love" stories at F. B. O.

Jess Smith has added Doris Kenyon to the cast of "Born Rich."

"Reeves" Eason will direct Harry Carey in one picture.

Tom Mix is at work on "The Heart Buster." GREENE

Warren, O. Will Stay Open Sundays (Special to THE FILM DAILY)

Warren, O.—Despite a resolution passed by the K. K. K., requesting all local theaters close on Sunday, Mayor J. H. Marshall has announced that theaters will be kept open on the Sabbath which is the will of the majority.

De Luxe Holds Weekly Socials (Special to THE FILM DAILY)

Philadelphia—A series of weekly sociables has been started for the employees of the De Luxe Exchange. The affairs are held every Thursday evening, at which a feature is screened, followed by dancing.

Crauford Heads Des Moines Board (Special to THE FILM DAILY)

Des Moines—Frank Crauford, of Famous, is the new president of the Film Board of Trade; Fred W. Young is vice-president, and R. S. Ballantyne, of Pathe, secretary and treasurer.

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**FLORENCE VIDOR**  
in  
A Super-Special Film Dramatization  
**"BARBARA FRIETCHIE"**  
BASED ON PLAY BY CLYDE FITCH  
Directed by LAMBERT HILLYER  
for HODKINSON RELEASE

# Leadership!

Having won the leadership of the Motion Picture Industry for last season by the most consistent line of fine pictures and box-office hits ever offered in any one season by any one company-

WE - FIRST NATIONAL are out to maintain our LEADERSHIP for next season.

With all due respect and regard for the entire field—a review of our product and line-up makes us confident of holding the leadership.

We throw our hat in the ring--  
and may the best man win.

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for which FIRST NATIONAL  
will be responsible.



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will be a big one - It is never going  
to stop - It never will be equalled.



# THE **Film** DAILY

**The BRADSTREET FILMDOM** **The RECOGNIZED AUTHORITY**

XXVIII No. 63

Friday, June 13, 1924

Price 5 Cents

## GERMANY

By DANNY

Those interested in the forward end of the business. Seem hopeful. Particularly as to Central Europe. Following Mille's retirement in France. We think this opens the way for a real settlement of Central European affairs. Which may mean the opening up of business in a real way.

The Dawes plan of settlement is expected. And if this works out it will mean business in Central Europe. Belgium. And this will automatically open the door to Russia. Far sighted are planning for the opening of Russia. And have been for some time. This is particularly promising territory.

Meanwhile reports from England continue that the price cutting tactics of several American companies is having a disastrous effect on English distributors. And producers. Price cutting is never a really valuable way of doing business. You may put the other fellow out. If you can stand the gaff long enough. But usually it demoralizes a market. For a long time, anyway.

The usual summer invasion of Europe by picture people seems promising. Loew, Niblo, Bob Rubin, Neilan, Liche Sweet and others sail tomorrow. Carl Laemmle leaves in a few weeks. So do Nathan Burrows and Dr. A. H. Gianinni of the River. Zukor will not go this summer. Perhaps next year. Lasky is in London now, conferring with Barrie. Over "Peter" Bill Fox is so busy preparing for next season. He may not get Jules Mastbaum is there now. Blumenthal sails soon. And there is a lot more.

Note the Allied group plan to extend. Also that the MPTO have set their financial plan. Hardly room enough in this country. For two national exhibitor organizations. This, regardless of what anyone else says. Only logical thing for them to do is to get together. Then they can get somewhere.

(Continued on Page 2)

## Files New Action

Unexpected Move Made by Trans-Canada Theaters Against A. J. Small Estate

(Special to THE FILM DAILY)

Toronto—A new and surprising situation has developed in the legal entanglements which followed the mysterious disappearance of Ambrose J. Small, in the issuing of a writ at Osgoode Hall, Toronto, by shareholders of Trans-Canada Theaters, Ltd., against Small, or his estate, for a cancellation of the agreement of sale of Small's circuit in Ontario to the Trans-Canada company and for the return to the company of the \$2,000,000, which was paid by the plaintiff company for the Small properties. The shareholders of the company also ask for damages.

The claim is made in the writ that "the execution and carrying out of the contract was obtained by the fraudulent misrepresentations and concealments of A. J. Small in fundamental matters" and it is also alleged that there was deceit in connection with the formation and consummation of contracts. The writ is issued by Percy W. Abbott, James Ramsay, John Gillespie and C. C. Tatham in behalf of themselves and all other shareholders. The Trans-Canada company entered into the contract with Small in November, 1919 and an initial payment of \$1,000,000 was paid

(Continued on Page 7)

## Elvey's Salary

It became known yesterday that the salary of Maurice Elvey, who is coming from London to direct for Fox for a number of years will be \$600 a week for the first year and not \$75,000 a year as was reported abroad.

## MPTO Financing Plan

Directors Submit Proposition. Also Name Committees—Wants Producers to Use Union Shops

Directors of the M. P. T. O. of A. have agreed on the following schedule as the basis of dues for membership:

Theaters of 500 seats or under, fifty cents per week.

Theaters over 500 seats and not more than 1,000, \$1.00 per week.

Theaters over 1,000 seats and not more than 1,500, \$1.50 per week.

Theaters over 1,500 seats and not more than 2,000, \$2.00 per week.

Theaters over 2,000 and not more than 2,500, \$2.50 per week.

(Continued on Page 7)

## Hearst Gets "Zander the Great"

Wm. R. Hearst has acquired from Famous Players, "Zander the Great" in which Alice Brady was starred on Broadway last season. It is expected that Marion Davies will secure the vehicle.

## New West Coast Theaters Bond Issue

(Special to THE FILM DAILY)

Los Angeles—M. H. Lewis & Co., are offering a \$225,000 issue of West Coast Theaters, Inc., series "A," first mortgage 7 per cent sinking fund gold bonds, due June 1, 1939, at a price of 100 and accrued interest.

The company at present controls 78 houses in California. The security for this loan will be direct first mortgage on property located on Ocean Ave., near American Ave., Long Beach, on which will be erected a new theater and office building, the house to seat 2,000.

## "U" Gets Clune's Broadway Lease

(Special to THE FILM DAILY)

Los Angeles—Universal has taken over the lease on Clune's Broadway. The house will be closed to undergo extensive alterations to the extent of \$75,000. About the middle of July, the theater will be reopened as a first run and named the Cameo.

Universal yesterday confirmed the report of the acquisition of the Broadway, but the details of the deal had not as yet been heard of.

## Madge Bellamy Being Co-Starred

(Special to THE FILM DAILY)

Hollywood—Madge Bellamy is being co-starred with Herb Rawlinson by Universal in "Rose of Napoli," co-featured with Charles DeRoche in "Love and Glory" and co-featured with James Kirkwood in "The Night Cap."

A previous report failed to indicate that Miss Bellamy was being co-starred and co-featured.

## Five New Principal Franchise Holders

Five new franchise holders have been announced by Principal. They include A. H. Blank for Iowa, Nebr., Kans. and West. Mo.; Friedman Film Corp., handling Minnesota and the Dakotas; Inter-Mountain Educational Exchange, Utah, Wyoming, Colo. and New Mex.; Supreme Photoplays, West. Penn. and West Va., and Big Feature Rights, of Louisville.

## Lichtman on Trip

Al Lichtman has left on a swing around the exchanges as far as Chicago.

## Allied Meeting

Mid-Winter Convention Set—N. C. Session Results in Several Western States Being Represented

(Special to THE FILM DAILY)

Morhead City, N. C.—The M. P. T. O. of North Carolina convention, which has just closed here, was in effect a meeting of the Allied group of exhibitor organizations, rather than just a meeting of the state organization. One interesting development was an arrangement to hold a mid-winter session of the Allied organization at Charlotte in December.

W. A. Steffes, of Minnesota, was elected chairman; A. A. Kaplan, Minn.; H. A. Cole, Texas; H. B. Varner, of North Carolina; Claude E. Cady, Michigan; represent the Board, and H. M. Richey, Michigan, was elected secretary.

Chairman Steffes issued no statement, but is understood to favor active work in perfecting the Allied States Organization.

President H. B. Varner, Lexington; vice-president, A. E. Moie, Winston, Salem, and P. L. McCabe, Tarboro; secretary-treasurer James Estridge, Gastonia, all were reelected for another year.

The following resolutions were passed: M. P. T. O. of North Carolina to be affiliated with Allied States Organization.

Resolutions of thanks to Will Hays and Special Committee and North

(Continued on Page 7)

## Max Graf in Town

Max Graf has arrived here from the Coast with a print of "A Wise Son." He has not yet fully recovered a recent illness and is confined to his room at the Astor for a week.

## Educational Meet

Will Be Held in Los Angeles July 1 to 5—Al St. John To Appear in Tuxedo Comedies

The third annual convention of executives and exchange managers of Educational, will be held in Los Angeles from July 1 to 5. The home office delegation and Eastern managers will assemble in Chicago June 27, while those in the Mid West will meet in Kansas City; two special cars picking them up. The executives who will attend include Earl Hammons, A. S. Kirkpatrick, assistant general manager; D. J. Chatkin, acting sales manager; J. R. Wilson, assistant sales manager, Gordon S. White, advertising and publicity head.

(Continued on Page 7)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	106 $\frac{7}{8}$	106 $\frac{7}{8}$	106 $\frac{7}{8}$	300
F. P.-L. ....	78 $\frac{3}{4}$	77 $\frac{1}{2}$	77 $\frac{7}{8}$	2,300
do pfd. ....				Not quoted
Goldwyn .....				Not quoted
Loew's ....	16	15 $\frac{3}{4}$	15 $\frac{3}{4}$	2,100
Warner's .....				Not quoted

**GERMANY**

(Continued from Page 1)

A divided house must fall. Issuing statements of work done isn't sufficient. The big point is the work must be done.

The latest to be raved about: Marshall Neilan's "Tess of the D'Urberville's." Which the Metro-Goldwyn-Mayer executives have just screened. The tip off: it's a real picture. Even talking of putting it on Broadway for a run.

Let George do it!

**George E. Kann Corporation**

220 West 42nd St. New York, Chick. 4052 Foreign Cables—Geokann, N. Y. Distribution

**Newspaper Opinions**

**"\$20 A Week"—Selznick Strand**

AMERICAN—\* \* \* one of those delightful, impossible, business stories, with the family fortune being saved at the psychological moment. It is better than some of these tales, for it has a little comedy. \* \* \*

DAILY NEWS—\* \* \* Amusing, exciting, everything a picture should be.

Mr. Arliss has something that no one else brings to the screen—a sense of the ridiculous. \* \* \*

\* \* \* Ronald Colman \* \* \* is likeable without being pretty. \* \* \*

Don't miss this picture. It's good. Yes it's even worth while waiting in line to see.

EVENING WORLD—\* \* \* Mr. Arliss, in our estimation one of the best actors on stage or screen, has the role of a retired steel millionaire who is cursed with a spendthrift son, whom he cuts off with \$20 a week spending money, a few days before the boy contemplates marriage. \* \* \*

HERALD-TRIBUNE—\* \* \* a picture with George Arliss in it could not fail to hold something of interest. \* \* \*

It is an amusing and rather ingenious tale \* \* \*

TIMES—Being a farce-comedy George Arliss's latest pictorial vehicle, "\$20 a Week," is hardly a production to compare either with "Disraeli," or "The Green Goddess." Nevertheless this new film affords a splendid light entertainment. \* \* \*

MORNING TELEGRAPH—\* \* \* and while it is a rather anemic comedy, it boasts of one of the finest male actors we have in this country. George Arliss is an actor who is pleasant to watch. He never irritates you and his poise and repose go a long way toward making this film possible. \* \* \*

POST—This picture, \* \* \* starts off with a rush, and you are all set for something really entertaining when—bing! something busts. For a couple of reels, while the plot is being introduced, it's mighty interesting and full of promises for some real fun later on. But \* \* \* it starts going round and round in the same groove, with nothing happening in such large quantities that the sub-titles really seem humorous. \* \* \*

WORLD—\* \* \* So the burden of the piece falls on Mr. Arliss, who makes it worth while solely because he is always worth watching. For, of all the actors who occasionally venture from the footlights to the films, he emerges with the most vivid representations of his bland and sardonic personality.

**"The Reckless Age"—Universal Rialto**

AMERICAN—\* \* \* Denny does his best, but Miss Dwyer does not give him the support and help that Laura La Plant had ready and waiting for him in "Sporting Youth." \* \* \*

\* \* \* some of the exteriors are very pretty \* \* \* I have seen much worse pictures than "The Reckless Age," although not made by Carl Laemmle in 1923-24.

DAILY NEWS—The day of Denny is here. \* \* \* Denny starts his starring career in a Wally Reid type of picture the fans will hold

dear. He's like Wally as we remember him, big and clean and blond, with the most knowing grin in the world. \* \* \*

\* \* \* Very light and amusing.

EVENING JOURNAL—The theme of Earl Derr Bigger's story, \* \* \* has splendid comedy possibilities, and Denny does his best to bring them out. Reginald is an excellent actor, and he relieves situations that need relieving. \* \* \* there are plenty of fights, \* \* \*

EVENING WORLD—\* \* \* It's a Universal Jewel—and it's twenty-two karats.

HERALD-TRIBUNE—\* \* \* To others "The Reckless Age" may have seemed just a fast-moving comedy, but we sat there enthralled, realizing that we were gazing at what the screen would call an "epic," or perhaps it is an "epoch." \* \* \*

MORNING TELEGRAPH—Harry Pollard has evolved a comedy, which is going to prove popular with the audience. \* \* \* one of those comedies which moves along swiftly and deftly and the result of a director's knowledge of the value of humor—the particular brand of humor dealt with in this Universal picture. \* \* \*

POST—\* \* \* a curious hodge-podge of mistaken identity, slapstick comedy and long-drawn-out misunderstandings which leaves you wondering what it is all about—and why.

Mr. Denny may be all very well in prize fight pictures, but he doesn't fit into this one for a cent. The main trouble with the film seems to be that everything is over-emphasized and situations that are funny for awhile are squeezed for comedy long after the last drop of humor has been extracted \* \* \*

SUN—\* \* \* No one concerned with the production \* \* \* seems to take it very seriously and neither does the audience. The latter, however, chuckles congenially as it does over a clever musical comedy plot and goes happily homeward to recommend "The Reckless Age" to the Joneses next door.

TELEGRAM—Reginald Denny, \* \* \* to us, seems about the nearest thing to a recognizable human being as the screen has starred in sometime. Ruth Dwyer is not only easy to look at but she also has a whimsically delicious way of doing the work assigned her.

TIMES—\* \* \* This is another summer story, well suited to Mr. Denny in other respects. The other players also give a good account of themselves, especially William Austin. \* \* \*

Ruth Dwyer acquitted herself capably as the heroine, and John Stepping played the role of father with natural effect. This is a picture we would recommend for an amusing afternoon or evening.

TIMES SQUARE DAILY—\* \* \* The film amuses and should prove beneficial to Denny. A half filled house at the Rialto yesterday afternoon seem satisfied.

WORLD—"The Reckless Age" is made up of plot from the Saturday Evening Post and slapstick from the Universal Film Company. \* \* \*

Reginald Denny and Ruth Dwyer romp through this comedy with evident enjoyment.

James Cruze has completed work on "Merton of the Movies" and will next make "The Cafe of Fallen Angels".

**No Picketing in Brooklyn**  
Important to all Brooklyn owners is the injunction handed by the Appellate Division rest operators from picketing in Br The picketing was the outcom dispute which had its origin absorption of the Brooklyn un the New York Union (Local 3) lowing which the Brooklyn op demanded the same rate of pay New Yorkers.

**HAL ROACH**

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"Consistently Good"

1 reel

Pathécomedy

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Educational Pictures

Prints in all Exchanges—Now Playing

James Kirkwood and Lila Lee in **"WANDERING HUSBANDS"**

Supported by MARGARET LIVINGSTON

for HODKINSON RELEASE

# Monsieur Beaucaire

I can think of only one picture anywhere in sight this fall in the whole film business that will get the money for you that Rudolph Valentino in MONSIEUR BEAUCAIRE will. And that's THE COVERED WAGON.

I've just seen MONSIEUR BEAUCAIRE in uncut form, in sixteen reels. And I tell you frankly that it's a shame a foot of it has to be cut, though of course it will be.

There are only three \$2 road shows that I know of—and I've seen them all—that can touch MONSIEUR BEAUCAIRE. And Paramount is not going to road show it! We're giving it to you in THE FAMOUS FORTY to knock your cash and attendance records skyhigh with on August 18th.

MONSIEUR BEAUCAIRE is the most beautiful picture ever made; I know you and your audiences are going to agree unanimously to that when you see it. The gowns and settings are of a richness never touched before.

But the picture is not only beautiful; it's box-office. The romance that flames in MONSIEUR BEAUCAIRE makes former Valentino films seem like prologues. The love scenes between Valentino and Bebe Daniels, and between Valentino and Doris Kenyon—well, see them as soon as you can! The picture thrills with action as well as love. Valentino dances, fights several slashing duels, emerges triumphant from a score of exciting adventures.

Never have you been offered such a perfect set-up as MONSIEUR BEAUCAIRE. Pages and pages of publicity have been printed about it, heralding Valentino's return to the screen after two years and raving about the vehicle selected for his return. Harriette Underhill saw a few scenes in the making and then wrote a story in the New York Tribune urging exhibitors booking MONSIEUR BEAUCAIRE to "tear down your theatres and build bigger ones, for you will never be able to accommodate the crowds otherwise." You can't pick up a newspaper or a magazine today without reading similar praise of MONSIEUR BEAUCAIRE. It's easily one of the three best known pictures in America.

Rudolph Valentino, Sidney Olcott, Booth Tarkington (author of the story), Forrest Halsey (scenarist), and the great cast of over a hundred principals headed by Miss Daniels, Lois Wilson, Miss Kenyon and Lowell Sherman, have done a magnificent job. MONSIEUR BEAUCAIRE is another FAMOUS FORTY gilt-edged offering the public is going to fill your pocketbook to see!

S. R. KENT.

# Happiness in

No. 389—Straight from the Shoulder  
Talk by Carl Laemmle, President of  
the Universal Pictures Corporation.

**O**NE of the best advertising slogans I ever saw is "Happiness in every box," used by the United Candy Stores.

*I wish I had thought of it first, and had applied it to Universal pictures—because there's happiness in every Universal picture, happiness in one form or another.*

*A critic who sees practically every picture made said to me recently, "You have the happy faculty of getting a spirit of optimism into your Universal pictures. That's a great thing if you can keep it up. It spreads happiness all over the world. It associates the name Universal with happiness or optimism. It surrounds Universal with an atmosphere of success and other good things."*

*There's no mystery behind the reason for this. Universal is a happy family. Thousands of exhibitors belong to this family as well as thousands of Universal workers in Universal studios, Universal laboratories, Universal exchanges, the Universal home office and all other centers of Universal activity.*

*This is a great spirit to have in an organization whose efforts are centered on giving entertainment to the world. It is a spirit which breathes itself into its product and into its method of handling that product.*

*Universal employees are mighty proud of the fact that they are working for a happiness concern. They are glad they never have to apologize for their company. They glory in the fact that Universal is known all over the wide wide world for scrupulously clean, fair dealing.*

*I'll never forget what one of our newly employed salesmen said to me one day. "I've worked many years in the picture business, Mr. Laemmle" he remarked, "but I never was thoroughly happy in my work until I landed with Universal. I attribute this to the fact that when I tell an exhibitor what company I am working for, the hard look in his eyes softens and he seems glad to see me."*

*We have our troubles in Universal, of course. But the spirit of overcoming troubles is the same Universal spirit which infuses happiness and the spirit of success into our pictures. It is the same spirit of optimism which the critic, mentioned above, was thinking of.*

*Clean pictures with a kick. Happiness pictures with a punch. Optimism in place of cynicism. Universal family pride peppered with Universal pep. That's the program and the ideal of the Universal happy family. That's the glow which lights up your screen when you show Universal pictures.*

*Millions upon millions of fans love Universal pictures. That's because the human mind just naturally turns to things which are bright, clean, wholesome, happy, hopeful, optimistic and good.*

*I'm glad you're a member of the Universal family, with happiness in every heart!*



# Every Heart

Twelve great happiness pictures — the first  
twelve of Universal's great Jewels for 1924-25.

Released Aug. 3

## The SIGNAL TOWER

"Greater than 'The Storm'!"

Starring VIRGINIA VALLI with Rockliffe Fellows, Wallace Beery and Hayden Stevenson

Adapted from the story by Wadsworth Camp

Directed by CLARENCE BROWN

Released Aug. 17

## The RECKLESS AGE

A thrilling and riotous dramatic farce

Starring REGINALD DENNY with Ruth Dwyer, Hayden Stevenson, Dorothy Revier, Fred Malatesta, and Fay Tincher

Adapted from the novel, "Love Insurance," by Earl Derr Biggers

Directed by HARRY POLLARD

Released Aug. 31

## The GAIETY GIRL

A charming, dramatic romance

Starring the beautiful "Merry Go Round" girl, MARY PHILBIN, with Joe Dowling, Roy Laidlaw, Ruth Clifford, Freeman Wood, and others. From the serial novel that appeared in "Good Housekeeping Magazine" as "The Inheritors" by I. A. R. Wylie

A KING BAGGOT Production

Released Sept. 14

## The TURMOIL

Adapted from BOOTH TARKINGTON'S great novel of American life with one of the most impressive casts ever assembled:

GEORGE HACKATHORNE

Eileen Percy, Emmett Corrigan, Pauline Garon, Winter Hall, Eleanor Boardman, Edward Hearn, Kenneth Gibson, Bert Roach

A HOBART HENLEY Production

Released Sept. 28

## The FAMILY SECRET

Adapted from the great stage success, "The Burglar," by AUGUSTUS THOMAS and the popular novel, "Editha's Burglar," by FRANCES HODGSON BURNETT

Featuring BABY PEGGY, with Edward Earle, Gladys Hulette, Frank Currier and others

Directed by WILLIAM SEITER

Released Oct. 12

## BUTTERFLY

From the extraordinarily popular novel by KATHLEEN NORRIS

sumptuously produced with a great cast headed by LAURA LaPLANTE, RUTH CLIFFORD, NORMAN KERRY, KENNETH HARLAN, T. Roy Barnes, Margaret Livingston, Cesare Gravina

Directed by CLARENCE BROWN

Released Oct. 26

## Captain FEARLESS

Brimful of adventure, romance and action. Adapted from Eugene P. Lyle, Jr.'s, popular novel, "The Missourian"

Starring REGINALD DENNY with Julianne Johnson, Harry L. Tighe, Claire de Lorez, Fred Kelsey, Stanhope Wheatcroft, Tom S. Guise

Directed by JAMES W. HORNE

Released Nov. 9

## The ROSE of PARIS

Paris—Vienna—Gaiety—Life! Starring MARY PHILBIN with John Sainpolis, Robert Cain, Rose Dione, Dorothy Revier, Edwin J. Brady and Doreen Turner. Adapted from the very popular French novel, "Mitsi," by Delly

An IRVING CUMMINGS Production

Released Nov. 23

## K—the UNKNOWN

founded on MARY ROBERTS RINEHART'S famous novel, "K"

Starring VIRGINIA VALLI with Percy Marmont, Margarita Fischer, Maurice Ryan and Francis Feeney

Directed by HARRY POLLARD

Released December 7

## LOVE and GLORY

A stirring and thrilling drama of human emotions from the novel, "We are French," by Robert H. Davis and Perley Poore Sheehan.

With a brilliant all star cast including CHARLES DE ROCHE, MADGE BELLAMY, Wallace MacDonald, Ford Stirling, A. Gibson Gowland and Priscilla Dean Moran

Produced by RUPERT JULIAN

Released Dec. 21

## WINE

One of the most powerful stories of the year by William McHarg which appeared in Hearst's International Magazine With CLARA BOW, Forrest Stanley, Huntley Gordon, Myrtle Stedman, Robert Agnew and others

Directed by LOUIS GASNIER

Released Jan. 4

## The TORNADO

the sensationally thrilling melodrama by LINCOLN J. CARTER

Starring

## HOUSE PETERS

with an all star cast

A KING BAGGOT Production

UNIVERSAL JEWELS presented by CARL LAEMMLE

# Our Answer To Inquiries

**W**ITH painstaking care and an unlimited expenditure of money Fox Film Corporation has prepared its product for the coming season, embracing 52 dramatic subjects.

This is the greatest assemblage of box-office entertainment ever offered the motion picture theatre.

An announcement, the most important this Corporation has ever made, will be published in the trade press July 1st.

It will contain titles and full details of the entire Fox output for 1924-25—the outstanding production achievement of any company or group of companies in the history of our business.

Simultaneously with this announcement there will be in the Fox Branch Exchanges, for screening, fifteen of the new dramatic productions.

*your profits for the new season*  
*are involved in your selection of pictures!*

William Fox, *President*

**FOX FILM CORPORATION**

## M.P.T.O. Financing Plan

(Continued from Page 1)

Theaters of 2,500 seats and over, \$100 per week.

The following committee will look over Motion Picture Day, (or Week, this is decided upon):

Harry Davis, Pittsburgh, Pa.; Sydney S. Cohen, New York, N. Y.; A. A. Elliot, London, N. Y.; E. M. Fay, Providence, R. I.; Ernest Horstman, Boston, Mass.; R. Comerford, Scranton, Pa.; Louis Segal, Hartford, Conn.; R. F. Woodhull, Dover, N. J.; Joseph Walsh, Hartford, Conn.; J. Whitehurst, Baltimore, Md.; National President, M. J. O'Toole.

President O'Toole made the following appointments as National Executive Committee members at large:

W. A. Wells, Richmond, Va.; D. Bersohn, Los Angeles, Calif.; L. J. Dittmar, Louisville, Ky.; H. J. Schad, Reading, Pa.; A. Human, Huntington, W. Va.; Harry Iverson, Danvers, Mass.; J. Louis Rome, Baltimore, Md.; Dave J. Adams, Concord, Hamp.; W. A. Calihan, Rochester, N. Y.; H. Bingham, Indianapolis, Ind.; Ray Lombacher, Spokane, Wash.; C. E. Williams, Omaha, Neb.; H. E. Huffman, Denver, Colo.; H. C. Clemmer, Spokane, Wash.; Peter Adams, Paterson, N. J.; Peter Maro, Harrisburg, Pa.

The following National Executive Committee members to act in the different film zones were named:

C. M. Patee, Lawrence, Kans.; J. C. Jenks, Neligh, Neb.; O. C. Hauber, Pine Bluff, Ark.; M. A. Sybert, Moundsville, Va.; J. E. Kirk, Omaha, Neb.; T. J. Young, Jr., Dyersburg, Tenn.; A. E. Boecker, Bozeman, Mont.; M. White, Dover, H.; M. A. Rosenberg, Pittsburgh, Pa.; M. Maxfield, New Hartford, Conn.; M. Seidles, New York, N. Y.; J. H. Silliman, Milwaukee, Wis.; H. E. Hildinger, Trenton, N. J.; B. N. Berinstein, Los Angeles, Cal.; Frank Durkee, Baltimore, Md.; Frank Koch, Rochester, N. Y.; L. C. Hehl, St. Louis, Mo.; Charles Rapoport, Philadelphia, Pa.; J. A. Ackerman, Cincinnati, O.; H. I. Casserman, Boston, Mass.; J. C. Hone, Seattle, Wash.; J. S. Phillips, Ft. Worth, Tex.; M. S. Fine, Cleveland, O.; W. W. Arley, Schenectady, N. Y.; William Cadet, Wilkesbarre, Pa.; Jay Allen Glenn, Hendersonville, N. C.; Morris Klein, San Francisco, Cal.; A. J. Bethancourt, Houma, La.; C. B. Sawyer, Kankakee, Ill.; M. C. Ellogg, Lead, S. D.; A. B. Momand, Pawnee, Okla.; A. C. Zaring, Indianapolis, Ind.; H. Alexander, Toronto, Canada; Maurice West, Montreal, Canada; A. B. Denis, Montreal, Canada; Ray A. Lewis, Toronto, Canada; C. E. Daffin, Tallahassee, Fla.

A special Finance Committee consisting of Harry Davis of Pittsburgh, Pa., M. E. Comerford of Scranton, Pa., and Sydney S. Cohen of New York to handle such divisions of the organization's fiscal affairs as may be submitted to them by the Board was appointed. The Finance Committee will cooperate with the new Treasurer, L. M. Sagal of New Haven.

A Committee of Labor Union officials headed by Peter J. Brady presented the case of the Allied Printing Trade counsel of Boston against the Hays organization stating that it was their desire to have the union label placed on all printed matter issued by the producing interests. In this connection they said that certain promises had been made to them which were not kept. They requested that the Theater Owners ask for the union label on all printed matter sent to their theaters.

### Next Week on Broadway

The feature at the Capitol next week will be Rupert Hughes' "True as Steel." The Rialto will house "The Guilty One," with "Tiger Love" at the Rivoli. "The White Moth" will play the Strand.

## Files New Action

(Continued from Page 1)

Dec. 1, 1919. A few hours after Small had made a deposit of the money in the bank he walked out of the Grand theater, one of his principal properties, and was never seen again.

The entering of the suit by Trans-Canada shareholders followed closely upon the recent settlement of a dispute over the disposition of the estate between the widow and sisters of the missing magnate and it came immediately after the reaching of an agreement among the relatives that Small was legally deceased. Small had theaters in Toronto, Hamilton, Peterboro, Kingston, London, Ottawa and other cities. Trans-Canada Theaters, had an English financial connection, according to an announcement some time ago.

## Bostwick With Pantages in N. W.

(Special to THE FILM DAILY)

Seattle—E. C. Bostwick, former manager of Loew's State in Los Angeles is here to assume the management of the local Pantages, and the Northwest supervision of all Pantages interests. He succeeds D. G. Inerarity as local manager and Edward J. Fisher as Northwest manager. He is just back from an extensive tour and a conference with Alexander Pantages, and announces the inauguration of a first run feature policy for Seattle.

## Saunders Assigns Exploitation Men

Claud Saunders, Paramount exploitation head, has transferred Harry C. Eagles from San Francisco to the Seattle and Portland, Ore., territories, with headquarters at Seattle.

Oscar Kantner has been appointed exploitation representative at San Francisco, succeeding Eagles.

## Burlingham Funeral

(Special to THE FILM DAILY)

Cincinnati—The funeral of Frederick Burlingham, explorer and journalist, and head of Burlingham Travel Pictures, who died in New York, Monday, was held here yesterday. Interment in Spring Grove Cemetery.

## Selznick Releasing New Reel

Standard Cinema Corp. has acquired, for release through Selznick Distributing, E. V. Durling's "Screen Almanac", a series of one-reel subjects, consisting of intimate and unusual views of leading personages in the world of entertainment.

## Godowsky Playing in Two Pictures

Dagmar Godowsky is appearing in two productions at present Howard Estabrook having signed her for a part in "The Price of a Party," while she is also working in Irvin Willat's "The Story Without A Name."

## Back From Tour

(Special to THE FILM DAILY)

Hollywood—Mabel Normand is due back today after many weeks of personal appearances in connection with the showing of Associated Exhibitors' "The Extra Girl."

## Educational Meet

(Continued from Page 1)

and Lowell V. Calvert, exchange supervisor. They will be accompanied by O. E. Hanson, Canadian general manager; Capt. George Mac Baynes and Harvey Day, of Kinograms, and Lloyd Hamilton. The release program for 1924-25 will be announced at the meeting.

Al St. John, formerly starred in Fox Sunshine Comedies, will be featured in the Educational Tuxedo Comedies, his first to be "His First Car," a July release. His support will include Doris Dean and George Davis. "His Better Self," a current Fox release, is his last for that company.

## Will Prosecute Sunday Violators

(Special to THE FILM DAILY)

Canton, O.—Contrary to the recent State Supreme Court ruling that picture shows are illegal in Ohio, Canton exhibitors are operating on the Sabbath while houses in other cities are closed. A meeting was held by the Lord's Day Alliance and Council of Churches to determine what action would be taken with regard to closing local houses, and it was decided that affidavits would be filed against the theater owners, declaring that the battle was just started and it would be "a fight to a finish".

## Production Company Formed

L. G. Erb, O. E. Gooble, F. J. and Anthony Matre of Chicago and Dr. Conde B. Pallen and James F. Houlehan of Kansas City have organized a \$1,500,000 company to produce on the coast. Dr. Pallen is president; F. J. Matre, vice-president, Mr. Gooble, secretary, and the others are members of the board.

The immediate plans of the new company call for six pictures the first of which will be begun in two weeks and which will be directed by Harmon Weight. F. B. O. will distribute.

## St. Louis House Entered by Robbers

(Special to THE FILM DAILY)

St. Louis—Cracksmen who broke into the Grand-Florissant theater Monday, were frightened away by the police while at work, abandoning \$2000 in their flight. The Grand-Florissant is owned by the St. Louis Amusement Co.

## Allied Meeting

(Continued from Page 1)

Carolina delegates in the Senate and Congress, on active and effective work on Federal, State and Admission Tax repeal.

Resolution recommending to Hays the production of high class, clean pictures, and condemning salacious stories and pictures from stories which in book form are not accepted by public libraries.

The speakers included DeSales Harrison, Southeastern representative of the Public Relations Committee of the Hays organization who explained the workings of the Committee and his desire to cooperate with exhibitors.

Steffes stressed the importance of exhibitor organization, making valuable suggestions by reporting results obtained in Minnesota.

Colonel H. A. Cole, president M. P. T. O., Texas, who gave an interesting account of results obtained in Texas, and the value of greater organization strength in North Carolina.

A. A. Kaplan, treasurer M. P. T. O. Northwest, spoke of money needs, and C. K. Meyer, Theater Owners insurance Co., of Philadelphia explained their insurance system.

The M.P.T.O. of North Carolina executive committee was elected as follows: C. A. Turnage, Washington; P. L. McCabe, Tarboro; H. R. Mason, Goldsboro; S. S. Stevenson, Henderson; G. C. Gammon, Leaksville; D. M. Bain, Wilmington; M. H. French, Rockingham; C. L. Welch, Salisbury; R. D. Craver, Charlotte; C. R. Bamford, Asheville; M. S. Hill, Charlotte; Percy Wells, Wilmington.

## Jack Eaton, Zanft's Assistant

Jack Eaton, formerly managing director of the Strand, has been appointed assistant to John Zanft, general manager of the Fox theater circuit, beginning July 1.

## "Love of Women" Through Selznick

"Love of Women", a Whitman Bennett production has been acquired by Selco Pictures, for release through Selznick Distributing.

## "Sea Hawk" For Chicago Run

(Special to THE FILM DAILY)

Chicago—"The Sea Hawk" opens at the Roosevelt, June 29, for an indefinite run.

COMING SOON

JACQUELINE LOGAN in

A series of productions

for HODKINSON RELEASE



Season 1924-1925 - 30 first-run pictures

# Leadership! and 5 reasons "Why"

Any one by itself would justify  
**FIRST NATIONAL LEADERSHIP!**  
But--think of 5 great super specials!

It's just amazing!  
Look them over!

"S E C R E T S"  
"ABRAHAM LINCOLN"  
"THE SEA HAWK"  
"S U N D O W N"  
"THE LOST WORLD"

with these five-



**FIRST NATIONAL**  
has written motion picture history.



**THE**  
*The* **BRADSTREET**  
*of* **FILMDOM**

# **The Film** **DAILY**

*The* **RECOGNIZED**  
**AUTHORITY**

VOL. XXVIII No. 64

Sunday, June 15, 1924

Price 25 C

*Everybody's wild over it!*

*The*  
**RECKLESS AGE**

Youth, Love  
and Laughter



*"It's enthralling,"*  
says *Harriette Underhill!*

"We sat there enthralled, realizing that we were gazing at what the screen would call an 'epic'. It is a work of art!"

Reginald Denny is one of those actors who are so well known that persons take it for granted when they give a delightful performance. He is the perfect lover—never loses his sense of humor."

*Harriette Underhill*  
in *The New York Tribune-Herald*

"Reginald Denny seems to have done it again in 'The Reckless Age'. It's a Universal Jewel and it's twenty-two karats."

—N. Y. Evening World

"A picture we recommend."

—N. Y. Times

"Reginald Denny is perhaps the most likable young man in Hollywood."

—The N. Y. Sun

"Interesting entertainment."

—N. Y. Telegraph

"Wins audience approval."

—N. Y. Morning Telegraph

The above comments are from the New York newspapers during the run of this picture at the Rialto Theatre on Broadway where it has scored its first sensational triumph



Starring

**REGINALD DENNY**

and an up-to-the-minute cast

Adapted from the novel "Love Insurance" by Earl Derr Biggers

By the same star, director, producer combination that made "Sporting Youth"

**UNIVERSAL JEWEL**

Presented by **CARL LAEMMLE**

Directed by  
**HARRY POLLARD**

BIG  
LEAGUERS

Booked at  
**ORPHEUM  
THEATRE**  
Chicago

---

*"A Woman of Paris"-----8 weeks*

*"Birth of a Nation"-----8 "*

*"The Marriage Circle"-----2 "*

*Mary Pickford in "Rosita"-----6 "*

*Harold Lloyd in "Girl Shy"----- now in its 4<sup>th</sup> week*

to be followed by

**AL CHRISTIE'S GREAT FEATURE**

**"HOLD YOUR BREATH"**

*with Dorothy Devore, Tully Marshall, Walter Hiers  
and a great comedy cast ~*

*for an indefinite run*

---

Distributed by

**HODKINSON**

Foreign Distributor

**WM. VOGEL**

Distributing Corporation ~

Season 1924-1925 ~

30 first-run pictures

**New Producing Plans**

**Schulberg Prod. to Make 9 for Preferred Franchise Holders and Follow with Additional Product**

Plans were announced yesterday whereby the B. P. Schulberg Prod., Inc., will make nine special Preferred Pictures for the coming season. These will complete the contract to Preferred franchise holders. While the announcement says nothing of plans beyond the production of these nine, it is understood that upon the completion of this contract, Schulberg anticipates continuing making pictures for the open market, probably releasing these through the present franchise holders.

Identified with Schulberg in the new organization is J. G. Bachmann  
*(Continued on Page 10)*

**Hunter Signed By First Nat'l**

Glenn Hunter has been signed by First National for a picture. He will be co-starred in Mary Roberts Rinehart's, "The Altar on the Hill."

**A Misapprehension**

**Hays Office Declares Report Issued by Ticket Concern of Chicago to Exhibitors as False**  
*(Special to THE FILM DAILY)*

Washington—The Bureau of Internal Revenue is authority for the statement that the letter issued by the Symtex (evidently Simplex) Ticket Co. of Chicago, is without basis of foundation.

The letter referred to has been received by many exhibitor's. The ticket concern claims that there will  
*(Continued on Page 10)*

**"Peter Pan"**

*(Special Cable to THE FILM DAILY)*  
London—Jesse L. Lasky says Sir James M. Barrie will take a week before deciding on the actress who is to play the title role of "Peter Pan." Ernest Torrence has been selected to play the part of Captain Hook.

**Loew On "Ben Hur"**

Prior to sailing today on the Leviathan for Rome, Marcus Loew issued a statement, saying: "In case we select Fred Niblo to take charge of the stupendous production of "Ben Hur", due to the illness of Charles Brabin, it will be because he has never yet produced a picture that wasn't a great success". Loew said further that Metro-Goldwyn-Mayer would produce over 60 features before next Spring.

He announced that Marshall Neilan, who sailed last night on the Olympic with his wife, Blanche Sweet, would produce "The Sporting Venus" on a foreign location.

**Buchowetzki Going Abroad**

*(Special to THE FILM DAILY)*  
Hollywood—Dimitri Buchowetzki having completed "Compromised" with Po'a Negri is on his way to New York en route for France for a vacation. The title has been changed to "The Passionate Journey."

**Metro-Goldwyn Buys Shipman Story**

"Cheaper to Marry," the Samuel Shipman play, has been purchased by Metro-Goldwyn.

**Griffith to Make Seven Reeler**

Following his usual custom, D. W. Griffith is planning making a seven reeler—not a big special. He may make another of these before he starts on his next "big" production.

**New Color Process Shown**

Poor projection did not aid in the initial showing in this country of the Friese-Greene color process, which, as noted, was presented in London recently. The showing occurred yesterday at Wurlitzer Hall and was marred by poor projection.

The photography appears very soft, although some of the shots were not clear cut. This, however, may have been due to the projection.

It is reported that the new process is much more economical than several of the American color processes.

**Booming Daytona for Pictures**

*(Special to THE FILM DAILY)*  
Daytona, Florida—Inaugural services for the establishment of "a motion picture industry" in Northern Florida, has resulted in a number of important film folk being invited to attend the services which will take place at the Hotel Clarendon, Seabreeze, Fla., July 3-5. It is planned to erect a studio.

**Novarro Here—Sails Today**

Ramon Novarro arrived in New York yesterday and will sail on the Leviathan today with the Loew party for Rome.

**Rogers Back**

**Various Units Active—Corinne Griffith to Start "Wilderness" before "Declasse"**

Charles R. Rogers, who, incidentally, will have 14 productions on the market for the coming season, arrived from Hollywood yesterday. He reported that Corinne Griffith's "Single Wives" for First National is completed and that work starts immediately on "Wilderness" after which Corinne will do "Declasse."

He brought with him the print of the Harry Carey "Tiger Thompson" and says work on "Roarin' Rails," with Tom Forman directing, will start at once.

The Priscilla Dean "Siren of Se-  
*(Continued on Page 10)*

**Famous Splits "40" For Loew**

Nick Schenck has closed with Famous for a split of the "Famous Forty."

Following this it has become known that Famous has arranged two groups of 20 for "split's" one group to include "The Covered Wagon" and the first three Swanson's and the first three Negris' The other group of 20 includes the two Valentino's, and the three Tommy Meighan's, as well as "Wanderer of the Wasteland" and "Merton."

The Loew buy takes in the Wagon and the others mentioned, which leaves the remaining 20 including the specials indicated either for Fox or the U. B. O. or independent bookings.

**Duell Returns**

Charles Duell of Inspiration Pictures arrived last night on the La France. Henry King, who has been directing "Romola" is expected on the same boat.

**Goulding Departs**

Edmund Goulding is on his way to the Coast to prepare the scripts for two new Fox productions.

**Binderup Case**

**Cross Examination On—Film Concerns Try to Show That He "Bicycled" Film**

*(Special to THE FILM DAILY)*  
Omaha—Counsel for the defense, representing 18 companies, in the Binderup suit continue their attack in cross examination of Binderup. They are attempting to show through the evidence of letters giving Binderup the right to show certain pictures in certain towns that he had taken these same pictures and shown them in  
*(Continued on Page 10)*

**Rewards**

Lots of executives might bear this in mind: there's something more coming to loyal, old employees than just money. For instance: there's John Kunsky, of Detroit. Now when it comes to selling John a picture—well, he's been called worse than hard boiled. But that didn't stop him—nary a stop—in sending two of his old employees, Tom Moule, and "Mike" Schoenherr, managers of his big houses, to the Coast for a six weeks' trip. Took along the Missus. And each had \$1,000 in cash—also a gift—to see that they wanted for nothing. That's something like appreciation.

**RECALLING OLD TIMES**

The discussion. As to whether or not Charles Brabin. For some reason or the other. Might be relieved. Of making "Ben Hur." Lead old timers to recall when Herb Brenon was making "A Daughter of the Gods" for Fox Film. Down in Jamaica. Brenon and his company had been away a long time. Fox wasn't happy. So he sent Gordon Edwards down to Jamaica to look things over. And if necessary send Brenon back. The old timers recall that Edwards went. Looked things over. Reported back  
*(Continued on Page 4)*

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London Representative—Ernest W. Fredman, The Film Renter, 53a Shaftesbury Ave., London, W. I.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

Receivers for General Film Mfg. Co. (Special to THE FILM DAILY)

Clayton, Mo.—Circuit Judge G. A. Wurdeman has appointed Theodore Bayer, cashier of the St. Louis County Bank, and Charles Austin, of University City, receivers for the General Film Manufacturing Co., of University City, under \$10,000 bond. Application for the receivership was filed by one of the stockholders of the company who charged that the affairs of the company were being mismanaged.

Andrews Starts on New Series (Special to THE FILM DAILY)

Hollywood—Del Andrews has begun work on the first of the new "Go-Getters" series of two reel comedies, being produced by F. B. O. at the Hollywood studios.

Let George do it!

**George E. Kann**  
Corporation

220 West 42nd St.  
New York, Chick. 4052 Foreign  
Cables—Geokann, N. Y. Distribution

When you think of  
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you are thinking of  
**STEBBINS**

Specialists in Motion Picture  
and Theatrical insurance for  
the past fifteen years.

Arthur W. Stebbins & Co., Inc.  
1540 Broadway. N. Y. C.  
Bryant 3040

E. A. Parkford Prod. Starts  
(Special to THE FILM DAILY)

Hollywood—E. A. Parkford Prod. have started the first of a series of six specials, under direction of John P. McCarthy, titled, "The Jewels of Alvarado," an original story, written by McCarthy and Roger Pocock, who will act as technical director. Fred Allen will be assistant director and production editor, and Victor Milner, cinematographer, formerly with Fred Niblo. The cast includes Bruce Gordon, Carmelita Geraghty, Harry Lonsdale, Ligia De Golconda, and Cailer Supplec.

Universal to Make "Here's How!"  
(Special to THE FILM DAILY)

Hollywood—Universal will make "Here's How!", Richard Washburn Child's novel. Bernard McConville is preparing the continuity. Another which Universal plans to place in early production, will be "Ann's An Idiot", by Pamela Wynne. James O. Spearing and Melville Brown will write the script. The Directors and casts for both productions will be announced later.

Desmond Unit Back From Trip  
(Special to THE FILM DAILY)

Hollywood—Ernest Laemmle has brought the William Desmond company making "Desert Law", back from Lone Pine, where they filmed exteriors. The support includes Lucille Hutton, Gareth Hughes, Wm. A. Steele, Al Jennings, Bob Kortman, Albert J. Smith and Clarke Comstock.

Film Board Protects New Films  
(Special to THE FILM DAILY)

Kansas City—The film Board of Trade, in an effort to conserve new films, is having stickers printed which are attached to all new films, urging the exhibitor to maintain care in running the film through the projection machine.

Compson Starts on "Female"  
(Special to THE FILM DAILY)

Hollywood—Betty Compson has started work on "The Female" at the Lasky plant, following an absence of several months, spent in travelling. Warner Baxter has been loaned to Famous by Ince to appear in the opposite role.

Claud Saunders Returns

Claud Saunders, director of exploitation for Famous, has returned from a seven weeks' tour of the exchanges.

Warner Studio Busy  
(Special to THE FILM DAILY)

Hollywood—The Warner Studio is busier now than it has been in some time. Four units are at work, with two others due to start in a few days. Ernst Lubitsch is putting the last touches to his latest, as yet untitled; Millard Webb is shooting his first, "Her Marriage Vow", with Monte Blue and Beverly Bayne. William Beaudine is at work on "Cornered", while Mal St. Clair is getting some exteriors in Oregon on "Get Your Man", the new Rin Tin Tin feature.

Zoning Problem Nearing Settlement  
(Special to THE FILM DAILY)

Cleveland—The zoning problem, which has been a source of contention between the Film Board of Trade and the local exhibitors' organization is practically settled. Under the new arrangement it will be possible to have 35 simultaneous runs of a new picture instead of 10 as formerly. A plan with details completely worked out has been submitted to the Hays organization.

Protest Censors' Decisions  
(Special to THE FILM DAILY)

Quebec—Col. John A. Cooper, Toronto, representing the Canadian Film Dist. Assn., has joined with the Canadian M. P. T. O. in placing a protest before Premier Taschereau regarding varied decisions of the Quebec Board of Censors, in behalf of exchanges and exhibitors who have been making complaints about the censoring of releases for some months past.

New Canadian Theater Company  
(Special to THE FILM DAILY)

Hamilton, Ont.—Tivoli Theaters of Hamilton, Ltd., is the name of a new theater company just organized. F. Guest a veteran exhibitor of the city, is said to be behind the new venture.

Readjust West Va. Territory  
(Special to THE FILM DAILY)

Pittsburgh, Pa.—The local Universal branch is now handling 32 additional towns in West Virginia, formerly served out of Washington, affording speedier service.

"Fear Bound" Through Vitagraph

Nigh-Smith Pictures, Inc., will release "Fear Bound," written and directed by Will Nigh, through Vitagraph.

Exhibitors Defeat Increase  
(Special to THE FILM DAILY)

New Britain, Conn.—A move on the part of city officials to increase the license fees for local theatres was defeated by exhibitors who raised a storm of protest against the proposed increase. Theatre owners claimed that New Britain was the worst show town in the state and that the foreign born element which composed 90 per cent of the population, do not attend picture shows.

To Support Chadwick

Through Charles Walton, Basil Rathbone, Mary Thurman and Gaston Glass have been signed to appear in "Trouping With Ellen," starring Helene Chadwick.

**HAL ROACH'S**

**WILL ROGERS  
COMEDIES**

"Wit with a Wallop"

2 reels

**Pathécomedy**

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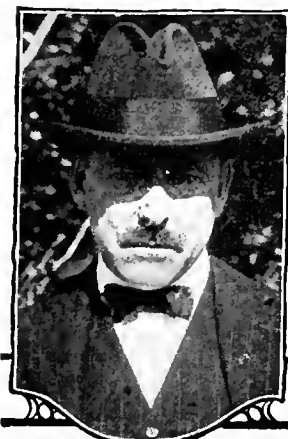
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210

MOVING PICTURE WORLD

May 10, 1924

## The Play, From The Picture Angle

—By Robert G. Lisman—

“COBRA,” a drama by Martin Brown, presented by L. Lawrence Weber at the Hudson Theatre on April 22, 1924.

Without doubt, this is the most suitable product for pictures that the stage has offered this year. The “Cobra” of the title refers to the “tiger tiger” in the hero. He successfully suppresses his baser instincts and in the end wins the true woman, but before this happens, he has to battle with an accomplished vampire who is the wife of his best friend. The battle within the man between loyalty and his carnal instinct is exceptionally well done. This is essentially a triangle play with, in this case, a fourth angle.

This property can be made into a very human, fast-moving, gripping picture without necessarily being an extravagant production. The burning of a large hotel should be the most expensive item.

Mr. Louis Calhern, who has done a good many character bits in pictures, scored a personal hit on the stage in this play.

---

Lisman is right! The finest piece of picture property offered, not only this year, but for many years!

The picture rights on this wonderful play now for sale—  
price \$250,000.

Will guarantee to refund part of this purchase price if the producer does not make \$250,000 net profit.

A good 50-50 proposition for any “live wire” producer!

All offers will be held in strict confidence.

Get in touch with L. Lawrence Weber

**LONGACRE THEATRE BUILDING**

WEST FORTY-EIGHTH STREET,

NEW YORK CITY

## Rewards

(Continued from Page 1)

to Fox that Brenon was the man to finish the job. And Brenon did. You all remember what an outstanding success it was, too, don't you?

### SUNNY SOUTH MOVING

In the picture producing line. Seems strange to hear of pictures being made in New Orleans. But Leslie Peacock—Captain, if you please—has gone and done it. And made one called "Prohibition" with New Orleans money back of it. Been around town lately. Looking for two directors. Expects to build a studio there this summer. Moving along.

### BURLINGHAM

We're going to miss Fred Burlingham. Who was called home a few days ago. One of the unusual figures of the business. With his long beard, and his soft manner. Who loved to go to out of the way places for shots. Burlingham was formerly a newspaper man. At one time he worked for James Gordon Bennett on the Paris Herald. That is he did—until Bennett noticed that Burlingham was going about Paris wearing sandals. That was too much for the aristocratic Bennett. He fired Burlingham on the spot. Because "Burly" wouldn't buy regulation shoes.

### HARD STUFF—BUT IT WAS WATER

Charley Chaplin hasn't been in print lately. But he broke in a day or so ago in an unusual manner. The "dry" squad of Los Angeles got after him. Could not understand why he had so much of his embopoint. And Lou is sort of looking into a them and also a queer looking boiler, to soften the waters of Beverly Hills.

What a chance for Will Rogers to pull a wheeze?

### SHOPPING

Lou Remy is in town. You'd hardly know him—he has lost so much of his em bopoint. And Lou is sort of looking into a new job. But in no hurry. "I'm just shopping around," said Lou, "just as the fans do. And I'll sorta pick the one I like best."

### WEIGHT LOSERS

That lost weight of Remy's—they won't call him "Uncle" anymore; he looks so youthful—is putting him in company with a lot of picture folk. Nathan Burkan has been taking a diet; looks 15 pounds off; Herbert Yates has lost a lot more. Don't look so good. And yours truly is losing it at the rate of 10 pounds a month. Yep, we're all dieting. And cussing. They go together.

### "GREED"

They're still cutting it—and at it—at the Culver City headquarters of the recent combine. They had a tough job getting it down. It was so big to start with. But finally they got it to 24 reels. After which Von Stroheim said if they took any more out he wouldn't know his picture. But they kept at it. And it looks now as if it will be released soon.

That's the only trouble with Von's pictures. He loves them so much; works in so much fine details, that when it comes to getting them down to a showable basis there is trouble. All of which runs the cost up a-plenty. And the worst of it is that it doesn't show. "Greed" must have cost somewhere around a half million—or more.

### TALKING TO AUTHORS

Florence Strauss of First National. By the way—don't overlook her article in the Director's Issue next Saturday—talking to the Authors' Club in Pittsburgh. Spoke on the romance of hunting motion picture material. She could tell a lot. Not only of the romance in seeking. But of the fireworks which burst loose—when a turned down, rejected, dog of a story blossoms into a hit—when made by some other company.

But she talked. And they liked it. And they want her to come back. Smart woman.

### A WARNING

Writes Anna Aiken Patterson in the "Weekly Film Review" of Atlanta, under the caption "The Public Must Benefit" and talking of the admission tax. Says in part:

"From some quarters none too friendly to the industry it has been hinted that exhibitors will not change their scale of prices when the repeal becomes effective; or if they do reduce the price of admission in an amount commensurate with the sum represented by the federal admission tax, they will take occasion at a later date to raise those prices.

"Such a move would be disastrous. Not only would it be unfair to cheat the public out of the benefit that the repeal is intended to grant them, but it would break faith with powerful factors who have helped the exhibitors make this fight, and who have been in good faith when they advocated the removal of the admission tax as a relief measure for the masses who find in the motion picture theater their chief diversion."

### GETTING A CHANCE

Note that Mike Levee is giving Irving Cummings a chance. It's about time that Cummings got somewhere. It's really surprising that Laemmle let him out of Universal. Because Cummings is one mighty good director. And he's proven it. In lots of ways. He has made a lot of pictures on his own. Which means he knows economy backwards. And any time Cummings spends money you see it on the screen. All of which may not be important. But it surely does count. When the studio audit is the subject of discussion. And it's something a lot of directors shy at.

### THAT TAXI

Talking of economy. Have you heard the story of Harry Rapp? And the taxi used in his production "Broadway After Dark"? Which Monta Bell directed. No? Well, the story goes that when Bell shot the scene of the theatrical notables leaving the Astor. He used a taxi—a real honest to meter taxi. At regular rates. Because he couldn't get a special rate. The taxi clicked all through the two nights of the shooting. So when Bell said "cut" and the sequence was over Rapp rushed forward. "All through Bell" he asked. "Yes," said the director. "Sure"? asked Rapp. "Certain," said Bell after thinking a moment. "All right," said Harry, "excuse me a minute; I want to pay that taxi man and get him away. He's made me sick sticking around here at 10 cents for every four minutes."

### WHOSE WHO

Famous is being sued. Out on the Coast. Dr. Cecil Reynolds wants \$2500 for professional services. They were anxious to get things just so—medically technical so to speak—for "The Breaking Point." On the other hand Lasky repudiates the bill. And the idea. And wants a like amount from the Doctor. Evidently for teaching him how to make motion pictures. Which reminds: o when George D. Baker shot a picture. And a critic declared the High Church wedding ceremony was not technically correct. George insisted it was. Said he had a Bishop of the church to look it over. In rehearsal. "Don't care," said the critic, "I know it was wrong. I was married in that Church. Nothing happened at my own wedding as you had in the picture." That critic overlooked that he had not paid a Bishop's price for the ceremony. He had just a plain, ordinary Minister. And there's always a difference.

# WOMEN WHO GIVE

*have gone down in History ~ ~*

**Sappho**

**Dido**

**Helen of Troy**

**Louise de la Valliere**

**La Du Barry**

**Lady Hamilton** !

**Reginald Barker's**

# WOMEN WHO GIVE

*Presented by*

**LOUIS B. MAYER**

*Adapted by*

**J.G. HAWKS and BERNARD**

**McCONVILLE** From

**SARAH P. McLEAN GREENE'S**

**"CAPE COD FOLKS"**

*Scenario by*

**A.P. YOUNGER**

*In the Cast*

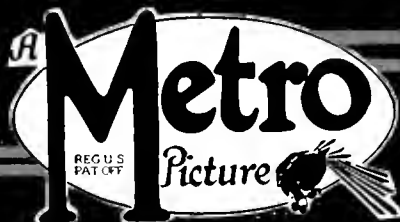
**Barbara Bedford** ~

**Robert Frazer** ~ ~

**Renee Adoree** ~ ~

**Frank Keenan** ~

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Gury, Managing Director.*



will go down in screen history  
as a triumph! . . . . the eternal  
story of loves and passions  
that have ruled woman-  
kind through centuries . . .  
but told in the modern set-  
ting of a Cape Cod fishing  
village . . . What women  
will give to see this picture!

*It's a whale sure  
as you're born !!*

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BEST BET THIS YEAR

**"The Shooting of Dan McGrew" Draws Biggest Holdouts of Season!**

Beat that! No wonder exhibitors all say "THE SHOOTING OF DAN MCGREW" is the best bet this year—the bet that covers all others! It's a picture that packs your theatre no matter whether you've a Democratic National Convention or a hoof-and-mouth epidemic to compete with!

"Best Picture We Have Shown," "Held Over," "Attendance 100 Per Cent"—these are bona fide statements by exhibitors in wires and trade paper reports, that prove it's more than making good the promises we made for it.

You know what Barbara La Marr, Lew Cody, Mae Busch and Percy Marmont mean to your box office! What that title means! Then go to it!

*A Sawyer-Lubin Production*

*Supervised by  
Arthur H. Sawyer*

*Directed by  
Clarence Badger*

*Adapted by Winifred Dunn from  
Robert W. Service's "The Spell of The Yukon"*  
(Published by Barse & Hopkins)

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Other-  
by the  
check.

Here they are.

**MAE MURRAY**

*in*

**Mademoiselle  
Midnight**

**BUSTER KEATON**

*in*

**Sherlock Jr.**

**JACKIE COOGAN**

*in*

**A Boy of  
Flanders**

ILL I546 APR 29 1924

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BIGGEST HOLDOUTS OF THE SEASON

GIVE US MORE LIKE THIS

E A TRINZ ELITE THEATRE

**Metro**  
Picture



**"The Bedroom Window"**

Paramount

As a Whole... **MYSTERY DRAMA THAT PUZZLES. HAS WELL DEVELOPED PLOT THAT IS BAFFLING AND NOT LIKELY TO BE SOLVED BEFORE THE DIRECTOR GETS TO IT.**

**Cast...** Wholly appropriate. Ethel Wales scores a personal triumph in the role of freak writer of detective stories. Handles characterization splendidly and puts over comedy business in fine style. May McAvoy pretty but has little to do. Robert Edeson, George Fawcett, Charles Ogle, Medea Razina, Malcolm MacGregor and Ricardo Cortez all satisfactory in their respective roles.

**Type of Story...** Mystery drama. For those who like corking good mystery stories Clara Beranger has written something that will keep them guessing for about six reels and it only takes about a half a reel for the denouncement. Plus an intriguing plot you have the careful handling of it by William DeMille who has managed to hold the interest, keeps the solution entirely out of sight and at the same time maintains a logical development. Even when the guilt appears to be setting upon one person, the spectator isn't inclined to suspect that particular character. One of the especially good features of this mystery theme is the excellent comedy by-play woven in. The character of the freak detective story writer, played so capably by Ethel Wales, affords plenty of good laughs. A rich girl's father is murdered. Two of her suitors are suspected and the evidence so strong against one that he is held. The girl's aunt, a fiction writer, decides to solve the case herself. Her method supplies both good mystery touches and comedy bits that bring the plot to an interesting conclusion and proves the family lawyer as the murderer.

**Box Office Angle...** The title is apt to be misleading unless you make clear what the story is about. "The Bedroom Window" is first rate mystery drama. Don't let them see this one backwards.

**Exploitation...** Properly played up with posters and ad sheets you can make sure that they get the right idea of the picture and don't misconstrue the title. Famous' press sheet contains plenty of fine suggestions with catchlines. Make use of these. You might ask your patrons not to disclose the plot for the benefit of those who will see the picture after them. Talk about the good cast using the names of the more prominent players. Mention the comedy angle and show a trailer including Ethel Wales in one of her comedy moments.

**Direction ..** William De Mille; very good.

**Author .....** Clara Beranger  
**Scenario .....** Clara Beranger  
**Cameraman .....** Guy Wilky  
**Photography .....** Good  
**Locale .....** City  
**Length .....** 6,550 feet.

**"There's Millions In It"**

Film Booking Offices

As a Whole... **CONSTRUCTION A BIT FAULTY BUT PLOT HAS ACTION AND SUSPENSE THAT SHOULD MAKE IT ATTRACTIVE ENTERTAINMENT FOR MAJORITY OF PICTURE FANS.**

**Cast...** Players not well known to audiences in this country. Fulfill requirements nicely and are usually well suited to respective roles. Clive Brook successful in putting over dual role and Catherine Calvert good but not very important in female lead. Cast includes long list of names but they won't mean a great deal to patrons here.

**Type of Story...** Melodrama. "There's Millions In It", an English production, is an adaptation of the Saturday Evening Post story, "Men of Affairs", by Roland Pertwee. It offers a rather fast moving plot with enough good action incident and suspense to make it attractive for those who like entertainment of an exciting type. Here's a case of wits battling against wits with hero just one step ahead of villain and his band all the way through. There's a radium field for the object of fight, a desperate band of connivers who plan to get in on the deal, and a clever hero who is really solely entitled to it and doesn't intend to have any trespassers take it away from him. The plan whereby hero avoids his enemies includes having a man double for him, the latter being kidnapped by the enemies who think they have hero. In the meantime the man they want is on his way to secure his concession. The band learns eventually that they have been duped and there's an exciting sequence in which they pursue hero. There's some good thrills in this especially where the zeppelin catches fire in mid air and the occupants are forced to take to parachutes. Here's a corking good thrill and a new one. It's well done and furnishes a first rate thrill climax.

**Box Office Angle...** An average picture but with a little boosting should bring them in and satisfy, particularly where you know they like action, thrills and suspense and won't pick on it for faulty logic, etc. Excellent thrill in zeppelin fire that can be talked up.

**Exploitation...** In your announcements and ads talk about the climax thrill. This is the picture's best angle for exploitation. It's out of the ordinary. Say: "See a zeppelin catch fire in mid air. See the passengers forced to descend in parachutes. These and more thrills in 'There's Millions In It'". A trailer of this part will get their attention and likely bring them back. No names to use but Clive Brook deserves mention for a good performance. They may remember Catherine Calvert's name.

**Direction .....** Denison Clift; fair.  
**Author .....** Roland Pertwee  
**Scenario .....** Dennison Clift  
**Cameraman .....** Not credited  
**Photography .....** Could be better  
**Locale .....** England-France  
**Length .....** About 6,000 feet.

Jack Hoxie in  
**"The Back Trail"**

Universal

As a Whole... **FINE LOCATIONS THE CHIEF POINT OF INTEREST ALTHOUGH THERE'S SOME GOOD ACTION IN THE WAY OF FAST RIDING AND RESCUES. PLOT OBVIOUS FROM THE START.**

**Star...** Best when he's in action. Too much given to posing and accorded far too many close-ups in which to do it.

**Cast...** Includes regulation types of villains, cowhands, sheriffs, etc. Eugenia Gilbert suitable lead. Others Claude Payton, Billy Lester, Wm. McCall, Buck Connors, Pat Harmon.

**Type of Story...** Western. A regulation western plot formula with the fairly conventional situation of switched identities is the basis of "The Back Trail", the latest Hoxie vehicle, one that provides the star with fairly appropriate opportunities for action, riding and his usual line of stunts, but otherwise isn't especially strong on entertainment. Director Smith seems to have given far more attention to scenery and rather neglected the development of his story. He makes little effort to inject suspense and includes any number of touches that furnish direct leads in the way of giving away the plot. You know right from the start that hero, who is suffering from shell shock, is not the man they try to tell him he is. The presence of a mysterious, un-introduced character readily supplies the missing link and you don't have to think hard to figure out that the mysterious one is the real heir to the ranch. But villain hits upon the idea of presenting the shell shocked hero as the heir with the hope of collecting half the fortune when the estate is settled. Of course the real heir appears in time to clear hero and there's a heroine on hand for the usual clinch ending.

**Box Office Angle...** Average western. Where you know action and western villainy appeals to your patrons you won't have to worry much about the story not being original. Action will get it over.

**Exploitation...** No unusual angles for you to play up except that you might talk about the attractive locations. Picturesque ranch views, with the snow capped mountains in the distance, and excellent photography gives the film good pictorial appeal. If Jack Hoxie is popular with your folks you might make special mention of his name and tell them that he performs some more daring rescues and escapes in "The Back Trail". The customary trailer of action bits might also serve to bring them back.

**Direction .....** Clifford Smith; fair  
**Author .....** Walter J. Coburn  
**Scenario .....** Isidore Bernstein  
**Cameraman .....** Harry Neumann  
**Photography .....** Very good  
**Locale .....** West  
**Length .....** 4,615 feet.

**"The White Moth"**

Producer: M. C. Levee.  
 Distributor: First National.

As a Whole... **BIZARRE, LAVISH AND WITH DOMINANT SEX APPEAL. A LIKELY BOX OFFICE ATTRACTION ESPECIALLY WHERE THEY WANT A BIG SHOW FOR THEIR MONEY.**

**Cast...** Barbara LaMarr does a lot of vamping in a lot of new poses. Not as good in this as in previous pictures. Too much given to "making faces", particularly in the great quantity of close-ups. Conway Tearle the usual lover.

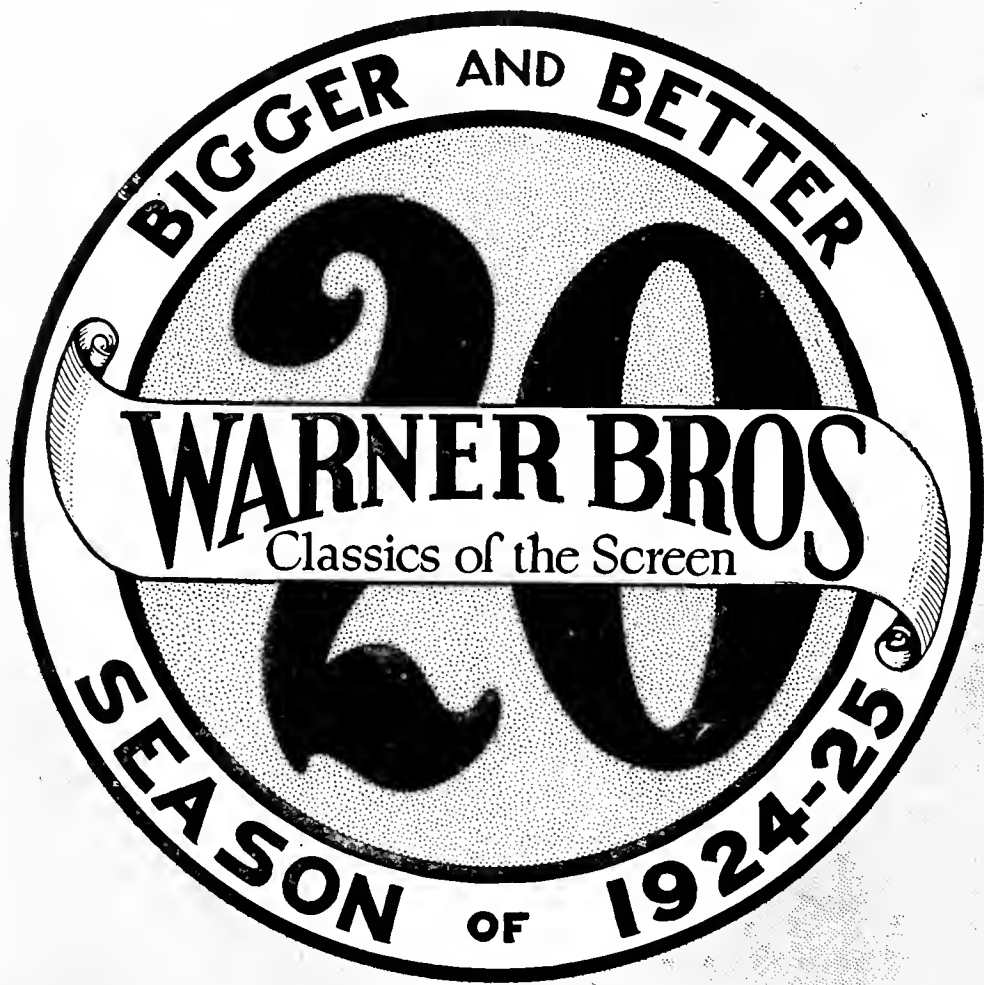
**Type of Story...** Dramatic romance. "The White Moth" is the type of entertainment that offers a long thrill in the way of dazzling, bizarre settings and a general atmosphere of glamor that evidently cost no small penny to provide. Maurice Tourneur hasn't spared any effort to make it a brilliant spectacle from start to finish. A Persian theatrical background with the vamping Barbara working her hardest and Conway Tearle, Charles de Roche and Ben Lyon fit subjects for her wiles, is the keynote of interest in "The White Moth". The story rates about zero both in substance and development. It deals with the little choir singer who becomes a famous dancer in Paris, vamps the fiance of a rich American girl and is in turn vamped by his brother who would save the engaged young man from the dancer by marrying her himself. There's a lot of nearly-naughty business in the suppressed longings of the poor moth when she finds she is a "bartered bride". Naturally Teare cannot resist her charms and eventually he admits he loves her. Maurice Tourneur hasn't stinted on display but some of his efforts concentrated upon better story development and less attention to unimportant, and at times distasteful bits of business, would have improved the plot. He has also allowed Barbara LaMarr to overact outrageously for long stretches at a time.

**Box Office Angle...** Lavish production, Barbara LaMarr, Persian theatrical atmosphere and Conway Tearle as the lover—these are high lights that will make this a successful box office number in the majority of communities.

**Exploitation...** You know best how to tackle a picture of this kind. Where you know a bizarre, spectacular production will get them, go after it from this angle. If Barbara LaMarr is a drawing card in your house boost her name and recall her previous productions. Use stills extensively and show a trailer, well in advance, containing some of the more elaborate settings, such as the masque ball scene. Conway Tearle's name can also be used in your announcements.

**Direction...** Maurice Tourneur; elegant presentation.  
**Author .....** Izola Forrester  
**Scenario .....** Albert Shelby LeVino  
**Cameraman .....** Arthur Todd  
**Photography .....** Good  
**Locale .....** Paris-New York  
**Length .....** 6,500 feet.

# Save TWENTY Dates for the New Warner TWENTY



*Reason  
No. 7 ~*

## Previously Announced

- 1—Rin-Tin-Tin in "Find Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"
- 6—"The Eleventh Virgin"

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## "A LOST LADY"

By WILLA CATHER

In the words of Zoe Akins, celebrated writer, "A LOST LADY is a graceful, fascinating, sad tale of a man's dignity and a lovely woman's stooping to folly." John Farrar, editor of *The Bookman*, calls it "a character study of strength and beauty."

These two critics, famous in the world of fiction, have well expressed the views which actuated Warner Bros. in selecting "A LOST LADY" as one of its big TWENTY for the year 1924-25. A character study of strength and beauty, invested with action, intrigue and the ever popular touch of sex interest, give to "A LOST LADY" everything that is desirable for a screen play.

Set in an atmosphere as individual and full of color as that of the old manor-houses in Russian novels, this Warner "Classic" unfolds an intensely interesting romance of the old West; not the West of pioneer days, but of the railroad aristocracy that grew up when the great transcontinental lines were being built across the plains.

A whole epoch lives again in the group of people so wonderfully pictured in this story of an incorruptible man and the beautiful woman who was his wife, and of the house in which their moving drama took place. It's a powerful red-blooded story, great in its appeal to all classes.

Save TWENTY Dates for the new Warner TWENTY



**Richard Talmadge in  
"In Fast Company"**

Producer: Carlos Productions.  
Distributor: Truart—State Rights.

As a Whole... STUNT STAR SUPPLIES ADMIRERS WITH SOME NEW FAST AND FURIOUS ACTION. STORY INCIDENTAL. MOST IMPORTANT OF ITSELF, BUT PROVIDES THE RIGHT OPPORTUNITIES.

Star... Is kept pretty busy. Offers great variety of action that includes his usual thrilling rescues, escapes and a prize fight that has laughs as well as action.

Cast... Mildred Harris attractive lead. Nicely photographed and pretty in close-ups. Gives star good support. Sheldon Lewis typical villain. Others Douglas Gerrard, Snitz Edwards, Lydia Yeamans Titus, Jack Herrick, Charles Clary.

Type of Story... Comedy stunt picture. A logical plot and substantial situations are not really to be expected in these action pictures that rely on a series of thrills and breath-taking stunts to entertain. "In Fast Company", by Alfred Cohn, isn't important as far as the actual plot is concerned but it affords a long line-up of thoroughly appropriate opportunities for Talmadge to "do his stuff" and he does it well. It's one of those all-hero things with the star knocking 'em dead from start to finish. Not one gets away from him. The film starts off with the staging of a wild party with which hero celebrates his expulsion from college. Then the excitement commences. Hero's father gives him a hundred dollar bill and tells him not to come back until he has made good at something. The bill blows out of his hand, thus providing a grand episode with Talmadge risking his neck in every foot of film. Comes in rapid succession, a prize fight, several daring escapes from the villain's crew, rescue of the girl, and auto dash over the cliff, another rescue and so on along the line until the usual clinch and the announcement that hero and the girl had already been married.

Box Office Angle... Truart presents a press sheet with some facts regarding Talmadge's stunts. These should make interesting reading for your folks and offer good advertising for his latest offering. You can promise a fast and thrilling feature in "In Fast Company". A trailer of any of the star's thrillers should also serve to bring them back. Where you have been showing recent Richard Talmadge features to satisfaction, it shouldn't be difficult to get this one over. If anything, it's even faster than his previous offerings.

Direction James W. Horne; adequate.  
Author ..... Alfred A. Cohn  
Scenario ..... Garret Elsdon Fort  
Cameraman ..... Wm. Marshall  
Photography ..... All right  
Locale ..... California  
Length ..... 5,411 feet.

**Charles Jones in  
"Western Luck"**

As a Whole... JONES OFFERS GOOD ACTION PICTURE THAT WILL PLEASE HIS ADMIRERS AND THOSE WHO DON'T TIRE OF SEEING HEROES OUTWIT BANDS OF VILLAINS IN GLORIOUS FASHION.

Star... Is kept pretty busy playing hero and saving the old ranch from being taken over because the option is about to expire and his old father can't pay up. Gives star usual opportunities.

Cast... Regulation types. Beatrice Burnham, lead; not important. Others Pat Hartigan, Tom Lingham, J. Farrell McDonald, Edith Rennie, Bruce Gordon.

Type of Story... Western. There's not much out of the ordinary in the plot but as long as it supplies the sort of action, stunts and thrills that folks expect in a western, and like, it doesn't matter very much that "Western Luck" doesn't boast of originality. It moves along at a fast pace and there's continuous action and thrills to keep the spectator's interest alive. There isn't much suspense and the few bits that are injected really don't provide any hair-raising moments because they are too old. That old timer, the hero-villain fight on the cliff, is too familiar to cause much excitement. The plot deals with the separation of two boys in infancy. One is reared by a ranch owner while the other becomes a no-account when the father finds wealth. It happens that the no-account becomes involved in a deal to cheat the rancher out of his property and at the same time double-cross his father. How the son, reared by the rancher, foils the scheme makes up the action bits. Naturally it develops into a fairly exciting climax with brother fighting against brother and the relationship finally becoming known and a happy reunion following.

Box Office Angle... Average western. You know best how you can use it. Where they are satisfied with a picture that gives them action and thrills in the way of fast riding, stunts, fights, rescues, etc. You can figure this one to please as well as any.

Exploitation... You might play this up by telling of the two brothers, separated when babies, and fighting against each other later on and not knowing that they were brothers. Show a trailer of the fire scene in the opening reel and some shots of Jones' rescue stunts. Use the star's name prominently, promising them that he lives up to his past performances and offers good thrills for their pleasure. There are no other names in the cast that you can use to interest them.

Direction ..... George Beranger; all right.  
Author ..... Robert Lee  
Scenario ..... Robert Lee  
Cameraman ..... Joseph Brotherton  
Photography ..... Satisfactory  
Locale ..... The West  
Length ..... 5,020 feet

**"Those Who Dance"**

Producer: Thos. H. Ince.  
Distributor: First National.

As a Whole... UP-TO-THE-MINUTE, ABSORBING CROOK MELODRAMA THAT GRIPS FROM START TO FINISH. HAS FINE PLOT, WELL WORKED OUT AND WITH A CLIMAX THAT HAS KNOCK-OUT SUSPENSE.

Cast... Made for the parts. Couldn't be better suited to individual roles. Bessie Love great as the "dizzy" wife of the bootlegger, played especially well by Mathew Betz. Robert Agnew good as the innocent country kid; Blanche Sweet contributes excellent acting bit in latter reels. Warner Baxter fine, particularly in impersonation of notorious crook. His makeup great. Others unimportant.

Type of Story... Crook melodrama. Thomas H. Ince may, or may not, have intended his latest production as an aid to prohibition enforcement, but whether he did or not, there's enough sound reasoning and actual fact in George Kibbe Turner's story to make a lot of folks sit up and take notice. The plot deals with one of the most popular industries of the time—bootlegging—and deals with it in such a way as to be not only a mighty interesting picture but also a mighty powerful warning. It puts forth some cold facts regarding the illicit business of peddling booze on the q. t., the dangers incurred by the consumer, and the risk of the distributor. Outside of containing a theme of worldwide interest, "Those Who Dance", is a genuinely absorbing crook melodrama, has been splendidly developed and has enough tense moments to keep them on the edges of the seats most of the time. A few gruesome touches in the death house are a bit too harrowing and might be eliminated. Lambert Hillier has used both his cast and his story to great advantage. He hasn't missed a chance to make the most of either. His occasional comedy relief is also very fine. A good picture every way you take it.

Box Office Angle... Should be a real money-maker. Has unlimited possibilities and should be really easy to handle. Be sure to put this one down on your list for an early date.

Exploitation... Maybe the prohibition enforcers won't like the manner in which one of their members is exposed as working in league with the bootleggers but you can fully rely on the unlimited cooperation of all anti-liquor interests to boost this picture. Have a showing for clergymen and get their support. Get local authorities to provide you with the number of deaths in your locality from wood alcohol poisoning and use the figures in your advertising. Get in back of this every way you can. Business should be good.

Direction Lambert Hillier; excellent.  
Author ..... George Kibbe Turner  
Scenario ..... Arthur Statter  
Cameraman ..... Not credited  
Photography ..... Good  
Locale ..... N. Y.-N. J.  
Length ..... 7,312 feet.

**"Daughters of Pleasure"**

Producer: B. F. Zeidman  
Distributor: Principal—State Rights

As a Whole... NOT ENTIRELY NEW IN THEME BUT NICELY HANDLED AND GIVEN GOOD PRODUCTION; RUNS TOO LONG FOR AMOUNT OF MATERIAL IN STORY.

Cast... Marie Prevost well suited and capable as the "jazz daughter"; Monte Blue fulfills requirements but he's not quite the right type for the role of the rounder. Wilfred Lucas first rate as a modern father and Edythe Clapman pleasing as the old fashioned mother. Clara Bow a cute flapper vamp who hasn't much to do.

Type of Story... Comedy-drama. While "Daughters of Pleasure" is on the order of the "modern girl" stories it differs from some of its predecessors of a similar kind in that it doesn't rely on cabaret entertainment. A little of this, however, might have speeded up some slow spots on the way where director Beaudine has lingered too long on close-ups and long drawn out sequences that tend to retard the interest. But in spite of lack of display "Daughters of Pleasure" affords interesting material and presents a not wholly new but still engaging situation in connection with sudden wealth. In this case it is more the father than the daughter who steps out when oil on the old farm suddenly makes him rich. His pleasures are mostly confined to bestowing gifts on a pretty flapper while his old fashioned wife believes he is true to her. When both daughter and wife learn of the father's affair the girl decides to run off with a rounder and the mother plans to leave him. Instead a vesper service gives the girl a change of heart, she marries and mother and father make up and arrive in time for the wedding.

Box Office Angle... Should please. Contains good production values, first rate cast and up-to-date plot that will make it interesting for the average audience.

Exploitation... You might stir up added interest by talking of this as a "modern father's" picture in contrast to the current rage on "modern girl" pictures. Use catchlines such as "It isn't always the daughter who steps out. See 'Daughters of Pleasure' and you'll find another member of the family is giving mother something to worry about." The title will attract many and you might show a trailer using the introductory scenes contrasting the dinner table before and after the appearance of riches. Use stills of Marie Prevost and mention her name and Monte Blue's in your announcements.

Direction ..... William Beaudine; good but should have speeded story.  
Author ..... Caleb Proctor  
Scenario ..... Eve Unsell  
Cameraman ..... Charles Van Enger  
Photography ..... Good  
Locale ..... City  
Length ..... 6,000 feet

NEXT      SUNDAY

ANNUAL  
DIRECTORS  
NUMBER

OF



GREATEST EVER  
120 PAGES  
VALUABLE FOR REFERENCE  
USED BY EVERYONE  
WATCH FOR IT  
KEEP IT  
USE IT

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## Conditions Bad

(Special to THE FILM DAILY)

St. Louis—The continued rainy, cold, unnatural weather of the past few weeks has played havoc with box office receipts. In Southern Illinois to this is added the closing down of the coal mines with no prospects of things opening up until September or October. Every day more theaters are closing. In one county in Kentucky 18 theaters have closed for indefinite periods.

Among the houses closed recently are: People's, Terre Haute, Ind.; Lannae, Worden, Ill., two nights a week; New Grand, Frankfort Heights, Ill.; Bijou, Scottsville, Ill.; Princess, Winfield, Mo.; Moonbeam, Modesto, Ill., and the Rex, Bevier, Mo., is closing on Fridays and Saturdays.

Jack Underwood of Enterprise is back from a trip to Arkansas. He reports that the cold, wet weather has completely killed cotton and the planters will be forced to plant their crops over again. Cotton is a big factor in Arkansas.

## Capitol in Church Squabble

(Special to THE FILM DAILY)

Vancouver, B. C.—The Capitol, Ralph Ruffner manager, figured in a lively church dispute recently, when 90 per cent of the congregation of the Centennial Methodist Church attended church service and Sunday School in the theater rather than attend the regular services. The trouble arose when the British Columbia Methodist Conference appointed a successor to the pastor, Rev. Clem Davies, against the wishes of the congregation. The latter turned to Manager Ruffner of the Capitol for assistance and he placed the theater at their disposal.

## Many "Felix" Sales

The following sales have been made on the new series of 24 "Felix", the cat, cartoons: To Famous Players, for all Canada; Masterpiece Attractions, for Eastern Pennsylvania, Southern New Jersey and Washington; F. & R. Film, for Minnesota, the Dakotas; Enterprise, for Georgia, Florida, Alabama, the Carolinas, Tennessee, Louisiana and Mississippi Greater Features, for Washington, Oregon, Montana, Idaho, Utah, Colorado, New Mexico and Wyoming; Peerless Film, for California, Arizona and Nevada. M. J. Winkler handles the series.

## Changes in Kansas City Exchanges

(Special to THE FILM DAILY)

Kansas City—Lew Nathanson, formerly of Selznick, is now selling for Associated Exhibitors. R. H. Jones, formerly with Universal, is booker for the Blank Enterprises. J. Morris, formerly with Metro is with F. B. O. E. A. Westcott has resigned as Educational salesman.

## Film Salesmen Hold Ball

(Special to THE FILM DAILY)

Albany—The newly organized film salesmen's club gave a ball at Hotel Ten Eyck, recently which proved highly successful.

# Short Subjects

## "The Chase"—Hammons—Educ'l

Get This Without Fail.

Type of production . . . 2 reel special scenic

This is an outstanding short reel. Don't miss it, and don't let the other fellow get it. It was taken in the Swiss Alps and has breath-taking thrills as well as some of the most exquisite shots of snow-covered mountains ever seen. The champion ski jumper is shown in the beginning being presented with a silver cup. A wager is made between him and the rest of ski jumpers that he has beaten that in a chase over the Alps lasting from dawn to sundown he will be caught. In other words, he will be the fox, and the rest of them "the pack". He is to scatter red paper to act as a scent. The thrills are little short of marvelous. The photography is exquisite and altogether it is a wonderful hot-weather picture. Get it sure.

## "Grandpa's Girl"—Christie—Educ'l

Well-Produced and Moderately Funny.

Type of production . . . 2 reel comedy

Kathleen Clifford is the featured player in this Christie Comedy. She may be remembered by some of your folks for her male impersonation work in vaudeville. "Grandpa's Girl" gives her an opportunity to do much the same sort of work. Her grandpa is going to Europe, so Kathleen gets herself expelled from boarding school so she can go with him, but he disowns her, and advertises for a grandson. Kathleen applies and is hired. But after a wild party in a cabaret where she dances and flirts with the old man, getting him into a fight, etc., he takes his grand daughter back with open arms. This has a moderate amount of laughs and is well-produced.

## "Young Oldfield"—Pathe

Well Directed.

Type of production . . . 1 reel comedy

An excellent introduction is used in this. Charlie Chase is seen winning an International automobile race in which Barney Oldfield is an also-ran. Oldfield is in it himself. Chase goes over to him, pats him on the back and gives him a cigar, telling him, "Don't you care, Barney. You're a good driver too." And then he wakes up to find that he is a clerk in his mother's drug-store and the mortgage is due at twelve o'clock. His mother goes to pay it but forgets the money and Charlie borrows a racing car—that he doesn't know how to drive—and proceeds, to get there. And he does. The titles in this are worthy of mention, and the entire comedy is the best Chase has made so far.

## "The Iron Man"—Universal

Parisian and American Thriller.

Plenty of action.

Type of production . . . 15 episode serial

"The Iron Man", a fifteen episode serial, features Albertini, the foreign daredevil who has appeared in several European productions, and judging from the first three episodes, he lives up to his title of "Daredevil" very well. He is cast as a reporter on a Parisian newspaper and assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate. Because the Uncle has never seen his niece, and because she has become heir to a great deal of money, a band of crooks kidnap the girl and substitute Mimi, a dancer. This, briefly, is the plot, but from the moment the picture starts there is action. Fights, brawls in underworld cafes, much haste, chasing, escaping, capturing, explosions, falls, etc., abound. There is always one thing or another happening. Where you know your crowd likes this sort of excitement, you should have no trouble in pleasing them with this. Play up Albertini. He really does some good stunts. The supporting cast includes Lola Todd, as the dancer, Margeret Morris as the niece, Jack Dougherty, Jean DeBriac and others.

## "His New Mama"—Mack Sennett—Pathe

Langdon Does Good Work.

Type of production . . . 2 reel comedy

Harry Langdon succeeds in being really funny especially in the first reel of this. His facial expressions are sure-fire laugh getters. Madeline Hurlock looks very well in this too, and there is a good cast including in addition to the Sennett bathing girls, Alice Day, Andy Clyde and Jack Cooper. The early sequences, in which Langdon comes down the stairs in a nightshirt with a lighted candle in his hand, to look for Santa Claus are very funny, as is the sequence in which the old man chased him out into the snow. Altogether, it is an entertaining comedy.

## Northwest Notes

(Special to THE FILM DAILY)

Seattle—Thomas Meighan was in Seattle with his company en route north, on location for "The Alaskan," Manager Von Herberg managed to squeeze in four personal appearances stealing the star from the Chamber of Commerce, for that purpose. Big crowds attended on short notice, making splendid advance publicity for the later showing of the picture.

Guy F. Navarre, former manager of Fox here, and past president in his second term, of the Northwest Film Board of Trade, was tendered a farewell dinner by that organization, before his departure for the East. He was presented with a gold charm appropriately inscribed.

J. A. McGill, of the Liberty, Port Orchard, Wash., has secured legislation through the city council establishing a \$5 a day tax on all traveling vaudeville and tent shows. This has already deflected one show from this community. Recently an exhibitor in Colville, Wash., where the tax on such attractions is negligible, closed for three weeks, rather than try to compete with such a show.

## Melba Theater Bldg. in Deal

(Special to THE FILM DAILY)

St. Louis—One of the notable real estate deals closed in the past few weeks, was the purchase of the Melba Theater building, Grand boulevard, from the Audrey Realty Co., by Fred Wehrenberg. The Melba was built six years ago and is one of the larger and most popular movie palaces of the South Side, seating 1200. Wehrenberg has been operating under lease for several years and plans extensive improvements. He has plans for theaters on Grand boulevard at Meramec, and also at Bates St. He owns the Cherokee.

## Announce "D'Orr's Island Cast

(Special to THE FILM DAILY)

Newton Highlands, Mass.—Gladys Leslie, Effie Shannon, Burr MacIntosh, J. Barney Sherry, Adele Dore, Alice Chapin, Dorothy Allen, Russell Griffin, Paul Winchell and Raymond Lowney, are included in the cast of "The Pearl of D'Orr's Island", which will be made by the Paul Whitcomb Prod. Leon E. Dadmun will direct.

## COMING SOON

HUNT STROMBERG  
& CHARLES R. ROGERS  
presents  
**Priscilla Dean**  
in  
**"The Siren of Seville"**

Story by H.H. VAN LOAN—Directed by JEROME STORM



HODKINSON RELEASE

## The Weeks Headlines

### Monday

Large local circuit heads to confer on question of handling tax. Unanimity of action anticipated.  
Saunders and Grainger off for second Metro-Goldwyn sales convention in Chicago. To attend Coast meeting.

### Tuesday

J. D. Williams returns. Hugh McIntosh joins Ritz-Carlton. "Bioscope" report credits Sabatini with writing Valentino stories some of which will be made abroad.

Binderup case resumed at Omaha. "Blacklist" charge again to the front.  
J. Gordon Edwards, back from abroad, praises Brabin's work on "Ben Hur."

### Wednesday

Survey made by THE FILM DAILY shows exhibitors generally will refund admission. Famous office closed in Tokio because of boycott. No word from others. Howells receives word to hold up shipments.  
Committee appointed at Warner franchise holder's Coast meeting to co-operate with producers as to material desired by exhibitors.

### Thursday

Treasury Dept. rules certificates showing destroyed tickets are necessary. Information relative to Admission Tax.  
Regal becomes Metro-Goldwyn Canadian distributor.

Tacoma suburban exhibitors worried over expansion of Jensen & Von Herberg.

### Friday

No. Car. M. P. T. O. meeting, was, in effect, a meeting of the Allied exhibitor group. W. A. Steffes elected president. Mid-Winter meeting of Allied organizations planned in December at Charlotte.  
Trans-Canada Theaters, Ltd., seek to have theater deal with A. J. Small interests cancelled.

M. P. T. O. directors submit financing plan. Committees named.

### Saturday

Production plans of Schulberg—(Preferred) for coming season.  
Binderup cross examination.  
Hays office declares report issued by Chicago ticket concern to exhibitors, as false.  
Charles R. Rogers back from Coast. Corinne Griffith to start "Wilderness" before "Declasse."

### Sennett Has Four at Work

(Special to THE FILM DAILY)

Hollywood—Mack Sennett has four companies at work. Ben Turpin is finishing up on his travesty on Romeo and Juliet and will start immediately on a burlesque on "Three Weeks". Alice Day, Vernon Dent and Charlotte Mineau appear in Ralph Graves' second comedy for Sennett. The ninth of the Harry Langdon series, being directed by Harry Edwards, is under way, while Billy Bevan, Sid Smith, Madeline Hurlock, Barbara Pierce and Kalla Pasha are in the cast of a new sea comedy which Ralph Cedar is directing.

### Rosen's Next, "Lovers' Lane"

(Special to THE FILM DAILY)

Hollywood—Having just completed "Being Respectable", for the Warners, Phil Rosen is preparing his next, "Lovers' Lane".

### Harry Geyskens Resigns

(Special to THE FILM DAILY)

London—Harry Geyskens, founder-director of the Societe Anonyme des Cinematographes-Harry, has resigned because of ill health.

### Returns to Coast

Frank Condon, scenario and fiction writer, left yesterday for the Coast.

### Ben Lyon in Town

Ben Lyon, who was in "The White Moth," is here from the Coast.

## Rogers Back

(Continued from Page 1)

ville" directed by Jerome Storm and Hunt Stromberg is completed and Miss Dean starts on her next, "The Cafe in Cairo" about July 1.

Rogers also brought with him a print of Renaud Hoffman's "Legend of Hollywood" in which Percy Marmont and Zazu Pitts are cast. Hoffman will be recalled as the producer of "Which Shall it Be?" which proved somewhat of a sensation. Later the title was changed.

### Hagedorn and Backus in Partnership

(Special to THE FILM DAILY)

Detroit—Charles R. Hagedorn, who recently sold his Lyric theater, Mt. Clemens, and Claude E. Backus, have formed a partnership and have taken over the Michigan rights to the Dempsey-Firpo fight pictures. Offices are located in the Favorite Exchange.

### Logan, Love, Beery in Ray Film

(Special to THE FILM DAILY)

Hollywood—Jacqueline Logan, Bessie Love, Wallace Beery, Lydia Knott, Russell Powell and Adelbert Knott, will appear in the cast of "Dynamite Smith," Charles Ray's first of the Thomas Ince productions under the Pathe banner.

### Exhibitor Candidate For Congress

(Special to THE FILM DAILY)

Chicago—Mayor Walter A. Rosenfield, mayor of Rock Island, and interested in the Fort Armstrong and other theaters in that city, has announced himself as a candidate for Congress.

### Lloyd Starts His Next

(Special to THE FILM DAILY)

Hollywood—Harold Lloyd has started work on his next, the present title of which is "Hubby." Jobyna Ralston appears opposite.

### Desberg in Accident

(Special to THE FILM DAILY)

Cleveland—As the result of an accident Fred Desberg of the Ohio theaters is laid up with a broken foot.

### Mary Bradley Plans Trip

Mary Hastings Bradley, author of the Pathe serial, "The Fortieth Door," sails for the Belgian Congo, June 28, to hunt wild animals.

### Change Title of Pathe Serial

The Pathe serial "The Golden Panther", now in production at the Fort Lee studios, will be released as "Wanted by the Police".

### Nat Beier with Commonwealth

Nat Beier has just been appointed Supervisor of Sales in New Jersey for Commonwealth Film.

## A Misapprehension

(Continued from Page 1)

be a penalty of \$1,000 to all exhibitor's using old tickets after July 2.

Jack Connolly of the Hays organization says the Bureau will work out a plan which will prevent theater owner's from being embarrassed when the new tickets should be used.

## New Producing Plans

(Continued from Page 1)

also formerly of Preferred, who will be in charge of the New York offices.

The first release under the new plan will be "The Breath of Scandal", which will be directed by Gasnier. Others to follow: "The Boomerange", "The Triflers", "White Man", "When A Woman Reaches Forty", "My Lady's Lips", "Frivolity", "The Mansion of Aching Hearts".

Schulberg expects to add another director shortly.

### Long-Time Managers Rewarded

(Special to THE FILM DAILY)

Detroit—Thomas D. Moule, manager of the Adams, Madison and Capitol, and Mike Schoenherr, manager of the Columbia, both with John Kunsky for ten years, have received a gift in appreciation of their faithful services, in the nature of a trip to the Coast, and in addition, \$1,000 in cash.

### Will Help Awaken Interest

Warren A. Newcombe, art director for D. W. Griffith, is preparing an article to awaken an interest in a better theater to present pictures movement. Newcombe contends that the present theater harmonizes with the presentation of burlesque and vaudeville.

### Planning Johnson's Next

(Special to THE FILM DAILY)

Hollywood—Emile Johnson, mother of Emory Johnson, has practically completed the story for the producer's next. It is understood that it will be along the lines of other Johnson productions.

### Novel Sennett Comedy

Mack Sennett has produced for Pathe a novel comedy short reel, in which a porpoise, sharks, swordfish and tuna play the featured roles.

### Special Showing

"A Self Made Failure," produced by J. K. McDonald for First National, was given a special showing at the Plaza last night.

### Booked for Indefinite Run

(Special to THE FILM DAILY)

Los Angeles—"The King of Wild Horses" has been booked for an indefinite run at Miller's.

### Caulfield Leaves

Harry Caulfield, who is making commercial films, leaves today for Los Angeles.

## Binderup Case

(Continued from Page 1)

more than the number of towns for which he contracted.

The line of defense is expected to then take the tack that because Binderup had exceeded his contracted arrangements by "bicycling" in other towns, that he was refused service by various film concerns. The cross-examination secured an admission from Binderup that he was able to and had obtained service after the dates which have been brought forward at the time that he was refused further service by members of the Omaha Film Board of Trade.

On the other hand, Binderup has been successful in establishing that various exchanges were cognizant or using old tickets after July 2. Pictures in whatever towns on his circuit that he chose.

Attorneys for the defending film companies cut down the damages for which Binderup is suing to less than half of the original amount of \$724,000 in an attack on his valuations and by forcing him to produce records. Binderup also admitted on the stand that he had practically been running an exchange at Minden and supplying theaters with film.

### Merge Old Companies

The negatives produced by Pickford Film Corp. and the Famous Players-Mary Pickford Co., Inc., were equally divided between Miss Pickford and Famous Players before Miss Pickford's recent departure abroad, as noted, and all of the stock in both companies formerly held by Miss Pickford, was transferred to Famous Players. The latter, as the simplest method of winding up all affairs of the two corporations, has merged both the Pickford Film and the Famous Players-Pickford Co.

### Liberty Enterprises Start

(Special to THE FILM DAILY)

Santa Rosa, Cal.—Liberty Enterprises has been organized to conduct a chain in northern California. John E. Triguero, manager of the Strand, is president of the new company, which has been chartered with a capital of \$50,000, and which operates houses at Fort Bragg, Mendocino City, Caspar, Albion, Elk and Point Arena.

### Tashman to the Coast

Lilyan Tashman leaves on Tuesday for the Coast.

## SPECIAL OFFER

## GENUINE GERMAN FOTH BINOCULARS BRAND NEW

6 Power 24 mm. with case \$15.75

8 Power 27 mm. with case \$19.50

Complete Stock of Motion Picture and Still Supplies on hand.

## MOTION PICTURE APPARATUS CO., Inc.

118 West 44th Street  
New York City Bryant 6635  
U. S. and Canada Agents for Debric

# 32 Pictures Reviewed In 16 Cities

## "Arizona Express"—Fox Reade's Hipp., Cleveland

NEWS—The whole thing is so improbable you'll probably laugh aloud, but after you've seen it you'll admit they packed every melodramatic trick catalogued under the name of hokum into it. You might even admit you got a thrill.

PLAIN DEALER—"The Arizona Express," now in the Hippodrome, is the wildest melodramatic nightmare we have seen in two years of picture going. It fairly froths at the mouth and tears its hair in its anxiety to be going somewhere \* \* \*.

## "Bedroom Window"—F. P.-L. Grauman's Metropolitan, Los Angeles

(Week Ending June 7)

EXAMINER—At Grauman's Metropolitan this week is a regular deep-dyed mystery yarn, "The Bedroom Window." There's a murder, and half a dozen suspects, and you'll be as absorbed in ravelling the tangle as are the characters in the picture.

EXPRESS—This William de Mille picture, which is mildly amusing and rather interestingly created on the screen, is Ethel Wales' own, by reason of the eccentric character she conceives so adroitly in Matilda Jones, writer.

RECORD—Two things make "The Bedroom Window" "different" among mystery stories:

1—The person you suspect in the first reel actually turns out to be the guilty man.

2—The detective is a nice old maid authoress.

TIMES—William of the house of De Mille seems to be tired of trying to give the world delicate phantasy, whimsy and the rest, so he has dropped into the dime novel class.

## Missouri, St. Louis

GLOBE-DEMOCRAT—"The Bedroom Window" is in reality a mystery play, but differs in that it becomes more of a comedy after the introduction and keeps its secret to the very end, where an entirely unexpected climax is unraveled.

POST-DISPATCH—It has the merit of keeping the spectator guessing almost to the last, except when he feels sure that the murder with which the scenario opens will be blamed on the private secretary of the slain man—an eventuality that does not transpire.

STAR—Here is a cleverly contrived crime story, told with due regard for probability, suspense and climax, and lightened by delightful humor.

## "Between Friends"—Vitagraph Merrill, Milwaukee

JOURNAL—Lou Tellegen does some of the best work we have seen from him in a long, long time as the sculptor. Anna Q. Nilsson performs capably \* \* \*.

## Tivoli, Washington

STAR—Besides its interest as a drama, "Between Friends," the film version of Robert W. Chambers' novel of studio life in New York, is a demonstration of the wonders that modern photography can perform.

## "Boy of Flanders"—Metro-Goldwyn Capitol, Cincinnati

POST—The story is hardly of sufficient interest to hold an adult's attention. It seems a mistake to put so much of a burden on the shoulders of a child, and we believe that Jackie would be more of a success if he were used to supplement the finished actors.

TRIBUNE—It is such a splendid story for the films and so suited to the talents of Jackie that it is surprising that it wasn't thought of sooner.

## Wisconsin, Milwaukee

SENTINEL—Jackie Coogan will wrap himself right around your heart in "A Boy of Flanders," which is essentially the type of picture best suited to his wistful pathos and comic abilities.

## "Boy of Mine"—1st Nat'l Loew's State, Los Angeles

(Week Ending June 7)

EXAMINER—As a story, as a picture and from the viewpoint of cast, "Boy of Mine," over at Loew's State is a worthy

film, with a fine blending of comedy and pathos, and possessed, all in all, of excellent entertainment qualities.

EXPRESS—It is as full of human appeal as Los Angeles is of real estate salesmen, and it would take a pretty flint-hearted individual not to feel a tug at the heart-strings \* \* \*.

HERALD—\* \* \* as fine and dignified a picture, carrying as much dramatic intensity, for all its lack of sex equation, as has been seen around here in a long, long time.

RECORD—But I do know that "Boy of Mine" is an honest-to-goodness simple, real story—first in a long time.

TIMES—Those much abused words, "human interest" and "heart appeal," may be regarded as shining clearly once again.

## "Breaking Point"—F. P.-L. Ohio, Indianapolis

NEWS—The film is fair enough entertainment for routine stuff. Matt Moore, as the hero, is as likeable as always and as good an actor. Nita Naldi, as Patsy Ruth Miller and George Fawcett are in the cast.

STAR—Herbert Brenon, who knows his business as few other directors in the films, has done an excellent job in transferring Mrs. Rinehart's best seller to the celluloid.

## "Code of the Sea"—Famous McVickers, Chicago

POST—"The Code of the Sea" leaves you feeling drenched and gasping for breath. It gives you all the thrills of a shipwreck, minus the anxiety that you may not weather the storm.

TRIBUNE—KIND—Sea-faring drama.

CLASS: Second.

ACTING: Splendid.

PHOTOGRAPHY: All right.

DIRECTION: Commendable.

STORY: A fairly interesting one.

## Colonial, Indianapolis

NEWS—The best part of the picture is the last half, where there is plenty of excitement and incident. The rescue of the imperiled passengers by means of the breeches buoy is one of the high spots of the climax, quite making one sit up and take notice.

STAR—"Code of the Sea," \* \* \* is a stirring picture of perils and rescues, of heroes and cowards, of a man's fight against an inherent cowardice \* \* \*.

## Strand, Omaha

BEE—It's dramatic romance, with emphasis on the drama part. Audiences that like action will find plenty in "Code of the Sea."

WORLD-HERALD—If you are looking for action you'll find it in Paramount's picture, "Code of the Sea."

## Granada, San Francisco

(Week Ending June 7)

BULLETIN—The chief ingredients of the picture are slashing action and intense dramatic situations.

CALL & POST—It is enacted by a great cast, has a most appealing story with plenty of heart interest, and an occasional laugh plus the distinct novelty in that practically every scene is an exterior, many of which were "shot" just outside our own Golden Gate.

CHRONICLE—The picture is all sea with only one or two hits on shore. One gets a very good idea of things on the water, and there is a fine stretch of live-saving with rockets and breeches buoy.

EXAMINER—The plot drags considerably at the beginning while it is getting up "steam", but then the story moves along merrily to its climax \* \* \*.

## Palace, Washington

HERALD—\* \* \* a rip-roaring acting picture with high romantic overtones that brings to the screen some of the most awe-inspiring and overwhelming glimpses of the ocean on a rampage ever confined to the celluloid.

STAR—"The Code of the Sea," to be seen at Loew's Palace this week, brings to the screen one of the best sea melodramas in some time.

TIMES—Frankly the picture didn't enthrall us. Its lashing waves had lost their punch, but we were interested. In all justice to the picture and this reviewer, it is good and no more, but that is worth your while and change.

HERALD—Directed by Victor Fleming, "Code of the Sea" should prove one of the most interesting films of the current season.

JOURNAL—The cast is excellent, the direction very good, the sea shots (or if you prefer tank shots) thrilling.

NEWS—If it's action the photoplay fan wants, there is plenty of it in the feature attraction "Code of the Sea" at the Granada Theater this week.

## "Cytherea"—First Nat'l Allen, Cleveland

NEWS—\* \* \* "Cytherea" has been made into an unusually fine picture and unless I am wrong it will be one of the most discussed films of the year.

PLAIN DEALER—\* \* \* the picture is an intelligent and entertaining "domestic drama"—for the adult patron.

TIMES—The picture is well done on the whole, but it falls short of the book in many respects. A moralistic trend is brought in which weakens the written work, but which does bring the screen version to the expected happy and virtuous ending, not found in the novel.

## Grand Central, St. Louis

GLOBE-DEMOCRAT—Pictorially, it is a gorgeous picture, with some Cuban scenes, done in natural color, attaining the pinnacle of screen beauty.

STAR—\* \* \* leaves one with the impression of having seen real human beings in moments of domestic stress, not the conventional stuffed shirts so often paraded in the movies.

TIMES—Nothing new in the picture, and little that is healthy. It certainly was not made with the idea of raising the moral standard of photoplays.

## "Dawn of a Tomorrow"—F. P.-L. Garden, Milwaukee

JOURNAL—A Cinderella story, liberally sugared, is this adaptation of the Frances Hodgson Burnett story and play. If you don't get stuck in the glucose, you may derive a reasonable amount of entertainment from the film.

SENTINEL—A super dose of optimism is presented in "The Dawn of a Tomorrow", \* \* \* which out-Pollyanna Pollyanna when it comes to rising smiling and cheerful from rather wretched circumstances.

## "Galloping Fish"—1st Nat'l Rialto, Los Angeles

(Week Ending June 7)

EXAMINER—The production makes no claim to psychological or metaphysical import. It is built for laughing purposes only and caters with great success to the risibilities.

HERALD—One laugh gallops right after another in a continuous side-splitting procession in "The Galloping Fish." \* \* \*.

RECORD—\* \* \* I highly approve of the whole ridiculous picture—only it might have been so much more ridiculous.

TIMES—\* \* \* ranks high among the humorous pictures of the year, and is entertaining generally. In other words, you will enjoy it a great deal if you don't expect too much, and you will get plenty of laughs even if you do.

## Strand, Minneapolis

TRIBUNE—Thomas Ince's latest screen vehicle, "Galloping Fish," \* \* \* is refreshing and diverting.

## "Guilty One"—F. P.-L. Columbia, Washington

HERALD—One of this season's most powerful and fascinating mystery-dramas \* \* \*.

POST—All of the thrills of the old-fashioned mystery play are given \* \* \* in "The Guilty One," with Agnes Ayres as star.

STAR—The thrills of a new mystery melodrama are found in the picture shown at Loew's Columbia this week, under the title, "The Guilty One."

TIMES—\* \* \* the story drags until the introduction of the murder mystery, during which the interest is well sustained and is carried through to a dramatic climax.

## "Happiness"—Metro California, Los Angeles

(Week Ending June 7)

EXAMINER—"Happiness" at the California this week is all that the name implies.

EXPRESS—Miss Taylor does not maintain the excellent standard set in her cinematic debut. In "Peg o' My Heart" she registered about 100 per cent. However, her present slump in virtuosity is not her fault, because in "Happiness" she is handicapped by a hopelessly saccharine vehicle.

HERALD—Laurette Taylor, the winsome, brings a whole carload of charm, humor and good acting to the California theater this week in "Happiness," a picturization of the great play success written by her husband, Hartley Manners.

RECORD—Everyone knows Laurette Taylor in "Peg o' My Heart," and loved her in the role.

"Happiness," \* \* \* is of the same pattern, and with the same star.

TIMES—Laurette Taylor \* \* \* has done it again, has established herself firmly as one of the greatest personalities of the screen in "Happiness," which charmed and delighted us through and through yesterday.

## "King of Wild Horses"—Pathe Apollo, Indianapolis

NEWS—"The King of Wild Horses," at the Apollo this week, has a magnificent horse as its star, in addition, which actually has the center of the stage and keeps it.

STAR—The picture is well directed, the scenes are interesting and beautiful.

## "Law Forbids"—Universal Clune's Broadway, Los Angeles

(Week Ending June 7)

EXAMINER—Thematically, it's old, old stuff. But the child actress is used in plausible enough situations and succeeds in being cute throughout three-fifths of the film footage.

EXPRESS—For a story of the "papa loves mama" pattern, those concerned with the making of the film production deserve praise for fashioning new interest.

RECORD—Again it has been proved that no matter how hackneyed a plot may be, goot acting can carry the play. \* \* \* Baby Peggy, the diminutive star, the child of the parents who have agreed to disagree, is charming in her comedy bits.

## "Lilies of the Field"—1st Nat'l Eastman, Rochester

DEMOCRAT & CHRONICLE—\* \* \* there is little reason to wax contentious over such a production as "Lilies of the Field"; it is too ridiculously vapid for the dignity of argument. Meanwhile it is a very lovely optical anodyne even if it is intellectually negligible and morally flabby.

HERALD—This array of screen personages, none of them among the lesser radiance of filmdom, couped with some good lighting and, here and there some good photography, forms an excellent gloss for the rather insipid story of the play. In short this drama is well cast and well directed.

JOURNAL & POST EXPRESS—The story is told in a straight-forward way for the most part and is acted extremely well by Corinne Griffith—who is so beautiful you watch her almost breathlessly—and by Conway Tearle and their associates.

TIMES-UNION—The play is over-staged, the private homes being palaces and the apartment a mansion, while all the women dress like Parisian mannequins. \* \* \* In its present form its interest is maintained, though the climax might be stronger.

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### "Love Master"—1st Nat'l Karlton, Philadelphia

BULLETIN—"The Love Master," \* \* \* is one of those intense human interest films which cannot help but win favor.

PUBLIC LEDGER (Evening)—Strongheart well portrays varied emotions. Ferocity, deep devotion, playfulness, the part of a perfect lover—all are shown faithfully. And the dog hero has a big advantage over his human co-stars in his so-evident sincerity and naturalness.

### "Marriage Cheat"—First Nat'l Madison, Detroit

FREE PRESS—"The Marriage Cheat," the picture which is being shown at the Madison theater this week, combines thrills, intrigue and romance.

### Metropolitan, Washington

HERALD—Combining the daring of "Rain," the dramatic forcefulness of "The Ten Commandments" and the charm of Tully's "The Bird of Paradise," \* \* \* offers something for every amusement taste.

POST—Thrill after thrill fills "The Marriage Cheat," \* \* \* For dramatic forcefulness it compares with "The Ten Commandments" and for daring with "Rain."

STAR—It presents many refreshingly human bits of characterization as well as smoothly unified action, logical rising to the climax with several big crises en route.

TIMES—"The Marriage Cheat" is the real stuff. It was filmed in Tahiti, where the swishing of grass dresses accompanies the melodious tootling of reed flutes—where tropical rains lash cruelly the grass huts and make a fine background for scenes of strong emotion \* \* \*.

### "Marriage Circle"—Warner Bros. Rialto, Omaha

BEE—Straight farce upon a screen has been and is one of the difficult things. If you like it—and who doesn't—don't miss seeing "The Marriage Circle."

NEWS—Old fogies who insist the screen is just a poor imitation of the stage should take stop-watches. First two and a half minutes are without a subtitle, and nearly ten minutes of the best dramatic action at the climax also takes place without intruding words.

WORLD-HERALD—Take a tip from us and see this production. It is one of the finest comedies we have ever seen filled with the newest ideas on direction.

### "Men"—F. P. L. Capitol, Detroit

FREE PRESS—"Men" \* \* \* brings exotic Pola Negri to the screen again in perhaps the best thing she has done since she flashed on the American film world in "Passion," which resulted in her desertion of Europe.

### Piccadilly, Rochester

DEMOCRAT & CHRONICLE—\* \* \* the story content of the play fully justifies the title; that the theme is most decidedly a sophisticated one, though in no way offensive or vulgar in the manner of its presentation, \* \* \*.

HERALD—Miss Negri has recovered from that slump in her acting which has, of late, been so apparent, and is again giving evidence of a fine technique and long training.

JOURNAL & POST EXPRESS—Buchowetzki is one of the European directors who display subtlety, finesse and a skill in the elimination of extraneous detail which few Americans have mastered. In this respect, "Men" is admirable.

TIMES-UNION—\* \* \* it is cleverly directed and photographed and even the minor roles are sketched with clean-cut strokes.

### California, San Francisco (Week Ending June 7)

BULLETIN—It is a much better picture than the last shown here starring Miss Negri, but it is not her best picture by any means.

CALL & POST—\* \* \* Pola Negri has found a vehicle which gives full scope to her peculiar dramatic ability, as evidenced in her European successes, particularly "Passion," and which compares favorably with those successes.

CHRONICLE—She does some things very splendidly indeed; she wears her clothes well; she uses her fine eyes with consummate knowledge of their power and occasionally she gives the impression of suffering, but not often.

EXAMINER—"Men" is by no means a conventional drama. Pola Negri seems to realize this and rises to heights that she has not yet achieved in her American-made pictures.

HERALD—Good as was "Shadows of Paris" and the other American made Negri pictures, they somewhat fade compared with "Men."

JOURNAL—Miss Negri falls with gusto into a vivid picture of low life by the dockside. Drudgery, frowzy company, coarse-grained sailor-folk, the life of the gutter, fill the canvas.

NEWS—The plot of the story is strong. The captivating and temperamental little actress is equal to everything necessary for her to do and she makes the offering her masterpiece.

### "Mlle. Midnight"—Metro-Goldwyn Stanley, Philadelphia

BULLETIN—The story itself holds more interest than the usual picture in which Miss Murray appears. The plot is laid in Mexico and is filled with bandits, revolutions and fights.

INQUIRER—In spite of the obvious conclusion of the picture, the plot holds interest to the end and has several thrilling incidents.

NORTH AMERICAN—Miss Murray has ample opportunity to display her entire bag of tricks, altho it seems rather a pity that, as the heroine in the Mexican story, she has to wear a black wig. She always looks best in the blonde variety.

PUBLIC LEDGER—It affords the temperamental star an opportunity to be temperamental and wear fine clothes and dance Spanish dances and protect her honor from the villain and rescue her lover from death.

### "Nellie, the Beautiful Cloak Model"— Metro-Goldwyn Strand, Cincinnati

POST—It's wild melodrama and so wild it becomes funny. \* \* \* As an example of what we have left behind us, we are glad to know it, but let us hope no more old-timers will be dug up.

TRIBUNE—It is one of the most distinctive offerings in months. Here is one of those good old-fashioned melodramas that has been brought to the screen with something of its original charm still clinging to it.

### Garrick, Minneapolis

TRIBUNE—The stage story has been transferred to the screen with all its fascinating thrills.

### "Perfect Flapper"—1st Nat'l Chicago, Chicago

TRIBUNE—The photoplay has its truths, its moral, its merry moments, and its sad ones. Certainly it does give one a different line on why some things are.

### "Rejected Woman"—Metro-Goldwyn Rialto, Washington

HERALD—Alma Rubens and Conrad Nagel appear together as stars for the first time in "The Rejected Woman," \* \* \* and both are to be congratulated on their superb performances in John Lynch's powerful drama of modern-day life.

POST—With underlying seriousness of motive, with many truly emotional scenes, the producers have nevertheless managed to invest the production with all the gayety and beauty of modern life.

STAR—"The Rejected Woman" is one of those triangle stories with a happy ending. The photography is excellent.

TIMES—Miss Rubens makes of Diane Duprez a strong character. Conrad Nagel has had few superior roles or played them better.

### "Secrets"—1st Nat'l Imperial, San Francisco

(Week Ending June 7)

BULLETIN—Norma Talmadge never appeared in a better picture than "Secrets." In many ways the picture is her best.

CALL & POST—\* \* \* the advance notices were no mere vaporings either as to the artistic or box office success of "Secrets" \* \* \*.

EXAMINER—"Secrets" is, in itself, a most entertaining story, but its chief value to the star and to the audience lies in the varied roles that it offers Miss Talmadge's genius.

JOURNAL—A beautiful story, beautifully filmed. Artistic endeavor in its finest sense blooms from every scene in the screen version of "Secrets" \* \* \*.

NEWS—Norma Talmadge has been growing steadily in artistic stature, and in her latest picture, "Secrets," \* \* \* she does the best work of her career.

### "Sherlock, Jr."—Metro-Goldwyn New, Baltimore

SUN (EVENING)—This comedy has some of the funniest gags ever perpetrated by the frozen-faced comedian.

### Delmonte, St. Louis

GLOBE-DEMOCRAT—\* \* \* audiences \* \* \* were kept in a continuous roar of laughter by Buster Keaton in his newest full-length comedy, "Sherlock, Jr." \* \* \*.

POST-DISPATCH—With tempo a little slower than usual, but with many subtle twists of humor and several novel "stunts," Buster Keaton keeps well up to his standard as a comedy producer and star with "Sherlock, Jr." \* \* \*.

STAR—"Sherlock, Jr.," with Buster Keaton at the Delmonte is as funny as one can wish.

### "Three Weeks"—Metro-Goldwyn Stanton, Philadelphia

INQUIRER—The "spiciness" that makes "Three Weeks" a best-seller, must necessarily be deleted from the picture and there is little left except a meaningless and stupid affair which ends in a double murder, with the Queen finding rest "with the cold steel with Paul giving the tears."

NORTH AMERICAN—All the flavor that made Elinor Glyn's story of "Three Weeks" a sensation in its day has been retained in the screen version, now on view at the Stanton.

### "Three Miles Out"—Asso. Exhibitors Kings, St. Louis

GLOBE-DEMOCRAT—"Three Miles Out" is a comedy drama and it had the audience laughing heartily one moment and tremendously thrilled the next.

POST-DISPATCH—This is a swift-moving film in which are crowded melodrama, humor and some startling stunts of the type usually found in serial thrillers.

STAR—\* \* \* illustrates that the plot is not the important part of a motion picture. With Madge Kennedy and Harrison Ford in congenial roles, the preposterous story affords plenty of entertainment.

TIMES—Thrills that make the cold chills race up and down the spine run throughout the picture, which discloses to some extent the methods used by rum runners along the coast.

### "\$20 A Week"—Selznick Metropolitan, Baltimore

POST—It is a typical George Arliss story and production and shows that actor up in the best possible light.

### "Unknown Purple"—Truart Sun, Omaha

BEE—Well balanced throughout, beautifully staged and with some of the finest lighting effects ever achieved, "The Unknown Purple," \* \* \* is an absorbing adaptation of the stage play of that same title.

WORLD-HERALD—You are going to be greatly pleased with Henry B. Walthall \* \* \*. It is by far the best thing he has made since those early Griffith days when he undeniably was considered the greatest male star.

### "Unseeing Eyes"—Metro-Goldwyn Fox, Philadelphia

BULLETIN—Barrimore gives an excellent account of himself in this story of the Canadian Rockies, where the picture was filmed amid the kind of storm scenes only available there.

INQUIRER—A thrilling melodrama, of the Canadian Northwest variety this time, is enfolded in "Unseeing Eyes" \* \* \*.

NORTH AMERICAN—Mr. Barrymore gets happily away from pretty poses as the hero. Seena Owen makes an attractive but insipid heroine. \* \* \*.

PUBLIC LEDGER (EVENING)—Mr. Barrymore and Miss Owen are up to their standard in the thrills, and the setting allows some particularly fine photography of mid-winter scenes in a wild and scenic country. It's an interesting picture—one that could be enjoyed on a hot June day.

### "Untamed Youth"—F. B. O. Fay's, Philadelphia

INQUIRER—It is a screen adaptation of the stage play "Born of the Cyclone" and is replete with exciting incidents.

### "When a Man's a Man"—First Nat'l Regent, Rochester

DEMOCRAT & CHRONICLE—The play is well photographed, some of the natural settings being of exceptional beauty; the continuity and titling are satisfactory, and the members of the supporting cast are all equal to the rather limited tasks set for them.

HERALD—\* \* \* "When a Man's a Man," despite its authorship, is a most entertaining motion picture of the regular shooting, hanging, rough riding type.

JOURNAL & POST EXPRESS—The picture seems to lack that vital "punch" which can make a western picture, constructed of no matter how hackneyed material, exciting. Some of the scenery, however, is delightful.

TIMES-UNION—The story is perfectly obvious western melodrama, with an effeminate eastern professor, played by Arthur Hoyt, thrown in for comedy, but the picture is, nevertheless, worth seeing for the breath of fresh air which it carries with it.

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# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

V. XXVIII No. 65

Monday, June 16, 1924

Price 5 Cents

## STARTING

By DANNY

No matter how small. If it's right. And you handle it properly. You get somewhere. It's a long way from the 14th St. Nickelodeons to the State theatres. Which dot this country. It Loew started in the Nickelodeons. And Zukor's start was far from what Famous is today. So those of you. Who would not consider the M. P. Directors' Asso. seriously. Might think again.

Phil Rosen, whose name appears as director for "Abraham Lincoln"—all that's some picture; is president. Others interested are Roy Clements, Clarence Badger, Joe DeGrasse, Billy Bludine and a lot more. Have organized. And will produce 16 to 18 pictures. Of which the chief output will be \$100,000 negative cost production. And two for double that.

Grand-Asher have the distributing arrangements in hand. Sam Grand is about ready to get the low down on the product—from the exchange man's point of view. Selling 15 in a block.

Many of the directors interested are well known. Others in the MPDA—which will add to the personnel if the idea is successful—include some of the very best men in the business. If the idea works out and develops, look for something to happen.

The idea of banding a lot of directors together isn't new. It was hatched several years ago at one of the MPTO national conventions. This group of directors was to make pictures which were to rid the small exhibitors of block booking and their "existing evils." But like many of her ideas this one didn't work. And seemed as if the plan was to be abandoned. But Sam Grand and Harry Asher have revived it. And a lot of people will watch. And eagerly wait. For the result.

If this move can be properly financed—Grand says it can and will be, and at present is—and if the pictures produced are sufficiently valuable to find a place, there is no reason why such an idea cannot be developed in a material and important way.

### Reports Profits for First Quarter

The Famous Players-Lasky Corp in its consolidated statement, which also includes the earnings of subsidiary companies, reports that for the three months ending March 29, 1924 net operating profits of \$803,072.07 after having deducted all charges and reserves for Federal income and other taxes.

After allowing for payments of dividends on the preferred stock, the above earnings amount to \$2.71 per share on the common stock outstanding for the quarter.

### Inter-Ocean in Two Deals

Inter-Ocean has closed a deal with C. B. C., whereby the former will handle the foreign distribution of all C. B. C. product. Inter-Ocean and British & Continental have closed with Banner for the foreign distribution of four pictures, Inter-Ocean to handle physical distribution.

### Bradbury Joins Independent

(Special to THE FILM DAILY)

Hollywood—A contract has been closed by Independent Pictures with Robert North Bradbury to direct Franklyn Farnum in the second series of Westerns. Jesse Goldberg, president of Independent, has just arrived.

### Sees Big Year Ahead

Storey Says Business is Much Better Than Last Year, and Considerable Than Two Years Ago

According to reports submitted by the various branch managers of Pathe, the business of that organization has increased tremendously during the past year.

"Pathe's business and collections during the first five months of this year were greater by a considerable margin than during the like period of 1923," said J. E. Storey, general sales manager. "Our business is holding in gratifying volume, with no indication yet of slowing down during the summer period. At this season there is always a lessening of productive activity in general, yet it is not as pronounced now as it was a year ago.

"It is of course impossible to make a comparison of business conditions by states because of the fact that such conditions are governed by the great diversity of activities, the difference

(Continued on Page 2)

### Application Withdrawn

The application by Pyramid Pictures for permission to issue \$1,000,000 in debenture bonds, which came before Justice Tierney on a plea for a modification of the injunction granted to the Attorney-General last summer, restraining Pyramid from selling any more of its securities, has been withdrawn. The corporation intended to exchange \$750,000 in debentures for unit certificates held by its investors, and stated that with the other \$250,000, it would be able to get back on its feet.

### Taylor in Deal With Steiner

The John H. Taylor Film Corp., has acquired the following Wm Steiner productions for foreign distribution: The new series of Charles Hutchison society melodramas, the new Pete Morrison Western series, the Leo Maloney Westerns, and 20 Neal Hart productions.

### To Elect Directors

Inasmuch as a quorum was not present at the meeting of the members of the M. P. P. D. A., called on March 31, a meeting has been called for Monday at which the election of directors for the ensuing year will take place.

### Theaters for Children

Sol Lesser Launches Movement to Establish Children's Theater in Large Cities

(Special to THE FILM DAILY)

Hollywood—In order that the children of the world shall be given the chance to witness films suitable to their minds from an educational, moral and entertainment standpoint, Sol Lesser, president of Principal Pictures, has launched a move for the establishing in every large city in the United States, Canada, and England, of a children's theater. The theaters will be devoted entirely to the younger generation and the entertainment selected will cater exclusively to the mind of the child.

According to Lesser, he will have the cooperation of Child Welfare leagues throughout the country as well as the Parent-Teachers associations. Judge Ben Lindsay, known as the greatest juvenile jurist in the country, will also help.

(Continued on Page 7)

### European Conditions

Louis Auerbach Thinks More Big Theaters Essential—The German and Russian Situation

"The film industry in Europe today is in a most precarious position. The chief reason for this is that there have not been new theaters built with the exception of two now being erected in England, one belonging to Famous Players, the other to Al Woods and Ben Blumenthal."

This is the belief of Louis Auerbach of Export and Import, just back from the other side. "Unless new theaters are built throughout the continent of Europe," says Auerbach, the industry cannot hope either to obtain the prices which they expect nor can there be a healthy business. There isn't a question of a doubt in my mind but that the opportunity is excellent for the erection of large theaters in all of the large cities in Europe is most essential for the success of our business. The seating capacity of the present theaters is so small that it is impossible today to get sufficient money for the exhibition of pictures.

### England

"The outstanding difficulty in England and today is the great competition between big producers—American producers chiefly—in the distribution of their pictures. Prices which they expect are ridiculous. The prices which they ask are more ridiculous.

(Continued on Page 2)

### Screen to Contribute

The Screen Advertisers Ass'n will present a composite picture of American industry, to the convention of the Asso. Advertising Clubs of the World, to be held in London soon. The British screen will have a similar reel, showing English industries. The American delegation will be headed by Maurice Caplan, president of the Metropolitan M. P. Co., Detroit.

### The Binderup Case

(Special to THE FILM DAILY)

Omaha—Saturday morning, in special session, attorneys for the defense sought to bring out rebuttal evidence against Binderup's affidavits that each of the branch managers acting on the Omaha Board of Trade was doing so with the full knowledge of his home office.

### Allied Group Here; Leaves for Home

W. A. Steffes of Minnesota, Col. H. A. Cole of Texas, and A. A. Kaplan of Minnesota left here for home Saturday, having come to New York from the North Carolina M. P. T. O. convention at Morehead City.



Vol. XXVIII No. 65 Monday, June 16, 1924 Price 5 Cents

## European Conditions

(Continued from Page 1)

The pictures are being rented for \$10 which should bring \$100. When this cut-throat policy is stopped pictures will again bring the prices that they should.

"In France, on account of conditions of theaters business is practically in 'status quo,' and nothing of any importance transpires there.

### Germany Relapses

"Germany had a boom of American productions for about 60 days and then relapsed with a rebound worse than before. There is a panic on in regard to money. No one has any money and the big commercial houses are combining, as for instance in Hamburg, where 100 joined hands to protect their credit as far as the banks go. The banks refuse to loan money, and private individuals want such a tremendous amount of interest, on account of the risk they run, that it is almost impossible to obtain it. Contracts made are being repudiated right and left, but the worst of all is the 'Kontigent' which very few people understand or realize. Instead of the Government putting on an import tax on the negatives, they are distributing to producers and exchangers the right to import a certain number of meters. A small man will, for instance, get the right to import 300 meters, which is approximately a little over 1,000 feet. Some of these people have no use for this right but sell it to others, and therefore the price today has gone so high that by the time a man purchases the right again from the bootleggers, so-called, it is in some instances twice, or sometimes three times as high as the right paid for the picture. It is therefore practically prohibitive today to bring pictures into Germany.

"It is high time that the industry in this country take up with the State Department that the lifting of this 'Kontigent' is a necessity, although we do not want to deny the right of the German Government to put on any fair importation tax, but to make it open for everybody and not put the matter in the hands of misusers and crooks, who demand all kinds of prices and peddle this commodity around amongst each other. Until this thing is lifted, American films will have a hard row in that country.

### Russia

"As to conditions in Russia, at the present time they are all at sixes and sevens. The Government offices located in Germany at the time have been closed. There are a great quantity of pictures bought which were intended for Russia which are lying on the border line of Russia today and no permission has been granted to import them into the territory. These pictures have to be returned to the owners, as only through the Government can importations be allowed, and this allowance has been withheld by them. As it is a question today of Government control, this control has been so strengthened that no picture, except those purchased by them, under their supervision, and with their consent, is allowed to enter Russia; and those pictures that have been bought by individuals and sent to the border with the intention of bringing them into Russia, are still laying there, and are being recalled daily, because the consent is withheld. The Government has today forced the production of films in Russia, and two or three pictures are being produced now, as they want to foster the industry there as much as possible, and as the Government likewise controls the theaters, the entire thing is naturally a monopoly by the Government, and I feel confident that very, very few pictures have been allowed to go in there up to this time."

### Smith to Talk Through Phonofilm

Governor "Al" Smith will welcome the visiting delegates to the Democratic National Convention in a novel way, speaking through the De Forest Phonofilm. The Governor will visit the De Forest studio Tuesday morning. A print will be sent to the Smithsonian Institution in Washington, to be filed.

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## Sees Big Year Ahead

(Continued from Page 1)

in climate, and the population. V but few exceptions, however, business barometer indicates fair to good, the best reports come from those sections where the manufacturing industries are the prime means of livelihood.

"The various indexes reveal business enjoys as favorable a position as it held last year, and considerably better than during the two preceding years."

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## STARTING

(Continued from Page 1)

ises much. It looks like the best ever issued. Many notable contribute. Many excellent ideas discussed. Something worth using 365 days a year. The list of contributors looks like the Who's Who in directorial circles of the industry.

### Cohen Resigns From Goldwyn

Charles Cohen, special sales representative in the metropolitan district for Goldwyn has resigned to become managing director of a chain of theatres owned by Folson and Grossman.

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# Unguarded Women

You will have a chance to see UNGUARDED WOMEN for yourself when this picture is given a pre-release showing at the Rialto Theatre during the week of June 22nd. It is one of the first of THE FAMOUS FORTY to be exhibited in New York, and it deserves that honor.

Here is strong, red-meat drama that is going to hand the safe, contented people who compose the bulk of your audiences a terrific surprise. For it reveals secrets and impulses and clashes within the souls of men and women that ordinary folks either don't know or don't talk about.

UNGUARDED WOMEN says there is a type of woman who needs a man to love her and guard her or she is hopelessly adrift. Bebe Daniels plays such a woman in the picture. The man she loves, her husband, loses his life through the momentary, excusable hesitation of Richard Dix. A couple of years later, Dix meets Miss Daniels for the first time. He is engaged to another girl, Mary Astor. He finds the widow playing fast and loose, headed down the shoots, sneered at by society in which she was formerly a favorite. Dix is a man with a keen sense of honor. He feels responsible for losing the husband; he will save the wife, even if he has to tear his love for the other girl out of his heart to do it. In a short time, both women are in love with him, fighting for him. How these three people work their way out of this dramatic situation is a problem that will grip audiences and hold them tight, and the ending is one of the most sensational ever filmed.

The setting of UNGUARDED WOMEN is New York and the European and American society quarter of an Oriental city. The atmosphere is of nice people whose characters are being insidiously loosened by the influence of the mysterious East.

Bebe Daniels and Richard Dix, unless they repeat in SINNERS IN HEAVEN, can regard UNGUARDED WOMEN as the high point in their screen careers so far, as can Mary Astor. Alan Crosland, who has made "Enemies of Women" and other successes, has come through with a superb production.

UNGUARDED WOMEN is released on August 18th. Like the rest of THE FAMOUS FORTY, it has a good title.

S. R. KENT.



Selco Pictures

*presents*

**“Missing  
Daughters”**

*A Choice Production*

*Direction Wm. H. Clifford*

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*Thematic Music Cue Sheet Given Away With This Picture*

*“Missing Daughters” will grip your audiences with its sheer power—*

*It will clutch at their sympathies and their fears—*

*It will sweep them with the most human and universal of appeals*



SEGUSO —

# “COBRA”

*The Biggest Dramatic Show In New York Today!*

*So Will It Also Be The Biggest Dramatic Picture Made Next Year!*

Concerning my ad about “COBRA” which appeared a few days ago, one of the biggest producers in the business called me on the 'phone and stated that he did not think I could possibly secure \$250,000 for this wonderful play. Because this man is a friend of mine, I hate to contradict him, but if I cannot get \$250,000 under my terms, I intend to make this picture myself or in conjunction with some other producer.

I would like to have either D. W. Griffith, Henry King, Cecil DeMille or Marshall Neilan, or some other big, well known director, direct this picture. I firmly believe they would make the biggest box-office attraction of the year out of this play. If I cannot get one of those mentioned above, I would like to engage some young Griffith, or a little King, or a small DeMille, or a teeny-weeny Neilan to direct this picture. For the feminine lead I should like to get Norma Talmadge or Corinne Griffith, and I would also like to have Rudolph Valentino or Antonio Moreno play the male lead.

My plans regarding this big dramatic hit are very ambitious!

*All offers will be held in strict confidence*

GET IN TOUCH WITH

## L. LAWRENCE WEBER

Longacre Theatre Building      West Forty-Eighth Street  
New York City



## Theaters for Children

(Continued from Page 1)  
 When in Europe last summer, Les-approached his plan in council David Lloyd George and Lord Cromer, who are both in accord with the idea. Lloyd George will help assist in presenting the bill and bringing about its consummation in association with the free school system that is now in vogue in England.

Mr. M. Lesser, will depart for London next month, where he will confer with Lloyd George and Lord Cromer on the subject so far as the bill is concerned.

These theaters will be small but sufficient large to accommodate the children. Women attaches will be engaged to operate them and to govern their activities.

The first theater will be erected in Los Angeles or Hollywood. A site is being considered on Wilshire Boulevard and if this does not materialize a Hollywood location will be selected. New York will have the second theater.

After these are established in large cities, it is our plan to arrange for neighborhood houses, thus forming a chain that will grow continent and be operated on the same basis as the West Coast Theaters.

## Ill. and Mo. Theaters Close

(Special to THE FILM DAILY)

St. Louis—The following houses are closed: Hughes, New Haven; Idle Hour, Humphreys, Mo.; Grand, Frankfort Heights, Ill.; Dan, Mattoon, Ill.; Princess, Winfield, Mo.; Cozy, Dugger, Ind.; Palace, Universal, Ind. Policy changes have been made at the Noble and Dan, Princeton, Ind., running on Wednesdays and Saturdays; Divernon, Ill., operating six nights a week and in Carrollton, Ill., full time. Plaza Theater, Mt. Vernon, Ill., will close for three or four weeks for remodeling.

## Fairbanks' Brother Arrives

Robert Fairbanks, brother of Douglas, has arrived from Europe where he has been touring with the Fairbanks-Pickford party, and brings the news that Doug and Mary have changed their plans entirely. Douglas's business affairs in London and Paris delayed him so long that his trip through Russia into Japan would seriously interfere with their productions. They are therefore coming back in a month or two by way of New York.

## Pathe Salesmen Shifted

(Special to THE FILM DAILY)

St. Louis—As a result of the resignation of Art Bright as city salesman for Pathe, George Custer will hereafter act as special representative on reels for the key towns; Jack Morgan will handle the west side of St. Louis, and Fred Strubank, the east side has left for the West.

Harry Shull, formerly with United Artists, is now selling for Associated Exhibitors.

## In The Courts

Albert Redfield, as a director of Post Pictures Corp., filed suit in the Supreme Court against Clyde E. Elliott, who was president from 1918 to 1923, for an accounting on the ground that Elliott has obtained possession of nearly all the property of Post Pictures. He alleges that the corporation bought a dog to be used in a film and that the dog was of the value of \$2,000 because of the attractiveness of the animal in pictures, and that it was entrusted to Elliott, but he claims ownership, and used the dog in other films without accounting to the plaintiff. It is alleged that the corporation gave Elliott \$4,000 which he said he needed to complete 40 films but that after he had finished only five, he got \$3,500 more to enable him to edit and title the remaining films. Redfield alleges that the corporation now has assets of less than \$1,000 and liabilities of from \$36,000 to \$42,000, whereas previously, it had the 40 films, \$1,000 in cash, and debts of about \$35,000.

A suit for \$500 by T. Carlyle Atkins, director, against George Behan, has been filed in the Supreme Court. Atkins alleged that he rendered services to Behan valued at \$1,500 and that Behan only paid him \$1,000. Behan alleged that he paid all that is due. The suit was brought in the Municipal Court and was called for trial in the absence of Behan who was making pictures in Chicago. The case is to be tried again this month when Behan will be in the city, as the result of the action of the Municipal Court in vacating a default judgment for \$548 against Behan.

In a suit of the Republic Laboratories against Matthias Radin, a judgment for \$638 was filed in the City Court. The plaintiff alleged that it had a claim against Radin Pictures and Tyrad Pictures for \$1,178 for developing films, and the defendant agreed to settle a claim if the plaintiff would withdraw an action against the corporation. He paid all but the amount for which the judgment is entered.

New Philadelphia, O.—The Bankers' Commercial Security Co. of New York has filed suit against the Ulrichsville Theatre Co. to collect \$5,062 alleged to be due on the purchase price of an organ.

"Business on Trial," Says Bloom  
 Congressman Sol Bloom, in an address before the Jewish Theatrical Guild, at the Bijou, declared "the show business in on trial and the country is watching it," speaking on the tax question. "Washington is watching the managers," he said, and "if the managers do not give the benefit of the tax repeal on the 50 cents, or less, admission, Congress will give these managers scant consideration in the future."

## Foreign Buyer Here

Mr. Reubenson of London is here to acquire product for the English market. At The Astor.

Supreme Court Justice McCook who heard the application of Famous Players for an injunction against Art-class Pictures, to restrain the latter from using the words "Ten Commandments" in connection with its film, "Moses and the Ten Commandments," on the ground that it is an infringement on the plaintiff's film, "The Ten Commandments," has decided to appoint former City Court Justice Robert L. Luce to hear the case as referee. Justice McCook decided on such a course because on account of the conflict of the affidavits in the case, it is necessary to take additional testimony, and each side was willing to submit the matter to a referee. The injunction is denied pending the decision by Judge Luce.

The suit of the American Sensitized Film Co., against Fred J. Harrison to recover \$5,780 on the ground that he kept this money out of \$17,340 given to him to buy raw film, from the Eastman Kodak Co., for shipment to Russia, was dismissed when it came before Supreme Court Justice Burr for trial, because the plaintiff did not appear. Harrison, who was arrested at the time the suit was brought in 1921, alleged that the action was filed against him by Jacques Cibrario, who controlled the plaintiff corporation, out of spite. Harrison was compelled to give a bond in the case.

Wheeling, W. Va.—A verdict for the defendant was returned by a jury in the \$10,000 suit of Goldwyn vs. George Zeppos, manager of the Rex, tried in Part II of the Ohio county circuit court before Judge J. Coniff.

An alleged violation of a contract was the basis for the suit, the plaintiff alleging that the defendant contracted to exhibit certain pictures furnished by the Goldwyn company and later rejecting them. The jury sustained the defense contention.

A summons in a suit for \$25,000 by Louise O'Neill against the Yoost Photoplay Theater Co., has been filed in the Supreme Court. The cause of the suit is not stated.

Del Andrews has signed to direct F. B. O.'s "Go-Getters" series.

## On Broadway

Astor—"The Sea Hawk"  
 Broadway—"Valley of Hate"  
 Brooklyn Strand—"20 A Week"  
 Cameo—"Girl Shy"  
 Capitol—"True As Steel"  
 Cohan—"The Ten Commandments"  
 Criterion—"Dorothy Vernon of Had-don Hall"  
 Loew's New York—Today—"Be-tween Friends"  
 Tuesday—"The Spitfire" and "The Circus Cowboy"  
 Wednesday—"Sherlock, Jr."  
 Thursday—"His Forgiven Wife"  
 Friday—"Traffic in Hearts" and "Listen Lester"  
 Saturday—"Bluff"  
 Sunday—"The Woman on the Jury"  
 Lyric—"The Thief of Bagdad"  
 Rialto—"The Guilty One"  
 Rivoli—"Tiger Love"  
 Strand—"The White Moth"

## Next Week

Astor—"The Sea Hawk"  
 Broadway—Not yet determined  
 Brooklyn Strand—"The White Moth"  
 Cameo—"Girl Shy"  
 Capitol—Not yet determined  
 Cohan—"The Ten Commandments"  
 Criterion—"Dorothy Vernon of Had-don Hall"  
 Lyric—"The Thief of Bagdad"  
 Rialto—Not yet determined  
 Rivoli—Not yet determined  
 Strand—Not yet determined

## Strand, Norfolk Burns

(Special to THE FILM DAILY)

Norfolk, Va.—Several firemen were injured in a spectacular fire that damaged the Strand to the extent of \$25,000. H. C. Fourten is manager, and immediately transferred the show to the Granby theater, next door, which has been dark for a year.

Allan Forrest has completed "Siren of Seville".

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JOSEPH M. SCHENCK *presents*

**NORMA TALMADGE'S**

greatest achievement

**"SECRETS"**

*by* RUDOLF BESIER *and* MAY EDINGTON,  
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*directed by* FRANK BORZAGE

The public proved it ~by paying  
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offices during its long run at the  
Criterion, ~Los Angeles ~ ~ and the  
Astor, ~New York.

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for next season is packed with  
big money getters for you.

Get your contract in now!



# THE **Film** DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVIII No. 66 Tuesday, June 17, 1924 Price 5 Cents

## FAIR PLAY

By DANNY

There's a little problem on. With First National. Over "The Sea Hawk." Because some exhibitors hold contracts for a Frank Lloyd special. And others have the big production contracted for. At a figure considerably less than what the picture actually cost to make. And so Eddy Eschmann is having a job. To straighten things out. And his position is refreshingly frank. And interesting. It's simply this: First National will deliver a Lloyd special to any exhibitor who has a contract for one. But it will follow "The Sea Hawk." Those exhibitors who hold contracts for "The Sea Hawk." At old price. Can have the picture. After being told the story, they still insist on holding F. N. to the contract. But Eschmann believes. And is good betting he's right. That the average exhibitor is fair. Or wants to be. And that there will be no difficulty in getting the little tangle straightened out.

*This recalls the Heart difficulty. When he switched to Goldwyn from Famous. And had several pictures messed up. Because of the prices at which the product was sold by Famous. And which he wanted changed. After the Goldwyn deal was consummated. Right here in New York there was an awful squabble. But it was finally worked out. And rather satisfactorily, too.*

It's true that distributors. At times, throw the hooks into exhibitors. By cutting out of a schedule a picture after it promises to be a bigger attraction than when it was set for delivery. But because that happens occasionally it's rather a broad crack to make. That every time one of these over costly pictures arrives, and the quota is changed, that the distributor is out to "clean up." There is no way to stop this, of course. It's very simple: don't buy a block. Buy what you need them. Then these things cannot happen.

(Continued on Page 2)

## Reduce Admissions

Only Way to Persuade South Carolina Legislature to Lift State Tax, Says C. W. Irvine

The following communication has been received from C. W. Irvine, manager of Famous Players' Imperial theater, Columbia, S. C., relative to how the admission tax should be handled:

"South Carolina is the only State in the Union now paying a 10% State Admission Tax.

"In my opinion, the exhibitors who do not give the public the benefit of the tax, are inviting State taxation. I feel sure that unless every exhibitor

(Continued on Page 5)

## M. P. P. D. A. Meets

The M. P. P. D. A. met yesterday, at which Frederick C. Munroe, of the Producers Distributing Corp., (Hodkinson) was elected to the board of directors. The following were re-elected: R. H. Cochrane, Universal; William Fox, Will H. Hays, Marcus Loew, Adolph Zukor, Joseph Schenck, Charles H. Christie, D. W. Griffith, Albert Warner, H. O. Schwalbe, Hal Roach, Earl Hammons and John B. Rock, of Vitagraph.

## Smith and Wilson In Combine

(Special to THE FILM DAILY)

Hollywood—Pete Smith and Harry D. Wilson, both well known in the publicity end, have merged. Representatives will be established in the various districts, and a new publicity plan will be worked out. Headquarters will be located in the present offices of Pete Smith at the United studios.

## Sax to Produce Six

Sam Sax is back from the Coast where he closed a contract to produce six features, for release through Gotham Prod. James Hogan will direct and production will be at the Hollywood studios. The first is titled "Unmarried Wives," ready July 15.

## "U" Takes Moore's Rialto Lease

(Special to THE FILM DAILY)

Washington—Universal has acquired the lease on Moore's Rialto theater, seating 1,900. The house will continue under the management of William Moore, general manager, and Robert Long, house manager.

## Elfelt at Mayer-Schulberg

(Special to THE FILM DAILY)

Hollywood—Clifford Elfelt, head of the producing outfit bearing his name, will produce at the Mayer-Schulberg studios.

## Jersey Convention

Plans All Set For N. J. M. P. T. O. Meeting at Asbury Park—Carnival, Banquet, Highlights

Plans are practically set for the annual convention of the M. P. T. O. of New Jersey to be held next Tuesday, Wednesday and Thursday at Asbury Park. A large delegation will attend from New York, as well as many executives of the national organization, headed by Michael J. O'Toole, president. Sydney S. Cohen, Will H. Hays, the Governor of New Jersey and several Mayors of the larger cities, are expected to be present. May M. Carty, Assemblywoman

(Continued on Page 2)

## Schurman Back With New Process

Ferdinand Schurman, head of Fish-Schurman Corp., distributors of the Goetz raw stock in the United States and Canada, has just returned from a visit to the Goetz works in Berlin. He brought back with him a new process, perfected and invented by Goetz, which, it is claimed, eliminates scratches in the negative, prolongs the life and wearing quality of the stock and produces more plastic effects.

## May Move Powers Factory to Coast

(Special to THE FILM DAILY)

Hollywood—Pat Powers is here from New York and it is reported he may move the factory of Powers Film Products to the Coast.

The Powers headquarters had heard nothing of the report, when asked yesterday. The factory and laboratories are located in Rochester.

## Ballin Finishes Stringer Adaptation

(Special to THE FILM DAILY)

Los Angeles—Hugo Ballin has completed his adaptation of Arthur Stringer's novel, "The Prairie Wife," for Metro-Goldwyn-Mayer release. Herbert Rawlinson and Dorothy Devore are included in the cast.

## Bailey on F. P.'s Finance Committee

Frank Bailey, a director of Famous Players, has been elected a member of the finance committee. Bailey is vice-president of the board of the Title Guarantee & Trust Co. and chairman of the Board of Realty Associates.

## Forrest Halsey Signed by Famous

Forrest Halsey has been signed on a long-term contract to write for Famous. The agreement provides for two original stories, besides adaptations.

## Changes Name

Hodkinson To Be Known Here As Producers Distributing Co.—Convention Next Week

The corporate name of the Hodkinson Corp. has been changed to the Producers Distributing Co. The company is now completely and thoroughly reorganized under the group of new officials that assumed charge on Jan. 1, F. C. Munroe, president; Raymond Pawley, treasurer, and John C. Flinn and Paul C. Moonney, vice-presidents.

A sales convention will be held in Chicago June 27 and 28, at which will be present, besides executives, managers and exchangers, all of the company's producers, including Hunt Stromberg, Frank E. Woods, Al Christie and Elmer Harris.

## Edgar Selden Dead

Edgar Selden, well known playbroker, died suddenly late Saturday from acute indigestion. Funeral services will be held today at St. John's Episcopal Church, Huntingdon, L. I. Interment at Huntingdon Rural Cemetery.

## Traggardh Sails Tomorrow

Ollie V. Traggardh sails tomorrow on the Acquitania to assume an important position with the British Paramount organization. E. E. Shauer, director of the foreign department, will accompany Traggardh.

## Montague with F. B. O.

(Special to THE FILM DAILY)

Hollywood—Edward Montague has been signed as scenario editor for F. B. O. Fred Thompson has signed a new contract for a new series of Westerns.

## Forman Signed

(Special to THE FILM DAILY)

Hollywood—Tom Forman has signed to direct Harry Carey's next, "Roarin' Rails."

## Sales Conferences

Held By First National Division and Branch Managers—Discuss New Product

Sales meetings were held by the First National division managers with their branch managers in New York, Chicago, Cleveland, New Orleans, Butte, Los Angeles and Toronto, yesterday. The conferences were called to discuss the new product, the group of five to be marketed for extended runs at increased prices, and the pic-

(Continued on Page 2)





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### Quotations

	High	Low	Close	Sales
East. Kod...	106¾	106½	106¾	300
F. P.-L....	76⅝	76⅛	76¾	2,200
do pfd....	96½	96½	96½	100
Goldwyn ...	13¾	13¾	13¾	100
Loew's ....	16	15¾	15¾	700
Warner's .....	Not quoted			

### Sales Conferences

(Continued from Page 1)

tures to be grouped under the new classification of Pace Makers.

The Eastern District meeting was attended by the following First National exchange managers: Harry Buxbaum, Eastern Division, New York; A. J. Herman, Albany; Frank J. A. McCarthy, Buffalo; T. B. Spry, Boston; W. J. Heenan, Philadelphia; Frank Loftus, Wilkes-Barre; M. H. Keleher, New Haven; Robert Smeltzer, Washington; J. C. Vergesslich, New Jersey.

## FAIR PLAY

(Continued from Page 1)

Don't forget this, Mr. Exhibitor: large concerns have been block booking for a long time. But still a lot of Pictures have been sold by these very concerns—and not in blocks.

## SAILING

Gone to Europe. Many important matters going on. Want to get first hand information. Hope to cover a lot of ground quickly. Rome first. To see what the shooting is about. Regarding "Ben Hur."

This is scheduled to be one of the "big" pictures for next year. It should be. It will cost enough. There promises to be much interesting matter develop. With Charley Brabin possibly getting out. And Niblo going in. And Navarro taking George Walsh's place in the lead. How June Mathis will like this and what may happen? Well, it's interesting.

Want to look into the Russian situation, also France and England. Also going to Holland.

For in Holland there is an exhibitors' organization. And they have worked out a plan with the distributors by which it is practically impossible to show pirated prints in that country. Only place in the world where such a move is on. Want to learn a lot about it. First hand. Because pirated prints cost this industry a fortune. Every year. "The Kid" was pirated to such an extent that it cost First National many thousands. The Coogan pictures have been "apple sauce" for pirates.

### Manheim Expanding

(Special to THE FILM DAILY)

Cleveland—S. W. Manheim, picture and vaudeville circuit owner, announces the construction of a new \$1,000,000 theater to be built on the site of the present Empire theater, and to seat 1,800. The structure will be a nine story affair and will house local exchanges.

### New Warner Product

"Deburau" heads the Warner list of twenty for next season. Others include:

Willa Cather's, "A Lost Lady"; Ernst Lubitsch's, "Three Women"; "Find Your Man", with Rin-Tin-Tin; "The Dark Swan", by Ernest Pascal; "The Bridge of Sighs", by Charles K. Harris; Edwin Norriss', "The Narrow Street"; "The Lighthouse by the Sea", by Owen Davis; "The Age of Innocence", by Edith Wharton; "How Baxter Butted In", by Owen Davis; "The Broadway Butterfly", by Pearl Keating; "The Woman", by Howard Rocky; "Eve's Lover", by Mrs. W. K. Clifford; "The Eleventh Virgin", by Dorothy Day; "The Dear Pretender", by Alice Ross Colver; "My Wife and I", by Paul Bern; "The Yoke", by Hubert Wales; "Recompense", the sequel to "Simon Called Peter", by Robert Keable; a second from Ernst Lubitsch, and another featuring Rin Tin Tin, the titles of which will be announced later.

### Asks Re-Hearing

(Special to THE FILM DAILY)

Columbus, O.—The Supreme Court of Ohio has been asked to re-hear the case of Walter K. Richards, of Findlay, in which it was decided that a motion picture show is a dramatic performance, and as such, is illegal on Sunday.

### Mabel Ballin in "Great Chicago Fire"

(Special to THE FILM DAILY)

Hollywood—Mabel Ballin is playing the lead in "The Great Chicago Fire," after which she will resume work with Hugo Ballin in "Night Lights," an original.

## WANTED

An executive of the highest type for important post in the Orient.

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## NOW PLAYING

# Betty Compson in "MIAMI"

Story by JOHN LYNCH  
an Alan Crosland Production  
Produced by TILFORD CINEMA CORPORATION

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## Jersey Convention

(Continued from Page 1)

an, and a staunch supporter of exhibitor's cause, will also attend. The sessions will be held at New Monterey Hotel. Amendments to the constitution and by laws will come up, one of which provides the election of directors as follows: Three for three years, three for two years and three for one year, there giving the services of six seasons on the board at all times.

One of the highlights of the convention will be a mammoth carnival at the Beach Casino on the opening night, with another in the nature of a banquet, at which Louella Parsons will be toastmaster. The banquet will be held Wednesday night while a grand ball will close the meeting on Thursday night.

Henry P. Nelson, secretary, head of the general committee. Line-up of speakers, nationally known is being arranged by a committee headed by President Woodhull.

Belle Bennett and Lillian Hacke have been added to the cast of "Peach and Perlmutter in Hollywood."

## HAL ROACH'S

### SPAT FAMILY COMEDIES

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# The Passionate Journey

Out at Paramount's West Coast studio, Pola Negri has just finished a picture under the direction of Dimitri Buchowetzki called THE PASSIONATE JOURNEY. This is THE FAMOUS FORTY release for August 25th, completing the August list of seven surefire subjects. Here it is:

MANHANDLED, WANDERER OF THE WASTELAND, CHANGING HUSBANDS, MONSIEUR BEAUCAIRE, UNGUARDED WOMEN, THE ENEMY SEX, and THE PASSIONATE JOURNEY—a Gloria Swanson picture, a Zane Grey story produced in natural colors, a marriage-comedy supervised by Cecil B. DeMille, a Rudolph Valentino picture, a Crosland production with Bebe Daniels, Richard Dix and Mary Astor, a James Cruze picture with Betty Compson, and a Pola Negri picture.

I don't believe you can equal that line-up for August anywhere. Or for any other month on the calendar.

THE PASSIONATE JOURNEY was made by the same man who directed Pola Negri in "Men." From the reports coming in from theatres which have played "Men," a May Paramount release, it is by far the most successful Negri picture made in America. Critics, exhibitors and audiences all over the country have assured us that the Negri-Buchowetzki combination is a winner. It is at its best in THE PASSIONATE JOURNEY.

This picture was adapted from a famous novel by Sudermann and play by Edward Sheldon. Raymond Griffith, Ben Lyon, Noah Beery and other good names are in the supporting cast. It is the story of a pretty girl of unusual appeal who, brought up in an unfortunate environment, makes a loveless marriage. When she falls in love with a handsome young fellow, she realizes her mistake. How she works out her problem to happiness in the end makes an exceedingly gripping drama.

In THE PASSIONATE JOURNEY, Miss Negri shows all the unique qualities that first made her famous and which audiences like in her. The picture was originally called "Compromised." Paramount yielded to many exhibitors' request that the original title be changed.

Have you booked THE FAMOUS FORTY?

S. R. KENT.

# Another ARLISS Achievement!

*Distinctive Pictures Corporation  
presented*

## George Arliss in "\$20<sup>00</sup>A WEEK"

with TAYLOR HOLMES and  
EDITH ROBERTS at the

MARK STRAND Theatre week of June 8 and  
the papers said:—

NEW YORK DAILY NEWS: "\$20 a Week"  
is "amusing, exciting, everything a picture  
should be. Mr. Arliss has something that  
no one else brings to the screen. \* \* \*  
Don't miss this picture. It's good. Yes, it's  
even worth waiting in line to see."

EVENING POST: "Of the films shown this  
week, George Arliss' '\$20 a Week' should be  
declared the winner."

NEW YORK TIMES: "'\$20 a Week' should  
amuse everybody."

**SELZNICK**  
DISTRIBUTING  
CORPORATION

Directed by Harmon Weight  
Forrest Halsey's adaptation  
of Edgar Franklin's novel  
"The Adopted Father"

## Reduce Admissions

(Continued from Page 1)

South Carolina reduces admission prices when the tax comes off, that we can never persuade the State Legislature to remove the State tax. By doing so, we have a strong argument with the Legislature, for the public had not just the theatre is benefitted by the tax relief. The Legislatures, and Congress too, are not especially interested in relieving the motion picture theaters—it is the public they want to relieve of tax, and I am sure Congress had the public in mind more than the theaters, when the Federal tax was removed.

"If the admissions are not reduced, some strong member of Congress may bring a lot of pressure to bear to have the tax put on again, citing many instances where the theater owners did not keep faith with Congress."

"Every theater in the Nation, to my mind, should by all means reduce admissions."

### Will Not Affect Indianapolis

An Indianapolis daily has this to say, with regard to removal of the tax:

"Removal of tax on theater tickets, which goes into effect July 2nd, probably will not affect local entertainment-goers, as the prices now in effect are the same as before the tax was levied, the management taking the burden."

### To Discuss Tax

The Cleveland M. P. Exhibitors' Ass'n, has called a meeting for June 18, to discuss the matter of admission price reduction.

### Only Three First-Runs for Detroit

(Special to THE FILM DAILY)

Detroit—The summer months will be Detroit with but three actual first-runs. The Adams and Broadway-Grand will be closed during July and August for repairs, leaving only the Capitol, Madison and Washington, running. Although the Colonial buys first-run pictures, it is not considered a house of that class.

### Start on "Two Shall Be Born"

Production on "Two Shall Be Born" has been started by Whitman Bennett at the Yonkers studio. Kenneth Harlan, Jane Novak and Sigrid Holmquist appear in the leads. Release through Vitagraph.

### Emil Offerman Awarded \$75,000

(Special to THE FILM DAILY)

Los Angeles—In his action for damages against Robertson-Cole and F. B. O., Emil Offerman has been awarded a jury verdict of \$75,000. Offerman sued for \$183,000, alleging violation of contract. He claimed a term contract when he was dismissed as studio manager by R.-C. The defense charged but a week-to-week understanding. Judge Valentine granted a 30 day stay of execution and the defendant will probably prepare a notice for a new trial.

### Vera Gordon in Hollywood

(Special to THE FILM DAILY)

Hollywood—Vera Gordon has arrived here from the East to appear in Samuel Goldwyn's "Potash and Perlmutter in Hollywood," actual production on which has just been started.

### Signed by Banner Prod.

Through the Edward Small company, Jane Novak and Kenneth Harlan have been signed to appear in "The Man Without A Heart," to be made at the Whitman Bennett studio for Banner Prod. Burton King will direct.

### Streeter Back From Florida

Coolidge Streeter, of the production department of the Producers Distribution Corp., has returned from Florida, where he spent the last six months in connection with the production of "Another Scandal."

### Woods Finishes New Story

Frank Woods has written a new story, "Chalk Marks," in which it is claimed, new visualizing angles will be brought to the screen. It will be made at the Peninsula studios at San Mateo, Cal.

### Y. M. C. A. Theater Burns

(Special to THE FILM DAILY)

Bemis, Tenn.—The Y. M. C. A. theater was destroyed by fire.

### WANTED

For tie-ups with veterans' organizations, man who has had experience with war pictures.

Apply Box 215  
THE FILM DAILY  
71 W. 44th St.  
N. Y. C.

## Newspaper Opinions

"How to Educate a Wife"—Warner Bros.

### Alhambra, Milwaukee

SENTINEL—"...most probably it is the entire ensemble who have made this racy little yarn mighty pleasing."

"Son of the Sahara"—First Nat'l Park & Mall, Cleveland

PLAIN DEALER—"The picture can boast only of natural backgrounds. The interiors, while beautiful, could easily have been made in Hollywood—perhaps they were. The whole trouble is with the story which I found pretty dull going."

### Washington, Detroit

FREE PRESS—"The Fox Washington theater is showing an excellent melodrama in 'The Shooting of Dan McGrew.'"

### Park, Mall, Cleveland

NEWS—"One really hates to pan this picture, knowing the players were taken down to Algeria to film it, but really I think it's a pretty sad reward for the money expended."

### Warfield, San Francisco

(Week Ending June 7)

BULLETIN—"Photographically and scenically, 'A Son of the Sahara' is one of the finest bits that has played the Warfield Theater, where it is now the attraction."

CHRONICLE—"A Son of the Sahara" is picturesque first, savagely interesting second and well acted for good measure."

EXAMINER—"Action is the dominating characteristic of the production, as is usual when Bert Lytell appears in a stellar role. And unbounded romance, as was to be expected with San Francisco's popular actor and Claire Windsor starring together."

HERALD—"Characterized by sincerity, gripping action, fine suspense interest and 'the real thing' when it comes to location..."

JOURNAL—"Discarding the story and the lovemaking that are, of course, the main attractions, the picture is great."

NEWS—"A Son of Sahara" fits itself neatly to photoplay production and in it is found much of the charm of the desert. It touches on the melodramatic at times, while through it runs the love of a Bedouin prince for an English girl."

"White Moth"—First Nat'l State, Cleveland

PLAIN DEALER—"The White Moth" is pretty fair entertainment—if you don't take the story too seriously. If you do, then it's not so much, because that's exactly what the story is."

### Circle, Indianapolis

NEWS—"The White Moth," the feature film at the Circle this week, is routine stuff pretentiously done. A vapid story has been all dressed up..."

### State, Cleveland

NEWS—"It has its beautiful women, its expensive gowns, its lavish sets and primarily it has dramatic situations that may strike a responsive chord in the hearts of the moviegoers."

### Simplex Projection Rooms

80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight.  
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## Which is Dempsey?

Dempsey is really a great actor!  
Dempsey is a superb make-up artist!  
Can you find him in this scene?  
If you can, you're a bird!  
Because he's not here—but  
He's ALL THERE in Universal's

"FIGHT AND WIN"  
pictures!

Supported by a fine cast in stories  
that will delight your very soul!

Play Dempsey and Put "Jack" in the Bank

COMING SOON

Helene.  
Chadwick

in

"HER OWN  
FREE WILL"



From the popular story by  
ETHEL M. DELL  
Directed by Paul Scardon  
Produced by  
EASTERN PRODUCTIONS, Inc.

RELEASED BY  
PRODUCERS DISTRIBUTING CORP.  
Season 1924-1925 Thirty First Run Pictures

Leadership  
and  
reason why  
No.

2

# Never such praise! Never such a picture!

*Washington Herald*  
"As fine an achievement as has ever been credited to the motion picture industry in this country".

*Washington Times*  
"Abraham Lincoln' is a great picture, and some day you may be ashamed to admit not having seen it"

*Washington News*  
"It is an impressive achievement. See 'Lincoln'."

*Washington Star*  
"Intensely engrossing from beginning to end. It is something that every one should see".

*Washington Post*  
"Worthy of any tribute ..... Washington is indeed fortunate to see such a picture".

AL & RAY ROCKETT present  
**"ABRAHAM LINCOLN"**

Scenario by Frances Marion.  
Directed by Philip Rosen.

-and see-  
what  
happened

-told by Harry Crandall  
"Starting Monday to just fair business owing to a heavy rainstorm, it began to advertise itself immediately, so that by Wednesday we had a long line before the box office opened, and Friday we grossed the largest one day's receipts in the history of the Metropolitan Theatre."

## A builder - and watch it smash records everywhere!

**THE** exhibitor signing a **FIRST NATIONAL** contract now - gets for next season the most powerful group of money makers he has ever had!

FIRST  
NATIONAL  
PICTURES



# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVIII No. 67

Wednesday, June 18, 1924

Price 5 Cents

## MURDER!

By DANNY

If important distributors operated in America. As they are going in England—wonder if they'd remain in business long? Here's what some of them are going—over there.

One concern offers a list of about twenty pictures. And tells Mr. British exhibitor he can buy the lot for £150. In other words less than \$750. In other words less than \$15 for each picture. The normal selling value of these productions should not be less than \$50.

Another one offers a list of 12 pictures. Tells Mr. British Exhibitor to take his pick of these for about \$12 each and points out that every sixth exhibitor booking in this manner will get his product for nothing.

No wonder British distributors are considering going out of business. If this keeps up perhaps the American distributors will also think of going out of business.

There was in New York a few days ago an English buyer. He came prepared to spend one million dollars for film. For independent distribution in England.

Up to a few days ago he had not bought one foot of film. He said it was impossible. Prices were extortionate. And no American producer seemed to appreciate the difficulties facing the British Distributor of Independent American-made pictures.

How the independent American producer can operate under the circumstances was to this gentleman a most difficult matter to figure out. And he was pretty nearly right.

**Young to Direct for C. B. C.**  
(Special to THE FILM DAILY)  
Los Angeles—James Young will direct "The Price She Paid" for C. B. C.

Alma Rubens, who has been selected for the starring role leaves New York this week for the coast.

## Profits Up 25%

Loew Predicts Greater Earnings This Year—Reports Advance In Gross

"The Wall Street Journal", yesterday, published a statement, issued by Marcus Loew, evidently prior to his departure for Europe. It read, in part:

"Our net earnings for this year will be 25% better than last year. Our gross is considerably ahead of that, but expenses have increased over last year.

"The cost of pictures is being reduced, because companies are becoming more efficient, cutting down overhead. More amalgamations of picture companies would help this industry.

"It is possible that we may open up more theaters abroad. We have won the Tivoli, in London, and we may open up other new houses there and elsewhere".

## More Runs for "Sea Hawk"

Additional runs for "The Sea Hawk" include the Roosevelt, Chicago, opening June 29; the Aldine, Philadelphia, at \$1.65 top, on Aug. 30; Adams, Detroit, on Sept. 21; Rialto, Newark; Imperial, San Francisco; Garrick, Minneapolis; Capitol, St. Paul; Garrick, Duluth; Des Moines, Des Moines; New Grand Central, St. Louis; Walnut, Cincinnati, and the Circle, Indianapolis.

## Rock Turns Producer

Joe Rock, who has been starred in comedies for some years, has turned producer and is now making the Jimmy Aubrey two-reelers for Standard Cinema. He will shortly start a series with Stan Laurel, who has completed a contract with Hal Roach. Rock is at the Astor.

## Goldwyn Moves Over

That portion of the Goldwyn staff that has been retained under the merger with Metro is now located on the sixth floor of the State Bldg. The old Goldwyn quarters have been given up.

## New Series for Standard?

It is understood the new Stan Laurel comedies will be distributed by Standard Cinema. They will be two reelers.

## Underwood In Town

W. G. ("Bill") Underwood, Specialty Film, Dallas, is at the Astor for a few days.

## Attack On Famous

M. P. T. O. Charges Juggling of "Famous Forty" in Local Territory To Boost Prices

Famous Players is attacked for its sales methods in the local territory in a circular letter sent out to all exhibitors in Greater New York by the M. P. T. O. A. The letter is also being sent to all independent producers and distributors in this territory.

The objection centers around the claim that of the "Famous Forty" the Loew circuit has booked only twenty while Paramount salesmen are telling exhibitors that Loew has the entire group; that Famous will take twenty away from Loew to turn over to individual theaters, provided those exhibitors make it worthwhile in the way of higher rentals.

The letter goes on to say that Marcus Loew, before his departure for Europe advised a committee of the

(Continued on Page 2)

## Tax Refund in Spokane

(Special to THE FILM DAILY)

Spokane, Wash.—The Neal and Allender houses, using 35-cent and 50-cent admissions, will make a 5-cent reduction, beginning July 1. This will affect the Ritz and Casino. The new scale will make matinee prices 30 cents and the evening admission 45 cents, and becomes effective with the passage of the new revenue bill.

## Cut Planned in Worcester

(Special to THE FILM DAILY)

Worcester, Mass.—The Worcester Theater Managers' Ass'n announces a cut in admissions on tickets of fifty cents or under, effective July 2. The Olympia, now charging forty cents will drop to 35; the Mark Strand and Plaza, now at forty-four cents will drop to 40.

## Weight to Direct "Hard Cash"

O. E. Goebel and Ludwig Erb of the Associated Arts Corp., whose first production will be "Hard Cash", will leave the latter part of the week for the Coast. Harmon Weight is to direct the picture.

## Leonard to Direct "Wilderness"

(Special to THE FILM DAILY)

Los Angeles—Robert Z. Leonard will direct Corinne Griffith in her next for First National, "Wilderness."

## Kessnich Here

Charles E. Kessnich, Metro-Goldwyn district manager for the South is in town for a few days.

## Fears "Freeze-Out"

"U" Buying Theaters Only to Secure Outlets, Says Laemmle—Now Controls 14

Carl Laemmle declared yesterday that Universal has been forced to become active in the exhibiting field, because of the closed first-run situation in many important points throughout the country. He said that Universal was not interested in exhibition, and that it found the purchase of theaters an irksome, but necessary expedient to carry on its business in a proper manner.

Universal intends annexing several more houses in key points before ending its theater-acquiring campaign. Al Lichtman, general manager of distribution is on a trip embracing points as far West as Chicago.

He will look into the theater situation in some of the cities he visits.

"We have been forced to do this," said Laemmle yesterday. "After many years we find that the only way we can break in is to acquire our own houses. It is a bad practice and we know it. It ties up capital. We are making pictures and do not want to turn exhibitor. We will not do so

(Continued on Page 2)

## "Abraham Lincoln" in Phila.

(Special to THE FILM DAILY)

Philadelphia—"Abraham Lincoln" will open for an indefinite run at the Stanton on July 7. An exploitation campaign will precede the opening.

## Shauer Sails Today

Emil E. Shauer, director of the foreign department at Famous, leaves for Europe today on his annual business trip.

## Laemmle Sails in July

Carl Laemmle expects to sail on his regular annual vacation in Europe on July 5.

## Decision Today

Binderup Case Nears End in Omaha—Opinion Divided Over the Outcome

(Special to THE FILM DAILY)

Omaha—Arguments of opposing counsel in the Binderup Case occupied all of yesterday. Attorneys for the defending film companies have asked for a directed verdict in their favor at the end of the cross-examination of their witnesses.

It is expected that the attorneys will continue their argument all of this morning and that at noon, a decision on the motion will be made.

(Continued on Page 2)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108 1/2	106 7/8	107 3/4	5,400
F. P.-L.....	76 3/4	75 1/4	75 1/4	2,700
do pfd....	95 1/2	95 1/2	95 1/2	100
Goldwyn ..	14	14	14	100
Loew's ....	15 1/2	15 1/4	15 3/4	500
Warner's .....				Not quoted

Richmond in Chronicles Film Warner Richmond, who was in "The Speed Spook", starring Johnny Hines, will play "John Hancock" in "The Eye of the Revolution", for Chronicles of America.



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**Attack On Famous**

(Continued from Page 1)

M. P. T. O. A. that he only had room to play twenty of the Paramount block in his theaters, because he needed additional playing dates for his own pictures.

"Confirmation of his statement," the letter states, "is had in the fact that the New York and Brooklyn Strand theaters, for the first time, are going to play a number of Famous Players pictures for the coming season, beginning with Valentino in 'Monseieur Beaucaire'. It is well known in the trade that the Loew circuit has consistently refused to play any pictures on their circuit that played the Brooklyn Strand.

"The Famous Players Lasky Corp. representatives are approaching theater owners in this territory, telling them they are trying to prevent Mr. Loew from taking the entire output of forty pictures for his entire circuit and asking theater owners to help them in doing this. This condition does not exist, and if theater owners are thus misled they will tie up almost every play date between Aug. 1, 1924 and Feb. 1, 1925".

An effort made to reach S. R. Kent at Famous for a statement was unsuccessful. It was gathered, however, in other circles, that Famous had made no, or practically no attempts to sell the "Famous Forty" in the metropolitan district, in view of the fact that the major deals with the circuits had not been set.

**Arrested for Showing "Three Weeks"**

(Special to THE FILM DAILY)

Waterloo, Ia. — Reformers had Alexander Frank arrested, recently, for showing "Three Weeks" at the Plaza, although he was in jail but an hour. This did not stop Frank who, was arrested for a second time, with his operator. It is understood that Frank was finally released without any action.

**Omaha Golf Tournament**

(Special to THE FILM DAILY)

Omaha—"Movie Age" will hold their second annual film golf tournament on July 23, although this date has not been definitely decided on. At present there are 20 entries, and the list is expected to reach 50.

**Fears "Freeze-Out"**

(Continued from Page 1)

where it is not necessary, but we cannot permit our product to be 'frozen out'".

In recent weeks, Universal has taken over four theaters: Clune's Broadway, Los Angeles; Moore's Rialto, Washington; the Broadway-Strand, Detroit and the America, Denver. The company now operates fourteen houses in addition to the four named above, they are:

Cameo, Pittsburgh; Cameo, San Francisco; Columbia, Portland, Ore.; Columbia, Seattle; Kinema, Salt Lake City; Liberty, Kansas City; Olympia, Buffalo; Randolph, Chicago; Rivoli, St. Louis, and Tudor, Atlanta. The lease on the Central, Detroit runs out July 1.

**"The Follies Girl" First**

(Special to THE FILM DAILY)

Los Angeles—Margaret Livingston's first picture for Producers Dist. Corp. will be "The Follies Girl," Bradley King, chief of the Ince staff will do the script.

**Retitled "The Fast Set"**

"The Fast Set" has been decided upon as the release title for "Spring Cleaning", which William de Mille will direct.

**FOREIGN DIRECTOR—**

Original ideas—vast motion picture studio experience, screen adaptations—scenario, continuity expert—seeks connection with producing concern or new enterprise. Apply Box S 311 c/o Film Daily 71 W. 44th St., N. Y. C.

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**COMING SOON**

**Lois Wilson** in **"Another Scandal"**

**Cosmo Hamilton's** latest and greatest novel. —

An E. H. Griffith Production

produced by Tilford Cinema, Corpn.



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Sees All Knows All

No. 50

OLYMPIC TEAM SAILS—Cream of erica's athletes sail for France, where will compete against the world's best. THE FAMOUS EPSOM DERBY—Sa vino wins from a field of 27 starters in land's great race classic. "HELEN MARIA" DAWES AT HOME—Charles G. Dawes bravely faces, with his lens barrage at his home in Evanston, Ill.

Other news as usual.

today

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ALLAN A. LOWNES, GEN. MGR.

# The Side Show of Life

If you have seen *THE COVERED WAGON*, you know that probably the outstanding performance in the picture is that of Ernest Torrence as "Bill Jackson." More people go out talking and laughing about "Bill" than anything else they've seen. *THE COVERED WAGON* showed the world that Torrence is a great actor, and Paramount signed him. He has appeared in several pictures since *THE COVERED WAGON*, but "Bill Jackson" has remained the high spot.

Now I think "Bill" has been eclipsed. Torrence has just completed, in *THE SIDE SHOW OF LIFE*, a characterization that, in my opinion, is even better than the one that made him famous. We've all read a lot of stories about actors actually living their roles, and usually it's bunk. But if ever an actor did come near living a part, Torrence does it in *THE SIDE SHOW OF LIFE*. Here is a performance that is going to be numbered among the great ones of the screen, along with Tom Meighan's in "The Miracle Man" and a few others.

*THE SIDE SHOW OF LIFE* was produced by Herbert Brenon from William J. Locke's novel, "The Mountebank," and the play by Ernest Denny. Locke's books always sell into the hundreds of thousands. This one, his latest, has been no exception, and the story is of such outstanding dramatic merit that a Broadway stage play was made of it also.

Torrence has the part of a clown in a small traveling French circus. His partner is a poodle, one of the best dog actors I've ever seen. This dog, whom Torrence loves, is killed on the same day the circus goes smash and Torrence meets a pretty down-and-out French girl. Two derelicts, they form a professional partnership and take up life together in Paris. The war comes. Torrence enlists. Suddenly he finds himself. He is a natural-born soldier. Before the end of the war, he is a brigadier-general, a favorite of London society, loved by an English lady. He loves her in return. He is torn between two fires. Shall he marry the English girl and take up the new life his meteoric rise in the world has opened to him? Or shall he return to the French girl in Paris, who is wholly dependent upon him, and the circus?

To see Torrence play this character and work out his problem to a happy finish is a wonderfully entertaining experience for any audience. Anna Q. Nilsson, Neil Hamilton (hero of "America"), Louise Lagrange and the others in the cast are excellent.

I rate *THE SIDE SHOW OF LIFE* as a top-notch among that great line-up of top-notchers, *THE FAMOUS FORTY*. It will get the crowds and the money, and it will keep them talking long after it has passed along. Paramount is releasing it on September 1st.

S. R. KENT.

### Incorporations

Albany — Eagle Cinema Corp., Brooklyn. Capital \$20,000. Incorporators, A. Etimel, M. B. Schoen and L. A. Peyser. Attorney, Wacht & Cohen, New York.

Springfield, Ill. — Park Theater Bldg. Corp., Chicago. Capital \$60,000. Incorporators, Charles H. Miller, D. K. Cochrane and Archie Spencer.

Okmulgee, Okla.—Oklahoma Theatre Co. Capital \$100,000. Incorporators: W. J. Peterson, John P. Cook and John R. Rebold.

Dallas, Texas—Simplex Theatre Supply Co. Capital \$20,000. Incorporators: C. A. Deering, Hy Sorenson and H. C. Doering.

Albany — Simmonds-Kann Enterprises, New York. Capital \$10,000. Incorporators, J. and R. Simmonds and G. E. Kann.

Houston, Texas—Fox Studio, Inc. Capital \$20,000. Incorporators: C. Fox, K. M. Fabrique and L. E. MacBlain.

Albany—K. & C. Operating Co., Binghamton. Capital \$5,000. Attorney, R. W. Meeker, Binghamton.

Albany—Stamford Capitol Theater Corp., New York. Capital \$100,000. Attorney, Sol H. Eisler, New York.

Albany — Sultan Comedies, Inc., New York. Capital \$100,000. Attorney, Herman Goldman, New York.

Albany—Knickerbocker Laboratories, Brooklyn. Capital \$5,000. Attorney, F. M. Verilli, New York.

Albany—Far-Gor Productions, New York. Capital \$100,000. Attorney, John Blumenthal, New York.

Albany—Algee Producing Co., New York. Capital \$10,000. Attorney, Leon C. Schultz, New York.

Montreal, Can.—B. F. Keith Co. of Canada, Ltd. Capital \$5,000,000.

Dover, Del.—Seaside Amusement Co., Wilmington. Capital \$5,000.

Albany—Studio Guild, Inc., New York. Capital \$1,000.

### In The Courts

Distinctive Pictures Corp., has appealed from an order of Supreme Court Justice Delahanty denying its application to strike out part of the complaint in a suit of Jetta Goudal for \$100,000 damages. She alleged that the defendant hired her on Oct. 22 last, for six months at \$500 a week, that she was to play only the leading female part in pictures and to be featured above all other women. She appeared until Nov. 17, when she alleged she was discharged without cause.

The allegations which the defendant asked to be stricken out, were that she was advertised as leading woman in "Blood and Gold," that someone else was engaged to take her place, and that the advertising was changed accordingly. In refusing to strike out these allegations, the court said that they had some bearing on the issues.

Powers Film Products, Inc. has applied in the Supreme Court to punish Rex Laboratory, Inc., and William K. Hedwig, president of the corporation, for contempt of court, because Hedwig failed to appear in the Supreme Court to testify concerning the ability of the corporation and himself to pay a judgment of \$1,400.

F. G. Conklin, receiver for Preferred has been ordered to increase his bond from \$25,000 to \$50,000.

#### C. O. D. Blanchfield Dead

Nat Levine was advised by wire from the Coast yesterday that C. O. D. Blanchfield had died suddenly on Sunday. He was engaged in the film brokerage business.

#### Next Week on Broadway

Features on Broadway next week will include "Changing Husbands," at the Rivoli and "Unguarded Women," at the Rialto.

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### Decision Today

(Continued from Page 1)

If the motion is denied the defendants will then proceed to marshal their witnesses to present their side of the case.

Opinion here as to whether the motion will be denied or not is about evenly divided.

The cross-examination of Binderup was terminated suddenly on Monday. A motion was then made for a dismissal, but before arguments could be heard on it, the court adjourned until yesterday.

Renee Adoree, has returned from Spain where she finished "El Bandolero."

### Cuts and Flashes

Arthur Edmund Carewe, who Svengali in "Tribby" will appear Howard Estabrook's production "Price of a Party."

Marion Russell is now manager The Film Reporter and The Flockster, 3316 Avenue J., Brooklyn

New York Chicago Hollywood  
**Rothacker Laboratories**  
WILLIAM S. GILL, Eastern Sales Mgr.  
542 Fifth Ave. Tel. Murray Hill 1831



## But Where Is Dempsey?

Ah! He is hiding behind the alfalfa!

He is wearing an artificial bush!

He is acting!

He is kidding!

This is one of his parts in Universal's

## "FIGHT AND WIN"

pictures which, my friend, will tickle the movie fans of the world plumb to pieces!

Play Dempsey and Put "Jack" in the Bank!

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# Our Salesmen Are Working for You

No. 391—*Straight from the Shoulder*  
Talks by Carl Laemmle, President of  
the Universal Pictures Corporation

**I** ASK YOU to take this little talk at its face value because I was never more in earnest in my life. It is about the relationship of Universal salesmen to you and to me.

First, read the following extract from the printed instructions carried by every Universal salesman:

*“The basic principle and policy under which our pictures shall be sold is that no exhibitor shall be asked to pay one penny more than our product is worth to his theatre—but no exhibitor shall be permitted to pay for our product one penny less than it is worth.”*

Now, that’s on the level. It was not written to be published (even though I am publishing it today) but it was written for the purpose of hammering the Universal policy home to our salesmen. I am jealous of our reputation for fair dealing. I don’t propose to have that reputation jeopardized by any salesmen who might be over zealous. A Universal salesman is as much *your representative* as he is *mine*. Laugh, if you feel a laugh coming, but it is the truth just the same.

*We have more battles with our salesmen than you do!*

They are constantly telling us when we are wrong on price. They tell us the facts about your theatre, your location, your capacity, your general business conditions. They give us all the reasons why we must not ask this or that price from you. They are in personal touch with you. I cannot be. *If our salesmen were on your payroll instead of mine they could not use more arguments in your behalf than they now use!*

Bearing in mind that our salesmen are as much your representatives as mine, I want to impress another fact upon you, namely, that never in the history of the Universal did our salesmen have so much to say about pricing our goods as they now have. When we make up our price lists, they tell us where we are wrong and where we are right, what you can afford to pay and what you cannot—and why. After we have battled the lists to a finish, *they are authorized to accept contracts from you without waiting for Home Office approval.*

Now I ask you to read one more extract from the printed orders to salesmen: *“We want the salesmen to fight for our customers’ rights just as much as he fights for the company’s interests, because the welfare of our customers means the welfare of the company. I want no disputes—no enemies. Universal cannot afford enemies. There is no profit in enemies.”*

My idea of business is that it must be based upon *principle!* Any other basis is a fake. Universal’s policy is *“Live and let live.”* Any time any Universal man departs from that policy, *let me know!*

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*presents*

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*with*

MILTON SILLS *and a supporting cast including*  
ENID BENNETT LLOYD HUGHES  
*and* WALLACE BEERY

*Directed by* FRANK LLOYD

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way FIRST NATIONAL is  
building 'em for you!

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*and*  
Reason  
Why  
No. 3

Your contract in today for FIRST  
NATIONAL'S entire next season's  
product~ gives you the biggest  
money making buy ever offered in  
Motion Picture history.



# The **Film** DAILY

The **BRADSTREET** of **FILMDOM** The **RECOGNIZED** **AUTHORITY**

Vol. XXVIII No. 68

Thursday, June 19, 1924

Price 5 Cents

## Buy Famous' Share

Small Interest in State and Allen, Cleveland Reverts Back to Loew's Ohio Theaters

(Special to THE FILM DAILY)

Cleveland—Fred Desberg, general manager of Loew's Ohio Theaters, Inc., was one of the final witnesses to appear at the closing session of the Federal Trade Commission investigation into Famous Players' activities here.

The examination developed the fact that Loew's Ohio Theaters, Inc., had undergone a process of refinancing and that the bonds held by Famous Players in the company owning the State and Allen theaters had been paid off in full about three weeks ago.

Other witnesses were Frank Drew, Fox manager and Eddie Fontaine, Paramount manager.

Drew, testified that he had no difficulty getting first run showings of Fox pictures in first class theaters in this territory. He further testified that Fox pictures occupied ten per cent of available exhibition time in this territory.

Fontaine testified that the sales policies of Famous Players were similar to the sales policies of other distributing companies. He further attempted to show that Paramount pictures occupied about 15 per cent of the available exhibition time in the Northern Ohio territory. This testimony, however, was excluded by Examiner E. C. Alvord.

### St. Louis Next

(Special to THE FILM DAILY)

St. Louis—The Government investigation into Famous Players' activities opens here on June 23.

Field men for the Federal Trade Commission have been in the city for the past few weeks conducting a preliminary investigation, to line up witnesses to be called when the sessions are convened here.

### Barthelmess in "Classmates"

Richard Barthelmess' new picture will be "Classmates," by William de Mille and Margaret Turnbull. Production starts July 1 at West Point, with exteriors to be shot later in Florida. John A. Robertson will direct.

### Borzage to Direct Norma

(Special to THE FILM DAILY)

Hollywood—Frank Borzage will direct Norma Talmadge in "The Lady." He was scheduled to direct Ramon Navarro, who is now en route to Europe to appear in "Ben Hur."

## F. B. O. Fall Line-Up

Includes One from Mrs. Wallace Reid—Six From Fred Thomson and Six From Goebel and Erb

One of the highlights of the 1924-25 F. B. O. schedule will be "Broken Laws," which Mrs. Wallace Reid will make. It is a jazz age story.

A July release will be "A Woman Who Sinned," produced by Finis Fox. This will be followed by "Fools in the Dark," starring Patsy Ruth Miller and Matt Moore. "Vanity's Price," another, has been started, R. Neil directing. "Messalina" is also a fall release. It was made in Italy by Enrico Guazzoni.

As noted, Fred Thomson will make a new series of six westerns. "The Go-Getters" series with Alberta Vaughn and George O'Hara are now in work. Emory Johnson is busy on his next, while six will come from the new Goebel-Erb outfit, the first to be "Hard Cash."

### Loew's, Ltd., Reduces Debts

(Special to THE FILM DAILY)

Toronto—Loew's Toronto Theaters, Ltd., has reduced its bonded indebtedness by paying off \$43,000. This was made possible by the improved financial standing of the company which controls Loew's Yonge St. and Loew's Uptown.

### Corinne Griffith Due Today

Corinne Griffith is due in New York today from the Coast. She will not make any pictures while in the East, but upon her return to Hollywood will start in "Wilderness", to be followed by "Declasse".

### New F. & M. House Opens Tonight

(Special to THE FILM DAILY)

Harvey, Ill.—Fitzpatrick & McElroy's new Harvey theater, 104th St. and Center Ave., opens tonight.

### Sax in Deal with Apollo

Sam Sax has closed with Apollo Trading to handle the foreign rights on the six pictures he will make, the first to be "Unmarried Wives."

### McAvoy in "Ben Hur" Lead

(Special to THE FILM DAILY)

Los Angeles—May McAvoy has been signed to play Esther in "Ben Hur."

### Ben Amsterdam Here

Ben Amsterdam, Masterpiece Film Attractions, Philadelphia, is here on one of his frequent visits.

### Won't Review Ohio Ruling

(Special to THE FILM DAILY)

Columbus, O.—The Ohio Supreme Court has refused the petition of Walter K. Richards of Findlay, asking the court to reconsider its recent action against him in its interpretation of a motion picture show as a dramatic or theatrical performance and hence against the law on Sunday.

### F. P. Canadian Managers to Meet

(Special to THE FILM DAILY)

Toronto—A meeting of managers of the theaters controlled by Famous Players Canadian Corp., will be held here July 9, 10 and 11. N. L. Nathanson will preside. Awards will be presented at the convention to the winners of the bonus contest.

### Montreal Theater Managers Meet

(Special to THE FILM DAILY)

Montreal—The Montreal Theater Managers' Assn. at their annual meeting at the Queen's Hotel, elected George Nicholas to succeed Abbie Wright as president. George Rotsky was elected vice-president and B. M. Garfield, secretary-treasurer.

### L. C. Barnstyn Coming Here

(Special to THE FILM DAILY)

Rotterdam—Loet C. Barnstyn, of the Nederlands Bioscop Trust sails for New York on the Rotterdam June 24.

### Brother May Go Abroad

J. C. Barnstyn, of the British and Continental Trading Com. and a brother of L. C. will probably go abroad in September for six weeks.

## "Sorrows of Satan"

Famous Corelli Work Finally Purchased by Lasky—To Be Made on Ambitious Scale

Negotiations have finally been closed by Famous Players with the executors of the estate of Marie Corelli, for the rights to "The Sorrows of Satan." The deal was closed in London by Jesse L. Lasky.

For six years, negotiations have been under way for the purchase of the book, some leading producers having made bids for it. John Cecil Graham, head of the Famous London office begun dickering for the rights in 1918, through the author's agents, Watt & Son.

It has not been decided who will direct, or who will be starred, but it is understood the production will be one of the company's most ambitious pictures for next season.

## Extends Olive Branch

Invitation to M. P. T. O. A. and Allied Group to Join Hands Made by Billy Brandt

The M. P. T. O. of New York has stepped to the front and has issued an invitation to leaders of the M. P. T. O. and the Allied States Organization to meet at the state convention in Buffalo, July 7 in a spirit of cooperation. The invitation has been extended by Billy Brandt to M. J. O'Toole, R. F. Woodhull and Sydney S. Cohen of the M. P. T. O. and the various prime movers in the Allied States Organization.

Brandt extends the olive branch and passes the issue on to the exhibitor leaders. He says the breach must be healed, so that one united front can be presented.

"The fact that this meeting falls at a time when the attention of the exhibitors throughout the country has been focused upon the all important need of proper organization by recent developments in the producing and distributing ends of the business, and that it comes close upon the heels of important group conventions in various cities, makes of this Buffalo meeting an occasion which can be turned to the benefit of the exhibition end of the industry in general and every exhibitor in particular," says Brandt.

"To this end, we extend a cordial invitation to President Michael J. O'Toole, Sydney S. Cohen, Peter Woodhull and other officials of the M. P. T. O. A., President W. A. Steffes, H. B. Varner, H. M. Richey, H. A. Cole, Jake Wells and other members of the Allied States Organization and every organization leader and individual exhibitor to attend this convention in Buffalo.

"The time has come when the exhibitors, each and every one, must weld themselves into a solid, tightly bound, financially unhampered organization which will at once act as an instrument to fight producer-distributor domination of the motion picture industry and at the same time, by its very strength, to be a formidable obstacle to future actions tending to cripple and weaken the independent exhibitor.

"This is too well known to require further elaboration, but it cannot be too well known that, in its present state, broken up into numerous un-

(Continued on Page 5)

**Vitagraph Plans Napoleonic Story**  
Vitagraph will produce "Glorious Betsy," a romance of the Napoleonic era, by Rida Johnson Young.





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**Quotations**

	High	Low	Close	Sales
East. Kod.	107 7/8	107 5/8	107 7/8	400
F. P. L.	75 3/4	74 1/2	74 1/2	2,500
do pfd.				Not quoted
Goldwyn	13 3/4	13 3/4	13 3/4	100
Loew's	16	15 5/8	15 7/8	500
Warner's				Not quoted

**Incorporations**

Albany—Great Neck Playhouse, Great Neck, 100 shares common stock, no par value. Incorporators, H. and D. Rosenbaum and L. Stone. Attorney, T. A. Brown, New York.

Albany—Albany-S. K. & B. S. Knauer, Inc., New York. Capital \$25,000. Attorney, Ida Thau, New York.

Albany—W. T., Inc., New York. Capital \$30,000. Incorporators, M. M. Goldstein, J. Kandler and A. Ganz. Attorneys, Kandler & Goldstein, New York.

**New Color Process at Capitol**  
"Kinokrom," a new color process will be introduced at the Capitol next week. The first of the series, "The Days of Monarchs," represents the spectacular character of pre-war activities, with the color and splendor of costumes and uniforms.

The "Kinokrom" treatment is said not only to solve the problem of reproducing nature's hues by light rays, without artificial coloring but to add stereoscopic relief. Another feature of the process which was developed by Charles Urban is claimed to be the elimination of "fringing."

**Banner Buys New Story**

Banner Prod. has purchased "The Man Without a Heart," by Ruby M. Ayers which Burton King will direct at the Bennet studio. Kenneth Harlan and Jane Novak will play the leads. Samuel Briskin will leave New York next week to visit principal cities as far West as the coast where he may close for a third series.

**Co-Operating on Film Shipments**  
(Special to THE FILM DAILY)

Seattle—Exchange managers are much pleased over the forward step taken by the American Express Co. here which has prepared a schedule to assist in the shipment of film. This comprehensive list shows train connections to every shipping point in the territory.

**Allvine's Latest**

Glendon Allvine is responsible for the mailing of a "Ten Commandments" program to the various delegates of the Democratic National Convention, in which it was suggested that the Ten Commandments be inserted as a plank in the platform.

**Security Buys Two**

Cleveland—Security Pictures has bought "The Lure of the Yukon" and "A Pair of Hellions" for Ohio from Lee-Bradford.

**Dependable Gets Principal Franchise**  
Dependable will control the local franchise for Principal on the Harold Bell Wrights and Baby Peggys, taking in New York City and State and Northern New Jersey.

Al Cooke and Kit Guard, comics, have been re-engaged by F. B. O.

**Building Active In San Francisco**  
(Special to THE FILM DAILY)

San Francisco—The growing interest in pictures among the varied races which form the city's population is causing a veritable fever of building activity here. A modern house is being erected in the heart of Chinatown, which has been leased for a period of years by Chin Lain. The Lun Hop Co. is receiving bids on a 850 seat theatre. A great number of neighborhood houses are being remodelled and enlarged.

**Jackie Sails Aug. 15**

Los Angeles—Jackie Coogan sails from New York for the Near East on Aug. 15. His last picture for Metro has been placed in production. Larry Weingarten leaves for New York with a print of "Little Robinson Crusoe" in a few weeks. Jack will stop off at a number of cities in connection with the milk fund he is sponsoring.

**Must Use "Tax Free" Tickets**  
(Special to THE FILM DAILY)

Minneapolis—W. A. Steffes, head of the northwest exhibitor unit, has warned theatre owners not to use tickets mentioning the tax, when they are sold on non-taxable seats (fifty cents, or under), declaring that it is a revenue department ruling, subject to a fine, for violation.

**Percy Marmont in "Clean Heart"**  
(Special to THE FILM DAILY)

Hollywood—Percy Marmont will play the lead in "The Clean Heart," which goes into production immediately at Vitagraph, under direction of J. Stuart Blackton.

**Cast for "Captain Blood"**  
(Special to THE FILM DAILY)

Hollywood—J. Warren Kerrigan, Jean Paige, James Morrison, Wilfrid North and Charlotte Merriam, are the first five to be cast for "Captain Blood."

**Politics for Rialto Audience**

A radio will be installed in the Rialto next week to receive important happenings at the Democratic Convention. Both afternoon and evening sessions will be covered.

Louis Weadock will assist in the titling of "A Self Made Failure", featuring Lloyd Hamilton and Ben Alexander.

Arrangements are being made for a Broadway showing of "Behold This Woman," the J. Stuart Blackton version of E. Phillips Oppenheim novel.

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"Men of Affairs" by Roland Pertwee—Directed by Dennison Clift

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**Newspaper Opinions**

**"True As Steel"—Metro-Gwyn Capitol**

AMERICAN—\* \* \* "While I did not find "True As Steel" especially convincing, I found it interesting and better material than I have seen on Broadway in the last two weeks. \* \* \*

"True As Steel" misses a big chance, and one I thought Mr. Hughes would take—a chance to really give a pictorial discussion on woman's place in the business world. \* \* \*

DAILY NEWS—\* \* \* It's a good picture, but decidedly adult stuff. \* \* \*

EVENING JOURNAL—\* \* \* Rupert Hughes has made an interesting picture by drawing his characters human and understandable. And he has treated the situations with enough sympathy to make them logical. \* \* \*

EVENING WORLD—\* \* \* If there is one writer for the prints and for the screen who knows what the public wants his name is Hughes. \* \* \* no matter what he is doing, he makes his audience like it. \* \* \*

"True As Steel" is well worth while. \* \* \*

HERALD-TRIBUNE—Rupert Hughes. \* \* \* has disappointed us. He has made a morbid picture and has named it "True As Steel." \* \* \*

\* \* \* The trouble with the picture, we are sure, is that it is miscast. \* \* \*

MORNING TELEGRAPH—\* \* \* It impresses on the whole, but it is a question whether it should be put forth as Summer entertainment. Comedy is almost entirely lacking. A few jazz dance scenes and several clever titles drew the only laughs. \* \* \*

But there is no question about the inherent quality of "True As Steel." It must be classed as a good story honestly and well directed, admirably acted and very well photographed. \* \* \*

POST—\* \* \* is one of the most curious pieces of work we've ever seen. \* \* \*

It has neither plot nor villain. It conforms to no time proven formula. There's absolutely nothing startling about it, and a good deal of it strains your credulity to the last notch—yet most of it is interesting. \* \* \*

SUN—\* \* \* "True As Steel" then is recommended as an interesting if not precisely exciting picture, and one that is ever so faithful to life in les Etats Unis. \* \* \* the settings and clothes are correct and handsome and the actors display an uncommon amount of what might be called plain horse sense. \* \* \*

TELEGRAM—\* \* \* If you want to see what an author can do in the way of consistent character developments, rational plot unfolding and clever caption writing, go see the picture. \* \* \*

TIMES—We were agreeably surprised with this pictorial effort, which, while it is no masterpiece, is such a distinct improvement \* \* \* that we emerged from the theater satisfied with life. \* \* \* but in "True As Steel" he has actually neglected hokum, which fact makes this photoplay vastly more entertaining. \* \* \*

The picture is quite a good entertainment,

possibly all the more amusing for its abundance of impossible situations.

WORLD—\* \* \* Because of her work and because of the excellent construction and clear cut direction of this picture \* \* \* you somehow feel that Mr. Hughes is not half as shocked by the results of his research as his title writer would have you believe. He may have been pained by his discoveries but certainly a breathless and eager audience yesterday was vastly entertained. \* \* \*

**"Tiger Love"—F. P.-L. Rivoli**

AMERICAN—\* \* \* While the motion picture will never be as high in art as the opera, it is not bad entertainment. \* \* \*

George Melford is the director, and it is many a day since I have seen as good a Melford picture. \* \* \*

DAILY NEWS—\* \* \* It all goes to show a movie isn't a movie when it hasn't a story. Here we have Antonio Moreno in a colorful role, good direction, some fine photography—but what a story! \* \* \*

A Spanish dance or two cannot disguise that plot. You'd know it in an Eskimo setting. \* \* \*

EVENING JOURNAL—\* \* \* Estelle has the dark hair and eyes necessary for a heroine named Marcheta, and there are all the usual fights, holdups and interesting scenery expected of an outlaw play. \* \* \*

EVENING WORLD—\* \* \* It's one of those films with a box office title (this time not so salacious) that should "pack 'em in" out where alfalfa is the main crop. \* \* \*

But any film with Antonio Moreno and Estelle Taylor as its featured players must be at least interesting and, in a measure, entertaining, so that's exactly the way we have enjoyed "Tiger Love." \* \* \*

HERALD-TRIBUNE—\* \* \* A picture may be entirely different from a play and still be good. But "Tiger Love" isn't good. In fact the only thing in it that is worth looking at is Antonio Moreno. \* \* \*

MORNING TELEGRAPH—\* \* \* "Tiger Love" may serve to wile away an hour or so. There is always the probability of course that some people will overlook the conventional story and believe and enjoy it. \* \* \*

POST—But it's pretty good stuff at that. The picture has been well directed by George Melford, and Estelle Taylor, \* \* \* Tony Moreno, \* \* \* give convincing performances. Some of the photography is very lovely. So, outside of the usual amount of hokum and a terribly blah ending, "Tiger Love" will soothe and please you. \* \* \*

SUN—"Tiger Love" \* \* \* easily misses being an entertaining photoplay. \* \* \* Then, too, "Tiger Love" suffers a bit from having a Spanish heroine that doesn't look the least bit Spanish, and who is not quite attractive enough \* \* \* to inspire the sort of love that is so eloquently and vividly described in the title. \* \* \*

TELEGRAM—\* \* \* much of the strength of the original story has evaporated, and the tragic atmosphere has vanished altogether. Several of the episodes seem improbable, and there is a real tendency toward the happy

ending—one of the bugbears of film production.

The photography itself is remarkably beautiful, especially in the outdoor scenes. \* \* \*

TIMES—\* \* \* "Tiger Love" is nevertheless an interesting film in which the denouement is not blessed with the spark of originality. \* \* \*

George Melford, \* \* \* was fortunate in his selection of Antonio Moreno for the role of the Wildcat, but the same cannot be said regarding the casting of Estelle Taylor as the heroine. \* \* \*

TIMES SQUARE DAILY—\* \* \* The story is rather trite, but the action is heroic and sustained. Should be a splendid circuit feature that will please all classes and sorts, free from extreme sex and stirring as well as romantic. \* \* \*

WORLD—\* \* \* The background surrounds this musical comedy film with its native atmosphere of adobe, pepper trees and Spanish donkey trains. There is also a real wildcat, which in many ways was the most energetic and convincing actor of the cast. \* \* \*

**"The White Moth"—First Nat'l Strand**

AMERICAN—\* \* \* "The White Moth" \* \* \* is much more elegant than convincing. It is one of those films that appeals to a certain element of movie patrons; the kind who choose always to have cream puffs instead of the more substantial roast beef. \* \* \*

DAILY NEWS—Barbara La Marr says this is the best picture she has ever made. Maybe she's right. \* \* \*

It all depends upon how you like your Barbara La Marr. \* \* \*

Beautiful sets, good photography, Babbie at her best (?), a naughty scene or two—that's "The White Moth." \* \* \*

EVENING JOURNAL—Maurice Tourneur has produced the story with minute attention to details of Parisian atmosphere \* \* \* Barbara, who is very well cast for the role, does several dances, and the picture will interest those who like that sort of a story. \* \* \*

EVENING WORLD—Anything, estimation, that Maurice Tourneur directed the screen is worth while. \* \* \*

And so, if you take our advice, journey to \* \* \* see "The White Moth" picture, we think, is one of the most \* \* \* we have seen in months. \* \* \*

HERALD-TRIBUNE—\* \* \* is almost silliest picture we ever saw and yet we not, that it will make millions for it duceers. Right here we predict that it heralded as a box-office attraction all the country after it leaves the Strand T because of a lot of scenes which verify suspicion that we were gazing on almost silliest picture we ever had seen. C story we shall say nothing. The tale is and for us to comment on it would more so. \* \* \*

MORNING TELEGRAPH—\* \* \* its brilliant setting, proves to be a fairly popular specimen. \* \* \*

Maurice Tourneur has provided a decorative setting for an artificial story, way Tearle shares the honors with Barbara La Marr. \* \* \*

POST—\* \* \* Whoever induced Barbara La Marr to do this picture did her a turn. Just about two more things like one and her last week's effort, "The She of Dan McGrew," will cook her good the estimation of all persons possessing the slightest intelligence. \* \* \*

SUN—\* \* \* "The White Moth"; then, he described as a typical motion picture Parisian night life as seen through the of a Hollywood director. That is to s is dripping over with scenes of nudgy gamey views of frolics in the Latin qu of Paris. \* \* \*

TIMES—\* \* \* It is true that this picture is to a certain extent an attractive entertainment, as it contains exotic and interesting scenic effects with beautiful lighting. But the story that limps through different scenes is filled with exaggerated situations, which would never have been accepted if Mr. Tourneur had been intent on fashioning a masterpiece. \* \* \*

WORLD—\* \* \* we do say that are scenes of interior decoration of splendor. We still can't quite understand why Tourneur neglected to put a grand and a radio in that bath room. \* \* \*



**What Is Dempsey Saying?**

Frankly, we don't know. All we know is that this picture of him was taken from one of his

**"FIGHT AND WIN"**

pictures in which he assumes the role of a French officer or something or other. The first one who guesses what he is saying is a better guesser than we are. It's all French to us.

Play Dempsey and Put "Jack" in the Bank

Due to necessity of moving executive offices to larger quarters Universal Pictures Corp. offers

**FLOOR FOR RENT**

entire 3rd floor (10,000 sq. ft.) 1600 Broadway, N. Y., including projection room and office partitions.

apply

**UNIVERSAL PICTURES CORP.**

1600 Broadway — New York, N. Y.

**Extends Olive Branch**

(Continued from Page 1)

ed groups, exhibitor organization, no near how fine its intentions, is no os on to cope with the situation ov confronting it and with the many anications of this dangerous situ- ution which will confront it in the uture.

"the leaders of the two larger xhibitor organizations, Mr. O'Toole, e M. P. T. O. A., and Mr. Steffes of the Allied States, the leaders of tal and regional groups and each in- ividual theater owner are as con- rined as I am of the necessity of on firmly welded organization, if e are willing to work together for he common good, they should take dvantage of this meeting in Buffalo, e together and, once for all, lay all differences aside and try to build he foundation for real exhibitor oc- upation.

here can not be worthwhile ex- iber organization without proper financing, and there can be no proper financing unless exhibitors every where are lined up in one solid fight- ing front.

he M. P. T. O. of New York State is completely independent. It stands by itself. Therefore, its con- vention can well be considered a general occasion, a Hague at which no party to a meeting will be at the slightest disadvantage.

This will be my least term as president of the M. P. T. O. of New York State. My time has been freely given to exhibitor organizations in the past, but my own private business now requires my complete attention. As an individual exhibitor with a large investment, however, I cannot help but recognize the growing menace to the independent theater owner from within and without the industry and see plainly the great benefit to me, as a private person, of a firmly welded national organiza- tion."

M. J. O'Toole, was out of town yesterday. No one at his office cared to speak for the M. P. T. O. A.

**Tips to Projectionists**  
(Special to THE FILM DAILY)

Coronto, Ont.—Some tips which may prove valuable to projectionists in the care and operation of their machines, are reprinted below, from "The Canadian Moving Picture Digest":

Many projectionists use a typewriter cleaning brush for brushing out bits of film, etc. from their machines. This is not always effective. If your theater owns an electric vacuum cleaner with an attachment for cleaning curtains, rugs, etc., it can be passed into this service, as the strong suction easily removes all traces of lint and dirt without damage to the machine.

A medicine dropper or fountain pen filter is a very handy and neat way of applying cement when making splices such as even doubling up single reels on double reels. The dropper is sucked full of cement and by pressing the rubber bulb a neat line of cement can be drawn along the scraped edge on the film to be spliced."

**Service Issuing "Smiles"**  
Service: Film Corporation is now distributing a new series of one reel subjects called "Smiles."

**Jazz, Autos, Films, Imperil Colleges?**  
Prof. Abraham Flexner, educator and scientist, in an address before the Lincoln School of Teachers College, declared that the youths of America entering college this fall, will find themselves in the atmosphere of "movies, motors and jazz", the peril of the world's civilization.

**"N. Y. Film Curb" Appears**  
Thomas Hamlin has issued the first number of his new paper, "New York Film Curb." It is a zone trade weekly issued every Wednesday for exhibitors served by local exchanges and covers Northern New Jersey, Southern New York State, Greater New York and Long Island.

**Tie-Up on "Felix" Dolls**  
Arrangements have been made with the George Borgfeldt & Co., importers and exporters, for the manufacture of a "Felix" doll, to exploit the famous cat series. The doll retails at \$1, and the Liggett Drug Co., has purchased them for their stores.

**Foreign Sales**  
Sering D. Wilson Co., have purchased "The Lure of the Yukon" for the United Kingdom, also 12 Redhead comedies for the United Kingdom, France, Belgium, Switzerland, Holland, Spain, Portugal, and Italy, from Lee-Bradford.

**Famous Buys "Alice" Comedies**  
Famous Players has purchased the "Alice" comedies for Canada. Other deals include the New England rights to Sam Moscow, and Eastern Penn. Southern New Jersey and Washington rights to Masterpiece Attractions.

**New One for Medford, Ore.**  
(Special to THE FILM DAILY)  
Medford, Ore.—George Hunt is replacing his Page theater, destroyed by fire a few weeks ago, with a \$200,000 modern fireproof building to seat 1,200, and will be ready in September.

**Signs Harvey Gates**  
(Special to THE FILM DAILY)  
Hollywood—Hunt Stromberg has signed Harvey Gates as scenario editor for the Carey and Priscilla Dean units. Doris Anderson will be his associate.

James Morrison is the newest addition to the cast of Vitagraph's "Captain Blood."

**At Broadway Theaters**

**Capitol**  
Selections from "Pagliacci" open the program, followed by the Capitol Magazine and "Chimes of Normandy", an elaborate tabloid. "True As Steel" is the feature. An organ solo closes.

**Rialto**  
The overture is selections from "Aida", and of course, the usual Riesenfeld Classical Jazz number is second. Ernest Davis, tenor, sings "Celeste Aida", just before "The Guilty one", the feature, is screened. An interesting short reel, "The Striking Tires", made with the co-operation of the Goodrich Rubber Co. is next, and one of the "Leather-Pushers" comedies, "Big Boy Blue", is last.

**Rivoli**  
The bill starts off with Charbrier's "Es-pana", the overture, and runs into "Birds of Passage", a Pathe short reel. A musical trio is third, playing "Londonderry Air", with cello, violin and harp. Rivoli News Pictorial and "Spanish Twilight", with Paul Oseard and La Torecilla, assisted by the Rivoli ensemble, are presented before the feature, "Tiger Love", which is followed by "Nola", a De Forest Phonohm. Will Rogers in "Don't Park There," concludes the performance.

**Strand**  
The program includes: Overture: "La Forza Del Destino"; "The Piano Quartet", rendering popular selections; Topical News Review; Prologue to the feature, "The White Moll"; the feature; "Family Life", a Mermaid comedy, and a closing organ solo.

**At Other Houses**  
Only five Broadway theaters have hold-overs this week. They include the Astor, with "The Sea Hawk"; "Girl Shy" at the Cameo; "Ten Commandments" at the Cohan; Criterion still housing "Dorothy Vernon of Haddon Hall"; and "The Thief of Bagdad" at the Lyric.

**All Eastern Units on Location**  
The Paramount Long Island studio has been abandoned by various units for exteriors. Gloria Swanson's company making "Her Love Story," is at Kensico, N. Y., while Valentino and the "Sainted Devil" unit are at Farmingdale, L. I. Irvin Willat is shooting exteriors for "The Story Without A Name" at Eaton's Neck, L. I., and Alan Crosland is still in the Bahamas, making "Sinners in Heaven."

**Controls New England Rights**  
Pioneer Film of Boston, in a communication to this publication, says that company distributes "Napoleon and Josephine" in New England. F. B. O., in recent advertisements, mentioned the fact that the picture was controlled and distributed throughout the country by them. F. B. O. does control most of the United States, but not all.

Regina Crew is handling publicity for Frank Mayo.

**Projector Inspector in Phila.**  
(Special to THE FILM DAILY)  
Philadelphia—The Film Board has appointed an inspector to check-up on the condition of projection machines in the territory. The first report submitted indicates that exhibitors are willing to cooperate in keeping their machines fit.

**De Costa Creditors Meet**  
Creditors of Leon De Costa met Tuesday, in the office of Peter B. Olney, Jr., referee in bankruptcy, at No. 2 Rector St. De Costa was adjudicated bankrupt on June 2.

**ANNOUNCING**  
The First of  
**6**  
Independent Productions

**"UNMARRIED WIVES"**

Now in Production To Be Followed By

"Black Lightning"  
"Women in Gold"  
"The Night Ship"  
"You Can't Fool A Woman"  
"Every Woman's Secret"

Gotham Productions  
1600 Broadway  
New York City

All Foreign Rights Controlled by  
APOLLO TRADING CORP.  
1600 Broadway—N. Y. C.

**COMING SOON**

**Helene Chadwick**  
in  
**"HER OWN FREE WILL"**



From the popular story by ETHEL M. DELL  
Directed by Paul Scardon  
Produced by EASTERN PRODUCTIONS INC.

RELEASED BY  
PRODUCERS DISTRIBUTING CORP.  
Season 1924-1925 Thirty First Run Pictures



Leadership  
and  
Reason  
Why  
No. 4

# Coming!

FIRST NATIONAL PICTURES INC.  
presents

## "SUNDOWN"

by E. J. HUDSON  
An Epic Drama of Today

Directed by  
LAURENCE TRIMBLE and HARRY HOYT

**TRY**  
and  
buy  
it!

Week after week - Month after month -  
**FIRST NATIONAL "hits"** will keep the  
box-offices busy for next season.

*Is your contract signed?*





# THE BRADSTREET FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXVIII No. 69

Friday, June 20, 1924

Price 5 Cents

## SNEERS

By DANNY

And supercilious attitude. The "higher-and-mightier-than-thou" stuff. Pulled by some newspaper critics. And other critics of the motion picture. Which tends to make many of us ill. Including your humble servant. Where they stand on the mountain top and disdainfully look down at pictures. Ad picture people. And have a great time "kidding" them. This happened most outrageously a few weeks ago. When a certain critic of a New York newspaper evidently thought he was smart. In his manner of treating the opening of "The Sa Hawk." Later he retracted some of his ideas. But much damage had been done.

You, Mr. Exhibitor, may have the same sort of treatment to deal with in your town. And there is only one way of handling it. Go right to headquarters and complain. Tell the owner of the paper. Tell him the critic can criticize to his heart's content. Knock as often as he wishes because in these days of better pictures the boosts must come faster than the knocks. But tell him you don't want pictures "kidded" and spoiling fun at them.

This country is suffering from an impaired credulity. Arguments appearing in the Monday morning papers on differences of pulpit opinion on the subject of Christ automatically tends to deteriorate youth's faith in God; oil scandals deteriorates youth's faith in their Government; violating the statutes, such as prohibition, deteriorates youth's faith in law. We must not allow the motion picture industry to deteriorate youth's faith in Life.

As we automatically become stabilized, so we must stimulate the public faith in this business as a stable industry.

These are old words. Old thoughts.

(Continued on Page 2)

## New Finance Unit

Consolidated Plans Six Million for Investment—New "Lab" for Hollywood

(Special to THE FILM DAILY)

Los Angeles—Construction of a \$2,500,000 laboratory in Hollywood next Fall and the expenditure of \$6,000,000 by January, 1925, in the financing of pictures are planned in the program of the Consolidated Film Industries, Inc., of New York, as made public here.

The financing of motion pictures is part of the original program of Consolidated since the Erbograp, Republic and Craftsmen laboratories were merged. It is quite likely that a sum of money will be set aside for the financing of Eastern-made productions as well.

## Japanese Boycott Abates

(Special to THE FILM DAILY)

Washington—The boycott on American pictures brought on by the Japanese exclusion act has "abated considerably," according to a telegram received at the State Department from Tokio.

The telegram said that the movement was practically ended in Osaka and that the agitation in other parts of Japan is subsiding.

## "Unmarried Wives," Gotham's First

Sam Sax of Gotham Prod., while on the Coast arranged for six productions, the first of which will be "Unmarried Wives," followed by "Black Lightning," "Women in Gold," "The Night Ship," "You Can't Fool A Woman" and "Every Woman's Secret." James Hogan will direct.

## Ritz Joins Hays Ass'n

Ritz-Carlton Pictures, Inc. has become a member of the Hays organization, according to an announcement made yesterday following a meeting of the board of directors.

## Story Counts Most

R. A. Rowland Says It's the Vital Factor in Production—Some Interesting Ideas

The story is the most important of all the elements that make up a picture, according to R. A. Rowland. Some of his ideas as expounded at a recent A. M. P. A. meeting will be found below:

"I consider a story from three viewpoints: First, circulation value; second, star value, and third, novelty of plot and atmosphere.

(Continued on Page 7)

## Building In London

H. B. Franklin to Inspect Work on New Paramount House—Sails, July 5

Harold B. Franklin, director of the theater department at Famous Players sails for Europe on the Olympic July 5, on a combined business and pleasure trip. One of the reasons for the journey concerns the progress of the Plaza theater which Famous is building immediately off Piccadilly Circus in London.

The house has been in construction for eight or nine months and will probably be ready by January, 1925. Franklin will also visit Paris and possibly, Berlin.

## April Exports Total \$718,348

(Special to THE FILM DAILY)

Washington—April exports as reported by the Department of Commerce, included 11,439,721 linear feet of positive, valued at \$415,070; 600,533 ft. of negative, valued at \$127,681, and 5,646,453 ft. of sensitized, but unexposed film, valued at \$175,597. The total reaches \$718,348.

Canada was the best market for positive films, taking 1,146,547 ft. valued at \$52,767, while England was the best customer for both negatives and raw stock, taking 282,626 ft. valued at \$75,299, of the former, and 2,322,276 ft., valued at \$57,151, of the latter.

## Milligan, A District Manager

(Special to THE FILM DAILY)

Cincinnati—M. A. Milligan, Paramount manager, has taken over District No. 10, which includes Cincinnati, Columbus and Louisville, succeeding H. A. Ross, who has been in charge of No. 4 and No. 10.

Ross will handle No. 4, which includes Detroit, Buffalo, Pittsburgh, Cleveland and Indianapolis. The Louisville exchange will open about July 1.

## Ten Features From Pathe

Pathe will release ten features during 1924-1925, more than 100 two reel comedies from Roach and Sennett and a number of other short reels.

## Six More From Dempsey

(Special to THE FILM DAILY)

Hollywood—Jack Dempsey will make an additional group of six "Fight and Win" two reels.

## Hall Joins Woods

F. Mordaunt Hall, picture critic of the New York Times has resigned to join the Al H. Woods enterprises in London.

## Six Yearly From Ritz

Four with Stars, Two from Directors—Kleine Resigns—C. L. Yearley with Williams

Ritz Pictures intend producing six pictures a year, the first to be ready for distribution March 15, 1925. Four of the six will contain starring names, and the other two, the prestige of two well known directors.

These detailed plans were announced yesterday by J. D. Williams at the weekly luncheon of the A. M. P. A. Further than a mere mention of the fact that Ritz will have two stars and that one of them will be Rudolph Valentino, nothing was divulged. Williams merely said he held an option on the services of the second star.

"Because I have a number of engagements."

(Continued on Page 7)

## Connecticut Lifts Tax

(Special to THE FILM DAILY)

New Haven, Conn.—While the M. P. T. O., of Connecticut was in session at the Hotel Garde, word was received from State Tax Commissioner Blodgett that the five per cent state tax on admissions up to fifty cents had been removed. This was based on the Federal tax and will now remain on those tickets only that are taxable under the Federal law.

## "Wagon" in Rivoli for Month

Present plans call for a run of four weeks at the Rivoli for "The Covered Wagon," beginning Aug. 3. This will be followed by an additional week at the Rialto.

The Loew circuit will probably not play the picture until the fall.

## 179 Closed In Four States

(Special to THE FILM DAILY)

Seattle—Film Board of Trade figures show 179 theaters closed through Washington, Oregon, Idaho and Montana.

## Lehr With Goldwyn

Will Act As General Manager of All Units—En Route East for Material

(Special to THE FILM DAILY)

Los Angeles—Abraham Lehr, former vice-president of Goldwyn Pictures in charge of the Culver City studio until that company was merged with Metro has become associated with Samuel Goldwyn as general manager of production. Lehr will manage the two units that Goldwyn maintains. One is, of course, headed by George

(Continued on Page 7)



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**Quotations**

	High	Low	Close	Sales
East. Kod.	108	107 1/4	107 3/4	400
F. P.-L.	74 3/8	73 3/4	73 3/4	2,600
do pfd.				Not quoted
Goldwyn				Not quoted
Loew's	15 7/8	15 7/8	15 7/8	100
Warner's				Not quoted

**SNEERS**

(Continued from Page 1)

But perhaps Hays can see his way. And suggest to his many newspaper publishing friends that they should do all in their power. To express this idea. And if, among these ideas, the sneering at pictures; the superciliousness of callow youthful writers is affected thereby much good will be accomplished.

Montgomery, Ala.—Sol Sugarman, owner of the Grand and Pekin, died suddenly as a result of heart trouble.

*Let George do it!*  
**George E. Kann**  
Corporation

220 West 42nd St.  
New York, Chick. 4052 Foreign  
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**Will Enforce Circuit Law**

(Special to THE FILM DAILY)

Philadelphia—The Dept. of Labor and Industry has announced that it will strictly enforce the clause in the Fire and Panic Act, requiring theatres having one or more balconies, in other than the first or second class houses, to install emergency electric current, independent of the main current.

**Fontaine Heads Film Board**

(Special to THE FILM DAILY)

Cleveland—Eddie Fontaine, manager of Famous Players has been elected president of the Film Board of Trade to fill the vacancy left by the resignation of Nat Barach, Frank Drew, Fox exchange manager has been elected vice-president.

**Arrange Outing For Exhibitors**

(Special to THE FILM DAILY)

Buffalo—The Film Board of Trade has arranged for an outing and picnic the week of July 1, in honor of exhibitors who will attend the M. P. T. O. state convention.

**Unique Insurance Policy**

(Special to THE FILM DAILY)

Hollywood—Louis B. Mayer has insured the Hobart Henley company, making "Free Love", against hold up on production through illness of players.

**Creditors Take Over House**

(Special to THE FILM DAILY)

Grant, Neb.—Following foreclosure proceedings, creditors have taken control of the Eldon. Ford Davidson will continue as manager.

**Brill Sells B'klyn House**

Sol Brill has sold the 2,000 seat Meserole theatre in the Greenpoint section of Brooklyn to Suchman Bros. Lee Ochs and Henry Fried were the brokers.

**Zierler Gets Hines Films**

Commonwealth will distribute two Johnny Hines features in Greater New York and Northern Jersey: "Grade A Certified" and "The Speed Spook."

**Plan Joint Outing**

The Theatrical Press Agents' Assn. and the A. M. P. A. will probably have a joint outing some time during the summer.

**Newspaper Opinions**

"The Guilty One"—F. P.-L.

Rialto

AMERICAN—If the photographer gets the credit for making Agnes Ayres look so well \* \* \* then she should insist that the one who manned the camera \* \* \* be a permanent fixture in all her films.

Joseph Henabery, \* \* \* does a fair job. \* \* \* it is far better than the usual run, although it is nothing to get excited about.

Miss Ayres has been supplied with an exceptionally good cast. \* \* \*

DAILY NEWS—There's a nice murder to chill your overheated veins \* \* \* Agnes Ayres helps along the drop in temperature with her usual icy presence. \* \* \*

If you want to give your imagination a rest, "The Guilty One" is highly recommended.

EVENING WORLD—\* \* \* "The Guilty One" is another one of those "mystery" plays in which the accent should be placed on the miss. \* \* \*

HERALD-TRIBUNE—"The Guilty One" is a story of a murder and who did it. \* \* \* We cannot tell whether these fictitious people are really uninteresting or whether they were uninteresting only to us. \* \* \*

MORNING TELEGRAPH—\* \* \* It proves to be an interesting picture, sustaining the suspense until the end \* \* \* \* \* it is dramatic and tense. It is a very good offering.

Agnes Ayres is pretty \* \* \* Edward Burns, Stanley Taylor, Craufurd Kent and George Seigman make up a good supporting cast. \* \* \*

POST—\* \* \* starts out like one of these neglected-bride-turns-to-other-man-for-comfort stories and ends up with a thrilling murder mystery. \* \* \* But creaky as it is in construction, both halves are quite interesting. \* \* \* is better than lots of 'em, and you'll get an hour of honest entertainment. \* \* \*

SUN—Murder and blackmail and Edward Burns are the only interesting features of "The Guilty One." \* \* \*

TELEGRAM—\* \* \* "The Guilty One" \* \* \* staggered along manfully in an effort to be as dramatic as its name implies. That it fell and slipped more often than it was able to stand up doesn't matter much, for in every way it was a perfect vehicle for Agnes Ayres. \* \* \* The supporting cast proved less interesting \* \* \* with the exception of Stanley Taylor. \* \* \*

TIMES—\* \* \* contains quite an interesting story, weakened, \* \* \* by a rather hasty ending. Joseph Henabery, \* \* \* has extracted some really impressive situations \* \* \*

This is a picture well worth an hour of one's time. It has certain weak spots, but it is a good entertainment.

WORLD—\* \* \* This story of misguided love and tiresome mystery is worth seeing by virtue of the fact that it has in its cast a young man relatively new in the field who will do better. \* \* \*

**Akra Corp. Buys Films For S. A.**

Akra Sales Corp., announce the purchase of six outdoor features and six westerns for Latin America from Russel Prod.

**Better Films Committee Me**

(Special to THE FILM DAILY)

Chattanooga, Tenn.—The local Better Films Committee held their annual meeting recently at the Park Hotel, the feature of which was election of officers. Mrs. M. N. Vaker succeeds Mrs. H. R. Lacey as president, while Mrs. E. F. White was chosen vice-president; Miss Crimmins, secretary, and W. G. mig, treasurer.

**HAL ROACH'S**

**DIPPY-DOO-DADS**

**COMEDIES**

"Consistently Good"

1 reel

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**"THE CHASE"**  
DAREDEVILS OF THE ALPS IN A PICTURE OF A THOUSAND THRILLS  
Educational Pictures

**NOW PLAYING**

Betty Compson  
in  
**"MIAMI"**

Story by JOHN LYNCH  
an Alan Crosland Production  
Produced by TILFORD CINEMA CORPORATION

FOR PRODUCERS DISTRIBUTING CORP.  
RELEASE



# The Covered Wagon

THE COVERED WAGON, one of Paramount's FAMOUS FORTY, will be released to exhibitors on September 8th.

I don't believe there is a showman in this business who won't concede that THE COVERED WAGON is the greatest box-office attraction available to picture houses this Fall.

You know its record as a road show—59 weeks at the Criterion Theatre, New York, 34 weeks in Hollywood, 23 weeks in Chicago, 22 weeks in Boston, 30 weeks in London, 16 weeks in Paris, and similar runs in other cities. A record absolutely unprecedented in film history in respect to length of runs, size of audiences and dollar receipts.

The beauty of it is that the gold mine of box-office dollars in THE COVERED WAGON has hardly been scratched.

In playing this picture, you will simply have to revise all that experience has taught you about the show business and about your theatre. You will break your money and attendance records. Yes. But you will do more than that. You will, in addition to every one of your regular patrons, get hundreds of people who never go to movies. You will tap the outlying districts as you never have before. You will have elements doing gratis boosting for the picture that have never tied up with you before. You will be amazed, as we were and are, at what this great picture can do.

THE COVERED WAGON has become more than a picture; it is an American institution. It is the one picture now available to exhibitors that everybody in America feels that they must see. You can book nothing approaching it for the cash it will get and for the prestige it will bring your house.

When you consider that THE FAMOUS FORTY, besides THE COVERED WAGON, includes 2 Valentino pictures, 2 Cecil B. DeMille, 3 Swanson, 3 Meighan, 3 Negri and 26 other Big Ones—no wonder the showmen are flocking to book!

S. R. KENT.

FAIR W

TO EVER

**T**HE demand for the  
since Universal's a  
release, has been terrific  
offices. Set your dates now

*It's better to b*



WARNING

EVERYBODY!!!

Trustback of Notre Dame  
announcement of its general  
Contracts are flooding our  
for fall showings.

safe than sorry

Carl Faenung

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— THE TRADE —

**B. P. SCHULBERG PRODUCTIONS, Inc.**

which will produce for the  
Independent Market on Franchise

1924-1925

**Nine Preferred Pictures**

The First Already in the Course of Production

**“The Breath of Scandal”**

*by Edwin Balmer*

NOTE: Do you remember “Rich Men’s Wives”, the first Preferred release? Then book “The Breath of Scandal” now—the first Schulberg—Preferred release.



**B. P. SCHULBERG PRODUCTIONS, Inc.**

1650 BROADWAY

::

::

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NEW YORK

## Six Yearly From Ritz

(Continued from Page 1)

...I want to say here that the star who is not Harold Lloyd", he said.

Other interesting statements made by Williams follow:

That Ritz has purchased the picture rights to "Cobra". It will either be made as a Valentino vehicle or by one of the directors Ritz has engaged. Williams will leave for the Coast shortly concerning the production of the play.

That twenty influential men have become interested in the launching of the Ritz proposition and that each of the group has evidenced its sincerity by depositing funds in banks.

That forty exhibitors, none of them allied with First National have taken a financial interest in the organization.

That one individual, now interested in the picture business has definitely pledged to advance money to the extent of \$1,000,000 for the use of one producing unit.

That Ritz will be controlled by a cabinet of five which will pass on matters of importance in connection with the operation of the organization.

It was announced that George Kleine has resigned as chairman of the board of directors. Later, Williams said he expected to announce his principal financial affiliation in about ten days and that Kleine would not be replaced by any one individual. The cabinet of five will function instead.

C. L. ("Bill") Yearsley, associated with Williams in Australia and of recent years, a co-worker with Williams before the latter's connection with First National ended will join Ritz the first of the month as "right hand man" to J. D. Yearsley will carry no other title, but Williams explained that Yearsley will always occupy that post, no matter who may in or leave the company. Harry J.ohn, former foreign manager of Metro will be another member of the cabinet, but the remaining three were not named.

Williams said he planned to develop Ritz into another First National. He declared that Valentino will prepare his first Ritz picture as soon as "The Sainted Devil" is completed for release. Present at the luncheon were Harry Cooper, an associate of Williams' of many years' standing, Dr. Jacobs, his attorney and Valentino's personal secretary.

Dr. A. H. Giannini of the East River National Bank with which Williams is doing business was another speaker. He spoke briefly but stressed the ability of Williams as an executive.

No mention was made of distributing arrangements.

### Mary Astor Opposite Denny

Through the Edward Small company, Mary Astor has been engaged to play opposite Reginald Denny in "Oh, Doctor!" for Universal. She is now appearing in "The Price of a Party," but will leave for the Coast on June 29.

## Lehr With Goldwyn

(Continued from Page 1)

Fitzmaurice and the other is at present making "Potash and Perlmutter in Hollywood."

Lehr is now bound for New York where he will close a number of deals for future material. At the time of the Metro-Goldwyn merger, it was reported he would make a series of pictures for the combined organizations.

### "Nightcap," Bellamy's Next

(Special to THE FILM DAILY)

Hollywood—Following "The Flower of Napoli," co-starring Madge Bellamy and Herbert Rawlinson, Miss Bellamy will be co-starred with James Kirkwood by Universal in "The Nightcap." Herbert Blache will direct. Others in the cast will include Rosemary Theby and Zazu Pitts.

### Two Deals on Sunset Product

M. S. Rosenfield, representing Sunset Prod., has sold a series of Kenneth McDonald stunt pictures and the J. B. Warner Westerns, to the Argentine American Film Co., for Argentina. Also the Jack Hoxie series for Chile, Peru, Bolivia and Ecuador, to Empresa de Theatros Y Cinema.

### "U" to Handle Milk Film

Arrangements have been completed by Universal and the International News Reel, by which a four or five reel feature, taken by International at the big New York Milk Fund bouts next Saturday evening, will be distributed throughout New York State for charity.

### New "U" Serial and 2 Reel Series

The current Universal schedule contains the first chapter of a new serial, "The Iron Man," with Lucien Albertini, also a new series of two reel Indian pictures, the first of which is "Blue Wing's Revenge." Wm. E. Lawrence is the star.

### Welcomes Exhibitors to Buffalo

(Special to THE FILM DAILY)

Buffalo, N. Y.—Mayor Frank X. Schwab, extends a hearty welcome to all New York theater owners, in a circular letter mailed to exhibitors of this State, prior to the New York convention, July 7.

### Durling With 'Bulletin'

E. V. Durling, known for his columns in the Herald-Tribune, and before that, in the Globe, is now conducting "On the Screen," for the Bulletin, the latest evening newspaper.

### Ian Keith Signed by Ince

Through the Edward Small company, Ian Keith has been signed on a long term contract with Thomas H. Ince. His first picture will be "Christine of the Hungry Heart."

### Another Showing for Color Process

The Friese-Greene color process will be given a second showing by Spectrum Films, Ltd., at Town Hall, Friday, June 27.

## Story Counts Most

(Continued from Page 1)

"Give me an abandoned woman with a child—one who deserves human sympathy—and I'll give you a box office production every time. And that, with the trimmings of excellent production, fine settings, good direction and expert supervision, was the strongest feature about 'Lilies of the Field.' It was a big success, as was also 'Black Oxen.'"

"Production of motion pictures, is as simple as A. B. C. as soon as any producer learns the fundamentals. It's just as mathematical as putting up a building. It's easy. In fact, it's so easy, it's almost pathetic. And yet there are a lot of producers and directors out in California who are continually beclouding the production of pictures in an air of mystery. We've got to overcome these clouds of mystery, because there isn't any mystery about it. The trouble with many of these directors is that they get lost in their own fog."

"They need someone to steer them, someone to coach them. They go blindly ahead producing from their own viewpoint failing to take advantage of dramatic situations, not making closeups or long shots when they should be made. It takes someone of unusual experience—a trained newspaperman who has a showman's angle, for example—to guide them. In First National we have just such a man in the person of Earl J. Hudson, who is personally supervising our own productions, and much of our success in the last year can be attributed to him."

Touching on his well-defined attitude toward production in California as compared with the East, Rowland said:

"I don't believe in California. The viewpoint is distorted. Out there they think that good motion pictures can't be made anywhere else. But we are not deceived. First National is coming to New York. We're not going to get rooted to California. We're going to get rooted in New York. New York is the greatest story locale in the world and has every advantage to offer. Besides, I consider it impractical to have production and the general office of the company separated by 3,000 miles, so we are going to bring our production to the Atlantic Coast."

## Incorporations

Albany — Port Chester Theater Realty Corp., New York. 200 shares common stock, no par value. Incorporators, A. Strauss, J. E. Ungerfield and S. Weinberg. Attorney, L. Kauffman, New York.

Indianapolis, Ind.—Terre Haute Amusement Corp., Terre Haute. Capital \$10,000. Incorporators, Sieber Nicholson, Charles M. Reagan and Charles Fox.

Albany—Spiron Nelson Amusement Co., Brooklyn. Capital \$5,000. Incorporators, H. Spiron, J. Nelson and B. Harris. Attorney, C. H. Beigle, Brooklyn.

Springfield, Ill. — Park Theater Building Corp., Chicago. Capital \$60,000. Incorporators, Charles Miller, D. K. Cochrane and Archie Spencer.

Springfield, Ill. — Park Ridge Amusement Co., Park Ridge. Capital \$100,000. Incorporators, V. T. Lynch, R. C. McGregor and Dr. A. J. Buchheit.

Indianapolis, Ind.—Hoosier Theater Co., Indianapolis. Capital \$10,000. Incorporators, A. Zaring, Samuel W. Neall and Wm. O'Connor.

Trenton, N. J.—Weequakin Amusement Co., Inc., Newark. Capital \$125,000.

Springfield, Ill.—Perfect Motion Pictures Corp., Chicago. Capital \$25,000.

Former 'Review' Owner Dead  
H. M. Swetland, former owner of Exhibitors Trade Review is dead.

### Lewis Ill

Randolph Lewis is ill at the Hotel York.

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 latest and greatest novel —

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*Author Sir Arthur Conan Doyle*  
*By arrangement with Watterson R. Rothacker*  
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*The strength of the **FIRST NATIONAL'S**  
next season's line up is amazing —  
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*"A Woman of Paris"----- 8 weeks*

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# THE *Film* DAILY

**The BRADSTREET of FILMDOM** **The RECOGNIZED AUTHORITY**

Vol. XXVIII No. 70

Sunday, June 22, 1924

Price 25 Cents

## Binderup Loses

Federal Court Dismisses Action in Omaha—Appeal Again Planned

(Special to THE FILM DAILY)

Omaha—Federal Judge Woodrough has sustained an argument supporting a motion to dismiss the \$750,000 suit brought by Charles Binderup of Minden, Neb., against eighteen distributors. Attorneys for Binderup state they will immediately file an appeal with the Circuit Court.

The argument that consumed four days was made after a trial that took almost four weeks. Binderup broke all records for remaining in the witness box when he testified for two weeks.

Binderup charges that the distributors had violated the Sherman Anti-Trust Act. He was former operator of a circuit of houses in Southeastern Nebraska and charged he was unable to get any films.

Judge Woodrough's opinion was written on sixteen pages legal foolscap. He said in part:

"There is no evidence that the defendants violated the Sherman Anti-Trust Act. It is evident that some members of the Board of Trade organized by the film men expressed their belief that Binderup was doing what they called 'crooked' work. Indeed, the evidence shows that more than one person came before the board and charged that such was the case. About non competitive conditions in Binderup's territory, there was no question whatever with them. More than there can be with us here on this trial. The evidence shows that Binderup had such secret and special arrangements with the distributors, not unlawful in themselves, that practically making his territory closed one.

(Continued on Page 2)

## Big Building Program in Florida

(Special to THE FILM DAILY)

Jacksonville, Fla.—More than 60 theaters have been erected in Florida in the past 12 months, representing an expenditure of over \$8,000,000. This is said to be the most ambitious theater building program in the history of Florida. Many are now undergoing extensive remodeling.

## New Earl Hurd Series

A new series of 13 Earl Hurd Cartoon Comedies will be included in the 1924-25 Educational program, along the lines of "Pen and Ink Vaudeville". The Lyman H. Howe Hodge-Podge group will be continued. There will be 12 subjects in the new series.

## Joins State Unit

Western M. P. T. O. of New York With State Body—First Broke At Washington

From seventy-five to one hundred theaters in Buffalo, Rochester and other towns in Western New York have joined the M. P. T. O. of New York, according to Sam Berman, executive secretary of the state unit.

The theaters embraced in this group are those that have been functioning as the M. P. T. O. of Western New York, under the guidance of Howard J. Smith. This group has been part of the national M. P. T. O. ever since the New York State unit bolted from the Washington convention.

## O'Toole to Talk Later

M. J. O'Toole, president of the M. P. T. O. A. promises to talk later on the proposal made by William Brandt that M. P. T. O. A., and Allied State organization leaders meet in Buffalo on the 7th to discuss one nationally operative exhibitor body.

O'Toole agrees in principle that harmony is a very much desired thing.

## Weaver to Produce in Seattle

(Special to THE FILM DAILY)

Seattle—H. C. Weaver Prods., have been incorporated at Olympia, with a capitalization of \$202,000, to make pictures under a "Made in Seattle" trademark. H. C. Weaver, former producer of Hollywood, Harry E. Dunham, of Seattle, Stephen A. Hull, capitalist, and attorneys, John E. Ryan and Thomas N. Swale are the incorporators. A site is under consideration for a studio here.

## Two New Ufa Productions

(Special to THE FILM DAILY)

Berlin—Carl Theodore Dreyer, Danish director, has just finished "Michael" for Ufa. "The Corsairs" will be made by Arthur Robinson for Ufa. The exteriors will be made in Southern Italy.

## De Sales Harrison Here

De Sales Harrison, Southeastern representative of the Committee on Public Relations of the Hays office is in town from Atlanta, conferring with Col. Jason S. Joy.

## Burstein Sails July 5

L. Burstein, of Monopol Pictures Switzerland sails on the 5th for home, in company with Carl Laemmle. Burstein is the Universal distributor in his country.

## Sunday Features

Reviews of current features will be found on pages 113 and 115. General news appears on pages 118 and 120. Out-of-town newspaper criticisms, crowded out because of special material for the directors' number. Will appear, in part, in Monday's issue.

## Fighting J. and V.

Tacoma Suburban Exhibitors in Combine to Offset Activities of Large Operators

(Special to THE FILM DAILY)

Tacoma, Wash.—A group of suburban exhibitors has formed a combination to offset the activities of Jensen and Von Herberg, who have taken over a number of suburban theaters already and are expected to acquire others in the near future.

The opposition clique is composed of the Liberty, Proctor St., Blue Mouse, Vaudette, Realart, Everybody's, Community, Park and Lincoln in Tacoma, and the Liberty, Sumner and the Stewart in Puyallup. D. Constanti, who owns three of the houses, will have charge of booking arrangements, securing prices which he will submit to the other exhibitors.

The J. & V. houses at the present time are the new Kay, the Sunset, Orpheum and Rex.

## Horowitz in Two Deals

(Special to THE FILM DAILY)

Cleveland—M. B. Horowitz, operating the Washington circuit, will build a theater to be called The Hough—79th Street Theater and to seat 1000. The one purchased is called the Falls, seats about 800 and is situated in Cuyahoga Falls, about twenty-five miles from Cleveland.

## M. P. T. O. To Honor Woodhull

A special committee of M. P. T. O. executives will attend the New Jersey convention at Asbury Park next week in honor of R. F. Woodhull, chairman of the board of directors of the national body as well as president of the Jersey unit. The committee will consist of M. J. O'Toole, Sydney S. Cohen, Louis A. Sagal, Harry Davis and M. E. Comerford.

## English Heads Finance Committee

William H. English has been elected chairman of the financial committee of Famous Players-Lasky.

## Baltimore Deal On

Whitehurst's Century Theater Will Be Either Sold or Leased—Negotiations on for Some Time

(Special to THE FILM DAILY)

Baltimore—A deal is on for the disposal of the Century theater by the Whitehurst interests. In an interview published in the Sun, Thomas D. Spriero says:

"For some time now, officers of the Century theater have been negotiating with a well-known film-producing firm, which has come to us with two propositions for taking over our theater.

"The deal now is almost agreed on, although I would not feel justified in mentioning the name of the other company. One of the most important objections by our firm to the agreement is that the other company wants to include part of the program at the New.

"The film-producing company already has many other motion-picture theaters in other cities and is seeking to establish a house here so as to be its own distributing agent for the films it produces.

"The proposals made our company are the best we ever have received and I should not be at all surprised if one of them were accepted. They involve either the sale outright of the theater or the leasing of it on certain terms that would be agreeable to us.

"This deal does not, however, affect the other motion-picture houses controlled by the local company."

## T. O. C. C. Boosting Harrison

The T. O. C. C. has appointed John Manheimer, Hy Gainsboro, Rudolph Sanders, Sol Raives, and J. Louis Geller, a committee to solicit 1,000 subscriptions for "Harrison's Reports". Exhibitor support is urged because of "the fight Mr. Harrison has been waging in defense of our interests".

## After Clean Screen

(Special to THE FILM DAILY)

Detroit—The state M. P. T. O. has voiced its dislike of salacious pictures, those bearing salacious titles, and advertising of a salacious nature, and in a circular letter to members, urges them to steer clear of such pictures and help "keep this industry clean."

## Gloria Swanson Sailing

Gloria Swanson sails today (Saturday) on the Homeric for a three weeks' stay abroad. Just a trip in between pictures.





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### Binderup Loses

(Continued from Page 1)

"All the defendants did, by their conduct, was to bring about an end to this condition and to open this territory to competition, and by so doing were within their rights."

Woodrough further, in the opinion, declared that he was unable to figure out any basis upon which an estimation of damage could be made.

Binderup, although disappointed with the decision, stated he would seek an appeal.

Dan Van Dusen, associated with Irving Baxter, Norris Brown and attorney Van DeBerry of Minden in the case, stated:

"It is proper that my comments should be made in a higher court upon an appeal. The fight against the defendants with unlimited means at their disposal has been a drain upon the resources of my client and this only, may prevent an appeal. As a citizen I am impressed with the helplessness of a single individual in seeking relief from the evils at which the Sherman Anti-Trust Act are directed. It is hard to keep one's faith undiminished. Apparently a decision Film men from all over the United States is not as persuasive as I had supposed. I am confident the evidence convicts the defendants."

Attorneys Seabury and Keough, of New York, and Arthur Mullen, W. Rose, and Eugene Blazer of Omaha, representing the defendants made no comment on the verdict except an expression of their satisfaction that the court had upheld their arguments.

Film men from all over the United States, had been in attendance at the trial for five weeks. All of those in attendance were former members of the Omaha Film Board of Trade and former managers of offices at Omaha. The list includes Harry Graham, Pathe manager at St. Louis; C. A. Holah, of the Fox home office; "Curley" Calvert, formerly with Universal; C. A. Peavey, with F. B. O., at Cleveland and Charles Taylor, former Select and Pathe manager at Omaha.

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# CLARENCE BROWN PRODUCTIONS

*= Universal Super-Jewels =*

Three box office hits in a row!

“THE ACQUITTAL”

“THE SIGNAL TOWER”

“BUTTERFLY”



Photo by Alben

# HENRY KING

Director

HENRY KING PRODUCTIONS

*“ROMOLA”*

*“THE WHITE SISTER”*

Mr. King has just returned from a stay of ten months in Italy, where he completed his latest production, “Romola”, which will have its New York premiere early in the fall.

## "The Director"

His the responsibility. His the possibility. And what does he do with this vast opportunity? How does he accept this stewardship?

When Benjamin Franklin had a problem to work out he drew a line. To the right of it he placed his plus marks. And to the left his minus signs. As the various thoughts occurred and he shaped his decision. And if, in conclusion, there were more minus signs than plusses he rejected the idea. And, vice versa, decided to adopt it if the plusses were sufficient.

And so one considers what the director has done with his possibilities. And his stewardship. And while there are many minus signs the plusses are really in the majority. In many instances he has failed; failed dismally at times. And he has given Dame Opportunity a terrible crack on the jaw. In this he has also caused huge losses to those who offered him the responsibility of handling their money, and their hopes. There have been cases of laxity; of carelessness; of downright sheer stupidity that have blasted the hopes of many would-be producers.

But, withal these minus marks, the director has made great and magnificent strides in the right direction. And the possibilities of his future are bounded only by the limitations of his vision. One needs only a brief glimpsing of the first half of "The Ten Commandments" to realize what possibilities are there for those who would climb the mount. Or to see what Frank Lloyd has done with "The Sea Hawk," and the simplicity of appeal of "Abraham Lincoln" to appreciate what various avenues are open for those who would strive. One needs only to think of the marvelous treatment of satire as handled by Lubitsch in "The Marriage Circle;" of Chaplin in "A Woman of Paris" to realize that new doors are constantly being opened. Where they lead no one knows—not even director's themselves.

### THE ONE BIG AID

There is one door open through which anyone may see: that which leads to the Room of Understanding—the meeting place of writer and director. And here is probably the most abused of all possibilities—the working arrangement, the appreciation of script possibilities and directorial limitations.

Might this query be put to the leaders of this business: What, outside of a few external schools, is being done to develop men and women in the intricate art of canning fiction and drama as Swift cans beef? What is being done to develop men and women to transcribing the spoken word, the written word, to visual action? Because the writer—regardless of the name—is a unit of liason between two great deficiencies:

First: the deficiency of the author to technically express himself in terms of the screen.

Secondly: deficiency in the director in his inability to interpret the author's book or play in picture form. By their very psychology directors are not desk men.

They are not the type to sit at a desk tediously working out situations. They know the big moments which must develop—the punch scenes. Undeniably they know how to build into any story certain prescribed formulas which are assured of being liked at the box office. But the coming director—many of the old ones are either too set or satiated in their own ideas to accept new ones—must learn dramatology—the technique of story telling on paper—or he will fail in this vastly important essential to directing. Unless he can build his own organization to include such a worker.

Look at the great combinations of writers and directors who have reached important places? See how Cecil DeMille and Jeanie Macpherson work together. The combined result of Rex Ingram and June Mathis gave the world "The Four Horsemen." And this is said in no desire to detract a whit of what Ingram gave this grand production. Rather otherwise. But the combination was there. Back further when Ince had Gardner Sullivan working with several directors. No one attempts to decry the great work Francis Marion did with the Rocketts and Phil Rosen in working out "Abraham Lincoln" or what she did with Frank Borzage in preparing Norma Talmadge greatest of all pictures, "Secrets."

These material combinations means something. For weeks past Emmett Flynn has been in consultation with Edward Gouling on "The Dancers." He was brought from the Coast by Fox to work it out. Goulding, today one of the highest priced writers in the business, could not go to the Coast. So Flynn came east. That is as it should be.

### THE COMING LEADERS

Rarely in one season, or year, has the new blood of the profession leaped to the fore as today. And they have established themselves rather well, in several instances notably. Famous has sounded the tocsin for new blood and has placed the megaphone in the hands of five men who have hitherto never directed. Among these is Paul Bern, of whom much is expected. Bern has had excellent training. Monta Bell is one of the newcomers from whom much is anticipated. His first, "Broadway After Dark" brought joy to producers generally. He spent so little time and money doing it. Trained under Chaplin, with a background of newspaper experience, he was offered several contracts after his work with Chaplin became talked of. And after his first he was besieged with offers. He promises to go far. Hunt Stromberg stepped a long way forward when he not only directed, but also produced "The Fire Patrol" which is on the independent market. Only a few years ago Hunt was doing publicity for Tom Ince. If he can keep on stepping out as he did in his first he will be marked definitely for a place. Warner's are giving Millard Webb, formerly an assistant to Sydney Franklin a place in their list directors, as well as James Flood, who was assistant to Lubitsch. Warner's and Famous seem to lead the list of producers giving new blood a chance, although First National is also trying to start out new men to follow Dick Rowland's belief. Which is this:

"THE MOST URGENT NEED OF THE MOTION PICTURE INDUSTRY TODAY IS NEW BLOOD IN THE DIRECTORIAL AND WRITING FIELDS."



Establishing  
Records  
Everywhere



Marion Davies  
in  
"Little Old New York"



George Arliss  
in  
"The Green Goddess"



Gloria Swanson  
in  
"The Humming Bird"

# SIDNEY OLCOTT PRODUCTIONS

*Now in Production*  
Rudolph Valentino  
IN  
"Monsieur Beaucaire"  
FOR FAMOUS PLAYERS-LASKY

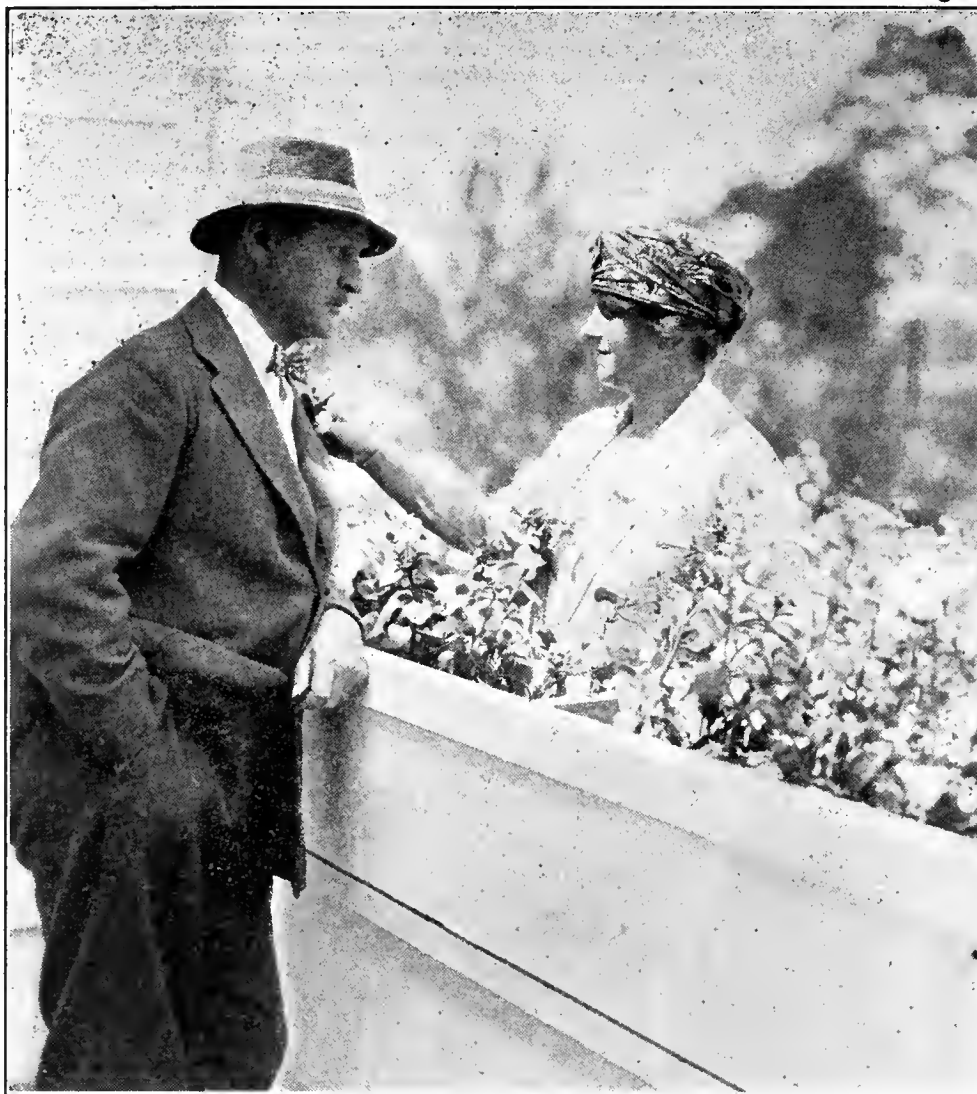
*To be followed by*  
A Norma Talmadge Special  
For Joseph M. Schenck  
Returning Later to Cosmopolitan  
For a Series of Marion Davies Productions



# Directors and Their Productions, 1918 to 1923 inclusive

(This is the first time that the work of directors has been collated over such a long period of time. To this list, which should be invaluable to producers as well as exhibitors, will be added from year to year such feature productions as are released. The list will not include short subjects, nor productions which are not released.)

- |   |  |   |  |  |
|---|--|---|--|--|
| <p><b>Jun Abramson</b><br/>18<br/>One Law for Both<br/>Sins of Ambition<br/>Moral Suicide<br/>When Men Betray<br/>19<br/>Echo of Youth<br/>Ashes of Love<br/>20<br/>Child for Sale<br/>Someone Must Pay<br/>21<br/>Mother Eternal<br/>The Marriage Gamble<br/>The Wrong Woman<br/>22<br/>Bride's Confession<br/>Wildness of Youth<br/>H. Adolff<br/>18<br/>Heart of a Girl<br/>Queen of the Sea<br/>19<br/>Cavell Case<br/>20<br/>The Wonder Man<br/>Who's Your Brother<br/>21<br/>The Little 'Fraid Lady<br/>23<br/>Darling of the Rich<br/>Little Red Schoolhouse<br/>M. Anderson<br/>22<br/>Any Night<br/>Ashes<br/>Greater Duty<br/>J. Andrews<br/>23<br/>The Hottentot<br/>scar Apfel<br/>18<br/>The Interloper<br/>Tinsel<br/>Merely Players<br/>Turn of a Card<br/>19<br/>To Him That Hath<br/>The Rough Neck<br/>Phil-for-Short<br/>The Little Intruder<br/>Mandarin's Gold<br/>The Grouch<br/>Bringing up Betty<br/>Amateur Widow<br/>Crooks of Dreams<br/>Auction of Souls<br/>20<br/>Me and Captain Kid<br/>The Oakdale Affair<br/>The Steel King<br/>22<br/>Ten Nights in a Bar Room<br/>Trail of the Law<br/>Man Who Paid<br/>The Wolf's Fangs<br/>Bulldog Drummond<br/>23<br/>Social Code<br/>Lion's Mouse<br/>In Search of a Thrill<br/>Arturo Ambrosio<br/>1922<br/>Theodoro<br/>George Archainbaud<br/>1918<br/>The Maid of Belgium<br/>The Awakening<br/>Diamonds and Pearls<br/>The Divine Sacrifice<br/>The Cross Bearer<br/>The Trap<br/>1919<br/>Love Cheat<br/>1920<br/>A Damsel in Distress<br/>In Walked Mary<br/>The Shadow of Rosalie Byrne<br/>What Women Want<br/>1921<br/>Pleasure Seekers<br/>Wonderful Chance<br/>Marooned Hearts<br/>The Miracle of Manhattan<br/>The Girl from Nowhere<br/>Handcuffs and Kisses<br/>1922<br/>Evidence<br/>Clay Dollars<br/>The Man of Stone</p> | <p>One Week of Love<br/>Under Oath<br/>1923<br/>The Common Law<br/>Midnight Guest<br/>Power of a Lie<br/>A. Arkatov<br/>1918<br/>Her Sister's Rival<br/>R. Dale Armstrong<br/>1921<br/>False Women<br/>Arthur Ashley<br/>1918<br/>The Marriage Market<br/>Rasputin<br/>Shall We Forgive Her<br/>Mrs. Reynolds<br/>Broken Ties<br/>1921<br/>Oh Mary Be Careful<br/>Alexander Astrousky<br/>1918<br/>The Busy Inn<br/>Edwin August<br/>1920<br/>The Poison Pen<br/>Albert Austin<br/>1922<br/>My Boy<br/>Trouble<br/>1923<br/>A Prince of a King<br/>Clarence Badger<br/>1918<br/>The Floor Below<br/>The Venus Model<br/>Friend Husband<br/>1919<br/>Sis Hopkins<br/>Kingdom of Youth<br/>Leave it to Susan<br/>Day Dreams<br/>Daughter of Mine<br/>Perfect Lady<br/>Through the Wrong Door<br/>1920<br/>Almost a Husband<br/>Jes' Call Me Jim<br/>Jubilo<br/>The Strange Boarder<br/>Water, Water, Everywhere<br/>Strictly Confidential<br/>Cupid, the Cowpuncher<br/>1921<br/>Honest Hutch<br/>Boys Will be Boys<br/>Guile of Women<br/>An Unwilling Hero<br/>1922<br/>A Poor Relation<br/>Doubling for Romeo<br/>Don't Get Personal<br/>The Dangerous Little Demon<br/>Quincy Adams Sawyer<br/>1923<br/>Potash and Perlmutter<br/>Red Lights<br/>Your Friend and Mine<br/>King Baggot<br/>1921<br/>Cheated Love<br/>Luring Lips<br/>Moonlight Follies<br/>1922<br/>Human Hearts<br/>Kissed<br/>Nobody's Fool<br/>Lavender Bath Lady<br/>A Dangerous Game<br/>Kentucky Derby<br/>1923<br/>Crossed Wires<br/>Dangerous Game<br/>Gossip<br/>Love Letter<br/>Town Scandal<br/>Darling of New York<br/>O'iver D. Bailey<br/>1920<br/>Blind Love<br/>Geo. D. Baker<br/>1918<br/>The Lifted Veil<br/>A Sleeping Memory<br/>Outwitted<br/>The Shell Game<br/>Revelation<br/>Toys of Fate<br/>The Demon</p> | <p>1919<br/>Unexpected Places<br/>Lion's Den<br/>Castles in the Air<br/>Peggy Does Her Darndest<br/>Return of Mary<br/>1920<br/>The Cinema Murder<br/>The Man Who Lost Himself<br/>1921<br/>Buried Treasure<br/>Heliotrope<br/>Proxies<br/>Without Limit<br/>1922<br/>Don't Write Letters<br/>I Can Explain<br/>The Hunch<br/>Little Eva Ascends<br/>Stay Home<br/>1923<br/>Slave of Desire<br/>Ruth Baldwin<br/>1918<br/>'49-17<br/>Hugo Ballin<br/>1918<br/>Baby Mine<br/>1920<br/>Trimmed in Red<br/>1921<br/>East Lynne<br/>Pagan Love<br/>Help Yourself<br/>The Journey's End<br/>1922<br/>Other Women's Clothes<br/>Jane Eyre<br/>Married People<br/>1923<br/>Vanity Fair<br/>Fred Balshofer<br/>1918<br/>Under Handicap<br/>Paradise Garden<br/>The Square Deceiver<br/>Broadway Bill<br/>Lend Me Your Name<br/>1919<br/>Man of Honor<br/>1920<br/>The Adventuress<br/>1922<br/>Three Buckaroos<br/>Reginald Barker<br/>1918<br/>Carmen of the Klondike<br/>Madam Who<br/>1919<br/>Stronger Vow<br/>Turn of the Wheel<br/>Hell Cat<br/>The Brand<br/>Crimson Gardenia<br/>The One Woman<br/>Shadows<br/>Girl from Outside<br/>1920<br/>Bonds of Love<br/>The Woman and the Puppet<br/>The Flame of the Desert<br/>Dangerous Days<br/>1921<br/>Godless Men<br/>Bunty Pulls the Strings<br/>The Branding Iron<br/>Snow Blind<br/>The Old Nest<br/>Poverty of Riches<br/>1922<br/>The Storm<br/>1923<br/>Eternal Struggle<br/>Hearts Aflame<br/>Pleasure Mad<br/>Felix Barre<br/>1922<br/>Blanchette<br/>A. B. Barringer<br/>1923<br/>Vengeance of the Deep<br/>John A. Barry<br/>1919<br/>Fear Woman<br/>1920<br/>Passion's Playground<br/>The Turning Point<br/>1921<br/>Trust Your Wife<br/>1922<br/>Stranger Than Fiction</p> | <p>The Woman's Side<br/>Lionel Barrymore<br/>1918<br/>Life's Whirlpool<br/>Chas E. Bartlett<br/>1921<br/>Dangerous Love<br/>1922<br/>Tangled Trails<br/>Headin' North<br/>Frank Beal<br/>1918<br/>Her Moment<br/>Curse of Eve<br/>1919<br/>Mother I Need You<br/>Danger Zone<br/>Divorce Trap<br/>Broken Commandments<br/>Chasing Rainbows<br/>1920<br/>The Devil's Riddle<br/>Broken Commandments<br/>Thieves<br/>Tin Pan Alley<br/>A World of Folly<br/>1922<br/>Soul and Body<br/>1923<br/>Just Like a Woman<br/>William Beaudine<br/>1922<br/>Watch Your Step<br/>Heroes of the Street<br/>1923<br/>Her Fatal Millions<br/>Catch My Smoke<br/>Penrod and Sam<br/>Country Kid<br/>Printer's Devil<br/>Harry Beaumont<br/>1918<br/>Brown of Harvard<br/>1919<br/>Thirty a Week<br/>Wild Goose Chase<br/>Little Rowdy<br/>Man and His Money<br/>Go West Young Man<br/>One of the Finest<br/>City of Comrades<br/>Heartease<br/>Lord and Lady Algy<br/>1920<br/>Dollars and Sense<br/>Toby's Bow<br/>The Gay Lord Quex<br/>The Great Accident<br/>Going Some<br/>Stop Thief<br/>1921<br/>Officer 666<br/>1922<br/>Lights of the Desert<br/>The Ragged Heiress<br/>Very Truly Yours<br/>Seeing's Believing<br/>They Like 'Em Rough<br/>Glass Houses<br/>Fourteenth Lover<br/>The Five Dollar Baby<br/>Love in the Dark<br/>June Madness<br/>1923<br/>Crinoline and Romance<br/>Noise in Newhoro<br/>Gold Diggers<br/>Main Street<br/>George Beban<br/>1919<br/>Hearts of Men<br/>1921<br/>One Man in a Million<br/>Tom Bebson<br/>1923<br/>Web of the Law<br/>Frederick G. Becker<br/>1922<br/>Girl From Rocky Point<br/>Lionel Belmore<br/>1918<br/>The Wasp<br/>Chester Bennett<br/>1920<br/>When a Man Loves<br/>1921<br/>Three Sevens<br/>Romance Promoters<br/>Purple Cipher<br/>Diamonds Adrift</p> | <p>1922<br/>Belle of Alaska<br/>Secret of the Hills<br/>Snowshoe Trail<br/>Colleen of the Pines<br/>Thelma<br/>1923<br/>Divorce<br/>Whitman Bennett<br/>1922<br/>Wife Against Wife<br/>George Beranger<br/>1920<br/>A Manhattan Knight<br/>1921<br/>Number 17<br/>Uncle Sam of Freedom Ridge<br/>North Wind's Malice<br/>Burn 'Em Up Barnes<br/>C. Rea Berger<br/>1918<br/>The Magic Eye<br/>Danger Within<br/>Henri Diamant-Berger<br/>1923<br/>Milady<br/>Paul Bern<br/>1922<br/>Head Over Heels<br/>Man With Two Mothers<br/>Raymond Tristan Bernard<br/>1920<br/>The Little Cafe<br/>Isadore Bernstein<br/>1919<br/>Romance of Tarzan<br/>Arthur Berthelet<br/>1918<br/>Young Mother Hubbard<br/>Men Who Have Made Love<br/>to Me<br/>Penny of Hill Top Trail<br/>1921<br/>Wm. Bertram<br/>1918<br/>Tears and Smiles<br/>A Little Patriot<br/>Daddy's Girl<br/>Dolly Does Her Bit<br/>A Daughter of the West<br/>Voice of Destiny<br/>Cupid by Proxy<br/>Winning Grandma<br/>1919<br/>Milady O' The Beanstalk<br/>Old Maid's Baby<br/>Sawdust Doll<br/>Dolly's Vacation<br/>1920<br/>Baby Marie's Round-Up<br/>Miss Gingersnap<br/>1921<br/>The Wolverine<br/>1922<br/>Alias Phil Kennedy<br/>Ghost City<br/>Madame Alice Blache<br/>1918<br/>Behind the Mask<br/>The Great Adventure<br/>1920<br/>Tarnished Reputations<br/>Herbert Blache<br/>1919<br/>Loaded Dice<br/>A Man's World<br/>The Uplifters<br/>Fools and Their Money<br/>Man Who Stayed At Home<br/>Jeanne of the Gutter<br/>Parisian Tigress<br/>Satan Junior<br/>The Divorce<br/>The Brat<br/>1920<br/>The Walk-Offs<br/>Stronger Than Death<br/>The Hope<br/>1921<br/>The New York Idea<br/>Out of the Chorus<br/>Saphead<br/>1923<br/>Fools and Riches<br/>Nobody's Bride<br/>Untameable<br/>Wild Party<br/>Near Lady<br/>J. Stuart Blackton<br/>1918<br/>The Judgment House</p> |
|---|--|---|--|--|



JOHN S. ROBERTSON AND JOSEPHINE LOVETT

# JOHN S. ROBERTSON

JOHN S. ROBERTSON PRODUCTIONS

*Current Release*

"THE ENCHANTED COTTAGE"

Starring Richard Barthelmess

Four more JOHN S. ROBERTSON PRODUCTIONS to be made for Inspiration Pictures, Inc., with titles to be announced.

All Adaptations of  
John S. Robertson Productions  
By JOSEPHINE LOVETT

World for Sale  
Missing  
19  
Life's Greatest Problem  
House Divided  
Common Cause  
Littlest Scout  
20  
The Blood Barrier  
The Moonshine Trail  
Dawn  
My Husband's Other Wife  
Respectable By Proxy  
Passers-By  
Man and His Woman  
21  
Forbidden Valley  
The House of the Tolling  
Bell  
22  
The Glorious Adventure  
23  
On the Banks of the Wabash  
Let Not Man Put Asunder  
Arlyle Blackwell  
18  
The Good For Nothing  
His Royal Highness  
Leap to Fame  
Jack Blystone  
23  
Friendly Husband  
Soft Boiled  
Our Hospitality  
Frank Borzage  
18  
Flying Colors  
Until They Get Me  
The Gun Woman  
Shoes That Danced  
Innocent's Progress  
Society For Sale  
An Honest Man  
Who Is To Blame  
The Ghost Flower  
The Curse of Iku  
19  
Toton  
Prudence of Broadway  
Whom the Gods Destroy  
20  
Humoresque  
21  
The Duke of Chimney Butte  
22  
Get-Rich-Quick Wallingford  
Back Pay  
Silent Shelly  
Billy Jim  
The Good Provider  
Valley of Silent Men  
The Pride of Palomar  
23  
Children of Dust  
Nth Commandment  
Song of Love  
Robert Boudrioz  
23  
Tillers of the Soil  
Charles J. Brabin  
18  
The Adopted Son  
Red White and Blue Blood  
Breakers Ahead  
Social Quicksands  
A Pair of Cupids  
Persuasive Peggy  
19  
His Bonded Wife  
Thou Shalt Not  
Poor Rich Man  
Buchanan's Wife  
20  
La Belle Russe  
Kathleen Mavourneen  
While New York Sleeps  
21  
Blind Wives  
22  
A Broadway Peacock  
Driven  
23  
Lights of New York  
Six Days  
Bertram Bracken  
18  
The Understudy  
Conscience  
A Branded Soul  
For Liberty  
Moral Law  
19  
The Boomerang  
And a Still Small Voice  
Code of the Yukon  
20  
The Long Arm of Mannister  
The Confession  
Parted Curtains  
21  
Harriet the Piper  
Kazan

The Mask  
Robert North Bradbury  
1920  
The Faith of the Strong  
The Last of his People  
1921  
Things Men Do  
1923  
Red Warning  
Sam R. Bradley  
1921  
Don't Leave Your Husband  
Women Men Love  
The Supreme Passion  
1922  
False Fronts  
Herbert Brenon  
1918  
Fall of the Romanoffs  
Empty Pockets  
Passing of the Third Floor  
Back  
1920  
Twelve-Ten  
1921  
The Passion Flower  
The Sign on the Door  
1922  
A Stage Romance  
Any Wife  
The Wonderful Thing  
Shackles of Gold  
Moonshine Valley  
The Stronger Passion  
1923  
Custard Cup  
Rustle of Silk  
Woman With Four Faces  
Spanish Dancer  
Samuel Brodsky  
1919  
House Without Children  
William Brotherhood  
1922  
A Maker of Men  
Clarence Brown  
1920  
The Great Redeemer  
1922  
The Light in the Dark  
1923  
Don't Marry for Money  
The Acquittal  
Tom Brown  
1921  
The Easy Road  
Tod Browning  
1918  
Which Woman  
The Deciding Kiss  
The Eyes of Mystery  
Revenge  
The Legion of Death  
1919  
Unpainted Woman  
Wicked Darling  
Exquisite Thief  
Set Free  
Brazen Beauty  
Petal on the Current  
1920  
The Virgin of Stamboul  
Bonnie, Bonnie, Lassie  
1921  
Outside the Law  
No Woman Knows  
1922  
The Wise Kid  
Man Under Cover  
Under Two Flags  
1923  
Drifting  
White Tiger  
Day of Faith  
Robert C. Bruce  
1923  
While the Pot Boils  
John Brunius  
1922  
Give Me My Son  
When Knights Were Bold  
Robert Brunton  
1919  
Heart of Rachael  
Charles Bryant  
1922  
A Doll's House  
1923  
Salome  
Dimitri Buchowetski  
1922  
All For a Woman  
1923  
Othello  
Peter the Great  
Mad Love  
Keanan Buel  
1918  
Troublemakers  
American Buds  
We Should Worry  
Doing Their Bit

1919  
Woman Who Gave  
Woman Woman  
Yellow Dog  
Fallen Idol  
My Little Sister  
1920  
The Veiled Marriage  
Alexander B. Butler  
1922  
The Night Rider  
Fred J. Butler  
1920  
Fickle Woman  
1921  
Smiling All the Way  
Girls Don't Gamble  
1922  
Making the Grade  
W. Christy Cabanne  
1918  
Draft 258  
Cyclone Higgins D.D.  
1919  
The Pest  
A Regular Fellow  
Mayor of Filbert  
Fighting Through  
God's Outlaw  
1920  
The Triflers  
Burnt Wings  
The Notorious Mrs. Sands  
The Beloved Cheater  
Life's Twist  
1921  
Live and Let Live  
The Stealers  
What's A Wife Worth  
1922  
Beyond the Rainbow  
The Barricade  
At the Stage Door  
Till We Meet Again  
Fred Caldwell  
1923  
Night Life in Hollywood  
Lone Horseman  
Western Justice  
Colin Campbell  
1918  
A Hoosier Romance  
The Still Alarm  
1919  
Tongues of Flame  
Who Shall Take My Life  
Sea Flower  
Railroaders  
Little Orphan Annie  
Beware of Strangers  
City of Purple Dreams  
1920  
Big Happiness  
First Born  
Black Roses  
When Dawn Came  
Where Lights Are Low  
1921  
The Corsican Brothers  
The Thunderbolt  
The Beauty Market  
Moon Madness  
1922  
The Swamp  
The Lure of Jade  
Two Kinds of Women  
1923  
The Buster  
The Grail  
Bucking the Barrier  
Three Who Paid  
The World's A Stage  
Maurice Campbell  
1921  
She Couldn't Help It  
Oh Lady, Lady  
Ducks and Drakes  
An Amateur Devil  
Burglar Proof  
The March Hare  
One Wild Week  
1922  
Through a Glass Window  
The Speed Girl  
Midnight  
First Love  
1923  
The Exciters  
Webster Campbell  
1921  
What's Your Reputation  
Worth?  
Moral Fibre  
1922  
A Virgin's Sacrifice  
Island Wives  
Single Track  
Divorce Coupons  
1923  
Bright Lights of Broadway  
Albert Capellani

1918  
American Made  
Daybreak  
The Richest Girl  
Social Hypocrites  
The House of Mirtil  
1919  
Oh Boy  
Out of the Fog  
The Red Lantern  
Eye for Eye  
1920  
The Inside of the Cup  
The Wild Goose  
1921  
The Fortune Teller  
The Virtuous Model  
1922  
Sisters  
The Young Diana  
Edwin Carewe  
1918  
The Splendid Sinner  
Their Compact  
The Voice of Conscience  
The Trail to Yesterday  
The House of Gold  
1919  
Pals First  
False Evidence  
Way of the Strong  
Shadows of Suspicion  
Easy to Make Money  
1920  
My Lady's Latch Key  
Isobel  
Habit  
Playthings of Destiny  
1921  
The Web of Deceit  
Rio Grande  
The Right to Lie  
1922  
A Question of Honor  
Invisible Fear  
Her Mad Bargain  
I am the Law  
Silver Wings  
1923  
The Bad Man  
The Girl of the Golden West  
Mighty Lak' A Rose  
Lloyd Carleton  
1920  
Mountain Madness  
1921  
The Amazing Woman  
1922  
Beyond the Crossroads  
1923  
The Flying Dutchman  
Paul Cazeneuve  
1921  
Sunset Sprague  
1922  
The Spirit of Good  
Her Honor the Mayor  
The Square Shooter  
Charlie Chaplin  
1918  
A Dog's Life  
1919  
Shoulder Arms  
Sunnyside  
1920  
The Kid  
1921  
A Day's Pleasure  
1922  
Pay Day  
The Idle Class  
The Pilgrim  
1923  
A Woman of Paris  
Sidney Chaplin  
1921  
King, Queen, Joker.  
Louis Chaudet  
1918  
The Edge of the Law  
Society's Driftwood  
1919  
Long Lane's Turning  
Love Call  
Girl of My Dreams  
Blue Bonnett  
1922  
The Pillagers  
King Fisher's Roost  
1923  
Defying Destiny  
Emile Chautard  
1918  
Magda  
Eternal Temptress  
The Marionettes  
The House of Glass  
The Ordeal of Rosetta  
Her Final Reckoning  
Under False Colors  
Heart of Ezra Greer

1919  
Marriage Price  
Eyes of the Soul  
Under the Greenwood Tree  
Daughter of the Old South  
Out of the Shadow  
Paid in Full  
1920  
Black Panther's Cub  
1921  
The Mystery of the Yellow  
Room  
1922  
Living Lies  
Whispering Shadows  
The Glory of Clementina  
Youth to Youth  
Forsaking All Others  
1923  
Daytime Wives  
George Randolph Chester  
1919  
Five Thousand an Hour  
1922  
The Son of Wallingford  
Al Christie  
1921  
So Long Letty  
See My Lawyer  
Charles Christy  
1921  
813  
Don Clark  
1922  
The Fighting Guide  
Roy Clements  
1919  
When a Woman Strikes  
Crown Jewels  
1920  
King Spruce  
1921  
Tiger's Coat  
1922  
Desert's Crucible  
Two-Fisted Jefferson  
1923  
The Double-O  
William Clifford  
1923  
The Man Alone  
The Soul Harvest  
Denison Clift  
1920  
What Would You Do  
The Iron Heart  
The Last Straw  
1922  
Why Men Forget  
Woman of No Importance  
Woman Who Came Back  
A Bill of Divorcement  
Elmer Clifton  
1918  
The High Sign  
A Stormy Knight  
Flirting With Death  
The Man Trap  
The Flash of Fate  
Brace Up  
The Guilt of Silence  
The Eagle  
Smashing Through  
Winner Takes All  
1919  
Battling Jane  
Boots  
Safe for Democracy  
Peppy Polly  
Kiss or Kill  
I'll Get Him Yet  
Hope Chest  
Nugget Nell  
Out of Luck  
1920  
Mary Ellen Comes to Town  
Turning the Tables  
1922  
Down to the Sea in Ships  
1923  
Six Cylinder Love  
Eddie Cline  
1923  
Circus Days  
Three Ages  
Meanest Man in the World  
When a Man's a Man  
S. Butler Clonebaugh  
1919  
Secret Garden  
Franklin B. Coates  
1919  
Romance in the Air  
George Cochrane  
1918  
The Spindle of Life  
Walter V. Cole  
1921  
Love's Plaything  
A. E. Coleby  
1923  
The Prodigal Son

**MILLION DOLLAR PICTURES!****MARION  
DAVIES****JANICE  
MEREDITH****ANITA  
STEWART****THE GREAT  
WHITE WAY****JACKIE  
COOGAN****DADDY****YOU REMEMBER****BROTHERS  
UNDER THE SKIN****DANGEROUS  
CURVES AHEAD****HOLD YOUR HORSES*****DIRECTOR*****E. MASON HOPPER**



Monday, June 22, 1924

H. Collins	William Crane	1923	Hampton Del Ruth	Betty Takes a Hand
The Winding Trail	1920	Broken Hearts of Broadway	1921	Limousine Life
Weaver of Dreams	Her Game	Environment	Skirts	An Heiress For a Day
Blue Jeans	Donald Crisp	East Side, West Side	1922	Nancy Comes Home
Orders of the Night	1918	W. Hughes Curren	The Marriage Chance	The Love Swindle
Opportunity	Eyes of the World	1922	Cecil B. De Mille	1919
Power of the Dusk	Lost in Transit	Trial of Hate	1918	She Hired a Husband
The Gold Cure	Countess Charming	Blaze Away	Woman God Forgot	Silk-Lined Burglar
Collins	Clever Mrs. Carfax	1923	Devil Stone	Taste of Life
The Bromley Case	Jules of the Strong Heart	The Knock on the Door	Whispering Chorus	Love's Prisoner
The Trail of the Cigarette	Rimrock Jones	The Freshie	Old Wives For New	Beans
By Ryan Conway	House of Silence	J. Graham Cutts	We Can't Have Everything	Follies Girl
servant in the House	Believe Me Xantippe	1923	Till I Come Back to You	Burglar by Proxy
Hard Connors	Firefly of France	Charles E. Davenport	1919	1920
One of Little Smoky	Less Than Kin	1919	Squaw Man	The Right of Way
Conway	1919	Broken Barriers (Khavah)	For Better, For Worse	Suds
Land of Fear	The Goat	William Davis	Don't Change Your Husband	1921
Because of a Woman	Something to Do	1918	Why Change Your Wife	Blackbirds
Little Red Decides	Under the Top	Alias Mrs. Jessop	Male and Female	Plaything of Broadway
Her Decision	Venus in the East	Under Suspicion	1921	The Cub Reporter
You Can't Believe Every-	Way of a Man with a Maid	The Brass Check	Forbidden Fruit	The Roof Tree
thing	Poor Boob	With Neatness and Dispatch	Something to Think About	Gleam O'Dawn
Diplomatic Mission	Johnny Get Your Gun	No Man's Land	Affairs of Anatole	The Yellow Stain
Desert Law	1920	In Judgment Of	1922	Man Wanted
Orders of the Dawn	It Pays to Advertise	1920	Saturday Night	Calvert's Valley
Embardi, Ltd.	Miss Hobbs	The Eternal Mother	Fool's Paradise	1924
Swelling Place of Light	Why Smith Left Home	J. Charles Davis	Manslaughter	The Broken Violin
Money Changers	The Six Best Cellars	1921	1923	A Self Made Wife
The Spenders	Too Much Johnson	The Shadow	Adam's Rib	Flaming Youth
The U. F. Trail	1921	George H. Davis	William C. De Mille	Thomas Dixon
The Kiss	Held By the Enemy	1923	1918	1923
Daughter of the Law	The Barbarian	The Lamp in the Desert	Ghost House	The Mark of the Beast
Step on It	Appearances	The Passionate Friends	Secret Game	R. M. Donaldson
Parisian Scandal	Princess of New York	J. Searle Dawley	Widow's Might	1918
The Millionaire	1922	1918	One More American	His Enemy the Law
Across the Dead Line	The Bonnie Briar Bush	Death Dance	Honor of His House	A Good Loser
Another Man's Shoes	Alan Crosland	Bab's Diary	1919	W. A. S. Douglas
Don't Shoot	1918	Bab's Burglar	Mirandy Smiles	1922
The Long Chance	Apple-Tree Girl	Bab's Matinee Idol	The Mystery Girl	Beware of the Law
The Prisoner	The Whirlpool	Seven Swans	1920	Frank P. Donovan
Loudust	The Unbeliever	The Lie	Jack Straw	1922
Quicksands	1919	Rich Man, Poor Man	The Tree of Knowledge	Silas Marner
What Wives Want	Country Cousin	Uncle Tom's Cabin	Prince Chap	William Dowlan
Trimmed in Scarlet	1920	1919	1921	1918
Lucretia Lombard	The Flapper	Twilight	Conrad in Quest of His	Daughter Angele
Jordan Cooper	Youthful Folly	Everybody's Business	Youth	The Outsider
Broadway Gold	Greater Than Fame	1920	Lost Romance	1919
George Cowl	The Point of View	The Harvest Moon	Midsummer Madness	Restless Souls
The Tides of Fate	1921	The Phantom Honeymoon	What Every Woman Knows	Irish Eyes
The Corner Grocer	Worlds Apart	1921	Bought and Paid For	The Atom
Per Hour	Broadway and Home	Beyond Price	After the Show	Loot
George L. Cox	Is Life Worth Living	A Virgin Paradise	Miss Lulu Bett	Common Property
Anger Lily	Room and Board	1922	Nice People	Cowardice Court
The House of Toys	1922	Who Are My Parents	Clarence	1920
The Thirteenth Piece of Sil-	Slim Shoulders	As a Man Lives	Grumpy	The Peddler of Lies
ver	Why Announce Your Mar-	Has the World Gone Mad	The Marriage Maker	Under Suspicion
The Dangerous Talent	riage	Bert Dawley	The World's Applause	Locked Lips
The Hellion	The Prophet's Paradise	1923	Ashton Dearholt	A Chorus Girl's Romance
The Week-End	Shadows of the Sea	Broadway Broke	1923	Sidney Drew
The Light Woman	The Snitching Hour	Norman Dawn	Sting of the Scorpion	1918
Unset Jones	The Face in the Fog	1920	At the Devil's Gorge	Pay Day
The Blue Moon	1923	Lasca	Marcel De Sano	Mrs. Sidney Drew
The Gamblers	Enemies of Women	A Tokio Siren	1921	1921
Payment Guaranteed	Under the Red Robe	Adorable Savage	Beautifully Trimmed	Cousin Kate
Their Mutual Child	James Cruze	1921	The Dangerous Moment	S. Rankin Drew
William J. Craft	1919	Wolves of the North	David Devar	1919
The White Rider	Roaring Road	Fire Cat	1922	Belle of the Season
False Brands	The Dub	White Youth	Angel of Crooked Street	William Duncan
Headin' West	Alias Mike Moran	Thunder Island	Little Wildcat	1918
The Wolf Pack	Too Many Millions	1922	A Girl's Desire	Dead Shot Baker
Another Man's Boots	You're Fired	Five Days to Live	Chester De Vonde	The Tenderfoot
Saved by Radio	Love Burglar	The Vermillion Pencil	1920	1921
The Way of the Transgressor	1920	The Son of the Wolf	Voices	Where Men Are Men
Frank Crane	Hawthorne of the U. S. A.	Henri D'Elba	1921	1922
Stranded in Arcady	The Lottery Man	1918	Even as Eve	No Defense
The Mark of Cain	Mrs. Temple's Telegram	Marked Cards	Nat Deverich	The Silent Vow
Vengeance is Mine	An Adventure in Hearts	Alias Mary Brown	1922	When Danger Smiles
Phais	Terror Island	Leander De Cordova	Power of Love	The Fighting Guide
The Life Mask	What Happened to Jones	1921	The Forbidden Lover	1923
Neighbors	1921	Polly With a Past	Hugh Dierker	Playing it Wild
The Scar	The Dollar a Year Man	Love, Honor and Obey	1923	Scott Dunlap
Wanted for Murder	Food for Scandal	Walter De Couroy	Cause for Divorce	1919
Unveiling Hand	Always Audacious	1922	Edward Dillon	Words and Music
Praise Agent	Charm School	American Toreador	1918	Be a Little Sport
Miss Crusoe	A Full House	Joseph De Grasse	Our Little Wife	Love is Love
Door That Has No Key	Crazy to Marry	1918	Antics of Ann	1920
Foolish Parents	1922	Anything Once	Putting One Over	Her Elephant Man
Pauper Millionaire	One Glorious Day	Winged Mystery	Never Say Quit	Would You Forgive
	Is Matrimony a Failure	Scarlet Car	Luck and Pluck	The Hell Ship
	The Dictator	Fighting Grin	Help, Help, Police	The Hell Ship
	The Old Homestead	1919	Embarrassment of Riches	Forbidden Trails
	Thirty Days	Wildcat of Paris	1920	The Lost Princess
	1923	After the War	The Amateur Wife	Vagabond Luck
	The Covered Wagon	1920	Parlor, Bedroom and Bath	The Twins of Suffering Creek
	Hollywood	The Brand of Lopez	1921	1921
	Ruggles of Red Gap	His Wife's Friend	Education of Elizabeth	Challenge of the Law
	To the Ladies	L'Apache	Frisky Mrs. Johnson	The Cheater Reformed
	Webster Cullison	The Market of Souls	Sheltered Daughters	Iron Rider
	1919	1921	A Heart to Let	1922
	In for Thirty Days	The Golden Hope	The Beauty Shop	Bluebeard, Jr.
	1921	Midlanders	Women Men Marry	Western Speed
	Fighting Stranger	Bonnie May	1923	Trooper O'Neil
	God's Gold	Nineteen and Phyllis	Broadway Gold	Bells of San Juan
	1922	The Old Swimmin' Hole	Jack Dillon	West of Chicago
	The Last Chance	Forty-Five Minutes From	1918	1923
	Irving Cummings	Broadway	Indiscreet Corrine	The Footlight Ranger
	1922	1922		Skid Proof
	Man From Hell's River	Tailor-Made Man		Snowdrift
	The Jilt	1923		Pawn Ticket 210
	Broad Daylight	The Girl I Loved		Boston Blackie
	Paid Back	Thundergate		Bernard Durning
	Flesh and Blood			1919
				The Unwritten Code



# T. HAYES HUNTER

Current Release

“RECOIL”

by  
REX BEACH

Distributed by Metro-Goldwyn

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|---|--|--|---|---|
| <p>1921<br/>One Man Trail<br/>Partners of Fate<br/>Straight from the Shoulder<br/>The Primal Law<br/>To a Finish</p> <p>1922<br/>Iron to Gold<br/>The Devil Within<br/>Strange Idols<br/>While Justice Waits<br/>The Yosemite Trail<br/>Oathbound<br/>The Fast Mail</p> <p>1923<br/>Eleventh Hour<br/>Alan Dwan</p> <p>1918<br/>Fighting Odds<br/>Modern Musketeer<br/>Mr. Fix It<br/>Bound in Morocco</p> <p>1919<br/>He Comes Up Smiling<br/>Getting Mary Married<br/>Cheating Cheaters<br/>The Dark Star</p> <p>1920<br/>The Luck of the Irish<br/>Soldiers of Fortune</p> <p>1921<br/>The Forbidden Thing<br/>Splendid Hazard<br/>The Perfect Crime<br/>A Broken Doll<br/>In the Heart of a Fool<br/>The Scoffer</p> <p>1922<br/>The Sin of Martha Queed<br/>Superstition<br/>Robin Hood</p> <p>1923<br/>Zaza<br/>Glimpses of the Moon<br/>Lawful Larceny<br/>Big Brother<br/>Franklin Dyal</p> <p>1921<br/>Squandered Lives<br/>Oscar Eagle</p> <p>1918<br/>The Frozen Warning<br/>William P. S. Earle</p> <p>1918<br/>I Will Repay<br/>Who Goes There<br/>His Own People<br/>The Wooing of a Princess<br/>The Little Runaway<br/>Heredit</p> <p>1919<br/>Love Hunger<br/>Better Wife<br/>Tother Dear Charmer</p> <p>1920<br/>The Broken Melody<br/>The Woman Gives<br/>Whispers</p> <p>1921<br/>Poor Dear Margaret Kirby<br/>Dangerous Paradise<br/>Gilded Lies<br/>The Road of Ambition<br/>The Last Door</p> <p>1922<br/>Love's Masquerade<br/>Destiny's Isle<br/>The Way of a Maid</p> <p>1923<br/>Dancer of the Nile<br/>Reeves Eason</p> <p>1920<br/>Human Stuff<br/>Blue Streak McCoy</p> <p>1921<br/>The Big Adventure<br/>Colorado<br/>Pink Tights<br/>Two Kinds of Love</p> <p>1922<br/>Red Courage<br/>The Fire Eater<br/>Rough Shod<br/>Pardon My Nerve<br/>The Lone Hand</p> <p>1923<br/>His Last Race<br/>J. Gordon Edwards</p> <p>1918<br/>Camille<br/>Cleopatra<br/>The Rose of Blood<br/>Du Barry<br/>The Forbidden Path<br/>The Soul of Buddha<br/>Salome</p> <p>1919<br/>When a Woman Sins<br/>Siren's Song<br/>When Men Desire<br/>Wolves of the Night<br/>Woman There Was</p> | <p>The Light<br/>The Lone Star Ranger<br/>Salome</p> <p>1920<br/>Heart Strings<br/>The Orphan<br/>Wings of the Morning<br/>The Adventurer<br/>If I Were King<br/>The Joyous Troublemaker</p> <p>1921<br/>Drag Harlan<br/>His Greatest Sacrifice<br/>The Scuttlers<br/>The Queen of Sheba</p> <p>1922<br/>Nero</p> <p>1923<br/>The Silent Command<br/>Walter Edwards</p> <p>1918<br/>Idolators<br/>Ashes of Hope<br/>Fuel of Life<br/>I Love You<br/>Evidence<br/>Real Folks<br/>The Marriage Bubble<br/>Viviette<br/>Good Night Paul<br/>A Pair of Silk Stockings<br/>Sauce for the Goose</p> <p>1919<br/>Lady's Name<br/>Veiled Adventure<br/>Happiness A La Mode<br/>Mrs. Leffingwell's Boots<br/>Romance and Arabella<br/>Rescuing Angel<br/>Final Close-Up<br/>Who Cares<br/>Gypsy Trail<br/>Man From Funeral Range<br/>Girls</p> <p>1920<br/>A Girl Named Mary<br/>All of a Sudden Peggy<br/>Luck in Pawn<br/>A Widow By Proxy<br/>Easy to Get<br/>Young Mrs. Winthrop<br/>A Lady in Love<br/>Henry Edwards</p> <p>1922<br/>John Forest Finds Himself<br/>Richard Eichberg</p> <p>1923<br/>Monna Vanna<br/>Clifford S. Elfelt</p> <p>1923<br/>Danger<br/>Carlyle Ellis</p> <p>1921<br/>Home Keeping Hearts</p> <p>1922<br/>The High Road</p> <p>Robert Ellis</p> <p>1918<br/>Fringe of Society</p> <p>1920<br/>A Fool and His Money<br/>A Figurehead<br/>The Imp</p> <p>1921<br/>The Daughter Pays<br/>A Divorce of Convenience</p> <p>1922<br/>Chivalrous Charley<br/>Maurice Elvey</p> <p>1921<br/>Hundredth Chance<br/>Mr. Wu<br/>Tavern Knight<br/>God's Good Man</p> <p>1922<br/>Hound of the Baskervilles<br/>John Emerson</p> <p>1918<br/>Reaching for the Moon</p> <p>1919<br/>Come On In<br/>Good Bye Bill<br/>Oh You Women</p> <p>1922<br/>Polly of the Follies<br/>Robert Ensminger</p> <p>1918<br/>The Midnight Burglar<br/>Wanted—A Brother</p> <p>1919<br/>Whatever the Cost</p> <p>1922<br/>Bring Him In<br/>Restless Soul's<br/>Fortune's Mask<br/>You Never Know</p> <p>1923<br/>One Stolen Night<br/>George Everett</p> <p>1922<br/>Crimson Cross</p> | <p>Marion Fairfax</p> <p>1922<br/>Lying Truth<br/>George Fawcett</p> <p>1920<br/>Deadline at Eleven</p> <p>1921<br/>Little Miss Rebellion<br/>Such a Little Queen</p> <p>Bernard Feikel</p> <p>1922<br/>White Hell</p> <p>Henri Fescourt</p> <p>1922<br/>Isle of Zorda<br/>Jacques Feyder</p> <p>1922<br/>Missing Husbands</p> <p>David G. Fisher</p> <p>1919<br/>Law of Nature<br/>Where Bonds Are Loosed</p> <p>1920<br/>Dad's Girl<br/>Dallas M. Fitzgerald</p> <p>1920<br/>The Open Door<br/>Chains of Evidence</p> <p>1921<br/>Blackmail<br/>Cinderella's Twin<br/>Offshore Pirate<br/>Puppets of Fate<br/>Price of Redemption<br/>Life's Darn Funny<br/>The Match Breaker<br/>Big Game</p> <p>1922<br/>The Gutter Snipe<br/>Playing With Fire</p> <p>1923<br/>Her Accidental Husband<br/>George Fitzmaurice</p> <p>1918<br/>Sylvia of the Secret Service<br/>Innocent<br/>The Naulahka<br/>The Hillcrest Mystery</p> <p>1919<br/>Cry of the Weak<br/>Our Better Selves<br/>The Narrow Path<br/>Japanese Nightingale<br/>Common Clay<br/>The Avalanche<br/>Profiteers<br/>A Society Exile</p> <p>1920<br/>On With the Dance<br/>Counterfeit<br/>The Right to Love</p> <p>1921<br/>Idols of Clay<br/>Paying the Piper<br/>Experience</p> <p>1922<br/>Man from Home<br/>Three Live Ghosts<br/>Forever<br/>To Have and To Hold</p> <p>1923<br/>Bella Donna<br/>The Cheat<br/>Kick In<br/>The Eternal City<br/>Robert J. Flaherty</p> <p>1922<br/>Nanook of the North<br/>Caryl S. Fleming</p> <p>1919<br/>The Clouded Name<br/>Valley of Lost Souls<br/>The Devil's Partner</p> <p>1923<br/>Wandering Daughters<br/>Victor Fleming</p> <p>1920<br/>When the Clouds Roll By<br/>The Mollycoddle</p> <p>1921<br/>Mamma's Affair</p> <p>1922<br/>Woman's Place<br/>Red Hot Romance<br/>Lane That Had No Turning<br/>Anna Ascends</p> <p>1923<br/>Dark Secrets<br/>Law of the Lawless<br/>To the Last Man<br/>Call of the Canyon</p> <p>James Flood</p> <p>1923<br/>Times Have Changed<br/>When Odds are Even</p> <p>Emmett Flynn</p> <p>1918<br/>Alimony</p> <p>1919<br/>Bachelor's Wife<br/>Bondage of Barbara<br/>Racing Strain</p> | <p>Virtuous Sinners<br/>Yvonne from Paris</p> <p>1920<br/>Eastward Ho<br/>Leave It To Me<br/>The Lincoln Highwayman<br/>Shod With Fire<br/>The Valley of Tomorrow<br/>The Untamed<br/>The Man Who Dared</p> <p>1920<br/>Connecticut Yankee at King<br/>Arthur's Court<br/>Shame</p> <p>1922<br/>The Last Trail<br/>A Fool There Was<br/>Without Compromise<br/>Monte Cristo</p> <p>1923<br/>Hell's Hole<br/>In the Palace of the King</p> <p>Francis Ford</p> <p>1918<br/>Who Was the Other Man<br/>John Ermine of Yellowstone<br/>The Avenging Trail</p> <p>1919<br/>The Craving<br/>Silent Mystery<br/>Riders of Vengeance</p> <p>1920<br/>Crimson Shoals</p> <p>1921<br/>Man From Nowhere<br/>Cyclone Bliss<br/>I Am the Woman<br/>The Stampede</p> <p>1922<br/>They're Off<br/>So This is Arizona<br/>Angel Citizen<br/>The Storm Girl<br/>Thundering Hoofs<br/>Gold Grabbers</p> <p>Hugh Ford</p> <p>1918<br/>Seven Keys to Baldpate<br/>Mrs. Dane's Defense<br/>Danger Mark</p> <p>1919<br/>Mrs. Wiggs of the Cabbage<br/>Patch<br/>Secret Garden<br/>Woman Thou Gavest Me</p> <p>1920<br/>His House in Order<br/>In Mizoura</p> <p>1921<br/>Price of Possession<br/>Lady Rose's Daughter<br/>Civilian Clothes<br/>The Great Day<br/>Call of Youth</p> <p>Jack Ford</p> <p>1918<br/>The Secret Man<br/>A Marked Man<br/>Bucking Broadway<br/>The Phantom Riders<br/>Wild Women<br/>Thieves' Gold<br/>The Scarlet Drop<br/>Hell Bent<br/>A Woman's Fool</p> <p>1919<br/>Bare Fists<br/>Ace of the Saddle<br/>Outcasts of Poker Flat<br/>Fight for Love<br/>Roped<br/>Three Mounted Men</p> <p>1920<br/>The Girl in Number 29<br/>The Rider of the Law<br/>Marked Men<br/>The Gun-Fighting Gentleman<br/>The Prince of Avenue A<br/>Hitchin' Posts</p> <p>1921<br/>The Freeze-Out<br/>The Wallop<br/>Big Punch<br/>Just Pals<br/>Desperate Trails</p> <p>1922<br/>Little Miss Smiles<br/>Jackie<br/>Sure Fire<br/>Silver Wings<br/>The Village Blacksmith</p> <p>1923<br/>Three Jumps Ahead<br/>Face on the Barroom Floor<br/>Cameo Kirby</p> <p>Tom Forman</p> <p>1920<br/>The Ladder of Lies</p> <p>1921<br/>Sins of Rosanne<br/>City of Silent Men<br/>White and Unmarried</p> | <p>1922<br/>A Prince There Was<br/>The Woman Conquers<br/>If You Believe it, It's So<br/>White Shoulders<br/>Shadows</p> <p>1923<br/>Money, Money, Money<br/>The Woman Conquers<br/>The Broken Wing<br/>Are You a Failure<br/>The Girl Who Came Back<br/>April Showers<br/>The Virginian</p> <p>Finis Fox</p> <p>1922<br/>Man's Law and God's</p> <p>1923<br/>Bag and Baggage<br/>The Man Between</p> <p>Park Frame</p> <p>1919<br/>Mint of Hell<br/>Man Who Turned White<br/>White-Washed Walls<br/>Pagan God</p> <p>1920<br/>For a Woman's Honor<br/>The Gray Wolf's Ghost<br/>Charlse H. France</p> <p>1918<br/>The Natural Law<br/>Chester M. Franklin</p> <p>1918<br/>Babes in the Woods<br/>Treasure Island<br/>Aladdin and the Wonderful<br/>Lamp<br/>Jack and the Beanstalk<br/>The Girl with The Cham-<br/>pagne Eyes</p> <p>1921<br/>You Never Can Tell<br/>All Souls Eve<br/>A Private Scandal</p> <p>1922<br/>The Case of Becky<br/>Nancy from Nowhere<br/>A Game Chicken<br/>Toll of the Sea</p> <p>1923<br/>Where the North Begins<br/>Leon Franchon</p> <p>1921<br/>Cotton and Cattle<br/>Harry L. Franklin</p> <p>1918<br/>The Winning of Beatrice<br/>A Successful Adventure</p> <p>1919<br/>Sylvia on a Spree<br/>Johnny on the Spot<br/>That's Good<br/>Full of Pep<br/>After His Own Heart<br/>In His Brother's Place<br/>Four Flusher</p> <p>1920<br/>Her Five Foot Highness<br/>Rouge and Riches<br/>Alias Miss Dodd</p> <p>1921<br/>The Secret Gift<br/>S. A. Franklin</p> <p>1918<br/>The Safety Curtain<br/>Her Only Way<br/>The Babes in the Woods<br/>Treasure Island<br/>Aladdin and the Wonderful<br/>Lamp<br/>Jack and the Beanstalk<br/>Six Shooter Andy<br/>The Bride of Fear<br/>Confession</p> <p>1919<br/>Fan Fan<br/>Probation Wife<br/>Heart of Wotona<br/>Forbidden City<br/>Ali Baba and the Forty<br/>Thieves</p> <p>1920<br/>The Heart of the Hills<br/>The Hoodlum<br/>Two Weeks</p> <p>1921<br/>Not Guilty<br/>Courage<br/>Unseen Forces</p> <p>1922<br/>The Primitive Lover<br/>Smilin Through<br/>The Beautiful and Damned<br/>East is West</p> <p>1923<br/>Dulcy<br/>Brass<br/>Tiger Rose<br/>J. J. Franz</p> <p>1919<br/>Bare Fisted Gallagher<br/>Sage Brush Hamlet</p> |
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**RAOUL A. WALSH**

*Director*

Douglas Fairbanks in "THIEF OF BAGDAD"







LUBITSCH  
PRODUCTIONS

Mary Pickford

*in*

“Rosita”

for Warner Brothers

“THE  
Marriage Circle”

*for fall release*

“Three Women”

- d Higgen  
 Free  
 d Hickman  
 Lie  
 Purchase Price  
 k of Fate  
 gled Threads  
 lyn's Wife  
 rts Asleep  
 of a Sudden Norma  
 Gun Betty  
 oning Roads  
 ky Kelly, M.D.  
 a Wife  
 oody's Kid  
 e Killer  
 e of Egypt  
 ce W. Hill  
 Your Man  
 ile the Devil Laughs  
 Hill Billy  
 t Hill  
 dows of the North  
 e Mystery Girl  
 ooked Alley  
 air Hill  
 Tidal Wave  
 ert Hillyer  
 gon Trucks  
 are Deal Sanderson  
 n Petticoats  
 e Toll Gate  
 id  
 dle of Courage  
 Malley of the Mounted  
 e Testing Block  
 e Whistle  
 avelin' On  
 n Deep  
 uite Oak  
 ee Word Brand  
 uite Hands  
 ight Bluffing  
 e Super-Sex  
 e Altar Stairs  
 e Shock  
 e Spoilers  
 ars of Jealousy  
 mporary Marriage  
 ne Star Ranger  
 ile-A-Minute Romeo  
 les Hines  
 onductor 1492  
 es P. Hogan  
 e Skywayman  
 ttle Grey Mouse  
 are Knuckles  
 here Is My Wandering Boy  
 Tonight  
 C. Holbrook  
 ommercial Pirates  
 in L. Hollywood  
 e Hour  
 hallenge Accepted  
 he Sea Rider  
 he Birth of a Soul  
 he Flaming Clue  
 he Gauntlet  
 rench Heels  
 o Trespassing  
 rge Holt  
 he White Masks  
 he Trail's End  
 an Holubar  
 iren of the Sea  
 ear Not  
 A Soul for Sale  
 he Mortgaged Wife  
 alk of the Town  
 heart of Humanity  
 he Right to Happiness  
 Paid in Advance  
 Once to Every Woman  
 Man-Woman-Marriage  
 Hurrican's Gal
- 1923  
 Slander the Woman  
 Broken Chains  
 Arthur Hopkins  
 1919  
 Eternal Magdalene  
 E. Mason Hopper  
 1918  
 The Tar Heel Warrior  
 Firefly of Tough Luck  
 The Renegades  
 Without Honor  
 Hesr American Husband  
 The Answer  
 The Love Brokers  
 Boston Blackie's Little Pal  
 1919  
 As the Sun Went Down  
 Come Again Smith  
 Wife or Country  
 Mystic Face  
 Love's Pay Day  
 1921  
 Hold Your Horses  
 It's A Great Life  
 Dangerous Curve Ahead  
 1922  
 From the Ground Up  
 All's Fair in Love  
 Glorious Fool  
 Hungry Hearts  
 Brothers Under the Skin  
 1923  
 Daddy  
 The Love Piker  
 Charles Horan  
 1918  
 Polly of the Circus  
 1919  
 Black Eyes  
 1920  
 A Man's Plaything  
 1920  
 You Find It Everywhere  
 1921  
 The Splendid Lie  
 1922  
 Does It Pay  
 Fred Hornby  
 1923  
 The Call of the Hills  
 James Horne  
 1921  
 Occasionally Yours  
 The Bronze Bell  
 1922  
 Don't Doubt Your Wife  
 The Forgotten Law  
 1923  
 Can a Woman Love Twice  
 The Hottentot  
 A Man of Action  
 The Sunshine Trail  
 Blow Your Own Horn  
 Itching Palms  
 Alimony  
 Harry Houdini  
 1923  
 Haldane of the Secret Service  
 Henry Houry  
 1918  
 Love Watches  
 The Clutch of Circumstances  
 1919  
 Miss Ambition  
 Daring Hearts  
 William K. Howard  
 1921  
 What Love Will Do  
 1922  
 Extra, Extra  
 Deserted at the Altar  
 Danger Ahead  
 1923  
 Lucky Dan  
 The Fourth Musketeer  
 Captain-Fly-By-Night  
 Let's Go  
 Elliot Howe  
 1918  
 Blue Blood  
 With Hoops of Steel  
 1919  
 Todd of the Times  
 Arthur Hoyt  
 1918  
 Station Content  
 High Stakes  
 Harry O. Hoyt  
 1919  
 Through the Toils  
 Hand Invisible  
 Broadway Saint  
 1920  
 Forest Rivals  
 1921  
 Rider of King Log  
 1922  
 Curse of Drink
- Rupert Hughes  
 1922  
 The Wall Flower  
 Remembrance  
 1923  
 Gimme  
 Look Your Best  
 Souls for Sale  
 William Humphrey  
 1918  
 Two Men and a Woman  
 Babbling Tongues  
 The Unchastened Woman  
 1920  
 The Midnight Bride  
 1922  
 Foolish Monte Carlo  
 Austria O. Huhn  
 1923  
 A Clouded Name  
 T. Hayes Hunter  
 1918  
 The Border Legion  
 1919  
 Desert Gold  
 Once to Every Man  
 1920  
 Cup of Fury  
 1922  
 The Light in the Clearing  
 Paul Hurst  
 1921  
 Behind the Mask  
 Shadows of the West  
 1922  
 The Crow's Nest  
 Heart of a Texan  
 Table Top Ranch  
 John Ince  
 1919  
 Secret Strings  
 One-Thing-at-a-Time O'Day  
 Blind Man's Eyes  
 Blackie's Redemption  
 Favor to a Friend  
 1920  
 Should a Woman Tell  
 Please Get Married  
 Old Lady 31  
 Held in Trust  
 1921  
 Tempered Steel  
 Someone in the House  
 1923  
 The Love Trap  
 Ralph Ince  
 1918  
 Fields of Honor  
 The Eleventh Commandment  
 Her Man  
 The Co-Respondent  
 Our Mrs. McChesney  
 1919  
 Virtuous Men  
 From Headquarters  
 Painted World  
 Panther Woman  
 Stitch in Time  
 Too Many Crooks  
 Two Women  
 Perfect Lover  
 1920  
 His Wife's Money  
 Out Yonder  
 Sealed Hearts  
 1921  
 Out of the Snows  
 Red Foam  
 Highest Law  
 Remorseless Love  
 After Midnight  
 A Man's Home  
 1922  
 The Referee  
 A Wide Open Town  
 Channing of the Northwest  
 Reckless Youth  
 Tropical Love  
 1923  
 Homeward Bound  
 Counterfeit Love  
 Success  
 Harris Ingraham  
 1918  
 Blood of His Fathers  
 1919  
 Child of M'sieu  
 Unto the End  
 Lloyd Ingraham  
 1918  
 Charity Castle  
 Her Country's Call  
 Peggy Leads the Way  
 Miss Jackie of the Army  
 Molly Go Get 'Em  
 Jilted Janet  
 Ann's Finish  
 The Primitive Woman  
 A Square Deal  
 Impossible Susan  
 The Eyes of Julia Deep
- 1919  
 Man's Desire  
 Amazing Imposter  
 Intrusion of Isabel  
 Rosemary Climbs the Heights  
 Wives and Other Wives  
 1920  
 Mary's Ankle  
 What's Your Husband Doing  
 Let's Be Fashionable  
 The House of Intrigue  
 1921  
 Keeping Up With Lizzie  
 Twin Beds  
 The Jailbird  
 Lavender and Old Lace  
 Old Dad  
 Girl in the Taxi  
 1922  
 My Lady Friends  
 Marry the Poor Girl  
 Second Hand Rose  
 At the Sign of the Jack  
 O'Lantern  
 The Veiled Woman  
 The Danger Point  
 1923  
 Going Up  
 No More Women  
 Rex Ingram  
 1918  
 His Robe of Honor  
 Humdrum Brown  
 1920  
 Shore Acres  
 Under Crimson Skies  
 The Day She Paid  
 1921  
 The Four Horsemen of Apoc-  
 alypse  
 Hearts Are Trumps  
 The Conquering Power  
 1922  
 Turn to the Right  
 Prisoner of Zenda  
 Trifling Women  
 1923  
 Where the Pavement Ends  
 Scaramouche  
 Camello Innocenti  
 1922  
 Retribution  
 George Irving  
 1918  
 Back to the Woods  
 Her Boy  
 The Landloper  
 To Hell With the Kaiser  
 Daughter of Destiny  
 Raffles  
 1919  
 As a Man Thinks  
 Hidden Fire  
 Silver King  
 The Volcano  
 1920  
 The Glorious Lady  
 The Blue Pearl  
 The Capitol  
 1921  
 Misleading Lady  
 The Wakefield Case  
 1922  
 Her Majesty  
 1923  
 Lost in a Big City  
 Fred J. Ireland  
 1921  
 Little Home Nurse  
 Julia Crawford Ivers  
 1923  
 The White Flower  
 Jacques Jaccard  
 1920  
 Desert Love  
 The Terror  
 The Great Air Robbery  
 Under Northern Lights  
 1921  
 If Only Jim  
 Honor Bound  
 1922  
 The Great Alone  
 Riding With Death  
 Fred Jackman  
 1923  
 The Call of the Wild  
 George Jacoby  
 1922  
 The Last Payment  
 Vendetta  
 Emory Johnson  
 1922  
 In the Name of the Law  
 1923  
 The Third Alarm  
 Westbound Limited  
 The Mailman  
 Lorimer Johnson  
 1919  
 Breezy Jim  
 Devil McCare
- 1923  
 Cricket on the Hearth  
 Martin Johnson  
 1921  
 Jungle Adventures  
 1923  
 Head Hunters of the South  
 Sea  
 Trailing African Wild Ani-  
 mals  
 Tefft Johnson  
 1919  
 Home Wanted  
 Love and the Woman  
 Love Defender  
 Love Net  
 Edgar Jones  
 1918  
 The Girl Who Wouldn't Quit  
 A Rich Man's Darling  
 Zollenstein  
 Grover Jones  
 1922  
 The Unknown  
 Taking Chances  
 Putting It Over  
 1923  
 The Speed King  
 F. Richard Jones  
 1918  
 Mickey  
 1919  
 Yankee Doodle In Berlin  
 1921  
 Ghost in the Garret  
 Flying Pat  
 Oh Jo  
 1922  
 Molly O  
 Cross Roads of New York  
 The Country Flapper  
 1923  
 Extra Girl  
 Suzanna  
 Shriek of Araby  
 Edward Jose  
 1918  
 The Moth  
 Her Silent Sacrifice  
 Woman and Wife  
 La Tosca  
 Resurrection  
 Loves Conquest  
 Fedora  
 1919  
 Fires of Faith  
 My Cousin  
 Private Peat  
 Two Brides  
 Woman of Impulse  
 1920  
 The Fighting Shepherdess  
 The Yellow Typhoon  
 The Isle of Conquest  
 Mothers of Men  
 1921  
 The Scarab Ring  
 What Women Will Do  
 The Riddle Woman  
 Her Lord and Master  
 The Inner Chamber  
 1922  
 The Prodigal Judge  
 The Rainbow  
 The Matrimonial Web  
 The Girl in His House  
 The Man From Downing St.  
 Rupert Julian  
 1918  
 Mysterious Mr. Tiller  
 Desire of the Moth  
 The Door Between  
 The Savage  
 Hands Down  
 Hungry Eyes  
 Kaiser, The Beast of Berlin  
 Midnight Madness  
 1919  
 Creaking Stairs  
 Sleeping Lion  
 Fire Flingers  
 Millionaire Pirate  
 1920  
 The Honey Bee  
 1922  
 Girl Who Ran Wild  
 1923  
 Merry-Go-Round  
 Martin Justine  
 1918  
 The Soap Girl  
 1921  
 They Shall Pay  
 Alexander Kardo  
 1922  
 Prince and the Pauper  
 Maxwell Karger  
 1919  
 Silent Woman  
 Kildare of the Storm  
 1921  
 A Message From Mars  
 The Man Who



**JOSEPH E. HENABERY**

*DIRECTOR*

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**FAMOUS PLAYERS-LASKY CORP.**



Trip to Paradise  
 The Golden Gift  
 Hole in the Wall  
 Late  
 Issues  
 The Idle Rich  
 Joseph Kaufman  
 Arms and the Girl  
 Shirley Kaye  
 Land of Promise  
 Song of Songs  
 Les Keane  
 Whispering Women  
 Peter Keaton  
 Three Ages  
 Our Hospitality  
 Frank Keenan  
 Silver Girl  
 Dollar for Dollar  
 Smouldering Embers  
 Brothers Divided  
 Bert J. Kelly  
 Home Stuff  
 Deserted at the Altar  
 Winthrop Kelley  
 The Girl of the Sea  
 Bert Kelly  
 Danger and the Law  
 Winfield F. Kelly  
 In the Days of St. Patrick  
 George Kelson  
 The Tenth Case  
 The Strongest Way  
 The Way Out  
 The Purple Lily  
 Stolen Orders  
 Ed Kelsey  
 The One Way Trail  
 Percy M. Kennedy  
 Lucky Eye  
 In F. Kennedy  
 The Power Within  
 Le Kenton  
 Down on the Farm  
 Small Town Idol  
 Tea With a Kick  
 George Kern  
 The Unfoldment  
 Michael Kertez  
 The Love Slave  
 Mrs. Dane's Confession  
 The Queen of Sin  
 Burton King  
 The Silence Sellers  
 More Truth Than Poverty  
 Her Husband's Honor  
 Treason  
 Reckoning Day  
 Neglected Wives  
 Wit Wins  
 Common Level  
 The Discarded Woman  
 A Scream in the Night  
 Common Sin  
 Love or Money  
 Every Man's Price  
 The Man From Beyond  
 For Your Daughter's Sake  
 The Road to Arcady  
 Shylock of Wall St.  
 The Fair Cheat  
 None So Blind  
 The Streets of New York  
 Henry King  
 Southern Pride  
 A Game of Wits  
 The Mate of the Sally Ann  
 Beauty and the Rogue  
 Powers that Pray  
 Hearts or Diamonds  
 Up Romance Road  
 The Locked Heart  
 Where the West Begins  
 When a Man Rides Alone

Some Liar  
 Hobbs in a Hurry  
 Brass Buttons  
 All the World to Nothing  
 Sporting Chance  
 This Hero Stuff  
 Six Feet Four  
 1920  
 A Fugitive from Matrimony  
 Haunting Shadows  
 Twenty-Three-and-a-Half  
 Hour's Leave  
 Unchartered Channels  
 The White Dove  
 One Hour Before Dawn  
 1921  
 Mistress of Shenstone  
 Salvage  
 Help Wanted—Male  
 Dice of Destiny  
 When We Were Twenty-One  
 The Sting of the Lash  
 1922  
 Sonny  
 Tolerable David  
 The Seventh Day  
 The Bond Boy  
 1923  
 Fury  
 The White Sister  
 Lewis King  
 1922  
 Peaceful Peters  
 1923  
 Devil's Door Yard  
 Spawn of the Desert  
 Law Rustlers  
 Sun-Dog Trail  
 Frank Gordon Kirby  
 1919  
 Price of Innocence  
 David Kirkland  
 1920  
 A Virtuous Vamp  
 The Temperamental Wife  
 The Love Expert  
 In Search of a Sinner  
 Nothing But the Truth  
 The Perfect Woman  
 1921  
 The Rowdy  
 1923  
 The Barefoot Boy  
 James Kirkland  
 1920  
 In Wrong  
 James Kirkwood  
 1918  
 Eve's Daughter  
 Struggle Everlasting  
 Romance of the Underworld  
 1919  
 Over There  
 Out of the Night  
 Marriage  
 In Wrong  
 I Want to Forget  
 Bill Apperson's Boy  
 L. Kistenmacher  
 1922  
 The Hardest Way  
 Harley Knowles  
 1918  
 The Burglar  
 Adventures of Carol  
 The Volunteer  
 Gates of Gladness  
 Wanted—A Mother  
 The Oldest Law  
 The Cabaret  
 Stolen Orders  
 1919  
 Little Women  
 Bolshevism on Trial  
 1920  
 The Great Shadow  
 1921  
 Half an Hour  
 Guilty of Love  
 Romantic Adventuress  
 Carnival  
 1923  
 The Bohemian Girl  
 Lee Kohlmar  
 1922  
 High Heels  
 Fred Kolker  
 1921  
 Youth's Desire  
 Henry Kolker  
 1919  
 Woman Michael Married  
 1920  
 Bright Skies  
 The Third Generation  
 The Heart of Twenty  
 1921  
 Palace of Darkened Windows  
 Greatest Love  
 Bucking the Tiger  
 Who Am I?  
 The Fighter  
 Disraeli

1923  
 The Leopardess  
 The Purple Highway  
 The Snow Bride  
 Edward Kull  
 1921  
 Man Trackers  
 Henri Krauss  
 1919  
 Vagabond of France  
 Edward Laemmle  
 1922  
 Top O' the Morning  
 1923  
 The Victor  
 Elsier La Maie  
 1921  
 The Unfortunate Sex  
 Fritz Lang  
 1923  
 Between Two Worlds  
 Warde Lascelle  
 1922  
 Rip Van Winkle  
 Affinities  
 1923  
 Mind Over Motor  
 Edmund Lawrence  
 1918  
 Married in Name Only  
 Life or Honor  
 A Daughter of France  
 The Firebrand  
 Her Price  
 The Liar  
 1919  
 Love Auction  
 Queen of Hearts  
 Window Opposite  
 Cheating Herself  
 1920  
 Lost Money  
 The Merry-Go-Round  
 The Lure of Ambition  
 What Would You Do?  
 John S. Lawrence  
 1919  
 Scarlet Trail  
 1922  
 For His Sake  
 George Lederer  
 1918  
 Runaway Romany  
 Otto Lederer  
 1921  
 The Struggle  
 Rowland V. Lee  
 1921  
 Thousand to One  
 The Cup of Life  
 1922  
 A Self-Made Man  
 Money to Burn  
 The Men of Zanzibar  
 His Back Against the Wall  
 Blind Hearts  
 The Sea Lion  
 Shirley of the Circus  
 Mixed Faces  
 The Dust Flower  
 1923  
 Desire  
 Alice Adams  
 You Can't Get Away With It  
 Henry Lehrman  
 1922  
 Reported Missing  
 1923  
 Double Dealing  
 Robert Leonard  
 1918  
 The Bride's Awakening  
 Her Body in Bond  
 The Princess Virtue  
 Face Value  
 1919  
 Danger—Go Slow  
 Big Little Person  
 Delicious Little Devil  
 Modern Love  
 Scarlet Trail  
 What Am I Bid?  
 Way of a Woman  
 1920  
 April Folly  
 The Miracle of Love  
 1921  
 Restless Sex  
 The Gilded Lily  
 Heedless Moths  
 1922  
 Fascination  
 Peacock Alley  
 Broadway Rose  
 1923  
 The French Doll  
 Jazzmania  
 Fashion Row  
 Edward J. LeSaint  
 1918  
 Fighting Mad  
 The Wolf and His Mate  
 Cupid's Round-Up

Painted Lips  
 Nobody's Wife  
 The Devil's Wheel  
 Her One Mistake  
 The Scarlet Road  
 The Bird of Prey  
 1919  
 Call of the Soul  
 Fighting For Go'd  
 Hell Roarin' Reform  
 Kultur  
 The Sneak  
 Strange Woman  
 Wilderness Trail  
 1920  
 The Speed Maniac  
 The Mother of His Children  
 Rose of Nome  
 Flames of the Flesh  
 White Lies  
 The Feud  
 A Sister to Salome  
 1921  
 Girl of My Heart  
 Merely Mary Ann  
 Two Moons  
 1922  
 The Sleep Walker  
 More to be Pitied  
 1923  
 Only a Shop Girl  
 Yesterday's Wife  
 Temptation  
 The Marriage Market  
 Innocence  
 Richard L'Estrange  
 1920  
 The Hidden Code  
 Joseph Levering  
 1920  
 His Temporary Wife  
 Husbands and Wives  
 1922  
 Determination  
 Flesh and Spirit  
 1923  
 The Tie That Binds  
 Edgar Lewis  
 1918  
 The Sign Invisible  
 1920  
 Sherry  
 Other Men's Shoes  
 Lahoma  
 1921  
 Beggar in Purple  
 The Sage Hen  
 1922  
 Strength of the Pines  
 1923  
 You Are Guilty  
 Max Linder  
 1921  
 Seven Years Bad Luck  
 Be My Wife  
 1922  
 Three Must Get There's  
 Frank Lloyd  
 1918  
 When a Man Sees Red  
 The Heart of a Lion  
 The Kingdom of Love  
 Les Miserables  
 True Blue  
 Blindness of Divorce  
 1919  
 The Man Hunter  
 For Freedom  
 Pitfalls of a Big City  
 Rainbow Trail  
 Riders of the Purple Sage  
 1920  
 The Silver Horde  
 The Loves of Letty  
 The Woman in Room 13  
 1921  
 Madam X  
 Roads of Destiny  
 Great Lever  
 Tale of Two Worlds  
 Voice in the Dark  
 The Invisible Power  
 The Sin Flood  
 1922  
 The Man From Lost River  
 The Grim Comedian  
 The Eternal Flame  
 Oliver Twist  
 1923  
 Within the Law  
 Ashes of Vengeance  
 The Voice from the Minaret  
 Charles A. Logue  
 1921  
 Man and Woman  
 1922  
 Woman Who Fooled Herself  
 1923  
 Tents of Allah  
 Raymond Longford  
 1922  
 Blue Mountain Mystery

Jack Lopez  
 1919  
 Sins of the Children  
 1921  
 The Devil's Confession  
 Ira M. Lowry  
 1918  
 For the Freedom of the World  
 1919  
 High Pockets  
 For the Freedom of the East  
 Oh Johnny  
 Speedy Meade  
 Road Called Straight  
 1920  
 The Misfit Earl  
 Ernst Lubitsch  
 1921  
 Gypsy Blood  
 Deception  
 One Arabian Night  
 Loves of Pharaoh  
 1923  
 Rosita  
 Wilfred Lucas  
 1918  
 Morgan Raiders  
 Red Red Heart  
 1919  
 Testing of Mildred Vane  
 1921  
 Shadow of Lightning Ridge  
 Fighting Breed  
 1922  
 The Better Man  
 O. A. C. Lund  
 1918  
 A Painted Madonna  
 Heart's Revenge  
 The Debt of Honor  
 Peg of the Pirates  
 1919  
 Nature Girl  
 Together  
 Eddie Lyons-Lee Morgan  
 1920  
 Everything But the Truth  
 La La Lucille  
 1921  
 Fixed by George  
 Once a Plumber  
 A Shocking Night  
 Glenn Lyons  
 1922  
 The First Woman  
 1923  
 Is Money Everything  
 Norval Mac Gregor  
 1919  
 Children of Banishment  
 Jacques of the Silver North  
 Wayne Mack  
 1920  
 Bubbles  
 1921  
 No Man's Woman  
 A Girl's Decision  
 Sherwood Mac Donald  
 1918  
 No Children Wanted  
 Little Miss Grown Up  
 Miss Mischief Maker  
 Henry Mac Rea  
 1921  
 God's Crucible  
 1922  
 Cameron of the Royal Mounted  
 Charles Maigne  
 1919  
 The Firing Line  
 Her Great Chance  
 Indestructible Wife  
 In the Hollow of Her Hand  
 Redhead  
 World to Live In  
 1920  
 The Copperhead  
 The Invisible Bond  
 Fighting Chance  
 Cumberland Romance  
 1921  
 Frontier of the Stars  
 The Kentuckians  
 1922  
 Received Payment  
 Hush Money  
 Cowboy and the Lady  
 1923  
 Trail of the Lonesome Pine  
 Drums of Fate  
 Silent Partner  
 Leo Maloney  
 1921  
 No Man's Woman  
 Frances Marion  
 1921  
 The Love Light  
 1922  
 Just Around the Corner  
 George Marshall  
 1918  
 The Man From Montana

“ENEMIES OF WOMEN”

“UNDER THE RED ROBE”

“THREE WEEKS”

*With Goldwyn-Cosmopolitan*

“UNGUARDED WOMEN”

“SINNERS IN HEAVEN”

*With Famous Players-Lasky*

ALAN CROSLAND  
PRODUCTIONS

Trust Your Husband  
 Ends Off  
 Pirie Trails  
 Aridin' Romance  
 For Your Own Heart  
 Jolt  
 Lily from Longacre  
 Siles Are Tramps  
 In Quickshot of the Rio  
 Grande  
 In the Raw  
 Here is this West  
 Lore Marston  
 Ggedy Queen  
 I by the Roadside  
 Beyond the Law  
 Back Gate  
 Ege Martin  
 Under Western Skies  
 nding Trail  
 y C. Mathews  
 Welcome Children  
 oh Maxwell  
 e Married Virgin  
 ivolous Wives  
 May  
 istress of the World  
 e Greatest Truth  
 ove: All Law  
 McAllister  
 e Hour  
 McCarey  
 ciety Secrets  
 P. McCarthy  
 ut of the Dust  
 adows of Conscience  
 h McClung  
 st Like a Woman  
 a McCord  
 od Bad Wife  
 rill McCormick  
 Son of the Desert  
 ood Men and Bad  
 o McCullough  
 aid of the West  
 L. McCutcheon  
 an and Wife  
 W. McDermott  
 atsy  
 ary of the Movies  
 pider and the Rose  
 er Temporary Husband  
 rwood McDonald  
 old Steel  
 Enard McFadden  
 ongar  
 vrence McGill  
 he First Law  
 he Angel Factory  
 irl From Bohemia  
 P. McGowan  
 iger True  
 Below the Deadline  
 Discontented Wives  
 Hills of Missing Men  
 Reckless Chances  
 Ruse of the Rattler  
 Stormy Seas  
 One Million in Jewels  
 Whipping Boss  
 nes McKay  
 Midnight Gambols  
 ober McKenzie  
 Knight of the West  
 A Western Demon  
 W. McLaughlin  
 The Man Who Woke Up  
 Closin' In  
 Hell's End  
 Beyond the Shadows  
 enry McRae  
 Critical Age

Man from Glengarry  
 J. Leo Meehan  
 1923  
 Michael O'Holleran  
 George Melford  
 1918  
 The Crystal Gazer  
 On the Level  
 Sunset Trail  
 Call of the East  
 Nan of Music Mountain  
 Hidden Pearls  
 Wild Youth  
 Bravest Way  
 Sandy  
 City of Dim Faces  
 The Source  
 1919  
 Cruise of the Make-Believe  
 Good Gracious Annabelle  
 Jane Goes A-Wooing  
 Men, Women and Money  
 Pettigrew's Girl  
 Such a Little Pirate  
 Sporting Chance  
 Told in the Hills  
 1920  
 The Sea Wolf  
 Everywoman  
 1921  
 The Round-Up  
 Jucklins  
 The Faith Healer  
 Behold My Wife  
 A Wise Fool  
 1922  
 Great Impersonation  
 The Sheik  
 Woman Who Walked Alone  
 Moran of the Lady Letty  
 Burning Sands  
 Ebb Tide  
 1923  
 Java Head  
 You Can't Fool Your Wife  
 Salomy Jane  
 Light That Failed  
 Louis Mercanton  
 1919  
 Infatuation  
 1922  
 Possession  
 Gypsy Passion  
 George E. Middleton  
 1919  
 Just Squaw  
 1920  
 The Heart of Juanita  
 Hans Mierandorn  
 1922  
 The Craven  
 Thomas R. Miles  
 1920  
 Duds  
 Harry Millarde  
 1918  
 Miss U. S. A.  
 Unknown 274  
 The Heart of Romance  
 A Camouflage Kiss  
 Blue-Eyed Mary  
 Miss Innocence  
 1919  
 Caught in the Act  
 Bonnie Annie Laurie  
 Gambling in Souls  
 Girl With No Regrets  
 Love That Dares  
 When Fate Decides  
 Rose of the West  
 1920  
 Sacred Silence  
 The White Moll  
 1921  
 Over the Hill  
 Perjury  
 1922  
 Town That Forgot God  
 My Friend the Devil  
 1923  
 If Winter Comes  
 Governor's Lady  
 Ashley Miller  
 1918  
 The Princess of Park Row  
 The Marriage Speculation  
 1919  
 Made in America  
 Why Germany Must Pay  
 Charles Miller  
 1918  
 Little Reformer  
 Secret of the Storm Country  
 Ghosts of Yesterday  
 By Right of Purchase  
 Unfaithful  
 At the Mercy of Men  
 The Fair Pretender  
 The Service Star  
 1920  
 High Speed  
 The Dangerous Affair

1921  
 The Law of the Yukon  
 1922  
 The Man She Brought Back  
 Thomas R. Mills  
 1918  
 A Mother's Sin  
 An American Live Wire  
 The Seal of Silence  
 The Girl in His House  
 1919  
 Thin Ice  
 Unknown Quantity  
 Girl at Bay  
 Girl Woman  
 1920  
 Invisible Divorce  
 Claude H. Mitchell  
 1920  
 Seeing It Through  
 Howard Mitchell  
 1918  
 Petticoat Politics  
 1919  
 Law That Divides  
 Splendid Sin  
 1920  
 Molly and I  
 The Snares of Paris  
 The Tattlers  
 Faith  
 Love's Harvest  
 The Girl in Bohemia  
 Black Shadows  
 Little Wanderer  
 1921  
 Flame of Youth  
 The Lamplighter  
 Wing Toy  
 Beware of the Bride  
 Husband Hunter  
 The Mother Heart  
 Ever Since Eve  
 Lovetime  
 1922  
 Queenie  
 Winning With Wits  
 Cinderella of the Hills  
 The Crusader  
 1923  
 His Last Race  
 Man's Size  
 Forgive and Forget  
 Roy Mitchell  
 1922  
 Proofs of Innocence  
 Tom Mix  
 1920  
 The Daredevil  
 Hubert Moest  
 Lady Godiva  
 William V. Mong  
 1918  
 Wild Sumac  
 Harry Moody  
 1922  
 The Range Patrol  
 1923  
 Flame of Passion  
 Eugene Moore  
 1918  
 The Girl Who Won Out  
 1919  
 Sue of the South  
 Milburn Morante  
 1921  
 Hearts O' the Range  
 1922  
 Diamond Carlisle  
 Blind Circumstances  
 Hate Trail  
 Edmund Mortimer  
 1918  
 The Savage Woman  
 1919  
 Road Through the Dark  
 1920  
 A Misfit Wife  
 1923  
 Railroaded  
 The Exiles  
 Edward Morrissey  
 1920  
 The Pointing Finger  
 Eugene Mullen  
 1921  
 The Road to London  
 Dudley Murphy  
 1923  
 High Speed Lee  
 Henry J. Napier  
 1922  
 The Faithless Sex  
 Marshall Neilan  
 1918  
 Rebecca of Sunnybrook Farm  
 Little Princess  
 Stella Maris  
 Amarilly of Clothesline Alley  
 M'Iss  
 Hit-the-Trail Holliday  
 1919  
 Daddy Long Legs

Heart of the Wilds  
 Out of a Clear Sky  
 Three Men and a Girl  
 Unpardonable Sin  
 1920  
 Don't Ever Marry  
 Her Kingdom of Dreams  
 In Old Kentucky  
 River's End  
 Go and Get It  
 1921  
 Dinty  
 Bob Hampton of Placer  
 Bits of Life  
 1922  
 Fools First  
 Penrod  
 The Lotus Eater  
 Minnie  
 1923  
 The Eternal Three  
 The Stranger's Banquet  
 The Rendezvous  
 R. William Neill  
 1918  
 Price Mark  
 Love Letters  
 Kaiser's Shadow  
 Flare Up Sal  
 Love Me  
 Tyrant Fear  
 Mating of Marcella  
 Green Eyes  
 1919  
 Charge It To Me  
 Puppy Love  
 Trixie from Broadway  
 Vive La France  
 Career of Katherine Bush  
 1920  
 The Inner Voice  
 The Handbox  
 The Woman Gives  
 Yes or No  
 1921  
 Something Different  
 Idol of the North  
 Good References  
 Dangerous Business  
 Conquest of Canaan  
 1922  
 The Iron Trail  
 What's Wrong With The  
 Women  
 1923  
 Radio Mania  
 Toilers of the Sea  
 Alvin J. Neitz  
 1921  
 Outlawed  
 1923  
 The Firebrand  
 Jack Nelson  
 1921  
 I Am Guilty  
 Chickens  
 Home Stretch  
 Rookie's Return  
 One a Minute  
 1922  
 Watch Him Step  
 1923  
 Through the Flames  
 Guy Newall  
 1921  
 Garden of Resurrection  
 Testimony  
 1922  
 The Bigamist  
 Fred Newmeyer  
 1922  
 A Sailor-Made Man  
 Grandma's Boy  
 Fred Niblo  
 1918  
 The Marriage Ring  
 1919  
 Fuss and Feathers  
 Happy Though Married  
 Haunted Bedroom  
 Law of Men  
 When Do We Eat  
 Partners Three  
 Virtuous Thief  
 1920  
 Sex  
 Dangerous Hours  
 What Every Woman Learns  
 The False Road  
 The Woman in the Suitcase  
 Stepping Out  
 Hairpins  
 1921  
 Her Husband's Friend  
 Silk Hosiery  
 Mark of Zorro  
 Mother O'Mine  
 Greater Than Love  
 1922  
 The Woman He Married  
 Rose O'the Sea

Blood and Sand  
 1923  
 Famous Mrs. Fair  
 Strangers of the Night  
 William Nigh  
 1918  
 Thou Shalt Not Steal  
 My Four Years in Germany  
 Sunshine Alley  
 My Own United States  
 Shame  
 1919  
 Our Teddy  
 1920  
 Democracy, the Vision Re-  
 stored  
 1921  
 Skinning Skinners  
 Why Girls Leave Home  
 1922  
 Soul of Man  
 Your Best Friend  
 School Days  
 Notoriety  
 1923  
 Marriage Morals  
 John W. Noble  
 1920  
 Footlights and Shadows  
 The Gray Towers Mystery  
 The Golden Shower  
 1921  
 Song of the Soul  
 Out of the House of Bondage  
 1922  
 Cardigan  
 Wilfrid North  
 1918  
 Over the Top  
 1920  
 Mind the Paint Girl  
 The Undercurrent  
 Eugene Nowland  
 1918  
 Peg O' the Sea  
 John B. O'Brien  
 1918  
 Reputation  
 Queen X  
 The Unforseen  
 Daughter of Maryland  
 Her Sister  
 Who Loved Him Best  
 The Girl and the Judge  
 The Street of Seven Stars  
 The Inn of the Blue Moon  
 1919  
 The Bishop's Emeralds  
 1920  
 Impossible Catherine  
 1921  
 Lonely Heart  
 The Family Closet  
 1922  
 Father Tom  
 Frank O'Connor  
 1921  
 Everything for Sale  
 1922  
 Penrod  
 A Virginia Courtship  
 A Homespun Vamp  
 John Okey  
 1923  
 Outlaws of the Sea  
 Sidney Olcott  
 1918  
 The Belgian  
 1919  
 Marriage for Convenience  
 1920  
 Scratch My Back  
 1922  
 The Right Way  
 Pardon My French  
 God's Country and the Law  
 Timothy's Quest  
 1923  
 The Green Goddess  
 Little Old New York  
 Stanley Olmstead  
 1920  
 The Moonlight Trail  
 Richard Oswald  
 1923  
 Affairs of Lady Hamilton  
 Henry Otto  
 1918  
 Lorelei of the Sea  
 Wild Life  
 1919  
 The Microbe  
 Amateur Adventuress  
 Angel Child  
 Great Romance  
 Island of Intrigue  
 Some Bride  
 1920  
 The Cheater  
 Fair and Warmer  
 The Willow Tree  
 1921  
 A Slave of Vanity



# HERBERT BRENON

*Chosen by Paramount to direct  
James M. Barrie's immortal play*

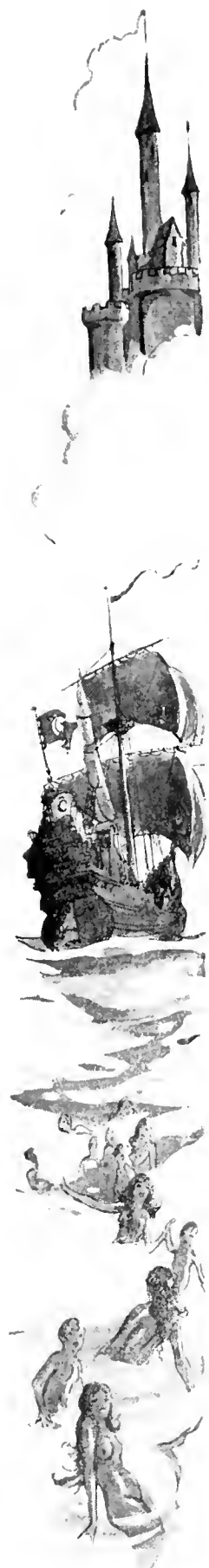
## "PETER PAN"

*Other Paramount successes made by Mr. Brenon*

The Rustle of Silk      Shadows of Paris  
The Woman with 4 Faces      The Breaking Point  
The Spanish Dancer      The Mountebank

*Coming: THOMAS MEIGHAN in James Oliver Curwood's  
"THE ALASKAN"*

### HERBERT BRENON PRODUCTIONS





Bound  
Temple of Venus  
Otto  
Bryan Owen  
Upon a Time  
ay Park  
Lage  
dway Love  
y Road  
Model's Confession  
d  
izing Wife  
ity Pool  
Butterfly Man  
nie May  
Midlanders  
n Parke  
Crooked Romance  
the Hill  
vict 993  
Yellow Ticket  
to Power  
of the Storm  
Paliser Case  
ch of Dreams  
ally Dead  
Clean-Up  
Million to Burn  
Parker  
nted House  
Man Hater  
Valour  
Other Woman  
m Two to Six  
exing Bill  
fs  
ting Sands  
ona  
ckerbocker Buckaroo  
ret Code  
Eyes of Youth  
nded Woman  
e's Redemption  
lock Holmes  
e Parson  
and My Gal  
ni Pastrone  
e Liberator  
t Paton  
oved Jim  
e Girl in the Dark  
ne Girl  
e Marriage Lie  
rder Raiders  
vil's Trail  
tle Diplomat  
putation  
e Torrent  
nted at Headquarters  
e Black Bag  
an Who Married His Own  
Wife  
nflict  
an to Man  
e Wonderful Night  
olf Law  
e Married Flapper  
e Scarlet Car  
e Love Brand  
rning Words  
vu  
Paul  
earts Up  
ndown Slim  
est is West  
e Kick-Back  
ood Man and True  
anyon of the Fools  
rashin' Thru  
esert Driven  
he Miracle Baby  
cel Perez  
he Way Women Love

Unconquered Woman  
Better Man Wins  
Leonce Perret  
1918  
Lest We Forget  
The Million Dollar Dollies  
1919  
Lafayette We Come  
Soul Adrift  
Unknown Love  
The Thirteenth Chair  
1920  
The A. B. C. of Love  
Twin Pawns  
Lifting Shadows  
Modern Salome  
1921  
Empire of Diamonds  
The Money Maniac  
George Peterson  
1919  
The Better 'Ole  
Wray Physioc  
1918  
Human Clay  
1922  
The Blond Vampire  
The Madness of Love  
Lepu Pick  
1922  
Shattered  
Jack Pickford  
1921  
Through the Back Door  
Joseph Pintus  
1919  
Colonel Bridau  
George Foster Platt  
1919  
Deliverance  
Horace G. Plimpton  
1920  
The Stream of Life  
What Children Will Do  
1922  
Ashamed of Parents  
Through the Storm  
Should a Wife Work  
Harry Pollard  
1918  
The Danger Game  
The Girl Who Couldn't Grow  
Up  
1922  
Trimmed  
Confidence  
The Loaded Door  
1923  
Trifling With Honor  
Albert Plummer  
1923  
Darkness and Daylight  
Frank Powell  
1918  
Heart of the Sunset  
1919  
Unbroken Promise  
Forfeit  
Paul Powell  
1918  
The Kid is Clever  
1919  
Blinding Trail  
All Night  
Little White Savage  
Society of Sensation  
Weaker Vessel  
Who Will Marry Me  
Man in the Moonlight  
1920  
Common Property  
Pollyanna  
Crooked Streets  
1921  
Eyes of the Heart  
Sweet Lavender  
Mystery Road  
Dangerous Life  
1922  
The Crimson Challenge  
The Cradle  
For the Defense  
The Ordeal  
Borderland  
1923  
Daughter of Luxury  
Racing Hearts  
The Fog  
Jack Pratt  
1918  
Loyalty  
Who Knows  
1921  
Woman Untamed  
1922  
Yankee Doodle, Jr.  
1923  
The Rip Tide  
Paul Price  
1922  
Are Children to Blame  
J. A. Prontozonoss  
1918

The Queen of Spades  
The Inner Voice  
Charles Ray  
1921  
Scrap Iron  
A Midnight Bell  
1922  
Gas, Oil or Water  
The Deuce of Spades  
Alias Julius Caesar  
R. S. V. P.  
The Barnstormer  
Two Minutes To Go  
Smudge  
J. Parker Read, Jr.  
1920  
The Lone Wolfe's Daughter  
1921  
His Own Law  
1923  
The Last Moment  
Ted Reed  
1921  
The Nut  
Frank Reicher  
1918  
Trouble Buster  
The Eternal Mother  
An American Widow  
The Claim  
Treasure of the Sea  
The Only Road  
1919  
Suspense  
Prodigal Wife  
American Way  
The Battler  
The Trap  
1920  
The Black Circle  
Empty Arms  
1921  
Idle Hands  
Behind Masks  
Harry Revier  
1918  
The Grain of Dust  
1919  
What Shall We Do With Him  
Challenge of Chance  
1920  
The Return of Tarzan  
1921  
Revenge of Tarzan  
The Heart of the North  
1922  
Life's Greatest Question  
The Broadway Madonna  
Lynn F. Reynolds  
1918  
Broadway Arizona  
Up or Down  
The Gown of Destiny  
Fast Company  
Western Blood  
Ace High  
1919  
Treat 'Em Rough  
Rebellious Bride  
Mr. Logan, U. S. A.  
Miss Adventure  
Forbidden Room  
Fame and Fortune  
Little Brother of the Rich  
Brute Breaker  
1920  
Overland Red  
Bullet Proof  
The Red Lane  
1921  
The Road Demon  
The Texan  
Big Town, Round-Up  
1922  
The Night Horseman  
Up and Going  
Trailin  
Sky High  
For Big Stakes  
Just Tony  
Tom Mix in Arabia  
1923  
Brass Commandments  
The Gun Fighter  
The Huntress  
Frankland Richardson  
1922  
In the Night  
Thomas Ricketts  
1919  
Sins of the World  
George Ridgewell  
1919  
Water Lily  
Root of Evil  
1920  
The Fruits of Passion  
1922  
Don't Blame Your Children  
Arthur Rippert  
1922  
Playthings of an Emperor

Willis L. Robards  
1921  
Every Woman's Problem  
Jesse Robbins  
1922  
Too Much Business  
Ladder Jinx  
1923  
The Front Page Story  
John S. Robertson  
1918  
Baby Mine  
The Bottom of the Well  
The Menace  
1919  
Here Comes the Bride  
Little Miss Hoover  
Girl of Today  
Come Out of the Kitchen  
Better Half  
Test of Honor  
Let's Elope  
Make Believe Wife  
Misleading Widow  
1920  
Dr. Jekyll and Mr. Hyde  
Erstwhile Susan  
Sadie Love  
Away Goes Prudence  
Dark Lantern  
1921  
Sentimental Tommy  
39 East  
The Magic Cup  
1922  
Spanish Jade  
Love's Boomerang  
Footlights  
Tess of the Storm Country  
1923  
The Fighting Blade  
The Bright Shawl  
Twenty-One  
Theodore Rockwell  
1922  
Barriers of Folly  
Albert Rogell  
1923  
The Great Menace  
The Mask of Lope  
George K. Rolands  
1922  
Breaking Home Ties  
B. A. Rolfe  
1920  
Love Without Question  
Madonnas and Men  
Even as Eve  
Woman's Business  
1921  
Wings of Pride  
Arthur Rooke  
1921  
The Lure of Crooning Water  
1922  
One Moment's Happiness  
Philip Rosen  
1920  
The Road to Divorce  
The Path She Chose  
1921  
Are All Men Alike  
Extravagance  
The Little Fool  
Lure of Youth  
1922  
The Young Rajah  
The Bonded Woman  
Handle With Care  
Across the Continent  
The World's Champion  
Nat Ross  
1922  
The Galloping Kid  
Ridin' Wild  
1923  
The Ghost Patrol  
Six Fifty  
Pure Grit  
Arthur Rosson  
1918  
Cassidy  
A Case at Law  
Headin' South  
1919  
Successful Failure  
Sahara  
Married in Haste  
Coming of the Law  
Rough Riding Romance  
1920  
Polly of the Storm Country  
1921  
Prisoners of Love  
1922  
The Fire Bride  
Desert Blossoms  
Fighting Streak  
Always the Woman  
For Those We Love  
1923  
Little Johnny Jones

The Satin Girl  
Garrison's Finish  
William L. Roubert  
1920  
Heritage  
1923  
For You My Boy  
Henry Russell  
1922  
The Sheik's Wife  
Wesley Ruggles  
1918  
For France  
The Blind Adventure  
1920  
Picadilly Jim  
Sooner or Later  
The Winchester Woman  
The Desperate Hero  
1921  
Leopard Woman  
Love  
The Greater Claim  
Uncharted Seas  
Over the Wire  
1922  
Slippery McGee  
Wild Honey  
If I Were Queen  
1923  
The Heart Raider  
Mr. Billings Spends His Dime  
The Remittance Woman  
Beverly C. Rule  
1920  
Mystery of Washington  
Square  
Chester Sabinsky  
1918  
The Painted Doll  
The Beggar Woman  
Edward G. Salisbury  
1923  
Black Shadows  
A. W. Sandberg  
1923  
David Copperfield  
Al Santell  
1921  
It Might Happen to You  
1922  
Wildcat Jordan  
1923  
Lights Out  
George L. Sargent  
1920  
The Whisper Market  
The Prey  
1921  
The Broadway Bubble  
The Charming Deceiver  
It Isn't Being Done This  
Season  
Paul Scardon  
1918  
Soldiers of Chance  
The Love Doctor  
The Grell Mystery  
In the Balance  
The Other Man  
The Desired Woman  
A Bachelor's Children  
The Golden Goal  
A Game With Fate  
Tangled Lives  
All Man  
1919  
Beating the Odds  
Beauty Proof  
Fighting Destiny  
Green God  
Man Who Won  
Hoarded Assets  
King of Diamonds  
Silent Strength  
The Gamblers  
1920  
The Darkest Hour  
In Honor's Webb  
Partners of the Night  
Children Not Wanted  
1921  
The Broken Gate  
The Breaking Point  
Her Unwilling Husband  
Milestones  
1922  
False Kisses  
The Golden Gallows  
Shattered Dreams  
A Wonderful Wife  
When the Devil Drives  
Victor L. Schertzinger  
1918  
Son of His Father  
His Mother's Boy  
Hired Man  
Family Skeleton  
Playing the Game  
His Own Home Town  
The Claws of the Hun  
A Nine O'Clock Town

*f*or the Coming season

WANDERER OF THE WASTELAND  
with Jack Holt and Billie Dove

THE STORY WITHOUT A NAME  
A thrilling Radio Story with Antonio Moreno

NORTH OF 36  
With Ernest Torrence, Jack Holt, Noah Beery,  
Tully Marshall and All-Star cast.

DIRECTED BY

# IRVIN WILLAT

MR. WILLAT has been distinguished in the past by such noteworthy successes as "Behind the Door," "On the High Seas" and "The Heritage of the Desert."

In "Wanderer of the Wasteland," he has produced a great picture that is destined to make screen history. It is the first feature picture produced entirely in natural colors by the amazing Technicolor process.

Brilliant in its beauty, gripping in its strong drama, "Wanderer of the Wasteland" marks the pinnacle not only of Irvin Willat's career but possibly of motion picture progress to date.

IRVIN WILLAT'S PRODUCTION  
*of Zane Grey's "Wanderer of the Wasteland"*

*Made entirely in natural colors by the sensational Technicolor process*

with JACK HOLT, BILLE DOVE and an all-star cast

*A Paramount Picture*

Boiled  
Breaker  
of Red Butte  
Men's Wives  
iff's Son  
g Beans  
avagance  
cksand  
airs  
e of Roaring River  
o  
Jinx  
Blooming Angel  
Slim Princess  
e in Heaven  
at Happened to Rosa  
Concert  
ting the Game  
Barnes of New York  
d Over Heels  
legger's Daughter  
Lonely Road  
Scarlet Lily  
uge  
lar Devils  
Kingdom Within  
Man Next Door  
ustity  
g Live the King  
Man Life Passed By  
am S. Schomer  
ing Passion  
Sacred Flame  
Hidden Light  
Seastrom  
Man There Was  
and I  
e Stroke of Midnight  
rtal Clay  
me the Man  
es M. Seay  
of the Big Snows  
rd Sedgwick  
ve Wires  
e Rough Diamond  
asing the Moon  
r Nothin'  
e Bear Cat  
and Dare  
omerang Justice  
ad Game  
inky  
ntleman from America  
ootin' For Love  
ngle Handed  
at of Luck  
e First Degree  
e Rambling Kid  
e Flaming Hour  
omance Land  
e Thrill Chaser  
les R. Seeling  
e Vengeance Trail  
e Jack Rider  
estern Firebrands  
ross the Border  
ounding Up the Law  
he End of the Rope  
yclone Jones  
he Purple Dawn  
rge Seigman  
y Unmarried Wife  
pitfire of Seville  
oman Under Cover  
he Trembling Hour  
liam A. Seiter  
Kentucky Colonel  
earts and Masks  
Passing Through  
oy Crazy  
he Foolish Age  
he Understudy  
ay and Devilish  
eden and Return  
Up and At 'Em  
hen Love Comes

Bell Boy 13  
Little Church Around the  
Corner  
Franklin Seites  
1922  
Nine Seconds to Heaven  
George Seitz  
1922  
Rogues and Romance  
1923  
The Way of a Man  
Bernard Seivel  
1922  
Dawn of Revenge  
Ollie Sellers  
1920  
When Bearcat Went Dry  
The Gift Supreme  
1921  
Seeds of Vengeance  
Diane of Star Hollow  
1922  
The New Disciple  
Frank N. Seltzer  
1922  
Breaking Home Ties  
Mack Sennett  
1920  
Married Life  
1921  
Love Honor and Behave  
G. V. Seyffertitz  
1921  
Closed Doors  
Princess Jones  
Peggy Puts It Over  
William Shaudet  
1919  
Finger of Justice  
Harold Shaw  
1923  
Rouged Lips  
Held to Answer  
Roy Sheldon  
1922  
Bootleggers  
1923  
Counterfeit Love  
Nell Shipman  
1922  
The Girl From God's Country  
Scott Sidney  
1918  
Tarzan of the Apes  
1921  
813  
Fred Sittenham  
1921  
Clothes  
Fine Feathers  
Edward Sloman  
1918  
Sands of Sacrifice  
The Sea Master  
Snap Judgment  
New York Luck  
In Bad  
The Midnight Trail  
A Bit of Jade  
Social Briars  
The Ghost of Rosy Taylor  
1919  
Fair Enough  
Mantle of Charity  
Molly of the Follies  
Money Isn't Everything  
Put Up Your Hands  
Sandy Burke of the U-Bar-U  
The Westerners  
1920  
Slam Bang Jim  
The Sagebrusher  
Burning Daylight  
The Luck of Geraldine Laird  
Blind Youth  
The Mutiny of the Elsinore  
1921  
Marriage of William Ashe  
The Other Woman  
The Ten Dollar Raise  
Star Rover  
Pilgrims of the Night  
1922  
Shattered Idols  
Woman He Loved  
1923  
Backbone  
The Eagle's Feather  
The Last Hour  
Ray C. Smallwood  
1920  
The Heart of a Child  
The Best of Luck  
1921  
Billions  
Madame Peacock  
1922  
Queen of the Moulin Rouge  
My Old Kentucky Home  
When the Desert Calls  
Fools of Fortune  
Clifford Smith

1918  
Devil Dodger  
One Shot Ross  
The Medicine Man  
The Learnin' of Jim Benton  
Law's Outlaw  
Keith of the Border  
Faith Endurin'  
The Boss of Lazy "Y"  
Paying His Debts  
Wolves of the Border  
A Red-Haired Cupid  
The Fly God  
By Proxy  
Cactus Crandall  
1919  
The Pretender  
Silent Rider  
Untamed  
1920  
The Cyclone  
The Lone Hand  
Three Gold Coins  
The Girl Who Dared  
1921  
Western Hearts  
Vanishing Maid  
1922  
Crossing Trails  
Daring Danger  
My Dad  
1923  
Wild Bill Hickock  
David Smith  
1918  
Baree, the Son of Kazan  
A Gentleman's Agreement  
The Changing Woman  
1919  
By the World Forgot  
Enchanted Barn  
Wishing Ring Man  
Yankee Princess  
Cupid Forecloses  
1920  
The Fighting Colleen  
The Courage of Marge  
O'Doone  
Pageen  
1921  
The Silver Car  
Black Beauty  
It Can Be Done  
1922  
My Wild Irish Rose  
Flower of the North  
A Guilty Conscience  
The Little Minister  
1923  
Midnight Alarm  
Masters of Men  
The Ninety and Nine  
Pioneer Trails  
Red Roses  
Man From Brodney's  
Hamilton Smith  
1922  
Isle of Doubt  
1923  
The Inner Man  
H. A. Snow  
1923  
Hunting Big Game in Africa  
David Solomon  
1923  
South Sea Love  
Harry Solter  
1918  
Spotted Lily  
Lash of Power  
Wife He Bought  
John Stahl  
1918  
Wives of Men  
1919  
Her Code of Honor  
Suspicion  
Woman Under Oath  
Women Men Forget  
Woman in His House  
1921  
The Child Thou Gavest Me  
Sowing the Wind  
1922  
The Song of Life  
One Clear Call  
Suspicious Wives  
1923  
The Wanters  
The Dangerous Age  
Richard M. Stahl  
1919  
What Becomes of the Chil-  
dren  
Penrhyn Stanlaws  
1921  
The Outside Woman  
The House That Jazz Built  
At the End of the World  
1922  
Over the Border  
The Law and the Woman

The Little Minister  
Pink Gods  
Singed Wings  
Richard Stanton  
1918  
The Yankee Way  
Scarlet Pimpernel  
The Spy  
Cheating the Public  
Stolen Honor  
Rough and Ready  
1919  
Caillaux Case  
Jungle Trail  
Land of the Free  
Why America Will Win  
Why I Would Not Marry  
Checkers  
1921  
The Face at Your Window  
Thunderclap  
1923  
McGuire of the Mounted  
Julius Steger  
1918  
Cecelia of the Pink Roses  
Just a Woman  
1919  
Her Mistake  
Hidden Truth  
Burden of Proof  
Belle of New York  
1921  
Norman L. Stevens  
Johnny Ring and the Cap-  
tain's Sword  
Paul Stein  
1922  
The Red Peacock  
The Devil's Pawn  
Mauritz Stiller  
1922  
Sir Arne's Treasure  
In Self Defense  
Jerome Storm  
1918  
Keys of the Righteous  
Naughty Naughty  
Biggest Show on Earth  
Desert Wooing  
The Vamp  
1919  
The Busher  
Girl Dodger  
Greased Lightning  
Hay Foot, Straw Foot  
Bill Henry  
1920  
Alarm Clock Andy  
Crooked Straight  
Red Hot Dollars  
Paris Green  
The Egg Crate Wallop  
Homer Comes Home  
1921  
Village Sleuth  
An Old Fashioned Boy  
Peaceful Valley  
1922  
The Rosary  
Her Social Value  
Arabian Love  
Honor First  
1923  
The Madness of Youth  
Truxton King  
A California Romance  
Good Bye Girls  
Children of Jazz  
Saint Elmo  
Malcolm Strauss  
1923  
Salome  
Hunt Stromberg  
1923  
Breaking Into Society  
Rollin Sturgeon  
1918  
The Bride's Silence  
The Rainbow Girl  
The Calendar Girl  
Betty and the Buccaneers  
The Shuttle  
Petticoat Pilot  
Unclaimed Goods  
1919  
Destiny  
Hugon the Mighty  
Pretty Smooth  
Sundown Trail  
1920  
The Girl in the Rain  
In Folly's Trail  
1921  
Gilded Dreams  
Mad Marriage  
All Dolled Up  
Danger Ahead  
1922  
North of the Rio Grande  
1923  
West of the Water Tower

M. O. Sudokoff  
1918  
The Dagger Woman  
Frederick Sullivan  
1919  
The Solitary Sin  
1922  
Courtship of Miles Standish  
Charles Swickard  
1919  
Almost Married  
Faith  
Hitting the High Spots  
Light of Western Stars  
The Spender  
1920  
The Devil's Claim  
The Third Woman  
Li Ting Lang  
An Arabian Night  
1921  
Body and Soul  
Henry Symonds  
1920  
Go and Get It  
Charles Taylor  
1920  
Through the Eyes of Men  
1922  
The Half Breed  
Sam Taylor  
1922  
The Mohican's Daughter  
1923  
Why Worry  
Safety Last  
William D. Taylor  
1918  
North of '53  
Jack and Jill  
Tom Sawyer  
Spirit of '17  
Huck and Tom  
Up the Road With Sally  
His Majesty Bunker Bean  
Mile-A-Minute-Kendall  
1919  
How Could You Jean  
1919  
Captain Kidd, Jr.  
Johanna Enlists  
1920  
Judy of Rogue's Harbor  
Anne of Green Gables  
Jenny Be Good  
Nurse Marjorie  
Huckleberry Finn  
Soul of Youth  
1921  
The Witching Hour  
Sacred and Profane Love  
The Furnace  
Wealth  
1922  
Morals  
The Top of New York  
The Green Temptation  
Lou Tellegen  
1918  
The Thing We Love  
Tom Terriss  
1918  
The Fettered Woman  
A Woman Between Friends  
The Song of the Soul  
The Business of Life  
The Triumph of the Weak  
Find the Woman  
To the Highest Bidder  
1919  
Third Degree  
Spark Divine  
Lion and the Mouse  
Everybody's Girl  
Cambric Mask  
Captain's Captain  
1920  
The Fortune Hunter  
The Climbers  
The Tower of Jewels  
The Vengeance of Durand  
Captain Swift  
1921  
Heart of Maryland  
Dead Men Tell No Tales  
Trumpet Island  
1922  
Find the Woman  
Boomerang Bill  
The Challenge  
1923  
Harbor Lights  
George Terwilliger  
1920  
The Price Woman Pays  
Slaves of Pride  
The Sporting Duchess  
Dollars and Sense  
1921  
The Fatal Hour  
Little Italy



# EMMETT FLYNN

*Director*

“In the Palace of the King”

“Nellie The Beautiful Cloak Model”

“A Connecticut Yankee”

AND  
FIFTY  
OTHER

**BOX OFFICE SUCCESSES**



Bride's Play	1919	Forbidden Love	Should a Husband Forgive	To Please One Woman
at Fools Men Are	Caleb Piper's Girl	Bert Van Tuyle	The Deep Purple	The Blot
B. Thayer	Go Get 'Em Garrity	1921	1921	1922
Arizona	Laurence Trimble	The Girl From God's Country	From Now On	What Do Men Want
ives of the Street	1918	1923	The Oath	1923
Desert Scorpion	Spreading Dawn	The Grub-Stake	The Serenade	A Chapter in her Life
eders Keepers	The Auction Block	Bayard Veiller	1922	Henry McRae Webster
er of the Range	The Light Within	The Last Card	Kindred of the Dust	1918
ard Thomas	1919	1922	1923	Reclaimed
ive Pirate	Fool's Gold	The Face Between	Lost and Found	The Devil's Playground
eric Thomson	Spotlight Sadie	Ladyfingers	Thomas B. Walsh	1920
ow Could You Caroline	1920	Sherlock Brown	1921	The Heart of a Gypsy
id Primrose	The Woman God Sent	The Right That Failed	Shams of Society	Love, Honor and ?
umph of the Woods	1921	Perry Vekroff	Ernest Warde	Paul Wegener
e Mating	Everybody's Sweetheart	Men	1918	1921
e Heart Line	1922	1919	Man's Man	The Golem
e Marriage Pit	The Silent Call	Dust of Desire	Ruler of the Road	Harmon Weight
T. Thornby	Brawn of the North	Woman's Experience	One Dollar Bid	1922
e Hostage	George Loane Tucker	What Love Forgives	More Trouble	The Ruling Passion
illy Entangled	1918	1920	Burglar for a Night	Man Who Played God
r Barbarian	A Man of His Word	Cynthia-on-the-Minute	Woman and the Beast	1923
de Sister of Everybody	The Cinderella Man	Edward Venturini	1919	The Ragged Edge
e Fallen Angel	Mother	1921	Gates of Brass	William Wellman
wless Love	Dodging a Million	The Headless Horseman	The Bells	1923
hen My Ship Comes In	Joan of Plattsburg	King Vidor	Man in the Open	The Man Who Won
o You Legally Married	Hypocrites	1919	Master Man	Second Hand Love
rolyn of the Corners	The Manx-Man	Better Times	Midnight Stage	Big Dan
r Inspiration	1919	Turn in the Road	World Aflame	John K. Wells
e Deadlier Sex	Virtuous Wives	Other Half	White Man's Chance	1922
ghting Cressy	The Miracle Man	1920	The Joyous Liar	Queen O' the Turf
uple Souls	Ladies Must Live	Poor Relations	Live Sparks	Raymond Wells
e Prince and Betty	Ben Turbett	The Family Honor	Number 99	1918
l in the Web	1918	The Jackknife Man	Thirty Thousand Dollars	Fighting Back
e Blazing Trail	Courage of the Commonplace	The Sky Pilot	The Dream Cheater	Fanatics
ignificant Brnte	Frank Tuttle	1922	The False Code	Man Above the Law
at Girl Montana	1922	The Real Aventure	The Lord Loves The Irish	Flames of Chance
lix O'Day	The Cradle Buster	Love Never Dies	The Green Flame	The Hard Rock Breed
lf a Chance	1923	Peg O' My Heart	1921	The Law of the Great North-
lin' Wild	Second Fiddle	Dust to Dawn	The Devil to Pay	west
e Fox	Youthful Cheaters	1923	Coast of Opportunity	The Hand at the Window
e Trap	Puritan Passions	Conquering the Woman	House of Whispers	Old Loves for New
rna Doone	May Tully	The Woman of Bronze	1922	Mme. Panlette
ld Madness	1922	Robert G. Vignola	Trail of the Axe	His Enemy the Law
ormswept	Our Mutnal Friend	1918	S. L. & Jack Warner	Raymond B. West
ivin' Fool	The Old Oaken Bucket	Hungry Heart	1922	1918
in Thorton	Jacques Tyrol	The Knife	Dangerous Adventure	Ten O' Diamonds
many Lass	1919	Madame Jealousy	Edward Warren	Those Who Pay
e Flame	The Red Viper	The Reason Why	1918	The Cast Off
anded Soul	Human Passions	The Claw	Weavers of Life	Within the Cup
rs of Iron	And the Children Pay	Doubled Crossed	1919	Blindfolded
l Titheradge	Frank Urson	1919	Thunderbolt of Fate	Patriotism
avid and Jonathan	1921	Girl Who Came Back	W. H. Watson	Maid of the Storm
er Story	The Love Special	Experimental Marriage	1920	Roland West
rice Tourneur	Too Much Speed	Home Town Girl	1920	1918
arbarary Sheep	The Hell Diggers	You Never Saw Such A Girl	Up in Mary's Attic	De Luxe Annie
xile	1922	Woman Next Door	1922	1921
ise of Jennie Cushing	Exit the Vamp	Winning Girl	Up in the Air About Mary	The Silver Lining
ose of the World	Tillie	An Innocent Adventuress	Nate Watt	Nobody
he Blue Bird	South of Suva	Woman's Weapons	1920	1923
runella	The Heart Specialist	Louisiana	What Women Love	The Unknown Purple
oll's House	Minnie	Heart of Youth	1921	Walter West
oman	Travers Vale	The Third Kiss	The Galloping Devil	1922
hite Heather	1918	1920	The Raiders	Daughter of Eve
porting Life	Betsy Ross	More Deadly Than the Male	Kenneth Webb	Leopold Wharton
ly Lady's Garter	A Woman Beneath	The Thirteenth Command-	1918	1922
reasure Island	The Dormant Power	ment	One Thousand Dollars	Mr. Potter of Texas
ictory	Easy Money	The Third Kiss	1919	Mr. Bingle
he Life Line	Stolen Hours	His Official Fiancee	Adventure Shop	Leonard Wheeler
he Broken Butterfly	Whims of Society	The World and His Wife	Girl Problem	1922
he White Circle	Spurs of Sybil	1921	Marie, Ltd.	Four Hearts
oolish Matrons	The Witch Women	Passionate Pilgrim	His Bridal Night	Glenn White
orna Doone	Journeys End	Straight Is the Way	1920	1921
2	Vengeance	Woman God Changed	The Fear Market	The Sacred Ruby
Deep Waters	The Man Hunt	1922	Sinners	Robert Wiene
he Bait	Woman of Redemption	Beauty's Worth	1921	1921
he County Fair	Joan of the Woods	Enchantment	The Devil's Garden	The Cabinet of Doctor Cali-
he Last of the Mohicans	1919	Straight Is the Way	The Great Adventure	gari
3	Heart of Gold	The Young Diana	Jim, the Penman	Irvin Willat
Brass Bottle	Zero Hour	Passionate Pilgrim	The Master Mind	1918
he Christian	Soul Without Windows	When Knighthood Was In	Truth About Husbands	Guilty Man
hile Paris Sleeps	Quickening Flame	Flower	Salvation Nell	The Zeppelin's Last Raid
le of Lost Ships	Moral Deadline	1923	1922	1919
calous Husbands	The Bluffer	Adam and Eva	Fair Lady	False Faces
bert Townley	Just Sylvia	Eric Von Stroheim	Without Fear	Law of the North
1	1921	1920	His Wife's Husband	Midnight Patrol
Honeymoon Ranch	Life	The Devils Pass Key	How Women Love	Rustling a Bride
West of the Rio Grande	1922	Blind Husbands	Secrets of Paris	Grim Game
2	A Pasteboard Crown	1922	1923	1920
Partners of the Sunset	Wallie Van	Foolish Wives	Daring Years	Behind the Door
Welcome to our City	1919	Johnny Walker	Millard Webb	Below the Surface
Squire Phinn	Rothapfel's First Unit Pro-	Bachelor Apartments	1920	1921
nest Traxler	gramme	C. R. Wallace	The Fighting Shepherdess	Down Home
	Joseph Vance	1922	1921	Partners of the Tide
	1923	Whatever She Wants	Oliver Twist, Jr.	Face of the World
	Alias the Night Wind	Elope If You Must	Where Is My Wandering Boy	1922
	W. S. Van Dyke	Trooper O'Neill	Tonight	Filty Candles
	1918	Western Speed	Lois Weber	Yellow Men and Gold
	Men of the Desert	West of Chicago	1918	The Siren Call
	Gift O'Gab	R. A. Walsh	Price of A Good Time	On the High Seas
	1919	1918	For Husbands Only	Pawned
	Lady of the Dugout	Betrayed	The Doctor and the Woman	1923
	1922	The Conquerer	1919	Fog Bound
	According to Hoyle	This is the Life	Borrowed Clothes	All the Brothers Were Vali-
	Boss of Camp No. 4	The Pride of New York	Mary Regan	ant
	Forget Me Not	Woman and the Law	Midnight Romance	C. J. Williams
	1923	Prussian Cur	When a Girl Loves	1919
	Little Girl Next Door	1919	Home	Some Wild Oats
	Miracle Makers	Every Mother's Son	Forbidden	J. E. Williamson
	Loving Lies	On the Jump	1920	1922
	You Are In Danger	Evangeline	Forbidden	Wonders of the Sea
	Philip Van Loan	1920	1921	Ben Wilson
	1921		Too Wise Wives	1921
			What's Worth While	Back to the Yellow Jacket



E.H. GRIFFITH  
ANOTHER SCANDAL  
By  
COSMO HAMILTON

P-2-12

Puffer  
N.Y.

- |  |  |  |  |  |
|--|--|--|--|--|
| <p>he Innocent Cheat<br/>ne-Eighth Apache<br/>Motion to Adjourn<br/>hain Lightning<br/>rice of Youth<br/>2<br/>heriff of Sun Dog<br/>ine to Keep<br/>ie Jane Wilson<br/>8<br/>he Little Pirate<br/>he Cricket<br/>he Silent Lady<br/>y Little Boy<br/>New Love for Old<br/>Beauty in Chains<br/>ity of Tears<br/>he Dream Lady<br/>9<br/>Lure of Luxury<br/>The Game's Up<br/>urgery Wilson<br/>11<br/>That Something<br/>wrence C. Windom<br/>8<br/>Efficiency Edgar's Courtship<br/>Fools for Luck<br/>Two Bit Seats<br/>Small Town Guys<br/>Pair of Sixes<br/>Ruggles of Red Gap<br/>Uneasy Money<br/>19<br/>Appearances of Evil<br/>Grey Parasol<br/>It's a Bear<br/>Power and the Glory<br/>Taxi<br/>Upside Down<br/>20<br/>The Very Idea<br/>Nothing But Lies<br/>Wanted—A Husband<br/>Human Collateral<br/>The Truth<br/>21<br/>Girl With a Jazz Heart<br/>Headin' Home</p> | <p>Truth About Wives<br/>Solomon in Society<br/>Modern Marriage<br/>Chester Withey<br/>1918<br/>An Alabaster Box<br/>Nearly Married<br/>In Pursuit of Polly<br/>On the Quiet<br/>1919<br/>The Hun Within<br/>Maggie Pepper<br/>New Moon<br/>1920<br/>She Loves and Lies<br/>Romance<br/>The Teeth of the Tiger<br/>1921<br/>Coincidence<br/>Lessons in Love<br/>Wedding Bells<br/>1922<br/>Domestic Relations<br/>Heroes and Husbands<br/>Outcast<br/>1923<br/>Richard the Lion Hearted<br/>William Wolbert<br/>1918<br/>Sunlight's Last Raid<br/>The Flaming Omen<br/>When Men Are Tempted<br/>The Wild Strain<br/>Cavanaugh of the Forest<br/>Rangers<br/>The Home Trail<br/>The Girl From Beyond<br/>That Devil Bateese<br/>1919<br/>Light of Victory<br/>Edwin Wolfe<br/>1922<br/>Mme Sans Gene<br/>Sam Wood<br/>1920<br/>The Dancin' Fool<br/>Double Speed<br/>Excuse My Dust<br/>Sick Abed</p> | <p>What's Your Hurry<br/>1921<br/>City Sparrow<br/>Peck's Bad Boy<br/>Her Beloved Villain<br/>Her First Elopement<br/>The Snob<br/>The Great Moment<br/>1922<br/>Beyond the Rocks<br/>Her Husband's Trademark<br/>Under the Lash<br/>Don't Tell Everything<br/>1923<br/>Bluebeard's Eighth Wife<br/>My American Wife<br/>Prodigal Daughters<br/>His Children's Children<br/>Duke Worne<br/>1922<br/>Star Reporter<br/>Wallace Worsley<br/>1918<br/>Honor's Cross<br/>Social Ambition<br/>An Alien Enemy<br/>Shackled<br/>Wedlock<br/>Law Unto Herself<br/>1919<br/>The Little Shepherd of King-<br/>dom Come<br/>The Woman of Pleasure<br/>The Street Called Straight<br/>1921<br/>The Penalty<br/>The Highest Bidder<br/>Don't Neglect Your Wife<br/>1922<br/>Ace of Hearts<br/>The Beautiful Liar<br/>Grand Larceny<br/>Rags to Riches<br/>When Husbands Deceive<br/>Voices of the City<br/>Enter Madame<br/>1923<br/>Nobody's Money<br/>A Blind Bargain</p> | <p>The Hunchback of Notre Dame<br/>Is Divorce a Failure?<br/>William Worthington<br/>1918<br/>Twenty-One<br/>Ghost of the Rancho<br/>Beloved Traitor<br/>1919<br/>Gray Horizon<br/>Man Beneath<br/>All Wrong<br/>Bonds of Honor<br/>Courageous Coward<br/>Heart in Pawn<br/>His Birthright<br/>His Debt<br/>1920<br/>The Tong Man<br/>The Illustrious Prince<br/>The Dragon Painter<br/>The Beggar Prince<br/>The Silent Barrier<br/>1921<br/>The Unknown Wife<br/>Beautiful Gambler<br/>The Greater Profit<br/>Opened Shutters<br/>1922<br/>Afraid to Fight<br/>Dr. Jim<br/>Go Straight<br/>Out of the Silent North<br/>Tracked to Earth<br/>1923<br/>Kindled Courage<br/>Bolted Door<br/>Fashionable Fakirs<br/>John Griffith Wray<br/>1921<br/>Homespun Folks<br/>Beau Revel<br/>Lying Lips<br/>1922<br/>Hail the Woman<br/>1923<br/>Human Wreckage<br/>What a Wife Learned<br/>Soul of the Beast<br/>Anna Christie</p> | <p>Her Reputation<br/>Harold Bell Wright<br/>1919<br/>Shepherd of the Hills<br/>Frederick Wright<br/>1918<br/>The Mysterious Client<br/>For Sale<br/>Robert Wullner<br/>1922<br/>The Wife Trap<br/>1918<br/>James Young<br/>White Man's Law<br/>Rose of Paradise<br/>Missing<br/>Mickey<br/>1919<br/>Gentleman of Quality<br/>Borner's Nest<br/>Dawn of Understanding<br/>Temple of Dusk<br/>The Usurper<br/>Highest Trump<br/>Her Country First<br/>Rogue's Romance<br/>Man Who Wouldn't Tell<br/>The Wolf<br/>1920<br/>Daughter of Two Worlds<br/>A Regular Girl<br/>Notorious Miss Lisle<br/>1921<br/>Curtain<br/>The Devil<br/>Without Benefit of Clergy<br/>1922<br/>The Masquerader<br/>The Infidel<br/>Omar the Tentmaker<br/>1923<br/>Ponjola<br/>Seymour Zeffif<br/>1923<br/>Mysterious Witness<br/>The Valley of Lost Souls<br/>George Z. Zimmer<br/>1920<br/>Starvation</p> |
|--|--|--|--|--|

## Playing to the Fan

By Clarence Badger

Directors must make motion pictures to please someone. They must have in mind some critic whom they strive to satisfy.

The persons I try to please include the man and his wife who live next door to me, the grocer and his children, my banker and lawyer, the man who buys my shirts and collars from the store, and his sister who is a stenographer. Pictures should be made soundly and unless the subject is a fantasy in the order of "The Thief of Bagdad" they should not ask too great a stretch of the imagination. Careless production is unforgivable. Historical and technical details should be accurate.

But I do believe that 90 per cent of the 50,000,000 who attend motion picture theaters every week seek entertainment and I am always willing to make concessions in order to provide that.

What people want in the way of entertainment only they themselves can tell me. They are my critics and since they can't come to me to tell me what they want, I go to them. I make a sort of duty of attending picture theaters. I attend the showing of all kinds of pictures and often see the same one four or five times, each time in a different class of theater or in a different neighborhood.

I make a mental note of what pleases the majority and what fails to please. Whenever business calls me to a different locality I always manage to find time to attend a few shows although I may have seen the pictures a dozen times before. It is interesting, sometimes amazing and always instructive.

## Pictures Now and Then

By MAURICE TOURNEUR

It was just ten years ago that I arrived in America and I recently completed my fifty-second picture to be made here. Previous to this I made pictures for several years in France. Looking back I cannot help but invite a comparison between the way pictures were made then and now.

The first thing that impresses me is the money involved in the business today. Ten years ago if we had fifteen thousand dollars with which to make a picture it was regarded as ample. Today the same picture would cost one hundred thousand dollars. This difference represents to me an artificial inflation in the price of materials and salaries that seems unnecessary. We made good pictures then and they made money.

It is difficult to select any one branch of motion pictures that has made greater strides toward perfection than any other. The keynote in motion pictures has always been realism. It was possible to make a motion picture from a stage play and put realism in it by taking scenes using the actual locations referred to in the play. It eliminated a lot of explanatory conversation and allowed people to get out into the open. Consequently the early pictures were principally exteriors.

Today, lighting by artificial lights has progressed to such an extent that many directors will not bother with exteriors, preferring to build their sets on the stage and fight them artificially.

Ten years ago we would probably use the same settings for interiors as were being used on the stage. This, however, was done for only a short time. The work in this department attracted architects, decorators and artists and it was only a short while before realistic settings were being built on the studio stages. Today it is possible to reconstruct almost anything or any place for a motion picture.

Thru the constant efforts of trained men in the mechanical end of the business there have been brought about great improvements in photography, developing, printing and projection.

Color photography has been experimented with during all this time with indifferent results. Today there are as yet only two or three successful processes. Possibly it is because the demand for color photography has not been great that no greater strides have been made. To detach some essential part of the picture such as a dream or an allegory, I think it lends emphasis. But for the entire picture to be in color is not necessary in my opinion.

After ten years I feel that we are just beginning. Everyone engaged in the business is striving for improvement. Directors are quick to grasp anything new that will improve their product. Then, as long as that is the attitude toward motion pictures, in ten years more they will have attained greater heights than they have in the past ten years.

## Women—and the Films

By Irving G. Thalberg

Woman is the potential audience of any play or motion picture. It has been proven that the feminine mind responds more enthusiastically to motion pictures and takes more interest in them.

Records show that about three-fourths of matinee audiences, or even a larger percentage, are women. Women do not take their entertainment passively. They are good "word-of-mouth" advertisers, and they are usually the means of bringing their husbands and families to the theaters.

That is why I say that pictures should be made primarily for the feminine mind. A picture that will please women will please men, but the reverse cannot be counted upon.

An excellent example of this is "Why Men Leave Home" which John M. Stahl has filmed. The stage production ran for some time in New York. The play was an excellent one, but it was not a tremendous success, commercially, because it got its comedy at the expense of women. The women in the story were "goats" for all the by-play, and comedy touches. As a result, the attendance at matinees was very light, and the evening audiences were almost exclusively men.

Later, when the play was made into a picture, Stahl made the leading male character the goat for his comedy, and did so without altering the story to any appreciable degree.

The result—the picture is tremendously popular, and is drawing nearly as many men as women to the theaters.

Women are dominant among the theater-going public.

At Last ALL The Critics Agree

that Finis Fox's

**"A WOMAN  
WHO SINNED"**



FINIS FOX

*featuring*

MAE BUSCH

IRENE RICH

REX LEASE

AND

MORGAN WALLACE

IS

**A BOX-OFFICE HIT**

*Released by F. B. O.*



# The Greatest Box Office Attractions as Selected by 5,000 Exhibitors

(Editor's Note—Several months ago "Photoplay" conducted a contest to discover the greatest box office attractions enrolling 5,000 exhibitors in the contest. The result, extremely interesting, is presented below through the courtesy of James R. Quirk, publisher of "Photoplay.")

The result of the box office ballot showed the eight leading drawing cards among stars were:

- |                   |                |
|-------------------|----------------|
| Mary Pickford     | Thomas Meighan |
| Douglas Fairbanks | Norma Talmadge |
| Gloria Swanson    | Harold Lloyd   |
| Pola Negri        | Tom Mix        |

The eight leading directors, with box office drawing power, were:

- |                     |                     |
|---------------------|---------------------|
| Cecil B. De Mille   | Marshall Neilan     |
| David Wark Griffith | William C. de Mille |
| Rex Ingram          | James Cruze         |
| Allan Dwan          | George Fitzmaurice  |

In commenting on the vote and the result Quirk said:

The verdicts presented on these pages are the result of ballot of 5,000 exhibitors, owners of all classes of motion picture houses, from the great, full-orchestrated picture palaces New York, to the ten-cent houses of the back streets of the great cities and the smallest hamlets.

Each was asked to name "the six most consistent box-office attractions" among stars and among directors, those whose names when presented to their patrons in connection with productions meant good business and good profit.

It was not, in any sense, a popularity contest, but a straightforward question to business men who can actually determine the value to themselves of the names of stars and directors.

At first glance there are many surprises. Where, for instance, is Valentino? Where is Chaplin? Why should Tom Mix come ahead of Pickford and Fairbanks? Why is C. B. De Mille chosen ahead of D. W. Griffith? Why is James Cruze, who has made four outstanding box office successes in one year, placed behind Allan Dwan, Marshall Neilan, and William C. de Mille? Why should a comparatively new star from abroad, Pola Negri, come ahead of the juvenile wonder of the screen,

Jackie Coogan, who was ninth? Why should Richard Dix and Ramon Novarro and Reginald Denny, featured strongly only within the past year, precede Barthelmess? Where are the Gishes? What of Charlie Ray and Bill Hart? What of Corinne Griffith and Barbara La Marr, two stars whose names today mean "standing room only"? What's happened to Constance Talmadge?

I have tried to prepare a list of the basic elements of popularity of stars with the public and with the theatre owner, in the hope that it may offer the explanation for their vote.

- Popularity with public based on:
  - Personality and looks in men.
  - Personality and beauty in women.
  - Acting ability.
  - Consistency and dependability of the stories and productions in which they appear.
  - Frequency of pictures.
  - Character and personal life.
  - Long established standing.
  - Exploitation.
  - Intelligence and business judgment reflected in consistent productions.
- Popularity with exhibitors based on:
  - Popularity with public.
  - Ability to make money on their pictures.
  - Consistency of production that insures certainty of profit.
  - Exploitation of star and productions by producer, added insurance of profit.
  - General character of pictures assisting exhibitor to maintain the standards of his house.

It is elemental, of course, that a star is of no value to an exhibitor when the price charged for the picture is so high that he cannot make money, although the exhibitor is often forced to play a picture to maintain

the position of his theatre with the public and to keep the picture away from a rival theatre. This is possibly the explanation of the relative positions of Fairbanks and Pickford and perhaps of D. W. Griffith among the directors. Then, too, their recent pictures have been shown first at regular show houses at increased prices, and naturally that does not please the regular exhibitor. C. B. De Mille's pictures are consistent money-makers for the exhibitor. Valentino, a sensational box-office attraction, is not in the list perhaps because the exhibitor has had no new pictures of him lately, and his next picture will probably be "road-showed," that is, shown in regular theatres first, and this may also explain Chaplin's position. Cruze is comparatively new as a big money earner and his pictures have not gotten their work in yet. Ray's pictures have been infrequent and lacking in drawing power, and infrequency of pictures may explain the failure of Barthelmess and the Gishes and Bill Hart to register strongly. Corinne Griffith and Barbara La Marr are comparatively new as box office attractions. Constance Talmadge's recent pictures have not been good.

These are merely conjectures.

Were a vote taken six months from now the vote might be entirely different. Generally speaking a star is as good as his last few pictures.

## James Cruze and William de Mille Examples of Different Schools in Direction

HERE are all kinds of directors. Some believe in thoroughly rearsing their scenes—like Griffith andubitsch—who work untiringly until they get what they want—and then there is the type of director who does otherwise.

In glaring distinction are the methods of James Cruze and William de Mille, both of the Famous Players organization, Mr. de Mille never goes outdoors for scenes if he can avoid it.

His main objectives are realism and naturalness of action. Perhaps the fact that he has filmed so many stage plays has influenced his methods. He believes in getting into his story immediately, so avoids superfluous "establishing" shots, particularly if they involve the taking of exteriors.

In an interview not long ago he said: "There is an old trick of the stage that, by comparison, makes plain my aims as a motion picture producer. When a dramatist wants to secure special attention from the audience, he has his characters whisper, rather than scream. I am trying to avoid 'picture screams.' I like to do my photoplay work by whispering."

So, under that influence, it may be understood why his scenes are inti-

mate in character and his sets compact and as few in number as possible. The nature of the story or drama that he largely confines himself to lends itself admirably to his chosen production method. He has his sets built in units. For instance, where some scenes are laid in a drawing room, others in a dining room, others in a kitchen, others in a hall, etc., he has a complete lay-out of a house erected on the stage. Then in sequence, when his characters move from one room to another, he shoots them just as they move, setting his cameras first in one room, then another, as the action demands. He may have two or more of these units—representing houses, or a suite of offices—and works from one to the other, all in sequence. What few exteriors are necessary are usually shot all at once.

### The Cruze Method

Cruze's method is just as different as day is from night. Probably no other director in the business goes about the making of a picture in the

perienced and permanent. For that reason, its members have come to anticipate his every move, so far as the mechanics of production is concerned.

He gets his entire force together before any one turns a hand on the new picture. After the crew—assistant director, production editor, cameramen, film cutter, electricians, property men, designers, set-dressers, players—is assembled, he reads the script over with them and invites comments and suggestions. Each man or woman there, having in mind his particular part or duty, is often able to offer a suggestion that at once eliminates what might easily develop later into a serious mistake.

Then when everything is understood and set, he works like lightning. Scene after scene—never in any sequence—is only briefly rehearsed, for that is all that is necessary, and then shot. When he shot same way that Cruze does. His working unit is carefully chosen, except the railroad station sequence in "Hol-

lywood," at the Long Island studio—the necessary members of his crew had come on ahead of him and had the set all ready. At 9:30 in the morning he started on that sequence, with Meighan, Hope Hampton, Lila Lee, Agnes Ayres, Mary Astor, Will Rogers, Hope Drown, Luke Cosgrave, all with their bits; a dozen or more kids and a hundred extras, representing travelers, station functionaries, etc., and at 2 p. m. he was ready to go back to California. He left the Eastern studio staff gasping in amazement and gasping for breath, yet there wasn't the slightest hitch.

His speed eliminates the necessity for overtime. He starts at nine in the morning and knocks off at four-thirty in the afternoon and it's a real day's work. He never loses his temper or gives the slightest display of temperament. Walter Woods says of him that he never knew any one of whom it could be as truthfully said that "he does everything right by instinct." His is the real thing in uncanny, "inherent" ability. Some people would call it luck—it isn't. Even in the projection room, looking at the rushes, he takes note of the reactions of all the other spectators to all the scenes, then immediately makes his choices and never changes them.



# **RALPH INCE**

**Ralph Ince Productions**

## **"THE UNINVITED GUEST"**

For J. E. Williamson

(Metro)

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## **"HOMEWARD BOUND"**

Famous Players-Lasky

With Thomas Meighan and Lila Lee

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## **"LEAH KLESCHNA"**

Famous Players-Lasky

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## **"SUCCESS"**

(Metro)

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*To Be Released*

## **"SMITH"**

(Thos. H. Ince)

With Charles Ray

## Let Nature Thrill

By Reginald Barker

The spectacular has a definite place in motion pictures. We all are irritated by the reaction resulting from watching the hero battle his way through the raging surf, overcoming the giant waves and at last weakly lumbering aboard the sinking ship in the life line.

However, I think it is a mistake to subordinate everything else to a big all scene. The story is the thing. The spectacular scene should be part of the story instead of having the story merely an excuse for the big all.

I believe the most satisfactory thrill-scenes are those in which nature is the part of one of the opposing forces. I think there is something great and fine in the conquest of nature's obstacles, a ship's battle with a storm, or man's defeat of a forest fire or an ice floe. I get more personal satisfaction in making such episodes in in filming a fire in a theater, a train wreck or an automobile crash.

There are limitations to the dramatic possibilities of a train wreck but there is no limit to the possibilities offered by a storm at sea or a river flood. Moreover, the struggles of man against nature are never as depressing as most kinds of conflict, and I believe it the duty of a director to make pictures of a kind that will send me the man who has seen it with a feeling that he is a better man for having seen it.

You don't have to try very hard to get a gripping scene from something in nature. Personally, I can be thrilled merely by watching breakers pound the shore or watching a forest of pines before the wind. When you see something spectacular, such as a forest fire, inject into it real people and give them something to do you can't help getting a thrilling scene.

I think such pictures as "The Storm", "Hearts Aflame", "Women Who Give" and "The Eternal Struggle" illustrate some of these points. I'm looking forward with a great deal of pleasure to the filming of "The Great Divide", a large part of which will be made at the Grand Canyon and on the Apache Trail in Arizona. It is one of the most worth while plays ever presented in America and the locale is different from anything I've ever tackled.

## Fantasy on the Screen

By HERBERT BRENON

No one has a better right than Herbert Brenon to discuss the subject of screen fantasies. The first two great motion picture fantasies, "Neptune's Daughter," and "The Daughter of the Gods" were produced by him. The fact that he has been selected to produce "Peter Pan" for Paramount is striking testimony of the influence his genius in this respect has had upon the minds of the producers.

WHEN a motion picture director or stage producer begins to create a fantasy, there is one thing which is essential if his effort is to succeed. He must approach his task in the mood of a child.

It makes no difference how clever the fantasy may be. If it is without the spirit of naivete which distinguishes the childish imagination, it will fail in its purpose.

If, as in the case of "Peter Pan," a pirate or an Indian enters the story, it must be the child's idea of a pirate or an Indian. The adult conception of either would be as much out of place as the child's pirate on the decks of a real ship or the child's Indian in a real forest.

The same applies to animals which may be introduced in the fantasy. Children attribute to animals the powers of thought which they possess themselves. I have known children who held long conversations with the family dog or cat and who reported faithfully to their parents everything which the animals said. Children will sometimes create familiar spirits to whom they go for advice upon a variety of subjects. What these spirits say is frequently quoted as justification for some childish caprice. Fortunate, indeed, is the parent whose own youth is still vivid and who is able to sympathize with these artless dreams.

In the unweaving of the plot, vice must be presented according to the child's idea of being bad and virtue must conform to the child's idea of being good. It is the sweetest and the simplest things which must be brought out.

If I were asked to give a reason for the failure of two or three fantasies which have been well done, I should say it was because the director failed, in the first few hundred feet of film, to place his audience in an unworldly frame of mind.

The purpose of fantasy is to draw each worldweary person out of himself and make a child of him again. The moment a director treats any scene in a worldly fashion or mixes with it some of the world's cynical philosophy, he misses his point.

The child in us never really dies. The best proof of this is the reversion to childishness which comes with old age. In many of us the boy or girl asserts itself all through life in our actions.

How often do we hear a wife say to her husband, "You are nothing but a boy." For a fleeting moment, in some chance action or word, he has betrayed the eternal youthfulness which underlies all the worldly wisdom accumulated through experience.

Fantasy on the screen gives a greater opportunity for achievement than drama, farce, news-reels or educational matter. Despite this, it is the least exploited.

The reason is not due to a lack of Hans Andersons or Stevensons or Barries. It is because the powers which control production have yet to be convinced that fantasy would be popular with the public.

The present generation, who have not seen "Peter Pan" or who have not read the prose from which it is drawn may have an idea that great genius, Sir James Barrie, was giving a far deeper meaning to his fairy tale than ever he intended.

Barrie wrote "Peter Pan" for the purpose of giving back their lost youth to those who saw it. That he succeeded is proved by the fact that audience after audience, carried away by its beautiful simplicity, responded to Peter's plea from the stage and declared their belief in the existence of fairies.

To attack "Peter Pan" from any angle except that of a delightful, wholesome fairy tale would prove fatal.

are simply extraordinary exceptions, or happy mistakes. However, there are a good many bad novels written in a year, which do not detract at all from the few good novels.

Our conception of art is a painting by an old master who starved to death because his painting was not sold until one hundred years after his death. If rolled oats were being manufactured in his day, however, that old master might have been designing ads for them. Please do not take that as an indication that I see anything artistic in rolled oats advertisements.

## Temperament

By Charles R. Rogers

There is no such thing as temperament among motion picture stars. Time was when we all believed that "stars" and "temperament" were synonymous, and that it was impossible to have one without the other.

I have only seen one or two situations in which a star exhibited anything that could be called "temperament," and that was when some producers would insist on imposing upon a particular star a story or vehicle that was plainly unsuited to the star's gifts and personality. To my mind, the star's refusal to jeopardize his (or her) position by appearing in such a medium was an evidence, not of temperament, but of intelligence.

You would not ask Thomas Meighan to play Hamlet, nor expect Harry Carey to enact Beau Brummel. It would be difficult to think of Al Jolson as an ideal Romeo, and it would be ridiculous to ask Priscilla Dean to play Juliet. Wallace Beery would hardly do for the part of the young clergyman in "Romance," and Louise Fazenda would never do as "Barbara Frietchie." Yet, I have known producers to endeavor to force rules upon various stars, compared with which, any of the above selections would be artistically correct.

## Discovering Stars

By Rex Ingram

Under this caption Rex tells in "Photoplay" how he found—and made—stars of Alice Terry, Barbara La Marr, Rudolph Valentino and Ramon Novarro. In part he says:

"You don't have to do any discovering—they do it for you!"

"Ten out of every hundred extras are potentially successful players; two or three are star material.

"A little encouragement will make ninety-nine out of every hundred people do things on the screen that they did not believe themselves capable of doing.

"I first noticed Rudolph Valentino on the Universal lot and was impressed by his personality—while directing him I discovered real dramatic ability and high aspirations.

"Ramon Novarro is a truly great actor in the making.

"While I was dining in a restaurant one day I walked Barbara La Marr ... Soon after she was earning a thousand a week and approaching stardom."

But seriously, if a work of art hasn't enough about it to make it marketable in some way, it really isn't worth much to anyone. John Singer Sargent is a great artist, but he sells his pictures, and for huge figures. No one claims he is debasing his art, because there are persons who buy his pictures.

Any art which may be found in motion pictures must be regarded as an entirely separate art. We cannot judge a photoplay's artistic merits as we judge the artistic merit of a play, an oil painting, a novel or a poem.

## Can Art Be Commercialized

By HUGO BALLIN

CAN art be commercialized? Of course. It is being done every day, and in every branch of art. When motion picture makers do it, however, it is cheap claptrap, hokum, debasing, and other things, according to a good many of the screen's critics.

Somehow, my idea of art is not that which will receive the commendation of the few; it is something big enough, and broad enough to reach the rest of us.

There are a good many thoroughly bad motion pictures made in the course of a year. This is pointed out triumphantly by those who see nothing good in the screen, and they go on to say that the few good pictures

# HOBART HENLEY PRODUCTIONS

*for 1924*

"THE TURMOIL"

"FREE LOVE"

"SO THIS IS MARRIAGE"



## Captain Frank Hurley Makes Pictures Under Difficulties and in Most Out of Way Places

meramen are always liable to unusual assignments. That is of the game. But—with due logies to all the others—few have as many difficult problems in re making as Captain Frank Hurley who was cinematographer for Shackelton South Pole adventure, followed this by making "The Tribe" in New Guinea.

The New York Times he reports some of his adventures, saying: "When our ship, the *Endurance*, collapsed, we were adrift in the hold of the ice packs 500 miles from open sea and 400 miles from land. The hold of the derelict, beneath ten feet of pea-soupy ice, were small, hermetically sealed cans treasure worth a king's ransom. Only \$100,000 had been advanced for the motion picture rights to help finance the expedition at the outset, the two cans contained the picture negative representing the results of twelve months' labor. \* \* \*

It was a decidedly shivery situation which led into the "soupy," freezing water which filled the splintered hold of the wrecked vessel., held up from sinking into 1,000 fathoms by frail tongues forced through her side. Going blindly and numbly about in the dark, freezing waters, directed by the feel of familiar objects, it took all my will power to prevent from becoming "cold-footed" and giving up. It necessitated several days to locate the cans of negative.

Hereafter those two cans and myself became inseparable. They drifted with the party on the ice floes six months, survived a seven-day-night boat escape through the pestuous Antarctic seas, and even when it became necessary to throw over the side part of our vital food-stuffs to lighten the boats from foundering I still clung to the films.

For five months they lay buried beneath the snows of Elephant Island until the rescue which carried the way back to civilization. No motion pictures ever taken were worth such dramatic and privations circumstances as the Shackelton "Bottom of the World" films. They were entirely free from faking or acting.

Upon my return from the Shackelton expedition, the great war was at its height. I was appointed official war photographer to the Australian military forces in France and Palestine and produced many of the famous war propaganda films, including a series known as "With Allenby in Palestine."

After the war Sir Ross Smith successfully accomplished the great epoch-making aerial voyage from England to Australia in twenty-eight days. I participated in the concluding 4,000 miles of the flight and produced the famous aerial film "14,000 Miles Through Air." My greatest difficulties were experienced when producing my recent New Guinea exploration film, "The Lost Tribe." Here all the hazards of the other adventurous enterprises were combined

—the perils of the air, attack from hostile natives, and the ever-constant menace of tropical disease. The photo-mechanical problems far exceeded those of the Antarctic. While it was a comparatively simple matter to thaw out a few tons of ice and raise the solutions to workable temperatures, it was an entirely different proposition to reduce the tropical temperatures, as we had no refrigerating plant. At midday the temperatures beneath our awnings in the heart of New Guinea rose to 100 degrees and contained as high as 90 per cent, humidity. The stagnant waters of the lake on which we sailed remained almost constant at 90 degrees. The steamy heat had such a deleterious effect on the film that unless it was developed a few hours after taking it stuck together or developed fungoid spots. Mosquitos were a plague and my developing lamp attracted them in countless myriads, so that developing became an ordeal and aggravating torture. In order to prevent the gelatin emulsion from running off the celluloid in a slimy mess I toughened it with formalin. After development, a preliminary washing was given by lowering the frames of developed negatives into the lake.

### Crocodiles Eat Scenes

One night there was a violent tug on the line, and upon hauling it up we discovered that a thrilling incident of the day had been snapped up and disappeared in the jaws of some hungry crocodile. When washing in the lake the frames of film had to be kept in violent agitation, or else millions of tiny shrimps fastened on to the gelatine and in a few minutes the best part of the picture would be eaten away. I was much gratified with the success of my first night's developing and hung the frames up to dry off. In the morning I was woefully disappointed. Myriads of minute May flies had shed their popal cases on the damp films overnight, and to my disconcerted gaze my efforts reminded me of overstocked tanglefoot fly papers. Still it was all hard-earned experience, and henceforth the vessel was enveloped in closely woven cheesecloth.

### Sick of Eclairs

By Erich von Stroheim

The standard of appreciation of the motion picture going public is greatly and falsely underrated.

The public—the great body which takes its chief amusement in the form of motion pictures—is not the simple-minded lover of trash many persons and some producers believe. It might have been some years ago—when movies were more or less of a curiosity and drew people to theatres because they were a new form of amusement that was considered nothing more than the means of killing an hour of two—otherwise mental chewing gum.

But now, and for some time past, since the rapid development of pic-

tures has greatly raised their cultural value, the public wants other than the rubbish upon which it was fed until surfeited. Because the "mush" was well attended, it was judged "giving the public what it wants."

They—the fans—are sick of chocolate eclairs, and now want meat in the way of motion picture stories. They want life as it is being lived by human beings and not the life of puppets guided by the all too obvious strings of authors who think dramas are woven on a standardized loom. They want to see life as set forth by the classicists, or is being written by great writers, or will be conceived by the fine minds of the future and not by the manipulators of the same old

wires in the same old way.

And when I say life, I mean all grades of life—noblemen or peasant—picturesque or common place. A picture may have a frothy exterior but the foundation can be real drama and introduce sane psychology. A film may deal with ordinary people and be set in everyday surroundings and yet be far out of the ordinary if the theme and treatment present a novel and worthwhile viewpoint.

I am going to give the public the strong stuff of real human conflict—no matter what the dressing of the pictures may be—picturesque or drab—in my productions. I am not wolfing it alone in this, as other directors are judiciously doing likewise.

## Writer and Director

By Paul Bern

There are only two kinds of writers who have real value either artistic or commercial.

The first is the writer who completely submerges himself and writes a continuity expressive of the personality of the director for whom he is writing.

The second is the writer so gifted and with so strong a personality that the director will submerge his own personality and create a picturization of the continuity as written.

Needless to say, for great results, as far as the finished picture is concerned, the first alternative is the better. After all, it is the intangible quality, the particular flair, the trend of the director's genius—all the indefinite qualities that go to make the completed object great or small.

The director who takes a completed continuity and faithfully transcribes it to the screen, usually betrays a woeful lack of initiative, imagination and creative ability, unless it be that he himself was one of the principal factors in the writing of this continuity. On the other hand, I can recall picturization after picturization of C. Gardner Sullivan's continuities made by directors good, bad and indifferent, all of which were effective, moving, excellent motion pictures; but, in most instances, they betrayed the quality of the writer rather than of the director.

## Try for the New

By Hobart Henley

Sugar-coated drama in motion pictures must go, if the screen is to progress and increase in popularity with the American public. Wishy-washy stories that attain nothing more than a mediocre degree of dramatic appeal are a greater obstacle in the path of the cinema than any other single factor.

Near dramas with old "stand-by" situations will no longer be tolerated by motion picture patrons. A display of courage on the part of the producers in presenting real dramas on the screens of the world is highly essential at this time.

The successful man will be marked by a rare ability in sensing the public's appetite for screen entertainment to an extent that he is generally able to give his public the right type of

story at the right time. But he will not be a member of a herd of sheep—so called—and follow the lead of someone else who has made a certain type of picture. For instance, he will not commence a sea picture immediately upon the success of someone's else sea picture.

The fear of attaining dramatic heights that involve tragedy on the screen is another handicap that has hampered producers. Stirring drama and stirring situations are needed to jolt the cinema trend into newer and higher achievements. The sugar-coating must be removed from situations. Such stories, as yet unscreened, are found among foreign literature particularly, but there is a large amount of them in our literature as well.



DIRECTOR

**“THE  
ETERNAL  
RIDDLE”**

MADE IN  
EGYPT, SOUDAN and ENGLAND

RELEASED THRU  
TRUART FILM CORP.

*Tom Terriss*

**“THE BANDOLERO”**

MADE IN  
CUBA, SOUTHERN SPAIN and NEW YORK

RELEASED IN SEPTEMBER THRU  
METRO PICTURES CORPORATION

PRESENTED BY  
**TERRISS PRODUCTIONS, INC.**  
NEW YORK CITY

## PICTURE MAKING IN THE OLD WORLD AND THE NEW

A Symposium of Discussion By Ernst Lubitsch,  
Dimitri Buchowetzki, and Victor Seastrom

ERNEST LUBITSCH, under the caption of "Why I Like to Make Pictures in America," states his case thusly:

Ever since I came to this country I have been asked to draw comparisons between European and American methods of producing motion pictures. My answer has invariably been: film is film, whether in Hollywood or in Berlin, and today, after most two years practical experience with American methods, I can only repeat that the actual process of making pictures is very much the same on both sides of the Atlantic.

However, there are certain elements involved in the making of motion pictures which are greatly in favor of the American producer. He has certain advantages over his European competitor that put the latter under a heavy handicap. I have given this question much thought. It cannot be explained by merely claiming technical superiority of the American motion picture industry or a more universal appeal of the American screen players.

The basic element that gives the American producer his advantage over the foreign producer is the very fact that he is making his pictures in America. The United States is by far the largest market for motion pictures and at the same time the only country in the world that is a self-sustaining market. Eighty per cent of the profits of the American producer come out of his own country. He does not have to worry about foreign markets. He sits right in the center of the circle that he covers with his productions. He is thoroughly posted regarding the demand for his productions, he is conversant with the network of economic and financial conditions that are liable to influence his market, and he is well acquainted with the taste of the public to which he has to cater.

### The Comparison

Compare with him the European producer. He knows from the very beginning of his production that the sales in his own country will not even reimburse him for the cost of the production. He must keep his eyes fastened on the foreign markets upon which he depends for his profits. His primary consideration is the American market, but then he must also consider Latin America, and England, and France, and Scandinavia, and the Balkans, all countries in which the taste of the public shows wide differences. In trying to please them all, he compromises, and instead of being able to make his pictures with that singleness of purpose and unity of effort which is the prerequisites of good productions, he is forced to always look abroad, to serve two masters, as it were—all of which leads to compromises, heartaches, and inferior productions.

How well I remember the days when I myself with American money made pictures on the other side for American consumption; how well I remember our constant anxiety to please not only ourselves but also our American friends, our eternal question: will America like it? our harassing uncertainty of what America really did like.

The lot of the American producer is enviable indeed compared with that of the European producer. He can create out of the fullness surrounding him. If his eyes and ears are open, he cannot help but catch the spirit of this great country, and once he is in tune with the people upon whose response his success depends, he can go ahead making pictures with that surety and determination which is so vital for the creative artist.

No artist is without an audience. Just as there is no music if there is no ear to hear it, so the producer of motion pictures can make no pictures unless he has an appreciative audience backing up his efforts. The fact that the Amer-

ican producer has the great American public with him, combined with the other that he has gone ahead making pictures for the entertainment of this public without considering any extraneous influences, has made the American motion picture what it is today.

Without trying to do so, the American producer has gained for his productions what foreign producers have striven and failed to do: a truly universal, worldwide appeal.

### AMERICA VERSUS EUROPE

By Dimitri Buchowetzki

THE motion picture is a form of art. Therefore, comparison of the American and European film can deal only with the manufacturers' viewpoint, since art is universal.

No one will dispute, I think, the statement that American methods are superior to those in Europe. The degree of superiority can be realized only after a close study of the factors which enter into the manufacture of film for the theatres.

Europe has lagged behind America in film production but this fact is not due to a lack of initiative. Circumstances made America the ideal place for the manufacture of film and the capital was forthcoming at a time when the industry needed it.

In the following table, I have set down the twelve things upon which the film industry depends for success:

1, Working capital; 2, commercial organization; 3, artistic organization; 4, theatre organization; 5, working facilities, electrical equipment, etc.; 6, material for scenario subjects; 7, directors, stars and leading actors; 8, architects; 9, cameramen; 10, second part actors; 11, minor players; 12, publicity organization.

In the table which follows, I have marked with plus or minus, America's position in relation to each one of these vital factors:

1, plus; 2, plus; 3, plus; 4, plus; 5, plus; 6, even; 7, plus; 8, minus; 9, plus; 10, minus; 11, plus; 12, plus.

From this table it will be seen that only two out of twelve factors are marked with a minus and one with an even sign. From this it will be seen that it is possible for a director to do infinitely better work in America.

Let us consider each point in turn. In the first place, American film producers have an abundance of capital. In Europe, where their market is much smaller, the film profits are much less and for that reason capital is not forthcoming to the same degree.

The American commercial organization is superb. Practically nothing is left to chance. It is possible for the producing company to estimate both cost and profit on each film because of the business-like methods which govern production.

Artistically, the organization of American productive methods is well-nigh perfect. In the studios of Hollywood and New York are gathered a larger body of expert craftsmen than are to be found in any other centers in the world.

The working facilities of the Paramount studio where I have directed my last two pictures

are perfect. The extent and variety of equipment is a constant delight to one who formerly sought to achieve with the limited materials to be found in European studios.

I have marked number six, material for scenario subjects, with an even sign.

### Scenario Methods

This point requires some explanation for the reason that two distinct methods exist. In Europe, the general inclination is to produce original stories for the screen. For this reason, the old world has made greater progress in creating a distinctly different type of literature devoted entirely to the screen.

In American studios, the tendency is to take only published books and magazine stories or successful stage plays for film material. While the finished article as it appears in film form is very fine in standard, the fact that the original prose from which it is made was written for another purpose makes it harder to achieve that standard. In Europe the prose is prepared for direct application to the screen. As a result it requires less work on the director's part to make that application. Both American and European producers have excellent subject matter, but it seems to me the American producer goes the longest way around to arrive at his goal.

In the matter of directors, stars and leading players there is no question that the American is supplied more abundantly than the European producer.

American architects are better technicians than their European brothers, but I think the latter are more artistic. In the old world, the studio architect has examples of architecture which, in all probability, mankind will never surpass. The cathedrals, palaces and castles of Europe must remain supreme. Architectural styles today may develop; they cannot originate.

In American studios, the cunning of the cameraman surpasses admiration. I have seen many European pictures where the camera work exhibited a rude strength such as one admires in Doric architecture. But the fine camera work of the American is comparable, in the same terms, only to the brilliance of the Italian fancy in the renaissance period.

I should like to deal with numbers ten and eleven, second part actors and minor players, together. I have marked the first with a minus and the second with a plus sign. In America the wealth of "atmosphere" available is a delight to the director. You can find every variety and description of person wanted. So thoroughly have they been drilled that a crowd of minor players are able to do anything which the director demands and do it well.

In the matter of second part actors, America falls behind. They are not to be found. Every director needs second part actors, that is, actors capable of doing some little bit of business which helps to develop a thought or suggest an idea. In Europe you will find many of these actors. They will never become great or even noted. Their work lies simply in doing small things well when the camera happens to focus upon them for a moment. In America this grade of actor is almost entirely lacking. Either players are very good and therefore well known, or else they belong to the class of minor players from which they will never emerge.

The final factor in the making of films in which America excels is in the publicity field. Newspapers, magazines and publications of all kinds have organized to supply the public with a never-ceasing stream of motion picture matter. Each year sees a greater flow of this material.

There are two reasons. One is the real interest which the public feels in everything connected with motion pictures and motion picture personalities. The other is the fact that

(Continued on page 47)



for Fitzgarry



# Preparation's the Thing

By James Cruze

ARROWED down to its final analysis, the making of a motion picture consists of only two steps—preparation and actual physical production. And of these preparation is far more important.

Preparation of a motion picture is not confined to the director and the writer who prepares the script. It is a detail which should be—and largely is—worked out by every member of the technical staff and the players who must enact the roles.

Too many times a director seems to consider that the preparation of a picture is his own particular little secret. It should be just the opposite. Trained cameramen, property men, technical advisors are invaluable in preparation, and their advice should be asked and their suggestions heeded throughout the period of preparation.

It seems to me it would be a wonderful thing for every director to live in the country—some place an hour from the studio. In the early morning hours, when the brain is fresh and the mental horizon wide, the director has opportunity to map out his day's work in the smallest detail. The obvious result is that the day's work moves steadily and speedily because the director knows just what he wants, and the staff and the players know exactly what the director wants.

It seems to me that too much stress cannot be laid upon preparation. This is the lesson every ambitious assistant should learn first of all. And he should learn to be broad about advice and generous in his mental viewpoint.

# The Director of the Future

By Hamilton Smith

THOSE few men whose business association and confidence can make such distribution affiliations that they can approach reputable business men with a legitimate proposition and make good on it—these men will be not only directors, but students of narrative.

The motion picture editor, with all due regard to him, with few exceptions, selects his material from current plays and popular novels then passes it to his staff of continuity writers and from there to the director. Few plays and novels make good pictures. Why? For the simple reason that picture writing is an entirely new form of expression with a new form of expression with a new nomenclature foreign to anything in literature.

To the layman and to the majority of picture editors a short story is a story containing few words. As a matter of fact it is a matter of technique and a short story, although it runs ten million words, is, nevertheless, still a short story. The director of the future must be able to discriminate between a short story, a play, a novelette, a novel, a four-act drama or a three-act farce comedy. In the final analysis he will choose the story written for the screen by the trained competent motion picture writer. In other words, the director of the future must not only direct the picture, but he must have a fine sense of literature, the ability of straightaway narrative and a finer sense of business ethics.

# Human Interest

By John M. Stahl

FOR the past few years motion picture production has been subject to vogues. In the old days, producers and directors chose or wrote stories that they thought would make saleable pictures, regardless of what type of theme or background belonged to.

But more recently, vogues have governed the making of films. During the last three or four seasons, the motion picture has been led by the hand through cycles of costume dramas, mother plays, melodramas, huge spectacles, farce comedies and light comedy-dramas. Each had its fling and then was cast aside for the next type of production.

Through it all, however, dating clear back to the cinema's beginning and carrying on to the last favored vogue, there has been one kind of release that has won its battles for popularity regularly and prosperously—the human interest picture.

The answer is that the people like it and want it. Human interest has been the most consistent element for success in picture production and it will continue to be as long as the people are susceptible to human impulses. Unfortunately, a number of our finest film spectacles have failed under the box-office test. Many others, no better from an artistic viewpoint and no more costly in the making, have made fortunes. The difference in the receipts has been directly traceable to human interest.

With this quality reflected sincerely in his characters and situations, a director can register as strongly in the audience's favor with a simple scene between two people as a spectacle can with an awe-inspiring mob of thousands. It all comes down to a matter of sentiment, of getting

"under the skin" of the theater-goer. The two people in the human interest situation mean something to the theater patron, but the countless throng, while impressive, is after all just a crowd filling the screen unless the spectator's interest and sympathies have been won over by the action.

# Training on Observation as an Aid to Film Directing

By King Vidor

A MOTION picture director must train his powers of observation to the fine point of the newspaper reporter or the detective.

A director who makes pictures with "the human touch" is a keen observer of things large and small. In the greatest picture, its atmosphere is supplied by trivial things. I remember a picture in which the character of the "heavy" was planted by showing him cheating at solitaire. It was a trivial detail, yet it showed the type of the character, and the director who thought of that touch was a keen observer.

I do not mean by this that directors should spend their time observing the style of telephones used in Missouri, or the way the brakes of a flivver are adjusted. But for instance, how many times have you seen a screen doctor with a beard. Hundreds of times, haven't you? And how many doctors do you know who wear beards. I don't know any, personally.

I think we are realizing more and more the importance of "planting" atmosphere and character in pictures. Almost always this is done by trivial things, and keen observation picks out those trifling details.

In "Broadway After Dark" Monta Bell plants the character played by Adolphe Menjou by showing a bachelor apartment with a maid as a member of the staff of servants. To me, this was a fine touch, for Menjou was playing just the type of character who would keep a maid.

# An Art or a Business?

By E. H. Griffith

INDUBITABLY, though in a varying degree, motion pictures are an art in all the definitions of the term. The question is still a live issue. The trouble is that both sides stubbornly shut their minds to a comprehensive consideration of the argument. They complacently take it for granted that the other side is all wrong and proceed to "high-hat" each other something awful.

Now, the subject is worth arguing about because it has to do with the very life of the motion picture and its perpetuation—its growth, or decadence. Both sides are right and both sides are wrong, dependent on the specific point at issue. But, when we postulate that the motion picture is an art we speak generally and theoretically, rather than specifically and empirically as do most of those who speak on the subject.

We have been urged by many to take the other side, and, probably, we could have made almost as strong a case, but it happens that we do not really believe that way. So we are prepared to prove that motion pictures are an art, and will debate it with artists of any class or weight, etymologists, or any other kind of philologists, producers, exhibitors, college professors, or street-car conductors, poets, or peasants. And, if any of these want to send a second with a challenge we choose for weapons, typewriters and the English language.

Here are nine definitions of art:  
1—Skill in performance acquired by experience, study or observation;  
knack.

- 2—Human contrivance or ingenuity, as in adapting natural things to man's use.
- 3—A branch of learning; a science; especially one, as grammar or logic, serving chiefly as a discipline or as an instrument of knowledge; specifically, in plural, the branches of learning taught in the academical course of colleges.
- 4—Learning or the field of learning;
- 5—The general principles of any branch of learning or of any craft.
- 6—Systematic application of knowledge or skill in effecting a desired result; also, an occupation requiring such knowledge or skill; a craft; as, mechanical or industrial arts.
- 7—Application of skill and taste to production according to aesthetic principles; such as application to the production of beauty by imitation or design, as in painting and sculpture.
- 8—Skillful plan; device; also cunning; artifice.
- 9—The black art; magic.

In short, an art is any production or performance in which imagination and taste preside over the execution. Imagination and taste are necessary, and employed to a degree, in the making of every motion picture. Dependent upon that degree every motion picture is artistic or otherwise. Whether motion pictures are always a fine art is quite another question. For that matter painting and sculpture are not infallibly art, sign-painting, and the chiseling of tombstones. It is not the fact that signs, extolling the merits of Sappho Silk Hose, Guaranteed Not to Run, are painted by a guy with one eye on the job, the other on the clock and his mind on how much he will be paid, that makes it any less art. Nor, is it the commercial motive of the swart Neapolitan cutting the virginal mar-

(Continued on page 41)

Dear Danny:— You've  
certainly got the  
director's number.

Yours  
Larry

LAURENCE TRIMBLE  
1331 Havenhurst Drive  
Hollywood, California

# The Key to Good Pictures

By Edward J. Montagne

GOOD pictures are a result of the happy combination of creative forces, commonly called the organization. The closer this co-operation obtains the greater the effort. Whenever these forces clash, instead of harmonizing, the outcome is just as jarring as the discord sent forth by an orchestra when one or more members are playing off key.

The most vital cogs in the picture-making machine are the writer and director. Not that the others are of minor importance, but if either of these first two miss in their task, the efforts of the rest are in vain. We can watch photography; we can tear down sets and put them up again; we can even re-edit film—but if a director has shot a poor script, or if he has made a good one, no one can save it.

The key to good pictures, therefore, is good scripts, which means a good story, and sympathetic treatment of same. I firmly believe that two hands are better than one in the preparation of a script, and that the two hands to bring together are those of the writer and director.

When you have a writer who appreciates the fact that a director is capable of having ideas as well as himself, and a director who is broad enough to view the writer as an associate rather than as a nuisance, you have a happy union of two of the most important cogs in your machine.

Working together, day by day, one keeping alive the enthusiasm of the other; each trying, striving to build the other's thoughts to greater heights, they are bound to come through with something worth while. And in addition, which is very important, the director is visualizing his story, as the preparation of the script progresses, so that at its conclusion, it is not a case of reading a lot of cold, uninteresting type, but actually having a story vividly before him, which he is going to earnestly try to put on the screen.

Whenever I am engaged to do a script, the first question I ask is, "who is going to direct it?" I want to co-operate with the man from the first, rather than fight and battle with him later. I know from experience that every worthwhile picture I ever was associated with was the result of this sort of co-operation. And I also know that the other kind were the result of the same lack of co-operation, where the director either knew it all and did what he pleased, or where he came in cold, was handed a script and shot it, without the enthusiasm that only comes when you feel that you are making art of it.

Contemplate the marvelous teamwork of Rex Ingram and June Mathis on "The Four Horsemen"; the wonderful DeMille-McPherson combination, which has lasted for years; the pictures made by the William deMille-Clara Franger combine; the classics, never to be forgotten, contributed to the screen by Marshall Neilan and Frances Marion, and C. Gardner Sullivan and the Ince directors; the excellent pictures being made today by Fred Niblo and Bess Meredith—recall these, and many more which cannot be enumerated here because of lack of space, and you have the proof of my statement.

If I was a producer, I would hire a director about the same time that I hired the writer. The final result is worth the extra money spent.

## Harmony of Thought Between Director and Writer

By Eve Unsell

"As ye sow—so shall ye reap" may fittingly be applied to all humans—save scenario writers, and, as they are scarcely ever human, it is not surprising that the proverb may be misapplied in such instances, for it is seldom so with them that, "As ye write—so shall ye screen!"

Thus it has often come to pass that credit for certain screen-offerings has been claimed, or disclaimed, by either writer or director, resulting often in such dire inharmony that some very fine picture combinations have been broken up thereby.

The obvious reason for such disruptions is lack of "close harmony" in script preparation. When writer and director are miles apart, in thought as well as in act, during the writing of adaptation and continuity, it is quite possible that when they finally come together the union will take place in the form of a fatal collision that will make any co-operation impossible.

Sometimes a writer turns in such an "ambiguous" script that the puzzled director is at a loss to know just what is the original intent and purpose of theme and plot. In such cases, the writer should be the last one to blame the director if, when the picture is finished, a quite different viewpoint than the scenarist's has been arrived at by the director.

The same results would follow if an architect, in drawing his plans, made his drawings so indistinct or involved that the builder was obliged to either guess at what was to be developed, or to throw away the old plan, and construct his building according to his own ideas. In such cases, if there were credit, the harassed director deserves the whole of it—and if not—the "ambiguous architect" deserves at least to share the discredit, if no to shoulder it wholly.

As the director is the "court of last resort," and really the master of the picture's ultimate fate, he can scarcely escape blameless, even if he has had to struggle with the handicap of a "foggy" or complicated continuity. All this might be avoided, or at least greatly obviated, by a sufficient understanding through conference and consultation between writer and director during script-making.

Such synchronization of thought between these two important factors of the production is bound to result to the good of the "box-office," as is instanced by such teamwork as that of the James Cruze-Walter Woods combination—which has produced some of the best sure-fire box-office successes of the past year.

## Entertainment the Chief Purpose of Pictures

By Harry Rapf

I WOULD rather produce a picture that was entertaining and nothing more, than one presenting the deepest problem, or pointing the finest moral, or having the greatest educational lesson.

People do not go to the theater to be educated, or to have morals drawn for them, or to make a study of perplexing problems of life.

Aside from any beliefs of our own that a photoplay should improve the mind, or improve the morals, there is the audience to be considered. It is my personal belief that the audience should be considered all the time, for the audience does us the service of paying for our pictures, and thus keeping our business alive.

Art in motion pictures is a great quality, for real art will increase the entertainment value of the screen. But let us agree on what motion picture art is. On the stage, many people consider the highest theater art the presentation of murky plays in an uncomfortably small and tiny auditorium.

I attended one of these performances, and discovered that "high-brow" consisted of bad stage lighting, so that the players were hardly visible to the eye, a good many murders, much meaningless conversation, and a great deal of snarling and groaning and general unpleasantness. In fact, the show was a regular nightmare.

If that is art, I prefer hokum. If art means the development of the photoplay so as to increase its entertainment value, I am for it.

Monta Bell produced "Broadway After Dark" as artistically as almost any picture I have seen. And the artistry with which it was produced increased the quality of its entertainment.

The only purpose of the screen—the only purpose it can have—is to entertain. Metro-Goldwyn-Mayer is making pictures, not for the satisfaction of its executives or directors, but pictures which, we honestly believe, the exhibitors can sell to their patrons and have them come back for more.

## An Art or a Business?

(Continued from page 39)

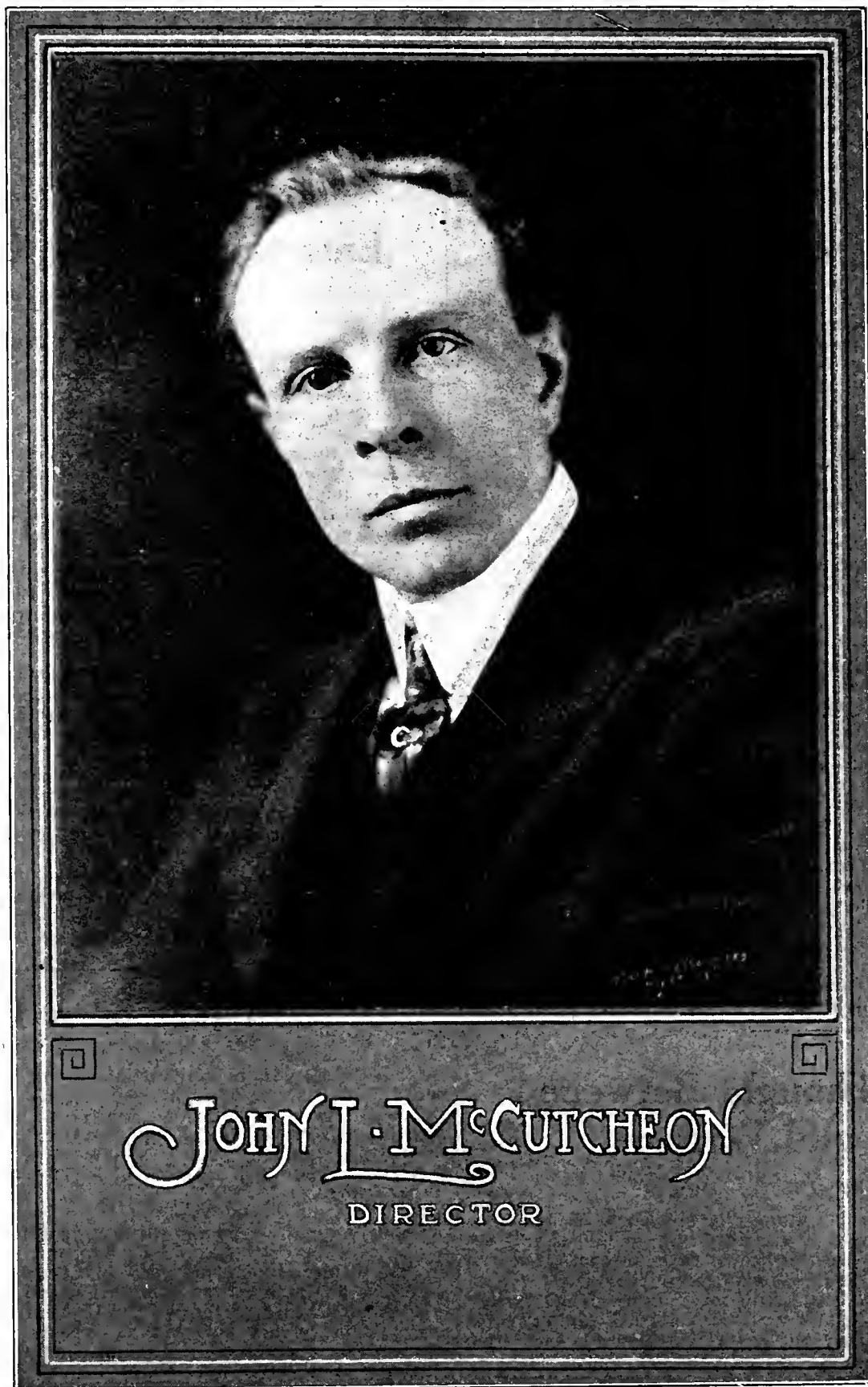
ble into the likeness of prone whiten-lambs with the legends "at peace" and "at rest" underneath, which prevents the creation of headstones from being an art. It is simply the lack of taste and imagination in the execution.

By the same token it is not the perfectly natural desire on the part of the producer to make money out of his picture which prevents his particular production from being art, in the truest sense of the word. If any motion picture isn't art it is because the touchstones of imagination and taste were not present in the alchemy, not because the ultimate motion of the fellow who signed the cheques was to keep the shirt on his back and the well-known timber wolf, from his front door.

Necessity is the mother of most motion pictures. Some external, usually material, demand causes most of them to be created. When the creative artist is impelled, rather by an irresistible urge to produce something of beauty, just for the sheer joy of creation, then motion pictures will be less a synthetic art. When Douglas Fairbanks first went into motion pictures it was, frankly,

with the idea of making more money. This could not have been the impelling motive behind his latest work, which, in our opinion, comes close to giving him the title of the most artistic producer-director of the screen today. A flaming inspiration to do a thing of great beauty, regardless of any other consideration, must have motivated "The Thief of Bagdad." If, in the back of his mind "Doug" held the thought that no truly fine, sincere work of art ever failed of appreciation, and monetary recompense commensurate with the degree of its appeal and comprehensibility to the public, surely that does not make his superb picture any less a young master of a young art. There are always canvases, paints and brushes to buy, and models to pay.

In the strict sense of the term motion pictures can never be a business, though the insincere, the venal and the stupid will continue in their efforts to regard it as such. But, in the sense that it is a great, popular art which can be made to pay well based on absolute sincerity, devotion, sure knowledge and talent, it is a business—the most artistic business in the world.



DIRECTOR OF PRODUCTION *for*  
MOTION PICTURE ARTS, Inc.

*Engaged to Make* "\_\_\_ and a GENTLEMAN"

For C. EDWARD WHEELWRIGHT

SCHUYLER E. GRAY,  
*Production Manager*



## Frank Lloyd Looks To The Future

In a recent issue of Kinematograph Weekly of London, Frank Lloyd says:

What will be the next advance in screen production; who will make it; how will it be made?

Often have these questions been asked, and many different answers have been returned, but there seems to be one important answer—motion pictures must be given a soul.

Whereas in the past, spectacle, technical novelty, elaboration and mechanical effect have brought about the greatest triumph, in the future progress must be made by artistic understanding, study and careful technical work. Where we have been creating symphonies in the future. Where we have been tricksters and assemblers in the past we must be realists and artists in the tomorrow of the films, and by 'we' I mean producers, directors, actors, authors, technicians—everyone interested in the preparation of a film play for the public.

### No Longer a Novelty

The novelty of motion pictures is gone. We must not make attending the theater in the future a fad or a habit; we must make our productions compel interest, demand enthusiastic respect.

In five years the art of photography has developed more than in sixty years previously. Studio lighting has reached the point that it justifies recognition as a distinct science. Studio properties have become so perfect that they deceive expert craftsmen; we have miniaturized aeroplane wrecks and ship disasters, duplicated perfectly some of the finest architectural achievements in history, and we have made artificial spider webs. At a moment's notice we have injected spectacular incidents into weak scenarios and have manufactured thrills, suspense and romance to fit the occasion. In fear that our idea might not hit the mark, we have exaggerated it, and we have missed most of the subtlety, the delicacy, the superfine fabric which is real life, truly impressive and thoroughly satisfying to behold. There have been a few pictures which will always live as masterpieces of dramatic and kinematic achievement, but they are too few. The future success in studio work depends on those who know their subject, not on those who think they know it; those who observe, study and accurately interpret; for pictures must be a part of us; we must not manufacture a story to patch our weakness; we must build strength to match good stories.

Indeed the greatest advancement that can be recorded in the future history of the screen will be noted in giving the motion picture a soul—that inspirational depth it has little known before, and cannot progress without.

Who will advance the art of the screen?

Every man and woman interested in the making of a motion picture must do his or her full share.

### Each His Part

The author must write well about subjects he knows intimately. It is necessary to have a train wreck,

an automobile chase, a half dozen murders, million dollar settings in every story. But stories must have sincerity, a clearly defined moral, must accurately describe life—there must be real genius visible in the network of every theme. One real good situation may be sufficient to make a story an immortal triumph if it has quality—not just quantity of dramatic incident.

"The producer must assist the creators of screen plays by allowing sufficient time to make pictures correctly. No great masterpiece of art has ever been made according to a time clock. Money must not regulate a picture's greatness. One story may cost a million dollars, and another equally as impressive only fifty thousand. The producer must select his story wisely, and his directors and actors carefully. The producer must encourage new ideas, new methods, not establish a hard and fast rule which prohibits the progress of art.

"The director must study his story, must be a keen visualizer of life, of dramatic values and of types and characteristics. He must inspire his actors in their work, not command them or drive them. He must create the atmosphere of the production by his thorough understanding of his subject. His superior knowledge of the subject, his judgment in every emergency must be established and respected. He must lead, not direct, and still he must permit each actor to express his personality, his individualism, his ideas, lest his productions become overbalanced.

### Better Actors Needed

"Perhaps the greatest advancement the screen is to know must come from the actor, for the actor is the one the audience sees and expects the most of. The actor must actually live his part, however small; he must know his character. He must not be visibly acting, his every gesture must be natural, typical and accurate. He must have poise.

"Today there are too few actors in the studio, which accounts for a few so-called stars appearing in so many pictures; so many pictures, some of them, that even the best of them have become more like machines than real people. But, until the screen can obtain new talent (not just new faces) for its histrionic duties, its progress is bound to be slow. There are too many actors and actresses on the screen today who have become successful because they are 'types' rather than 'artists,' which condition is responsible for so many changes in the popularity and commercial value of some players, and the steady increase in the success of others.

"Studio stock companies may develop to a certain degree new screen talent, but actors must have some stage training to qualify them for consideration in such stock organizations.

"The best acting talent in America today is in the stock companies where

one actor must play many different roles, must become intimate with many different characters, must study every day, and must make his success by his knowledge of many things, not of just one particular type:

### The Place of the Stock Company

"The greatest amount of new screen talent should come from these local stock companies. People who now would encourage young talent to 'hurry to Hollywood' should encourage it to take up work in local stock companies to gain self-confidence, direct contact with the public, training, poise, and the value of concentration. Picture players are like stock company actors; they cannot play one part indefinitely. They must be able to know and feel an unlimited number of characters; why they do certain things, why they don't do certain things. The motion picture producer and director have no time to train actors. A motion picture is only made once. The actor of the future must have experience enough to supply any number of emotions and characters upon call. In the past we have

been more concerned about an actor looking his part than we have in his acting his part. In the future the demand will be the reverse, and appearance will be secondary to understanding.

"The type actor will always remain, but the so-called star of tomorrow must be an experienced actor, and to be a real actor one must understand thoroughly, first of all, life, then drama, interpretation and poise.

### Telling the Truth

"And last but not least, the screen play of the future must be truthful. The truth, realism, is not always beautiful. Every picture must not have a happy ending. If it takes tragedy to portray life, we must be tragic; if it takes humor to interpret life, we must be humorous, and if audiences expect the motion picture to improve as it should, they must not expect a happy fade-out at the finish of every picture.

"When audiences encourage the good pictures by virtue of their merit, the censors permit legitimate freedom, and those responsible for photoplays work in harmony for the general improvement of the screen, it will be a pleasure to make motion pictures, and the excellence that comes from that spirit will be manifest, and the cinema will be the greatest of all the arts—as it should be."

## Clara Beranger Sees Screen Future In Original Story

"THE artistic future of the screen lies with the original story written directly for the screen by experienced film writers," says Clara Beranger.

"There is absolutely no doubt," says Miss Beranger, "that it is only a matter of time before the producers will stop buying plays and novels that have to be rewritten for the screen and turn to the original story written directly by those who know the screen, its technique and its demands. The high price that authors ask for their material will possibly influence this change more than any other factor, and when you stop to consider that, for a play in which, perhaps one situation can be retained—the rest to be entirely evolved by the scenario writer—the owners demand perhaps seventy-five thousand dollars, you can understand that this in time will give the producers something to think about.

"The position of the original story today is a lamentable one. Producers have a deep-rooted prejudice against them. It shows no sign of weakening. But the writers for the screen; we writers who have been adapting the works of authors and making them suitable for screen consumption, know it.

"It is just as easy for a scenario writer to write an original story as it is to take a situation from a play or a book and by the sweat of the brow, and bringing into play all the results of his experiences, make it good screen material.

"Producers buy these plays and these novels because they feel that

they have a ready-made audience for their photoplay. This is an entirely mistaken idea.

"There are two factors which bring an audience into a motion picture theater. One is the name and the other is the cast. And producers know that, but they will cling to the old custom. They admit that 'Rita Coventry' over a box office won't bring the people into the theater. Audiences will be apt to think Rita Coventry the name of some member of the cast. We change the name to 'Don't Call It Love,' because it is 'a box office title.' What has become of 'Rita Coventry' and the tremendous price that was paid in order to bring this book to the screen? The name has disappeared, the situations are there perhaps, but treated so differently as to be barely recognizable. I don't say that names of books should be retained. To the contrary. I maintain that producers should develop their own screen writers, thus reducing the tremendous cost of the story at the outset and giving the scenario writer an opportunity to use his experience.

"I have seen stories of young authors who have had genuine screen training, batting around studios with no one interested enough to look at them.

"Out of the million people who read a book there are millions who see the picture, and they go to see the picture because of the name over the box office or the names of the players in the cast. The rest means nothing, though word of mouth will do the rest afterward."

*PRODUCERS—EXHIBITORS*  
**JAMES W. HORNE**

DIRECTED  
“THE HOTTENTOT”  
AND  
“THE YANKEE CONSUL”  
WITH DOUGLAS MAC LEAN



JUST COMPLETED THE SUPER-JEWEL “CAPTAIN FEARLESS”  
WITH REGINALD DENNY FOR UNIVERSAL.

*WATCH THE BOX OFFICE ON THESE—THEN LAUGH THEM OFF!*

**I CAN BE HAD!**

## SHOULD A DIRECTOR CUT HIS OWN PICTURE?

### A Symposium of Directors' Opinions

A MOTION picture should be the result of a single mind and that should be the mind of the director. The finished product should represent the combined ideas of the author, scenario writer, art director, cameraman presented on the screen by the director.

In order to appreciate the truth of this it is only necessary to imagine what would happen should the work of each separate department be done individually. The result would be chaotic.

It does not mean that the director should refuse to take advantage of suggestions and advice from others regarding their individual work. These suggestions should be presented to him to take or leave as he sees fit and, if accepted, incorporated into the picture by him.

Even the cutting should be done by the director. I do not mean that he should actually make all his own cuts and patches. He should, however, select his takes and closely supervise his work until completed. Improper cutting can so easily ruin a picture. Proper cutting is greatly to it. There is no reason why the director should leave the picture for someone else to finish. No more than he would stop playing in the middle of a set of tennis or a hand of cards.

MAURICE TOURNEUR.

\* \* \*

If a director's ability is to be judged by his work and not by his ability to spend money, he should, by all means, cut his own picture. A picture is never complete until it is cut. If a director is capable of being entrusted with a hundred or two hundred thousand dollars to produce a picture he should be capable of completing his work. A director who directs a picture without a fixed idea of what the finished product will be is spending money foolishly. He has not a fixed reason in his own mind for every bit of action and the way it is put over, the work of cutting can just as well be turned over to a cutter for the results are usually the same no matter who does the cutting.

Cutting a picture is just as much a part of the director's work as the actual directing, and if he does not know this branch of his trade, he is more than likely does not know the other branches.

Cutting a picture is as vital to its success as the story itself.

WESLEY RUGGLES.

\* \* \*

THINK the director should see on the screen once, the thing he shot—the objective he was seeking when he made the picture. He may shoot a hundred feet of a closeup seeking four feet of expression somewhere in this length, for reaction. Only the director knows what four feet he was after. If the picture as assembled by the director is draggy, over length or dramatically unsound, the picture should be taken away from him and turned over to an expert editor.

Such an editor as Miss Marion Fairfax, who cuts and edits pictures for First National Productions, would invariably help a picture to a tremendous extent. She brings to a picture a fine dramatic sense, a sympathetic attitude for the director's work, and an intelligent and constructive optimism. The director, many times, is too close to his picture—he has a single viewpoint and is unable to alter or change his work to improve it, whereas the expert editor can take a situation which the director has builded, and build it to bring out its dramatic force much more powerfully and convincingly.

A director is often carried away with the ability of one of the artists. If he is a good director, he has temperament, and a wealth of

feeling. He loves the nuance of a certain artist's work, and in making the picture he has elaborated upon it, and given the artist full play for his or her ability; not realizing that whereas this particular bit of characterization is an exquisite thing to himself, it is draggy or unimportant to the bigger thing in the picture.

HARRY HOYT.

\* \* \*

IT IS especially important in comedies, two-reelers, or feature length, for a director to cut his own pictures. If pictures are given to a professional cutter after they are shot, there are bound to be extra scenes, not in the script, of which the cutter knows nothing whatsoever. In fact, I don't see how a picture can be finished properly if the director who shot it does not have at least the first assembly. Our own practice is always to have the director cut his picture, and the supervising director and editor always has the final trim. A director who does not know how to cut a picture should not be called a director.

AL CHRISTIE.

\* \* \*

THERE is probably no one person more familiar with a film play after it has been photographed than the director. He knows not only the story, but its interpretation and the little human touches which should be injected to bring out the high lights and shadows of the story he has been trying to tell. For this reason the director is, undoubtedly, the most logical person to cut and assemble a photoplay.

But after watching a film production run time and time again in the colorless surroundings of the studio projecting room, it is only natural that a director, being a mere human being, should lose his point of view to a certain extent. It is therefore my opinion that the crude cutting and assembling of a production should be left in the hands of a director, but that the polishing process, so to speak, or the final editing of a film play, should be done by a fresh mind called into criticize the work from an audience's standpoint and trim up the rough edges that a man who has toiled unceasingly for weeks is bound to overlook.

MAX GRAF.

\* \* \*

THERE is not the slightest doubt in my mind that an editor can come in on a film and with a new mind can give very valuable help and in many ways improve the picture. But to give the picture to an editor before the director has cut it the way in which he shot it and expect him to get all the little touches and timings is like giving a gig-saw puzzle to an idiot and expecting him to put it together correctly. In other words, a director is paid for making a picture as he sees it. Well, the least a producer can do is to let him deliver it as he intended to make it. Then if they can improve it. Great. Everybody's happy.

Also, pictures are not made in the cutting room. If they don't have the material they don't make a good picture and that's that. You can't make a library table out of a soap box.

JOHN W. McDERMOTT.

IT would be folly to say yes or no. So much depends on the picture. We are all familiar with innumerable cases where the cutting department has in reality made a far better picture than the director. However, this does not apply in every case. Never in fact where the director knows his theater. If the director is a big man he will welcome suggestions, and realize as he must that after all he is but human and cannot attempt the impossible. In the end it reduces itself to the point of one's capabilities.

GEORGE L. COX.

\* \* \*

I THINK the director should cut his own picture or at least be in constant touch with the cutter, for he shoots angles and business that is oftentimes taken out. Also, because the cutter follows script and doesn't take time to place cuts to build the business for the effect the director is after.

J. C. MARCHANT.

\* \* \*

NO director, in my opinion, should perform the actual operation of cutting his own picture for by doing this detail work he runs the great risk of losing the proper dramatic perspective of his photoplay.

In my own pictures I "sit in" frequently during the cutting to be assured that the cutter has thoroughly grasped my viewpoint of the story. However, my cutter, Miss Teddy Hanscom, whose long experience and exceptional ability in dramatic construction makes her an invaluable aid, is to be relied upon to build the picture to the very best advantage and according to my instructions.

But there is one very important point and one which I insist upon in all my pictures—I always have the cutter watch the actual filming of every scene. This has proven to be a great help in the speedy cutting of my pictures. By being on the set, the cutter—who also handles the script-girl work and looks out for technical details—has the story vividly impressed on her mind thereby simplifying the process of cutting.

I think a director's time is too valuable to allow him to work on the physical cutting of pictures because the more detail duties he takes upon himself the less distinct will be his mental conception of the dramatic angles of his play.

PHIL ROSEN.

\* \* \*

A MOTION picture is not made when the photographing is finished. It occupies the position, let us say, of the manuscript pages of a novel upon which the author has been working for many weeks, but which now that the actual writing has been completed, has still to be put together in logical sequence, chapters headed by titles, and changes made which have developed during the writing.

As the last page falls from the author's hands, would he leave his work strewn about and call in a professional editor or reader and say, "Here, put that together for me, and I think it would be a good idea for you to shorten up those chapters leading to the climax and polish up that love scene, and it occurs to me that the novel is too long anyway, so cut out six or seven chapters, anywhere you think they can best be spared." I think not. He is more likely to go over it lovingly, polish it up, shorten it here, elaborate a little there, inserting all the while ideas which have come to him in the first writing.

In the case of a motion picture, I think the director should be given the same privilege. Why should it be thought he loses all interest in the result of his work, the very thing for which he has been working from the beginning?

(Continued on page 47)

# HARMON WEIGHT

*Director*



## BETTY COMPSON

IN

## "ALL FOR LOVE"

(Hodkinson)

*Current Release*

## "TWENTY DOLLARS A WEEK"

*with* **GEORGE ARLISS**

(Selznick)

*In Production*

### "HARD CASH"

(Associated Arts Corp.)



**CURE MAKING IN THE OLD WORLD AND NEW**

(Continued from page 37)

material itself is made genuinely interesting. Trained writers bring a lot of ingenuity to bear upon the picture. As a result the motion picture industry is presented to the public in a colorful way which would dramatize the drabest subject.

In Europe, while a certain amount of space is devoted to films and film strips, the material is not presented so interestingly.

America too, has developed a body of critics whose work is devoted to the screen just as stage and book devote theirs to the drama and literature. This is a branch of work which is still infantile in Europe.

It is an old axiom that once a thing goes beyond a certain size, it continues to develop because of its own momentum.

America, the motion picture industry has attained such proportions that it continues to grow at a prodigious rate. In its growth, it draws to itself the best elements of the industry from other countries.

In other words, America will always remain the center of film production.

**CURE MAKING HERE AND IN EUROPE**

By Victor Seastrom

The greatest difference in picture making methods of America and Europe—at least Sweden—I believe, is the number of workers on the set, assistants to the director.

In Sweden I often wrote my own stories, directed the pictures, sometimes acted in them, sometimes turned the camera crank, edited and titled the pictures. Often I helped dress the sets. I had a few helpers, but nothing like the army of experts assigned to me when I came to the Metro-Goldwyn-Pear studios.

I discovered, when I arrived in Hollywood and started to work, that I was to be assisted by an assistant director, a script clerk, a property man, a publicity man, two cameramen and a camera assistant, numerous electricians, grips, a property man's assistant and an orchestra and several hundred others.

One man, I discovered, adapted the story; another wrote the continuity; another went to the art director for sketches of the set; to a draughtsman for blue prints; to the construction manager to have the sets built; back to the art department to have them dressed; to the electrical department to have them lighted.

This was rather amazing. The problem of what to do with all these trained assistants was rather bewildering at first, as was the moving of this machinery.

One small wish seemed to set the whole plant in motion. It is entirely reasonable, of course, to have a tremendous studio, many times larger than any I had ever worked in, and such a system is necessary.

American pictures need never fear serious business competition as long as pictures here are made with such thoroughness.

**The Elements of Successful Production**

By THOMAS H. INCE

I have often been asked by both old friends and new how I have continued on year after year in motion pictures without becoming engulfed in one of the many combinations that have marked the development of pictures, and thereby losing my identity as an independent producer. My only answer to this query always has been:

For fourteen years in the building of motion pictures, I have viewed this work solely from the angle of the wishes and views represented by box office patronage. A few times during these years I have narrowly escaped being involved in producing or releasing combinations that would not have left me free to apply the rules and laws of motion picture making which have served me as a guide. The fact that I still am a "lone wolf" is due solely to my observance of the wishes of the box office public.

Story, cast, direction.

Those are the three elements which enter into the making of a successful picture and elements which are important, in my opinion, in the order I have named them. A big advertising campaign, over-weighted exploitation and newspaper "puffing" may sell a picture temporarily but unless it is grounded firmly on a foundation of real story value all the talk in the world will not return to the exhibitor and the producer the cost of the film plus the legitimate profit to which both are entitled.

There is no question in my mind after studying the reactions of the picture-going public to film offerings that while there is an assured response on "first nights" to "big names" of producer, stars or directors who have participated in the making of a film, the picture will be judged in the long run on story value. No matter how clever the cast or how able the director, if the picture has been woven about "fluff"; if the plot is weak or inconsistent or lacking in real dramatic values, successive audiences will continually dwindle.

The grapevine system of communication—the exchange of dinner-table, tea-table, street corner chat with its "Oh I saw So and So the other night—Great picture!" or "Rotten picture!" is the most potent factor with which the exhibitor and producer can reckon. And the public which so communicates its opinions by word of mouth cannot be fooled into pronouncing a picture good unless there is projected upon the screen a story of

definite values, a story that grips or entertains because it is a reflection of life.

For the enactment of the story when it has been found, the bigger the cast the more favorable the public reaction will be. Here the independent producer who is free to look over the entire field and "borrow" talent has a decided advantage, I believe. Instead of discarding a story because it is not suitable for a certain star under contract, he can concentrate upon finding big material and then choose from the finest talent available in casting of the picture.

No formula works without constant exceptions and so I must admit that there have been a limited number of successful films recently in which a story that was "slight" has been put over by the personality of the star or a well-chosen cast. They are the exception that proves the rule.

The directors of the film world—and no one is in a better position than I to appreciate just what a good director means to the successful screening of a production—will not take it amiss I am sure that I have listed direction third in the list of prerequisites for the building of a big production. As the creator of the visual version of the story he is all important and all powerful. His imagination colors the continuity of the production. He envisions settings, the bits of "business" that stamp a picture with realism. He breathes life into the inanimate, infusing both story and actors with the fire of his genius.

Picture direction deservedly is listed with the arts of today for the successful director must prove his ingenuity, originality and dramatic comprehension at every crank of the camera. Primarily he must know life, but he must know, too, the subtleties and technicalities of projecting life upon the silver-sheet—not in narrative form but by selected dramatic moments each of which builds towards a definite climax which will bring a burst of emotional response from the audiences.

To the end that the exhibitor may live as well as the producer and the director, there should be even greater concentration upon the effort to find big and suitable stories for the screen in the days to come. I for one expect to continue on as an independent producer through building upon this formula which has carried me through fourteen successful years.

**Should a Director Cut His Own Picture?**

(Continued from page 45)

Of course, an intelligent cutter is a great aid, after the first cutting, also in the preliminary assembling of the film. But I cannot imagine any director willingly foregoing the cutting of his own picture. Personally I like to cut a picture I have made carefully, going over it time and time again, and I like to work with the title

writer as I am doing it. This seems to me the logical way and the one most calculated to get desirable results.

VICTOR HEERMAN.

IT SEEMS to me that a director should always cut his own film, as in my case, where I write my own

story and make a small script that some one else could not make a picture from, I must cut my own pictures. Again, who knows what it's all about but the man that directed the production.

The director of the future will have to be more than the studio trained man. He will be a man who has studied the art of making pictures for years, by knowing history, literature, art and music. Music will play a great part in the interpretation of a production. The director of the future will be a great leader and teacher, for the productions of the future will be educational as well as entertaining, and will be the universal language that will mean peace on earth forever and good will among nations.

CHARLES R. SEELING.

A DIRECTOR is as good as his staff, cast and cutter. If a director ignores the fundamentals of picture technique the result is inevitable upon the screen. A cutter cannot always save a director, but a director can turn into the cutting room material that a cutter with imagination, brains and intelligence can turn out a picture that even the director will marvel at. On the other hand if a director insists on defying the rules of good picture making, good cutting and editing his production will suffer. I having been associated with the cutting department. I always try to give the cutting department the best of it and I find that many of my mistakes are eliminated, I get the credit and the cutter gets his salary.

BOB MCGOWAN.

WERE capable directors allowed to supervise the cutting and editing of their own pictures, this to my mind would result in a minimum of that sterile, unprofitable entertainment known to caustic critics as the "mechanical movie."

Now, in justice to the rights of the director alone, he should be allowed to stand zealous guard over the thousands of feet of film he has given the best that is in him—often of his life blood—to make. Cutters and film editors there are aplenty, yes—some of them good ones.

But there are few who can match the dramatic education, that intuitive dramatic sense, that brilliance—polished by actual contact with actors, authors and contributing artists—that distinguishes the average good director. Therefore few cutters, on this basis alone, should be allowed to have full or final authority over the editing of a director's work.

The chief value of the cutter, to my mind, lies in his cold perspective and his resultant ability to temper to a keen edge the director's judgment.

However—the importance of characterization and atmosphere in a picture we all know. In fact, we find that in the majority of big successes plot has been relegated to a position inferior to the other two. But we also know that cutters and film editors are almost universally "plot-minded." After a study of the script, no matter how exhaustive, their minds automatically seize and retain

(Continued on Page 91)

# WILLIAM CHRISTY CABANNE

# The Movies 100 Years From Now

By DAVID WARK GRIFFITH

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They say I am a realist—a man who functions best when producing in the films life as he sees it or knows it. Whereupon the editor promptly assumes that fantasy will be perfectly easy for me, and propounds a question that scarcely can be answered by anything other than a dream. Fortunately, I have my fancies. "What," asks the editor in substance, "will be the status of motion pictures one hundred years hence?"

I have wondered that very thing many times myself, and I am one of those persons who sometimes respond to their imaginery with answers, I can at least give an opinion. I may say this by adding that it is the opinion of one who has lived a large part of his life to the subject.

In the year 2024 the most important thing which the cinema will have helped in a large way to accomplish will be that of eliminating the face of the civilized world of armed conflict. Pictures will be the most powerful factor in bringing about this condition. With the use of a universal language of moving pictures the true meaning of the brotherhood of man will have been established throughout the earth. For example, the Englishman will have learned that the soul of the Japanese is essentially the same as his own. The Frenchman will realize that the American's ideals are his ideals. All are created equal.

It is not to be presumed that I live one hundred years from now and see pictures will have had time to educate the masses away from discord and unharmony. What I do mean to say is, by that time war, if there is such a thing, will be waged on a strictly scientific basis, with the intent of physical destruction done with entirely. My theory is that conflict, if and when it arises, will find itself governed by scientific laws and regulations to which both sides of the controversy will subscribe. Armies outfitted with boxing gloves, man to man, may, I think, be permitted to "battle" to determine the victor. I am not smiling with you now. I am quite sincere. It will be a matter of science and fair play to the letter. I am just as sincere when I predict that after the "battle" the warriors will repair to a rearranged cold-drink canteen and eat grape juice. Just as the old English debtors' prison was wiped out by education, so will armed conflict be wiped out by education.

## Not So Many Close-Ups

There is little question that a century ahead of us will find a great deal more of the so-called intimate drama presented on the screen, although there will always be a field apart for the film with a vast background such as "The Birth of a Nation" and "America." You will walk into your favorite theatre and see your actors appearing in twice the size you see them now, because the screens will be twice as large, and the film itself will be as large also. With these enlargements, "close-ups" will be almost eliminated, since it will be relatively easy to picture facial expressions along with the full figure of the performer. It will always be neces-

sary to picture the face in pictures. It is the face which reflects the soul of a man.

Our "close-ups," or "inserts," as I call them, are sometimes cumbersome and disconcerting. I invented them, but I have tried not to overuse them, as many have done. It is a mechanical trick, and is of little credit to anyone.

We shall say there are now five elaborate first-run picture theatres on one New York street, Broadway. In 2024 there will be at least forty. Cities of 1,000 will average at least six. Cities of 20,000 and thereabout will have over a hundred. By virtue of its great advantage in scope, the motion picture will be fitted to tell certain stories as no other medium can. But I must add that the glory of the spoken or written word in the intimate and poetic drama can never be excelled by any form of expression.

In the year 2024 our directors of the better order will be men graduated from schools, academies, and colleges carrying in their curriculum courses in motion-picture direction. Our actors and actresses will be artists graduated from schools and colleges either devoted exclusively to the teaching and study of motion-picture acting or carrying highly specialized courses in acting before the camera. This is inevitable.

I am well aware of the fact that the present cumbersome and haphazard method by which screen talent is selected (and by screen talent I mean to say directors, designers, actors and camera men) will not endure long. Time will find this matter adjusted upon a basis of merit and equipment.

Probably on an average of a dozen times each week persons ask me if I think color photography in the motion pictures will be perfected and made practical. Most assuredly, I do think so. Certainly all color processes and tint methods at present in use are wrong. They are not arrived at with any degree of inventiveness, and they cannot last. At present the colored pictures we see are made by the use of gelatines on the film or by the use of varicolored lenses which fly before the film. Thus we find a great lack of harmony and accuracy. I am willing to confess that I have tried them. But I should be the last to speak of my color effects seriously. We have been

merely exploring and speculating.

Only through one method will color be naturally and properly given to objects and persons in the motion pictures. This is a method which will record the natural tints and colors as the picture is being photographed.

## Speaking Movies Are Impossible

Of course, to the man or woman untrained in these lines, this seems remote and hardly possible. Still, consider the conquering of the air—the discovery of a means whereby the human voice may be projected through air three thousand miles! When we realize what has been done in the wireless it seems utter folly to suppose that color photography—natural, permanent color photography—may not be found for the films. One hundred years from now the color of a woman's eyes and hair, the tint of the sea, the hues of the rainbow itself will be a natural part of every motion-picture play.

On the other hand, I am quite positive that when a century has passed, all thought of our so-called speaking pictures will have been abandoned. It will never be possible to synchronize the voice with the pictures. This is true because the very nature of the films foregoes not only the necessity for but the propriety of the spoken voice. Music—fine music—will always be the voice of the silent drama. One hundred years from now will find the greatest composers of that day devoting their skill and their genius to the creation of motion-picture music.

There will be three principal figures in the production of a picture play—the author first, the director and music composer occupying an identical position in importance.

## A Movie in Every Home

We do not want now and we never shall want the human voice with our films. Music, as I see it within that hundred years, will be applied to the visualization of the human being's imagination those unseen voices are always perfect and sweet, or else magnificent and thrilling, you will find them registering upon the mind of the picture patron, in terms of lovely music, precisely what the author has intended to be registered there. There is no voice in the world like the voice of music. To me those images on the screen must always be silent. Anything else would work at cross purposes with the real object of this new medium of expression. There will never be speaking pictures. Why should there be when no voice can speak so beautifully as music? There are no dissonant r's and twisted consonants and guttural slurs and nasal twangs in beautiful music. Therefore the average person would much prefer to see his pictures and let the voice which speaks to him be the voice of music—one of the most perfect of all the arts.

I seem a little emphatic on this particular point, and I mean to be.

In the year 2024 we shall have orchestras of many kinds playing for the pictures. Each motion-picture theatre will have several orchestras of diversified character. The big, robust, outdoor pictures will have more than one orchestra in attendance at

all times. String quartets will play for the mood of a string quartet; sighing guitars and thumpety banjos will play for their mood in the picture play; symphonic orchestras of greater proportions than we now dream of will be employed for moods to fit the sublime and the grand.

We have scarcely an inkling of what the development of music is going to be in the film play.

It really seems to me a little bit humorous now to realize how narrow a place in our everyday life the film is playing, despite the great rise in attendance in the last few years. One hundred years hence, I believe, the airplane passenger lines will operate motion-picture shows on regular schedule between New York and Chicago and between New York and London. Trains, which will be traveling twice or three times as fast as they do now, will have film theatres on board. Almost every home of good taste will have its private projection room where miniatures, perhaps, of the greater films will be shown to the family, and, of course, families will make their albums in motion pictures instead of in tintypes and "stills." Steamships will boast of first runs, which will be brought to them in midocean by the airplanes, and I may add that almost all subjects in our schools will be taught largely with the use of picture play and the educational animated picture.

By the time these things come to pass, there will be no such thing as a flicker in your film. Your characters and objects in pictures will come upon the screen (which by then may not even be white, and certainly may not be square, or look anything like what it does now), and they will appear to the onlookers precisely as these persons and objects appear in real life. That much discussed "depth" in pictures, which no one as yet has been able to employ successfully, will long since have been discovered and adopted. The moving canvas will not appear flat, but if a character moves before a fireplace you will recognize the distance as between the character and the fireplace. Likewise, in landscapes, you will feel the proper sense of distance. Your mountain peaks will not appear to rise one on top of the other, but will appear exactly as if you stood and looked at them. Of course these are merely details that will require long and intense study and experiment, but they will come. In other words, from the standpoint of naturalness, motion pictures one hundred years from now will be so nearly like the living person or the existing object pictured that you will be unable, sitting in your orchestra seat, to determine whether they are pictures or the real thing.

## Radio Has Its Own Place

By a perfection of the studio lighting system, film will be as smooth before the eye as if it were a stationary lighted picture. By that time the studios will have changed greatly, and instead of actors being forced to work before great blinding lights, which now at times register 117 degrees of heat, we shall have "cold" lights. We are experimenting in these already. Our studios will be great spreading institutions, as large

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any of the cities surrounding New York. I think that one hundred years from now there will be no concentrated motion-picture production such as our Hollywood of today. Films will be made in various parts of the country, most of which will be located near New York.

It nettles me at times when I am asked if I do not think that in time the popularity of the motion pictures will subside. It seems to me ridiculous. As ridiculous as to assume that the popularity of music, or painting, or acting on our spoken stage will subside.

I do not only do not think the popularity of motion pictures will decrease; I am already on record as predicting that the popularity of pictures will increase and keep on increasing. Consider my own "Birth of a Nation." It was revived two years ago, after having been off for years, and it was as great a success in revival as in the original. The popularity of motion pictures (which are a natural form of dramatic expression) will ride higher and higher as the quality of motion pictures rises higher and higher. One hundred years from today we shall have novelists devoting all their energies toward creating motion-picture novels. By this I mean that the novelists giving their exclusive time to films will create characters and situations and dramatic plots in terms of pictures. Motion-picture historians have been developed, and they will be a great help to production. Motion-picture artists of all kinds will have grown up. It will all make for a more natural, dignified, sincere picture, because we shall have all our different branches devoting their time and efforts toward the completion of a single object—a motion picture. I have no hesitancy in saying that the radio has claimed its share of

amusement audiences. Unquestionably it has kept many persons away from both the films and the spoken stage. It is a great, useful discovery—a glorious medium. One hundred years from now there will be no confusion as between the radio and the motion picture. There cannot possibly be a connection nor a conflict. It is just possible there may be conflict as between radio and spoken stage, but never between radio and film. Each occupies its own exclusive place in our lives.

**Seats Not Less Than \$5**

Now let us prepare for a small-sized shock. One hundred years from today it will cost perhaps twice as much as it costs today to see the really first-class cinema. It is perfectly proper that it should. Time, effort, energy, and preparation put into pictures at that time will have advanced greatly. I am just honest enough to say that I do not at the moment understand how more time effort, energy, and preparation could have been put into my own pictures; but, then, for the average large picture play this will hold true. The average supposedly high-class film play in 2024 will be on view at not less than \$5 a seat.

In looking into the crystal I have seen many things which I have not touched upon here. Perhaps they would be too tedious to bring out and discuss. But of one thing I may place myself on record plainly and without qualification. The motion picture is a child that has been given life in our generation. As it grows older it will develop marvelously. We poor souls can scarcely visualize or dream of its possibilities. We ought to be kind with it in its youth, so that in its maturity it may look back upon its childhood without regret.

**Light Joins the All-Star Cast**

By CHARLES J. BRABIN

Just how many eons have fled since the Great Director said "Let there be light!" doesn't matter greatly. Light was one of the first essentials of that spectacular drama "Humanity." Light has continued to be a first essential, and always will be a first essential.

In this little industry of ours that seeks to reveal and illustrate life, light is also a first essential.

In the early years light was considered merely as illumination to permit a sharp photographic impression in the sixteenth second allotted each frame of the film. When sunlight was sufficient, it was used, even for interiors—then crude two-sided affairs rigged up on an open stage.

To tone down glaring rays, curtain-like diffusers were installed overhead and removable screens about the sides of the open stage.

Then, to mimic horizontal rays of light or setting sun, mirrors were used, covered with cheesecloth to soften the light. Then someone found that a frame of canvas, silver-coated, was light in weight and not subject to the expensive breakage of plate glass mirrors. The reflector was developed.

Artificial lights came into use when the sun sulked. At first they were

simply spot-lights and flood-lights from the theaters. Although different make-up was required of players, the artificial lights were easier to control than the sun—and more effective photographically.

The all-glass stage, devised to utilize the sun, had developed from the open stage covered with curtains and screens. But it was an oven to work in during summertimes. So dark stages, using artificial lights alone, became more and more popular.

**Patience**

Ernst Lubitsch is a stickler—like all foreigners—for getting just what he wants in his productions. When he was making "The Marriage Circle" for Warner's he had a scene in which Marie Prevost appeared. But he could not get her to do just what he wanted. Ten, 12, 14, finally 18 times the scene was tried out, but Marie did not "get" his idea. Then she became peevish and tired. There was a discussion between director and star. Then Marie went back to work willingly.

When Lubitsch was asked what happened he smiled. "Oh," he said, "I told her the truth. I told her that Mary—Mary Pickford—rehearsed one scene with me 20 times."

As artificial lights increased in use, special forms of arc-lights began to be designed and manufactured especially for motion pictures. Kleig-lights and Winfield-Kerners were important equipment of every studio.

Their beams were softened by diffusers of silk or ground glass. But softer effects yet were needed.

The mercury vapor tube, made by Cooper Hewitt for portrait photography, was then manufactured in banks of eight tubes, like bars of a cage, and were mounted on trucks or suspended from overhead tracks in the film studios. Cooper Hewitts give a ghastly violet hue to human flesh, but are wonderfully soft and rich photographically.

In addition to various arc-lights and spot-lights, and the banks of Cooper Hewitts, huge powerful Sunlight arcs now turn night to day so effectively that those too long in their rays become sunburned.

Although these lights have all been greatly improved and are being still further developed, this is practically the studio lighting equipment of today.

While the mechanical side of lighting was being developed to elaborate effectiveness, the use of lighting as the most important artistic tool of the director was almost entirely overlooked.

Cameramen studied the lights cursorily, and made them an efficient but mechanical part of their camera apparatus.

But the values of drama and art possible in manipulation of the beaming arcs and the glowing mercury tubes were ignored except by a few directors.

What was achieved was mechanical prettiness that sometimes (usually by accident) reached the sublime, but which did little to further dramatic action.

Some of us are now trying to use lights as more than mere illumination, more than a mere beautifier of already beautiful women.

We are trying to set bright light against deep shade in such a way that their clash becomes pictorially dramatic—as dramatic as the clash of the good hero and the bad villain in the old-fashioned melodramas.

The ancient theatrical expedient of trailing of the poor but pure heroine with a spotlight aureole has been refined.

Now we are working deliberately with the idea of making the light act, doing it in subtle ways—with shadows of unusual form, with pools of lights that may ripple with gaiety or intensify a sombre situation.

Of course light cannot be manipulated for its own sake. It must have a logical source. That is our chief problem in obtaining effects we seek.

Sometime it may be the sun pouring through a massive window. It may be a fireplace flickering, a battlefield searchlight, the groping headlights of a motor car. It may be sunlight filtering through autumn trees, or setting rays trimming a silhouetted landscape with silver.

There are many ways of doing it, and we must determine the appropriate one and the most effective one in each case.

The modern cinematographer, to be an artist, must first be an art student. He must study the masters of the motion camera. There are certain great masters of lighting and photography already. They are not generally recognized, because there is yet no tradition behind them. But as a student of painting studies the canvases of the great masters, so will the student of motion photography study the screened work of the great cinematographers.

**TALENT**

Up in Springfield, Mass., lives Jack Kalafut. Jack wants to get into the movies. So he wrote Principal Pictures outlining his talents. Incidentally he is accomplished. He says: "I have worked at the following jobs and made good,—tool-making, shipping clerk, machinist, auto repairing, systematizing in large shop, foreman in machine shop, stock clerk, night manager of the Western Union Tel. Co. of Springfield, Mass., sign painter, chauffeur, salesman and collector. In the past five years I have devoted much time in entertaining audiences in theatres and dance halls. I can play a piano, violin and harmonica by ear, also sing well. I can wire a house and do some other electrical work. I can paint in and out side of a house or automobile, am good at plumbing, and tinsmith work and carpenter work. Can hang wall paper and decorate. Have written stories for newspapers, and have invented a device whereby snow can be removed from streets without hauling."

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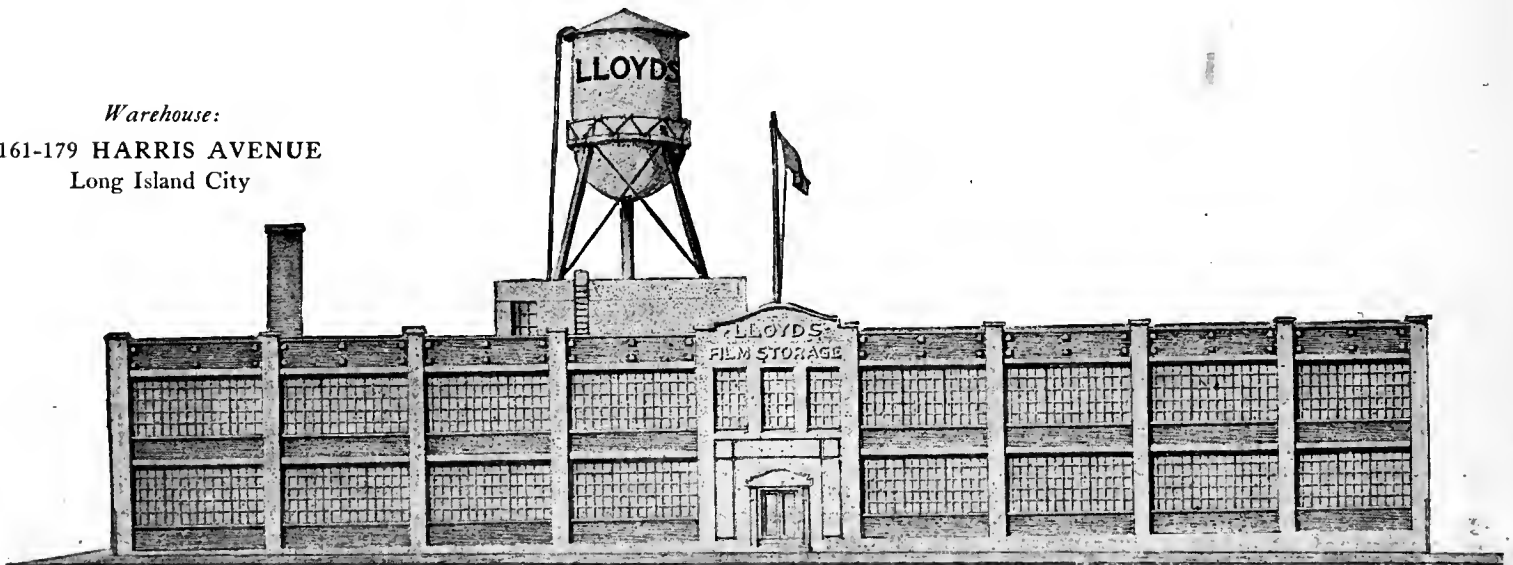
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**BIOGRAPHIES OF IMPORTANT DIRECTORS**



**Ivan Abramson**, age 52 years, born in Russia. Previous to making pictures was for fifteen years a director on the speaking stage and was also an impresario. He has made 50 picture productions, all features. Loves the old classics of literature. Permanent address, 729 7th Ave., New York.



**John G. Adolphi**, born in New York. Previous to directing pictures was on the speaking stage for about ten years. Started film work in 1909 as leading man for Vitagraph. Has made many pictures, chiefly feature productions. Permanent address, 1521 Wilcox Ave., Hollywood.



**Del Andrews**, age 29 years. Started his career in St. Louis, in 1908 and has made a number of features for Ince, latest production "The Galloping Fish." Now under contract to direct for F. B. O. Permanent address, F. B. O. Studio, Hollywood.



**Oscar Apfel**, age 43 years, born in Cleveland, O. Started work with Edison Co., but previous to this was a stage director. He has been identified with many important producers. He is a student of the drama and is an enthusiastic collector of antiques. Permanent address, 5347 Loma Linda Ave., Hollywood.



**George Archambaud**, age 33 years, born in Paris, France. Started with Eclair in 1911. Has made 25 productions, all features, and has devoted his entire career to picture making. Was assistant stage manager in Paris and loves music. Permanent address, United Studios, Hollywood.

**Alfred Austin**. Born in England and has had many years' experience on the stage. Was associated with Chaplin in comedies, later becoming a director of comedies and features. Permanent address, Hollywood.



**Clarence G. Badger**, age 43 years, born in San Francisco, Calif. Started film work with the Wilbert Melville Lubin Co., but previous to this was an artist and a newspaper reporter. Has made over 40 productions, which include features and one and two reels. Was under contract to Goldwyn for some time, and directed many Will Rogers pictures. Permanent address, Metro-Goldwyn-Mayer studios, Culver City, Cal.



**George D. Baker**, age 53 years, born in Champaign, Ill. Previous to making pictures was an actor and manager, and began film work in 1914. He has made 92 pictures, 50 of which were five reel productions and the rest one and two reels. His one hobby in life is to make motion pictures. Permanent address, 901 4th Ave., Los Angeles.

**Fred J. Balshofer**, one of the pioneer directors of the industry, took the first company from New York to California in the fall of 1909. This was the original Bison company. Was Vice-Pres. and General Manager of the New York Motion Picture Co. He organized the Quality Film Co., starring Francis X. Bushman and Beverley Bayne. Then he starred Harold Lockwood and May Allison personally directing. At present he is producing independently. Permanent address, Hollywood.



**Reginald Barker**, born in Winnipeg, Canada. Began career as actor in old Burbank Stock Co. Los Angeles. He has directed about 50 features and has been with Thomas H. Ince, Goldwyn, Universal and Paralta, now heading his own company under the Metro-Goldwyn-Mayer banner. Permanent address, Metro-Goldwyn-Mayer studios, Culver City, Cal.

**Charles E. Bartlett**, born in Minneapolis, Minn., and educated in Denver, Colo. Stage career 10 years. Played in stock in Chicago, Denver., Salt Lake City and Los Angeles. Screen career 9 years. Last known address, c/o Blazed Trail Prod., Gloversville, New York.



**Hugo Ballin**, age 43 years, was born in New York City. Started film work with Sola at Fort Lee in 1916. Formerly art and technical director for Goldwyn, aiding in the making of over 80 pictures, all of which were features; also directed for Goldwyn. Started his own company in 1920. Now producing "The Prairie Wife" for Metro-Goldwyn-Mayer. Permanent address, Hollywood Hotel, Hollywood, Cal.

**Harold Beaudine**. Has directed a number of two-reel comedies for Christie. Permanent address, Christie Studios, Hollywood.



**William Beaudine**, age 31 years, born in New York City. Started film work at Biograph Studios in 1909 and has since made over 200 productions which include features and one and two reels. Hunting, fishing and golf and his wife and three kiddies are his hobbies. Permanent address, 1341 Crescent Heights Blvd., Los Angeles, Cal.



**Harry Beaumont**, age 35 years, born in Kansas. Previous to making motion pictures was an actor on the stage for over 9 years. Started film work with Edison and has made about 30 pictures. Hunting, fishing and writing are the hobbies of Mr. Beaumont. Now under contract with Warner Bros., directing specials. Permanent address, Warner Studios, Hollywood.

**George Beban**. Previous to directing pictures was an actor on the speaking stage since he was eight years old. Has made several features. Permanent address, 7018 Hawthorne St., Hollywood, California.



## THOMAS H. INCE

has blazed the trail of motion picture progress since Inceville and the famous "Bison-101" pictures.

He has waited for years for a great western story. He has found it. It is coming to the screen in the most tremendous spectacle of the American West ever filmed. This powerful story of empire building is Courtney Ryley Cooper's new novel,

"The  
LAST FRONTIER"



**Frank Beal**; produced 14 features since 1918, the latest "Just Like a Woman" for Hodkinson.

**Chester Bennett**, born San Francisco; attended Univ. of Calif. Studied law, and practiced in Los Angeles. Has produced a number of features with own company. Permanent address, 6132 De-Longpre Ave., Hollywood.

**Whitman Bennett**—After leaving Harvard entered the theatrical business where he was connected with Shuberts and others for many years after which he joined Famous Players in an advisory capacity with regard to eastern production. After leaving Famous Players he entered production on his own and during the past several years has directed several pictures of which he was also the producer. Loves old books and the classic drama. Permanent address, Whitman Bennett Studios, Yonkers, N. Y.

**Monta Bell**, age 33. Started his screen career several years ago after he had been a dramatic critic on Washington, D. C. newspapers for a number of years. Attracted attention when Charles Chaplin give him credit for assisting in the making of "A Woman of Paris," which was followed by his somewhat sensational success "Broadway After Dark" made for Harry Rapf and released through Warner Bros. A strong student of the drama. Present address: Metro-Goldwyn-Mayer Studios, Culver City, Cal.

**Samuel R. Bradley** has directed several feature pictures.

**Charles Bryant**, has made one or more pictures, including "Salome." Permanent address: 801 Longacre Bldg., N. Y. City.



**William Bertram**, age 43 years, born in Walkerton, Ont. Previous to directing films was in the theatrical business and on the speaking stage for 12 years. Has made about 50 pictures, which include feature productions, one and two reelers and several serials. Bertram's hobbies are hunting and fishing. Permanent address, 1727 Park Ave., Los Angeles, Calif.



**Paul Bern**, age 34, born Hamburg, Germany. On stage as actor, stage manager, director. In pictures since 1914. 1921-22 editor in charge of Goldwyn. Later free lance continuity writer. Now directing for Famous Players-Lasky Corp. Permanent address, Lasky Studios, Hollywood.



**André (George) Beranger**, age 31 years, born in Australia. Started making motion pictures at old Biograph under D. W. Griffith on whose staff he remained for seven years. Previous to this he was an actor on the speaking stage for a great many years and still plays from time to time here and abroad. He has directed 20 pictures here and on the Continent. Beranger's hobbies are research, art and athletics. American address, Hotel Algonquin, New York City; Continental address, Hotel Royal, Ave. Friedland, L'Etoile, Paris.

**Arthur Berthelet**—Screen career, made "Penny of Tophill Trail," for Federated and "Young American" for Essanay.

**J. A. Barry**, born Troy, N. Y., educated La Salle Institute. Early career, news writer and publisher; screen career, executive and assistant to D. W. Griffith 1914-1917 during production of "Birth of a Nation," "Intolerance" and "Triangle" features. Directed for First National and Goldwyn. Home address, 690 Magnolia Ave., Pasadena, Calif.



**Herbert Blache**, age 41 years, born in London. Started film work in London and has made about 200 pictures, some of which were one and two reelers and others five reel productions. When he is not directing pictures he is reading, for that is his main hobby. Permanent address, Universal City, Calif.



**Madam Alice Blache**, born in Paris, France. Started film career as secretary to N. Gaumont in Paris, and then took charge of the Gaumont studio in Paris, in 1897. Mme. Blache has produced pictures with many well-known stars. Loves art and painting.



**King Baggot**, born in St. Louis, Mo., in 1880. Educated in Christian Brothers College, St. Louis. Was first American actor to appear in a screen play made in France with a French supporting cast. Leah Baird was his leading woman in the production, "Absinthe," the rest of the cast being made up of players from Parisian stages. He was a star in pic-

tures for eight years. He began directing nearly three years ago. Now directing Jewel productions for Universal. Permanent address, Universal City, Cal.



**J. Stuart Blackton**, age 48 years, born in Sheffield, England. Beginning in 1897, after a meeting with Thomas A. Edison, he produced the pioneer news pictorials and melodramas. He was one of the two founders of the Vitagraph Company of America, the first company organized to make screen plays; he produced the first one, two, three, five and seven-reel screen plays; conceived and developed the idea of the program feature film play as it is known today; organized the Motion Picture Board of Trade of America, becoming its first president; founded the first magazine devoted to films; opened the first theater for the artistic presentation of pictures with the accompaniment of a symphony orchestra; first put literature and the Bible stories on the screen; produced in England the first screen play in natural colors, "The Glorious Adventure." Now producing features for Vitagraph at their West Coast Studio. Permanent address, Vitagraph Studio, Hollywood.



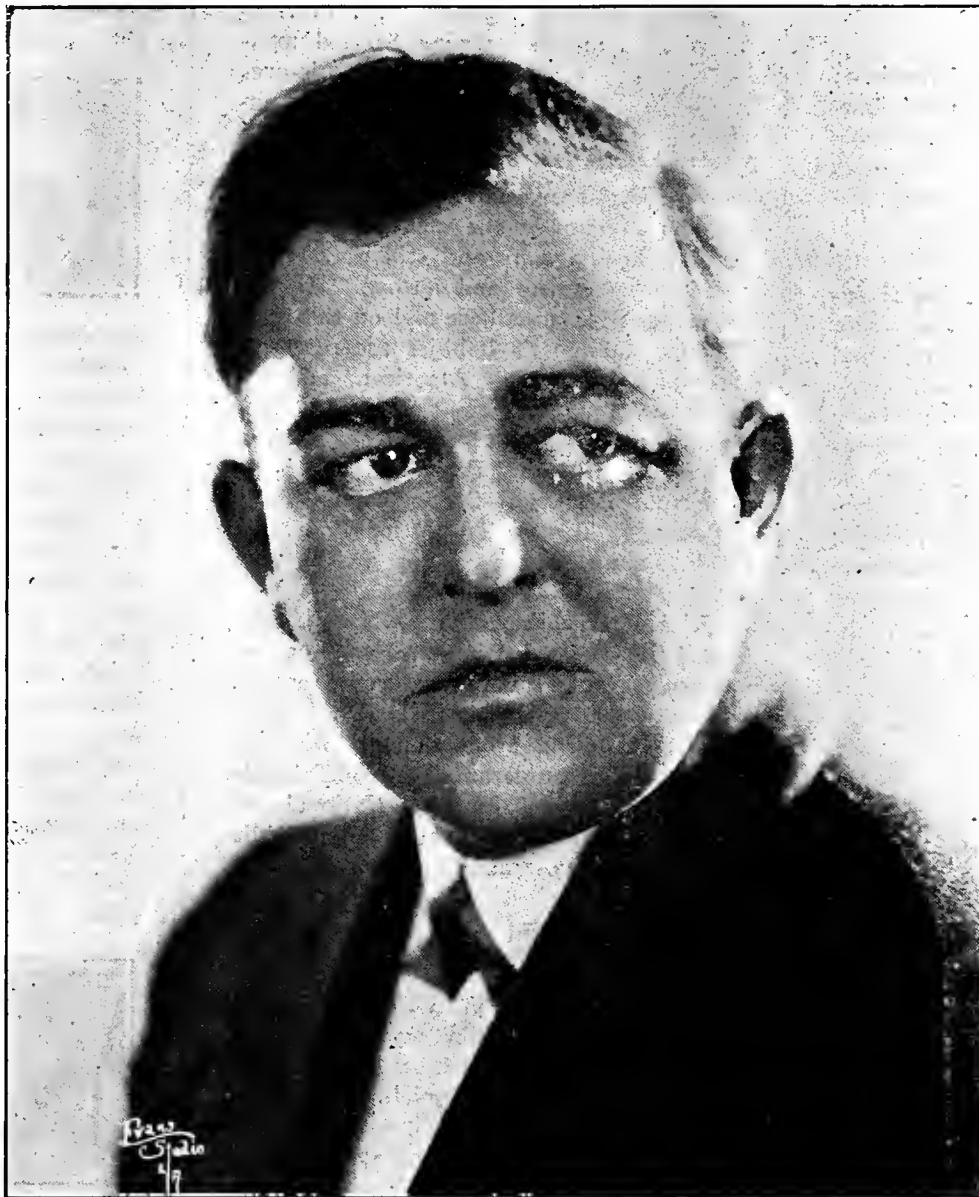
**J. G. Blystone**, age 31 years, born in Wisconsin. Previous to directing pictures was an actor on the speaking stage for a number of years. With Nestor in 1911. Has written many of his own scenarios, and directed quite a number of Fox comedies. Now directing for Fox. Permanent address, Fox Studios, Hollywood.



**Frank Borzage**, age 30 years, born in Salt Lake City, Utah, was formerly an actor. Began work in pictures in Los Angeles in 1913, and has made more than 100 pictures, most of which have been feature-length. Directed several Norma Talmadge pictures, and headed his own production company for First National. Permanent Address, 3974 Wilshire Boulevard, Los Angeles, Calif.



**Charles Brabin**, one of the pioneer directors of the films, was born in Liverpool, England. Was on the stage in America, and started picture work with Edison in 1908. He directed the first se-



# VICTOR SCHERTZINGER

*Director*

JACKIE COOGAN

*in*

"LONG LIVE THE KING"

*and*

"THE BOY OF FLANDERS"

Metro Special

"BREAD"

*with a star cast*

rial ever made, and one of the first propaganda films ever made, an expose of the loan sharks. Has directed many features including specials starring Theda Bara, who is Mrs. Brabin in private life. Is now in Italy directing "Ben Hur" for Metro-Goldwyn-Mayer. Permanent address, Metro-Goldwyn-Mayer Studios, Culver City, Cal.



**Bertram Bracken**, born in Texas. Previous to directing pictures, was a bank clerk and a member of the U. S. cavalry for one and a half years. Started his screen career with the Melies Co., and has directed many pictures since, mostly feature productions. Permanent address, Hollywood Studios, Hollywood.



**Robert North Bradbury**, age 36 years, born in Washington, D. C. Previous to directing pictures was an actor on the speaking stage for a number of years, also a director and author. Started film work with Lasky and has made Westerns, serials, and features for four years. Everything out-doors is the hobby of Mr. Bradbury. Permanent address, Sunset Prod., Hollywood.



**Herbert Brenon**, age 43 years, born in Dublin. Previous to making pictures was for fifteen years an actor on the speaking stage. Began film work in New York and has made 260 pictures, most of which are feature productions and others one and two reels. Golf is his favorite sport. Permanent address, Lasky Studio, Hollywood, Calif.



**Clarence L. Brown**. Born in Knoxville, Tenn. Started film work with Maurice Tourneur about seven years ago, and has made a number of feature productions, including "The Great Redeemer." Now directing Jewel Productions for Universal. Permanent address, Universal City, Cal.

**Dimitri Buchowetzki** has directed Pola Negri in two pictures for Paramount, "Men" and "Compromised." He is credited in Europe with having a brain remarkable for its perceptive faculties. His

analysis of the relative positions of America and Europe in motion picture activities offers an interesting study.



**Melville W. Brown**, born in Portland, Ore. Started his career on the stage with the Baker Players Stock Company in 1909. Entered pictures in 1917 and developed into a director of comedies in 1918 for Vitagraph, Warner Brothers, Fox, Sennett, Hal Roach. Was associated with Chaplin, Universal and Goldwyn as writer. Permanent address, 2011½ Cahuenga Av., Hollywood.



**Tod Browning** was born in Louisville, Ky. in 1882. Started film work with Biograph in New York City but previous to this was in vaudeville and on the legitimate stage. Has made a number of feature productions. Permanent address, St. Francis Court, Hollywood.



**Clarence Bricker**, 34 years of age. Born in Kansas City, Mo. Graduate of Los Angeles High School and attended law college of Michigan University. Member Zeta Psi Fraternity and athletic honorary societies. Received early experience in motion picture industry as assistant to Edwin Carewe. Permanent address, Hollywood, Calif.



**Fred J. Butler**, age 51 years, born in Idaho City, Idaho. Previous to directing motion pictures was an actor on the speaking stage for 30 years. Started film work with D. W. Griffith and has made a number of big pictures. Mr. Butler's hobby is home life with flowers and pets. Permanent address, 514 So. Mariposa Ave., Los Angeles, Calif.



**William C. Cabanne**, age 36 years, born in St. Louis, Missouri. Previous to entering motion pictures his time was spent in the Navy. Mr. Cabanne was on the speaking stage, also, for quite some time. Started film work in 1910 with Fine Arts. Has produced many pictures, almost all feature productions. Perma-

nent address, 929 So. St. Andrews Place, Los Angeles, California.

**Thomas Buckingham**—Born Chicago, Ill. Educated University of Ill.; screen career, Century Film Corp.

**William P. Burt** has directed several short-reel subjects and features for independent distribution.



**Fred Caldwell**, age 29 years, born in Charlotte, North Carolina. Previous to directing pictures toured the country with own company, known as The Caldwell Comedy Company. Started film work as writer and director for Universal. Has directed westerns, comedies, and feature comedies for five years. Caldwell's hobby is golf and after that, more golf. Permanent address, Fine Arts Studio, Hollywood, Calif.

**Colin Campbell**, age 50 years, born in Scotland. Previous to making pictures was an actor on the speaking stage for over 21 years. Started film work with Selig Co. and has made over 500 pictures, including feature productions and one and two reels. Outdoor sports is the hobby of Mr. Campbell. Permanent address, Hollywood, Cal.



**Major Maurice Campbell**, age 51 years, born in Philadelphia. Previous to directing motion pictures was a stage director, producer and newspaper man. Started film work with Famous Players-Lasky and has made nine pictures, all of which are feature productions.



**W. S. Campbell**, age 38 years, born in Nehr, Ohio. Previous to directing pictures, was on the speaking stage for about five years. Started screen career with Selig Co. in 1908, and has made about 70 pictures, mostly feature productions. Permanent address, Los Angeles, California.



**Webster Campbell**. Born Kansas City, Mo., educated there and Ann Arbor, Mich.; screen career as actor for Paramount, Selznick, Vitagraph. Directed for Vitagraph. Permanent address, 166 W. 72nd St., N. Y. City.



# JACK WHITE

PRODUCTIONS  
for Season 1923-1924

Jack White-Mermaid  
Comedies

JUVENILE COMEDIES

CAMEO COMEDIES

for Jack White Corporation  
Educational Release





**Albert Capellani**, age 49 years, born in Paris, France. Mr. Capellani was with Pathe for over 17 years, and has directed such stars as Nazimova, Dolores,

Cassinelli, Marjorie Rambeau, June Caprice, and others. Has made many pictures, almost all of which were features. Permanent address, 1457 Broadway, New York.



**Edwin Carewe**, age 41 years, born in Gainesville, Texas. Previous to directing pictures was on the speaking stage for over 15 years. Started film work with

Lubin in 1914, and has made about 80 pictures, chiefly features. Golf, tennis, billiards, hunting and fishing are his hobbies. Permanent address, United Studios, Hollywood, Calif.

**Charles Chaplin** was born at Fontainebleau, France, in 1889 of English parents. Educated in London public schools. Went on the vaudeville stage with a troupe of juvenile dancers and appeared in dramatic productions. In 1910 he came to the United States as the leading performer in an English vaudeville act and played until November, 1913, when he joined the Keystone company. After twelve months he went to Essanay, then to Mutual, and in 1918 made his famous million dollar contract with First National. On completion of this he wrote and directed "A Woman of Paris." Permanent address, Beverly Hills, Los Angeles.



**Emile Chautard**, age 58 years, born in Paris. Previous to making motion pictures was a director on the speaking stage. Started film work in Paris in

1907. Has made about 100 pictures, 60 of which were five reels. He is very fond of music. Permanent address, 7655 Sunset Blvd., Hollywood.



**Louis Wm. Chau-det**, age 39 years, born in Kansas. Previous to directing pictures was a portrait photographer and theatrical producer, and was also

an actor on the speaking stage. Started with Selig as actor. Has made about 150 pictures, which includes, feature productions and one and two reels. Music

and golf are his hobbies. Permanent address, 2000 Las Palmas Ave., Hollywood, California.

**Paul Cazeneuve**. For many years on speaking stage, both in France and United States, later acting and directing in pictures. Has made a number of features for Fox. Permanent address, 5622 Harold Way, Hollywood.

**Ralph Ceder**. Has directed a number of comedies for Hal Roach. Permanent address, Roach Studios, Culver City, Cal.



**Al Christie**, age 42, years, born in London, Ont. Started film work in New York as a producer of comedies. Previous to this was a stage director. Has

made about 600 productions, which include one, two and five reels. Mr. Christie's hobbies are golf, pedigreed dogs and Hollywood real estate. Permanent address, Christie Studios, Sunset Boul., Hollywood.



**Roy Clements**, age 46 years, born in Illinois. Started making motion pictures with Essanay. Previously was a director and actor on the speaking stage for 21

years. Has made about 200 pictures, from one to seven reels. Pinochle, poker, all kinds of athletics and well written stories are his hobbies. Permanent address, 6824 Whitley Terrace, Los Angeles, California.

**Elmer Clifton**. Previous to directing pictures was an actor on the speaking stage for quite some time. Started screen career with Reliance-Majestic and has made a number of pictures, some of which are features, notably "Down to the Sea in Ships." Permanent address, 1 E. 53rd St., New York; telephone Plaza 7427.



**Eddie Cline**, age 30 years, born in Kenosha, Wisconsin. Previous to directing pictures, was on the speaking stage for three years. Started film career with

Mack Sennett in 1912, and has made about 80 pictures since, chiefly comedies. Directed a number of Jack Coogan productions. Driving a Ford is his hobby. But he also likes baseball and payday. Permanent address, 3964 So. Hobart Blvd., Hollywood.

**Denison Clift**, born San Francisco, educated Stanford Univ., short story writer,

novelist and playwright; scenario editor for Fox, also director of Fox features, and several productions made in England. Permanent address: 1762 Tamarind Ave., Hollywood, Calif.



**Jack Conway**, age 36 years, born in Graceville, Minn. Previous to directing pictures was for a number of years on the speaking stage.

Began screen career with the Nestor Co. He has directed a number of feature productions. Permanent address, 6626 Franklin Ave., Hollywood.



**George L. Cox** born in Chicago, Ill. Started film work with Selig Polyscope Co. in 1909 but previous to this was an actor on the speaking stage and also an

author. Has made approximately 100 pictures which include features and one and two reels. Fishing, golf and hunting are the hobbies of Mr. Cox. Permanent address, care M. P. D. A., Hollywood.

**William Craft**. Has directed many Westerns and a number of serials for Universal. Permanent address, Universal City, Cal.

**Frank Crane**, born in San Francisco, Calif. Previous to directing pictures was on the speaking stage for quite some time. Has made many features.



**Donald Crisp**, born in London, England. Started film work with Biograph, and has made many pictures, all of which were mostly feature productions. Produced several pictures in England but is

now back in the States. Permanent address, Keaton Studios, Hollywood.



**Alan Crosland**, age 30 years, born in New York City. Started film work with Thos. A. Edison, Inc., in 1913. He has made about 42 pictures, some of

which were five reels and others one and two reels. During the coming year he will direct specials for Famous Players Lasky. Hobby, golf. Permanent address, New York Athletic Club.



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 MOTION PICTURE DIRECTORS ASSOCIATION

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No film yet made can boast of the opportunities for perfection that will be given to "*Blue Ribbon*" pictures. No producing unit could boast such advantages of consultation and seasoned advice. No producing unit has had such distinct advantage of closeness and direct contact with the needs of the studio.

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**George Crone.** Worked in many branches of production, advancing to assistant director on a number of Douglas MacLean productions. Directed MacLean in "Never Say Die." Permanent address, 2178 Sycamore Ave., Hollywood.



**James Cruze,** age 40 years, born in Ogden, Utah. Was well known as juvenile on speaking stage before coming into pictures. Became a director for

Paramount where he is now under long-term contract. Produced "The Covered Wagon" and subsequent successes. His latest production is "Merton of the Movies." Permanent address, Famous Players-Lasky Studio, Hollywood, Cal.

**Irving Cummings.** For many years prominent actor in motion pictures, recently branching out as independent producer, directing his own productions. Has made a number of features including six for Universal and now directing Irving Cummings Productions for M. C. Levee. Permanent address, United Studios, Hollywood.

**William Curran.** Has directed a number of features including Westerns. Permanent address, Sunset Productions, Hollywood.

**William Robert Daly**—Born in Boston 1872; educated Boston Latin School, stage career with Frohman, Lieber, H. B. Harris and Julius Cahn, as actor and director; screen career began 1910. Has worked for Selig, Universal, Fox. Member M. P. D. A. Permanent address: 1837 Morgan Place, Hollywood, Cal.



**J. Searle Dawley,** age 47 born in Del Norte, Ind. Previous to making motion pictures was on the speaking stage for fourteen years and in 1905 started his film

work with the Edison Company. He has made about 300 pictures, 40 of which were five reel productions and the rest one and two reelers. His one hobby in life is to work. Permanent address, 16 Beekman Place, New York.



**Norman Dawn,** age 38 years, born in the Argentine. Started film work in 1905, as a cinematographer and made scenic travelogues all over the world for seven

years. For six years was a specialist in trick photography and multiple exposure

effects. Has been a director five years and made 23 features. Is also the author of ten photoplays, and an artist of ability. Permanent P. O. address, Box 97, Hollywood, Cal.



**Leander De Cordova,** age 46 years, born in Jamaica. Previous to making motion pictures was an actor on the speaking stage for a number of years.

Started film work with Metro in New York City and has made 5 pictures, all feature productions. Mr. De Cordova's hobby is athletics. Permanent address, c/o The Film Daily, Hollywood, Calif.



**Joseph De Grasse,** age 44 years, born in Canada. Previous to making motion pictures was an actor on the speaking stage for over 18 years.

Started film work with Pathe and has made a great number of pictures which include super-features and one and two reelers. Painting is the hobby of Mr. De Grasse. Now directing features for First National. Permanent address, care M. P. D. A., Hollywood.



**Hampton Del Ruth,** age 35 years, born in Venice, Italy, of American parentage. Previous to directing pictures wrote and produced stage plays in England. Has

written many successful scenarios. Has directed quite a number of pictures, chiefly comedies. Permanent address, Los Angeles, California.

**Eugene DeRue,** age 38, born in Colorado. Previous to directing pictures, actor and publisher. Started pictures 1913 with Universal; has directed over a hundred pictures including features and one and two reel comedies. Has always cut his pictures. Permanent address, 6835 Hawthorne Ave., Hollywood.



**Hugh Dierker,** age 34. Worked in various capacities in film productions since 1912, when he produced "When Dawn Came." Has made several features since. Address, Los Angeles, Cal.

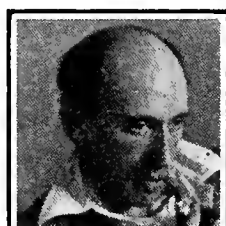
**Leon J. B. d'Usseau,** a former scenario and supervising editor. Has co-directed with Whitman Bennett. Permanent address, Friars Club, New York City.

**Roy Del Ruth,** age 26. He has made over two hundred successful comedies of various types and at one time or another has directed many of the present-day stars. He is particularly credited with more than ordinary success in his handling of children and animals on a set, this owing to his unusual patience. Has been with Mack Sennett for the past four years and made pictures for Paramount, First National and Pathe. Permanent address, Mack Sennett Studios, Hollywood, Cal.



**Cecil B. DeMille,** director general Paramount Pictures, age 40 years, born in Asheville, Mass. Previous to making motion pictures was a playwright, stage

director, producer and actor on the speaking stage for a number of years. Eleven years ago he came to Hollywood, and with Jesse L. Lasky founded the Jesse L. Lasky Feature Play, later merged with the Famous Players-Lasky Corp. He has made 50 photoplays and has been identified with an unusual number of successful productions including "The Ten Commandments." DeMille's productions appear under his own name. His headquarters are at the studios of the Famous Players-Lasky Corp., Hollywood.



**William C. DeMille,** age 45 years, born in Washington, D. C., Previous to directing pictures, was an author, and also an artist. He has been with Famous

Players-Lasky as a director and producer since 1914. Hobbies, tennis and fishing. Permanent address, 1520 Vine St., Hollywood, California.



**Jack Dillon,** age 38 years, born in New York. Previous to directing pictures, was an actor on the speaking stage for quite some time. Has made a number

of 1st National Productions. Permanent address, United Studios, Hollywood.



**Edward Dillon,** age 43 years, born in New York. Previous to directing pictures, was on the stage playing juvenile and comedy leads in various successes. Mr. Dillon was for eight years with D. W. Griffith. When Griffith left



Biograph, Mr. Dillon went to Reliance-Majestic, where he started a new brand of comedies until Triangle was formed. He has made quite a number of pictures, Permanent address, Lambs Club, New York City.

**Denver Dixon**, born in New Zealand. Started producing pictures in Australia in 1914. Formerly a cowboy and stockman of the Antipodes. Made his debut in pictures with Vitagraph. Has directed 27 pictures. Favorite hobbies, traveling and yachting.

**Frank P. Donovan**, born Rosendale, N. Y. Was in vaudeville for a time. Member of M. P. D. A. Permanent address, Green Room Club, N. Y. City.



**William C. Dowlan**, born in St. Paul, Minn. Previous to directing pictures was an actor on the speaking stage for 14 years. He started his screen career with

Universal as an actor. Has made many pictures, including feature productions and one and two reels. Permanent address, 1642 Shumway Ave., Hollywood, California.

**Lillian Ducy**. Has been associated with production of motion pictures for a number of years and has directed one picture. Permanent address, Hollywood.



**William Duncan**, born in Scotland. Previous to directing pictures, was an instructor in McFadden's Physical Culture School, also was on the speaking stage

for a number of years. Began screen career with Selig. Has produced, directed and acted in many features and serials. Permanent address, L. A. Athletic Club, Los Angeles, California.

**Scott Dunlap**. Started his screen career with Fox, and has directed many pictures, including feature productions and one and two reels. Permanent address, Hollywood, California.



**Allan Dwan**, born in Toronto, Canada. Started film work with Essanay. Previous to this Mr. Dwan was a Civil Engineer. Has made many feature productions, notably "Robin Hood." Athletics is his favorite pastime. Permanent address, Los Angeles Athletic Club, Los Angeles, Cal., and Lambs Club, N. Y.



**"Breezy" Reeves** Eason, age 36 years, born in Mississippi. Previous to making motion pictures was in the produce business. Started with

the American Film Co. and has made over 200 pictures, which include feature productions and one and two reels. Tennis, golf, fishing and hunting are the hobbies of Mr. Eason. Permanent address, 1817 Wilcox Ave., Hollywood, California.



**Ferdinand Earle** was born in New York City, 1878. He studied art for five years under Bouguereau at the Academie Julian, at the Beaux Arts, and for one

year under Whistler. Post graduate course in poetry at Oxford, American drama and literature at Columbia. Travelled and lived nine years abroad Exhibited Paris salon, 1901. Published "The Lyric Year," recognizing then unknown poets, 1912. Served in U. S. consulate, Munich, outbreak of Great War. Developed art titles in motion pictures, 1915, and began working on "motion painting" (i. e., photography of living figures super-exposed on small painted background.) Permanent address, 2140 Highland Ave., Hollywood, Cal.



**William P. S. Earle**, age 39 years, born in New York. Graduate of Columbia University. Previous to directing pictures was an artist and photographer. Started

film work with Vitagraph and has made a number of feature productions. Earle's hobby is Egyptology. Permanent address, care M. P. D. A., Hollywood.



**J. Gordon Edwards**, born in Montreal, Canada. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started his

screen career long ago, and has produced over 250 features. Now producing on his own in Italy.

**Harry Edwards**. Has for five years directed comedies. Permanent address, Universal City, California.



**Clyde E. Elliott**, age 36 years, born in Ord, Neb. Was graduated from University of Nebraska with A.B. degree in 1900. For five years previous to making pictures was engaged in newspaper work. Began producing in 1913, when he made single reels for the Keith and Orpheum interests in the key cities of this vaudeville circuit. First director to storyize the scenic. Has made more than 200 one and two reel nature, travel, and comedy pictures. Now with Winship Pictures Corp., making two reel comedies and preparing to do a feature dealing with Chinese love in the South Seas. Permanent address, 105 West 55th St., New York.



**Carlyle Ellis**, age 45 years, was born in Toronto, Canada. He was a reporter in British Columbia at 16 and in newspaper and magazine work,

both art and editorial, for 20 years. Entered picture work via Triangle. His own company for six years, specializing in health subjects. Hobbies are boating, portrait photography and landscape painting. Permanent address, 71 West 23rd St., New York.



**Robert Ellis**, age 36 years, born in Virginia. Previous to making motion pictures was on the speaking stage, but started his film work with Vitagraph and Kalem in 1911. Has made about 120 pictures, 90 of which were five reel productions and the rest were one and two reels. His hobby is to work and make money. Permanent address, N. Y. Athletic Club, New York City.

**James Flood**. Has worked in many branches of production, and was assistant to many prominent directors. Now directing for Warner Bros. Permanent address, Warner Studios, Hollywood.



**David G. Fischer**, age 39 years, born in United States. Started film work with Essanay in Chicago; previous to this was on the speaking stage for five years. Has made about 300 productions which include two and five reels. Golf, horseback riding and motoring are the hobbies of Mr. Fischer. Address, The Film Daily.



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HOLLYWOOD

CALIFORNIA



**Romaine Fielding** born in Bowling Green, Ky. Started film work with Lubin, but before this was an actor and director on the legitimate stage. He has made over 300 pictures. Permanent address, Gen. Film Studios, 6800 Delmar Blvd., University City, Mo.



**Dallas M. Fitzgerald**, born in La Grange, Kentucky. Previous to directing motion pictures was an actor in them, also on the speaking stage for a number of years. Started film work 15 years ago. Now heading the Dallas M. Fitzgerald Productions, Inc. Permanent address, Hollywood Athletic Club, Hollywood, Cal.



**George Fitzmaurice**, age 37, born in France. Started screen career with Pathe as scenarioist. He has produced many pictures, chiefly feature productions with many well-known stars. He is not only a gifted author, but ranks high as an artist and sculptor. Recently entered partnership to produce for Samuel Goldwyn. Permanent address, United Studios, Hollywood.

**Robert J. Flaherty, F. R. G. S.** Born Iron Mountain, Mich. Attended Michigan College of Mines and spent years in exploration work in Vancouver and Canada. Headed four expeditions for Sir Wm. Mackenzie through Hudson Bay, Northern Ungava and Baffin's Land. Made special sub-Arctic expedition for material for his film "Nanook of the North" in 1920-21. Now in Samoa making a film of native life for Famous Players.

**Carl Stacy Fleming**, age 33 years, started his stage career at the age of 9 in melodramas and his screen career in 1910 as leading man in Powers Photoplayers. He has also worked for Kleine, Eclair, Mutual, Witwer, Iroquois, Goldwyn, and World Film, having directed 18 features. Music and motoring are his hobbies. Permanent address Green Room Club, 139 W. 47th St., New York City.

**Victor Fleming**, age 34 years, born in California. Previous to directing pictures was a cameraman. Started his film work with American Film Co. Hobbies: Hunting and fishing. Now directing features for Lasky. Permanent address, Lasky Studio, Hollywood.



**Finis Fox**, who entered motion pictures through the scenario department, having provided material for a number of well known stars. Has written, directed and produced five independent pictures; his latest being "A Woman Who Sinned." Permanent address, 454 So. Figueroa St., Hollywood, Calif.

**Joseph J. Franz**, age 41 years. Was on speaking stage 8 years. Has directed 10 pictures. Permanent address, Sunset Prod., Hollywood, Cal.



**Emmett Flynn**, age 32 years, born in Denver, where he attended Sacred Heart College. He started work in Griffith pictures in 1907, but appeared as an actor on the speaking stage before that time. Played the lead in one of the first pictures made by the Paramount company, and later became assistant director to Mary Pickford. Started both Rodolph Valentino and Norman Kerry to stardom in two independent pictures. Directed number of pictures for Fox and two for Goldwyn. Permanent address, Fox Studio, Hollywood.



**Francis Ford**, age 41 years, born in Portland Me. Previous to directing pictures, was on the speaking stage for a number of years. Started film career with Melies, and has made about 150 pictures, chiefly western productions, and also many serials. Mr. Ford's hobby is birds and animals. Permanent address, 6040 Sunset Blvd., Hollywood, Calif.



**Jack Ford**, age 28 years, born in Portland, Me. Previous to directing pictures was for a short time a stage mechanic. Started screen career with Universal and has made about 30 pictures, chiefly features. Permanent address, Fox Film, Los Angeles, Calif.

**Park B. Frame**, born in Seattle, Washington. He started screen career with J. D. Hampton, and has directed many pictures, including feature productions and one and two reels. Permanent address, 1471 Milton Ave., Hollywood, California.



**Tom Forman**, born in Texas. Previous to directing, was on the speaking stage for a number of years. Started screen career with Kalem and has made quite a number of pictures, chiefly features. Now directing his own unit. Permanent address, Writers Club, Hollywood, Cal.

**Bryon Foy**. Many years on the stage, recently producing one-reel comedies for Universal. Permanent address, Universal City, Cal.

**Harry L. Franklin**. Has directed a number of feature productions. Permanent address, care M. P. D. A., Hollywood.



**S. A. Franklin**, age 31 years, born in San Francisco. Screen career began with Selig and has made many feature productions. Likes motoring, swimming, golf and hunting. Permanent address, Hollywood, California.

**Chester Franklin**. Has directed a number of feature productions. Permanent address, Metro-Goldwyn-Mayer Studios, Culver City, Cal.



**Harry Garson**, born in Rochester, N. Y. Previous to directing pictures was in the men's furnishing business in Troy, N. Y. Became interested in pictures and his first venture was as manager of Clara Kimball Young. Mr. Garson has made a number of pictures, all features. Permanent address, 1845 Allesandro St., Los Angeles, Calif.

**Douglas Gerrard**. Has made a number of feature productions. Permanent address, care M. P. D. A., Hollywood.

**Clarence Gelbert**. Has made a number of pictures. Permanent address, 1765 N. Bronson Ave., Hollywood.



**Burton George**, age 38 years, born in Rheims, France. Previous to directing pictures, was a newspaper man. Started film work with Eclair Co.—Biograph, and has made about 125 pictures; 40 being feature productions and the rest being one and two reels.

# J. GORDON EDWARDS

*Director*

“THE QUEEN OF SHEBA”

“IT IS THE LAW”

“THE SILENT COMMAND”

(Fox Film Corp.)



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**Richard Garrick.** After ten years with dramatic companies of Frohman, Liebler and Henry Miller, entered films 1911 as director for Selig. Directed for Universal, Eclair, Pathe Blaney Pictures. Also directed six pictures based on poems of Ella Wheeler Wilcox, released by Warner Brothers. Supervising director for Gaumont Co. Served the Government 1917-19 after which he made pictures abroad. Has written and directed about 200 pictures. Permanent address, 723 Seventh Ave., N. Y. C.



**Louis J. Gasnier,** age 43 years, born in France. Previous to directing pictures, was on the speaking stage for ten years, and also was stage manager of the largest theater in France. Started film work in France with Pathe, and came to America 12 years ago. Has made over 500 productions, almost all feature pictures. Mr. Gasnier's hobbies are reading and writing stories, golf and driving. Now making his own productions. Permanent address, Schulberg Studios, Los Angeles, Cal.



**Charles Giblyn,** born in New York. Previous to directing pictures, was an actor on the speaking stage for about twenty years. Started screen career with Biograph, and has made about 150 pictures, chiefly feature productions. Outdoor sports is the hobby of Mr. Giblyn. Permanent address, 271 Parkhill Ave., Yonkers, N. Y.

**Tom Gibson.** Has directed many comedies and features.



**Arvid E. Gillstrom,** age 35, born in Sweden. Started as professional ball player, became a "stunt" man for Universal, doing high diving, etc., and turned to directing because it was more exciting. Has made many features and has directed comedians of note. Loves outdoors and especially tramping in the woods. Permanent address, Hollywood, Calif.

**Daniel Carson Goodman,** age 40 years, born in Chicago. Mr. Goodman has been associated with D. W. Griffith about seven years, and has written many novels. Goodman has also written, directed and produced several stories that have been played on the screen. Now producing with his own company. Permanent address, San Remo Hotel, New York.



**John Gorman,** age 42 years. Born in Boston, Mass. He started his career in New York, in 1910, with the John Gorman Prod., and has always worked with his own company. Now making four features for Chadwick Pictures at Goldwyn Studio. Permanent address, 308 Maple Drive, Beverly Hills.

**Alf Goulding**—Was on the stage for a number of years and has directed a number of comedies including Baby Peggy series for Century. Now directing "The Life of Theodore Roosevelt." Permanent address 1608 Highland Avenue, Hollywood.

**Max Graf,** age 29 years. Born in San Francisco. Started with Essanay in 1912. Has been with Pathe, World and Bosworth. For last two years producing with own organization in San Francisco, releasing through Metro. Permanent address, Graf Productions, San Francisco.

**Francis J. Grandon,** born in Chicago. Previous to making motion pictures was an actor on the speaking stage for quite a number of years. Started screen career with Biograph. Has made many feature productions. Permanent address, Los Angeles, Cal.



**Fred Le Roy Granville,** age 37, born in Victoria, Australia. Previous to directing pictures was a photographer and naturalist. Mr. Granville was the only white man to cross Northeastern Siberia with a camera, and spent fifteen years in the South Sea Islands. Permanent address, 8 Manor House, Marylebone Road, London, England.



**Alfred E. Green,** age 30 years, born in Perris, Calif. Started film work with Selig Co. in 1911. He has made 18 productions which include features and one and two reels. Directed a number of features for Lasky. Mr. Green's hobby is his family. Permanent address, 264 So. Harvard Blvd., Los Angeles, California.



**David Wark Griffith,** age 44 years, born in La Grange, Ky. Started film work in New York City with Biograph Corp. in 1906, but previous to this was an actor on the speaking stage. Has

made many notable pictures, the latest being "America". As one may easily guess, his hobby in life is to make moving pictures. Permanent address, Longacre Building, New York City.



**Frank C. Griffin,** age 32 years, born in Norfolk, Virginia. Previous to directing pictures was an actor on the speaking stage for a number of years. Has made quite a number of comedy features. Permanent address, Los Angeles Athletic Club, Los Angeles, Cal.



**E. H. Griffith,** born in U. S. A. Latest releases, Paramount, Goldwyn, Hodkinson, "The G-Getter," "Unseeing Eyes," and 1924, "Another Scandal." Specializes in feminine psychology, practically all his feature pictures being made with women stars, including Corinne Griffith, Lois Wilson, Alice Brady, Marguerite Clark, Alice Joyce, Shirley Mason. Prior to directing was newspaperman. Began screen career as editor-in-chief, Thomas A. Edison Studios. Permanent address, The Lambs, 130 West 44th St., New York.

**Fred Guiol.** Has directed a number of comedies for Hal Roach. Permanent address Roach Studios, Culver City, Cal.

**William F. Haddock,** born in Portsmouth, N. H. Previous to directing pictures, was an actor on the speaking stage for quite some time. Started screen career with Edison, and has made a number of pictures, including feature productions and one and two reels. Mr. Haddock's hobby is yachting. Permanent address, M. P. D. A., 234 West 55th St., New York City, of which he is secretary.

**Victor Hugo Halperin,** producer-director, age 30 years; born Chicago, Ill. Degree of "Ph. B.," University of Chicago. Was journalist, advertising man, then literary associate of Elbert Hubbard previous to organizing "Halperin Productions." One of few in industry who produce, write and direct own stories; has made 21 features. Now producing-directing series of specials for Vitagraph. Permanent address: 334 S. Vendome St., Los Angeles.

**Marcus Harrison**—Has directed a number of pictures.



# JESS ROBBINS

*Director*

FOR VITAGRAPH

“The Ladder Jinx”

“Too Much Business”

“A Front Page Story”

BABY PEGGY

*in*

“The Law Forbids”

FOR UNIVERSAL

NOW DIRECTING FOR  
UNIVERSAL

# ALFRED E. GREEN

—Now Directing—

“Potash and Perlmutter  
In Hollywood”

for Samuel Goldwyn

—Past Releases—

“The Bachelor Daddy”

“Our Leading Citizen”

“Back Home and Broke”

“Woman Proof”

“Pied Piper Malone”

ALL STARRING

THOMAS MEIGHAN



**Gilbert P. Hamilton**, born in Chebeague, Maine. Previous to directing pictures was an actor on the speaking stage for a number of years. Started

screen career with Edison and then went to Essanay as superintendent of factory and production. Mr. Hamilton has directed for years, mostly feature productions.

**Carl Harbaugh**, age 37 years, born in Washington, D. C. Previous to directing pictures, was an actor on the speaking stage for over ten years. Started screen career with Biograph Film Co., and has made about thirty pictures, mostly feature productions, and about a dozen short releases. Mr. Harbaugh's hobby is horses. Permanent address, Tolney Club, New York City.



**David M. Hartford**, age 48 years, born in Rockland, Michigan. Previous to directing pictures, was an actor on the speaking stage for over twenty years;

for the greater part of that time he was at the head of his own organization. Started film work in Los Angeles with Universal and has made about 15 pictures, chiefly feature productions. Open country is the hobby of Mr. Hartford. Permanent address, 110 South Benton Way, Los Angeles, Calif.



**John J. Harvey**, age 42 years, born in Cleveland, Ohio. Previous to directing pictures, was on the speaking stage as baritone in many successful productions.

Began screen career with Vitagraph, and has made many pictures, chiefly comedies. Permanent address, Green Room Club, New York City.

**Victor Heerman**, age 31 years, born in London, England. Previous to directing motion pictures, was on the stage with Nat Goodwin for a number of years. Started picture career with Kinemacolor and was for three years a director for Keystone and Mack Sennett comedies. Fifteen months chief yeoman in the U. S. Navy. Co-directed "The River's End" and "Don't Ever Marry" with Marshal Neilan. Has made 9 features. Permanent address, 525 South Van Ness Ave., Los Angeles.



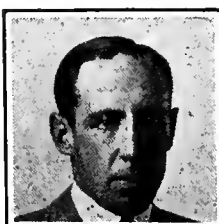
**Thos. A. Heffron**, age 41 years, born in Virginia City, Nev. Previous to directing pictures, was a stage director and an actor on the speaking stage for thirteen years.

Started film work with Thanhouser Film Co., and has made about 80 pictures; 56 of which were five reel features and the rest one and two reelers. Permanent address, L. A. Athletic Club, Los Angeles, Calif.



**Edward Hemmer**, age 40 years, born in Boston. Previous to directing pictures, was an actor on the speaking stage for over ten years. Started

screen career with the Pickford organization, and has made about 5 pictures, all of which were features. Permanent address, Playhouse Theater Bldg., New York City.



**Joseph Henabery**, born in Omaha, Neb. Previous to directing pictures was an architectural, drafting and railroading engineer, and was also an actor on the

speaking stage for a number of years. Started film work in 1910 with Universal. Since 1916 has directed feature pictures for Griffith, Fine Arts, Fairbanks and Famous. Permanent address, Famous Players-Lasky, Hollywood, California.

**Dell Henderson**, born in St. Thomas, Ont., Canada. Previous to directing pictures, was for a number of years, an actor on the speaking stage. Started screen career with Biograph, and has made a number of feature productions. Permanent address, Lambs Club, New York City.



**Hobart Henley**, age 36 years, born in Louisville, Ky. He began his theatrical career on the speaking stage, and was an actor for eight years. His picture

career started in New York in 1910. He has made more than 150 pictures, including features, one and two reelers, and has been with Selznick, Universal and other companies. Now heading his own production unit for Metro-Goldwyn. His latest picture is "Free Love." Some of his pictures have been "The Turmoil," "The Flirt," "A Lady of Quality," etc.

Permanent address, Metro-Goldwyn-Mayer studios, Culver City, Calif.

**Dick Hatton**. Has starred and directed a number of Western productions. Permanent address, Berwilla Studios, Hollywood.

**Al Herman**. Has directed a number of comedies for Century Film Corp. Permanent address, Century Studios, Hollywood.

**Fred Hibbard**, age 29 years, born in Bucharest, Rumania. Started screen career with Mack Sennett. Has made many pictures, mostly comedies. Member M. P. D. A. Permanent address, Hollywood, California.

**Robert F. Hill**, born in Port Rohen, Ont., Canada. Previous to making motion pictures, was on the speaking stage for over seven years. Has made many pictures, almost all feature productions. Hobbies English, Maltese dogs and birds. Permanent address, 4633 Vermont Pl., Los Angeles, Calif.



**Lambert Hillyer**, age 30 years, born in Indiana. Previous to directing pictures was a reporter, fiction and dramatic writer; also was on the speaking stage

for a number of years. Started film work with Mutual and has made over 50 pictures, almost all of which were featured productions. Auto racing, hunting and fishing, horses and dogs, are the hobbies of Mr. Hillyer. Permanent address, 354 So. Harvard Blvd., Los Angeles, California.



**Edwin Hollywood**, born in New York. Began his screen career with Peerless-World and has made quite a number of successful productions. Permanent

address, 3 Malden Ave., Jamaica, Long Island, N. Y.



**E. Mason Hopper**, age 41 years, born in Vermont. Previous to making motion pictures was on the stage for a number of years. He started

film work with Essanay and was with Essanay, Triangle and Goldwyn longer, in point of service, than any other director. Mr. Hopper's hobby is to work on some invention; he also takes a great interest in outdoor sports. Permanent address, 7144 Sunset Blvd., Hollywood, California.



**Sheridan Hall** was born at Eureka, Calif. Hall is a graduate of Kenyon College, and went into pictures immediately after receiving his sheepskin. He was first with the Lubin Company.

**Charles Horan**, born in New York and educated at Fordham, Columbia and Harvard. Has had a long experience in grand opera and stock. Screen career, with Thanhouser, Metro, Goldwyn, Triangle, Fox.

**James W. Horne**, age 43 years, born in San Francisco, Calif. Previous to making motion pictures, was on the stage for over nine years. Has made many successful feature productions. Was a scenario director with Kalem in 1912, and later became manager. Directed "The Hottentot," "Yankee Consul" and "Capt. Fearless," Super Jewel. Permanent address, 1445 Valley View Road, Case Verdugo, Los Angeles, California.

**Bob Horner**, age 27, born Spring Valley, Ill. Screen career dates back to 1912. Former staff continuity writer for Hoot Gibson and other west coast stars.

Has written and directed features with Marjorie Daw, Eva Novak, Jack Perrin, George Chesebro, Bill Patton, Ranger Bill Miller, Patricia Palmer, etc. Now producing a series of westerns for Morris Schlank. Permanent address, 1442 Beachwood Drive, Hollywood, Calif.

**William K. Howard**. Has directed a number of features. Now producing for Schofield-Howard Prod. Permanent address, Ince Studios, Culver City, Cal.

**Harry O. Hoyt**, age 38 years, born in Minnesota, educated Columbia-Yale. Entered motion pictures in 1910; has written and adapted several hundred stories. Last adaptation "Flaming Youth" for Associated First National Pictures, Inc. Directed several features for World Film and Independents. Directed several important features recently for First National. Permanent address, Yale Club, New York City.

**Jay Howe**. Has directed a number of comedies. Permanent address, Roach Studios, Culver City, Cal.

**George W. Hill**—Born in Kansas. Started in pictures with Biograph in 1911. Later with Bosworth, Famous Players-Lasky, and Griffith. Permanent address, Los Angeles, Calif.



**Eliot Howe**, age 39 years, born in Boston, Mass.. Previous to directing pictures was a mining engineer and was in the opera for 6 years. Started film work with Thos. H. Ince and has made about a dozen pictures, all of which are feature productions. Permanent address, Los Angeles, California.



**Rupert Hughes** was born in Lancaster, Mo., and is a master of arts of Yale. Began his screen work by adapting his novels and plays to the screen, then working in collaboration with other directors, finally becoming a director himself. He has directed 7 features. He is internationally famous as a novelist, playwright, humorist and composer; the author of a score or more of successful novels, plays, and many short stories. Permanent address, Metro-Goldwyn Studios, Culver City, Calif.

**Roy Hughes**. Producer and director of Western features. Permanent address, 840 S. Olive St., Los Angeles.

# HARRY MILLARDE

*DIRECTOR*

"OVER THE HILL"

"IF WINTER COMES"

and

"THE FOOL"





**Renaud Hoffman**—Born in Germany, age 33. Educated by tutors. When 18 had been all over the world and around it five times in trips with parents. Studied art in France and Italy. Located in San Francisco as an illustrator and designer. First entered motion-pictures as a title illustrator in 1922. With no previous directorial experience made "Not One to Spare," which has received unusually favorable criticisms. Making "Maud Muller," from Whittier's poem for Pathe.



**Rex Ingram**, age 31 years, born in Dublin, Ireland. Before his entrance into pictures, he was a sculptor under Lawrie. His screen career began in 1912, with

the Edison company, and since then he has directed about 45 pictures. His greatest successes have been "The Four Horsemen of the Apocalypse," "Where the Pavement Ends," "Scaramouche," "Trifling Women," "The Prisoner of Zenda." His latest production, made abroad, is "The Arab." Permanent address, Metro-Goldwyn-Mayer studios, Culver City, Calif.



**George Irving**, age 47 years, born in New York City. Started film work with All-Star Pict. Corp., in 1913. Previous to this was an actor on the speaking

stage for thirteen years. Has made about 36 feature productions. Tennis is the favorite sport of Mr. Irving. Permanent address, Bayside, L. I., N. Y.

**Paul Iribe**. Was born in France and studied art and journalism, later turning to specializing in interior decorating. Shortly after the War he came to America, where he eventually became art director for Cecil B. de Mille. He was later appointed assistant director of the De Mille unit, and was recently promoted to the post of director on the Lasky lot. Permanent address, Lasky Studios, Hollywood.



**Jacques Jaccard**, age 38 years, born near New York City. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started film

work in a series of two-reelers for Universal in 1916. Mr. Jaccard has made about 22 pictures, chiefly feature productions.



**Fred Jackman**, age 34 years, born in New York City. Has been directing for three years.

Formerly a cameraman. Permanent address, United Studios, Hollywood, Calif.



**William J. Humphry**. Began screen career with Vitagraph, making many pictures, including feature and one and two reelers. Permanent address,

152 Parkside Ave., Brooklyn, N. Y.

**Jay Hunt**, age 56 years. Born in Philadelphia, and for many seasons was with the various stock companies including Mrs. John Drew's Arch Street theater organization. Subsequently took up picture work and has been with Vitagraph, Thanhauser, Ince, Universal and others. Has made 38 features. Permanent address, 6619 St. Francis Court, Hollywood.



**T. Hayes Hunter**, age 42 years, born in Philadelphia. Previous to making motion pictures, was a stage director many years. Started film work with Mutual

and has made about 40 pictures, which include feature productions and one and two reelers. Athletics and outdoor sports are the hobbies of Mr. Hunter. Permanent address, Los Angeles, Calif.



**Thomas H. Ince**, entered motion pictures in 1910, when he was engaged to act with the old Imp Company. Previous to this he had been on the stage for a

number of years. Later, when a director, he was sent to Cuba to direct Mary Pickford and Owen Moore. He established Inceville, the first exclusive motion picture community. Built and operated the old Triangle Studio in Culver City now known as Goldwyns before establishing his present independent studios in Culver City which are considered the most beautiful in all America. His stars have included Hart, Ray, Dalton, Bennett, MacLean and Bosworth, Harkness, Desmond, and many others owe their present fame to Ince. Permanent address, Thomas H. Ince Studios, Culver City, California.



**Lloyd Ingraham**, age 45 years, born in Robelle, Illinois. Previous to directing pictures, was a stage director and actor on the speaking stage for a number of

years. Started screen career with Universal in 1912 and has made about 66 pictures, chiefly feature productions. Permanent address, 557 S. St. Andrews Place, Los Angeles, California.



**Ralph Ince**, age 37 years, born in Boston. Previous to making motion pictures was an actor on the speaking stage for four years. Started film work with

Vitagraph in Brooklyn in 1907. He has made nearly 400 pictures, many of which were feature productions and the rest one and two reelers. To play golf and tennis is considered a great sport according to Mr. Ince. Permanent address, Lambs Club, N. Y. City.

**John Ince**—Born, New York 1879, educated in New York; stage career from 1888 in many productions including "Ben Hur," etc.; screen career Lubin, World, Metro, John Ince Prod. Permanent address, M. P. D. A., Hollywood, Cal.

**Emory Johnson**—Born in San Francisco, and while attending the University of California met Broncho Billy Anderson and later found himself an assistant cameraman, and in three months a leading man playing opposite Mary Pickford. Later became a director and subsequently organized his own production unit, releasing through F. B. O. Permanent address, F. B. O. Studio, Hollywood, Calif.



**Tefft Johnson**, age 47 years, born in Washington, D. C. Started film work with Edison and Vitagraph in 1907, but previous to this was an actor for 12 years

with David Belasco. Has made about 200 pictures which include feature productions and one and two reelers. Outdoor sports are Mr. Johnson's hobby. Permanent address, Green Room Club, West 47th St., New York.

**Grover Jones**—Born in Indiana. Early career, newspaper reporter. Screen career, scenic artist at Universal, scenario editor for Morosco and Larry Semon. Directed a number of features. Permanent address, Los Angeles.



**F. Richard Jones** began his cinema career in St. Louis, Mo., twelve years ago, with the old Atlas Film Exchange. Journeyed to the coast to learn production and entered Mack Sennett's cutting room, then became director. As such has directed most of Sennett's biggest productions. Dick Jones is now in full charge of all production on the Sennett lot with title of supervising director and production manager. Permanent address Mack Sennett Comedies, 1712 Glendale Boulevard, Los Angeles, California.

**George Jeske.** Director of many comedies for Hal Roach. Permanent address, Hal Roach Studios, Culver City, Cal.



**Edward Jose**, born in Antwerp, Belgium. Previous to directing pictures was an actor on the speaking stage for twenty years, playing in France, Belgium, and England. Mr. Jose was also director for Antoine and Sarah Bernhardt. Began screen work for Pathe, and has directed many pictures, chiefly feature productions.

Permanent address, care Edward Small, New York City.

**Rupert Julian**, age 35 years. Born in New Zealand. In pictures for 7 years. Started as leading man with Lois Weber. Previous occupation, 18 years on English stage. Hobbies, motoring, horses and fishing. Directed many pictures for Universal, including "Merry-Go-Round." Address, 1342 Orange Drive, Hollywood, Calif.

**Buster Keaton.** Directed and supervised many of his star-comedies. Permanent address, Keaton Studios, Hollywood.

**Fred A. Kelsey**, age 39 years. Started his career on the stage in New York and has been directing for the past 7 years with D. W. Griffith and Universal. Born in Sandusky, Ohio, and is a great believer of out door sports. Permanent address M. P. D. A. Hollywood.

**Lem F. Kennedy** was in his early theatrical days a ventriloquist and toured the south and West Indies. Kennedy's favorite recreation is fishing. Permanent address 49 W. 48th St., New York City.

**Ed. Kennedy.** Has directed a number of pictures for Fox. Permanent address, Fox Studios, Hollywood.



**Erle C. Kenton**, age 27 years, born Norborne, Mo. Previous to directing pictures, was a scenario writer and actor on the speaking stage for a number of years. Started film career with Griffith's Reliance-Majestic Productions, and has made about 14 pictures, chiefly five reel comedy features. Golf, home brew and motion picture business, are his hobbies. Permanent address, 833 S. Grand Ave., Los Angeles, California.



**Burton King**, age 47 years, born in Cincinnati, Ohio. Previous to directing motion pictures, was an actor on the speaking stage. Started screen career with Equitable and has made many pictures, mostly feature productions. Member M. P. D. A., New York.

**Lewis King**, brother of Henry King, now directing for Ben Wilson Prod. Address, Ben Wilson, 5821 Santa Monica Blvd., Hollywood, Calif.

# ROBERT Z. LEONARD

*Producer and Director of all*

## *MAE MURRAY PRODUCTIONS*

*released by Metro-Goldwyn*



**Henry King**, age 32 years, born in Virginia. Previous to directing motion pictures was an actor on the speaking stage ever since childhood. Started film work with Lubin, and has made about 35 pictures, all features, notably "The White Sister." Athletics is his hobby. Permanent address, Inspiration Pict. Inc., 25 W. 43rd St., New York City.



**Frank Gordon Kirby**, age 50 years, born in Bremen, Germany. Previous to making motion pictures was a photographer and started film work with Edison in 1909. He made six pictures, all of which were five reel features. Mr. Kirby has made shooting his hobby. Permanent address, Green Room Club, 139 W. 47th St., New York City.

**David Kirkland**, born in San Francisco, California. Previous to directing pictures, was an actor on the speaking stage for quite some time. Started screen career with Essanay Film Co., and has since then directed productions, and one and two reels. Permanent address, 318 West 48th St., New York City.



**Harley Knoles**, age 43 years, born in Rotherham, England. Previous to making motion pictures was a Chartered Accountant and Stage Producer. Started film work in New York with World Film Co. in 1914 and has made about 45 pictures, all 5 reel productions. Athletics is the hobby of Mr. Knoles. At various times he has held championships. Permanent address, Friar's Club, New York City.



**Henry Kolker**, age 47 years. Started making motion pictures with Metro in California and New York, but previous to this was an actor for 20 years, 15 of which were spent on Broadway. He has made 14 pictures, all of which are feature productions. Recently returned from England where he produced for Ideal.

**Gregory La Cava**—Has directed several features.



**Edward Laemmle**, age 36 years, born in Chicago, Ill. Previous to directing pictures was a mechanic and clerical worker. Began film work with Universal in 1915. Has made 20 productions, all features, and is an enthusiastic collector of curios. Also likes to travel, fish, hunt and ride. Permanent address, Universal City, Calif.



**Ward Lascelle**, age 41 years, born in South Dakota. Previous to directing pictures, was an actor on the speaking stage for about five years. Screen career started with Fine Arts-Griffiths, and has made about 25 pictures, which includes feature productions and one and two reels. Fishing and hunting are the hobbies of Mr. Lascelle. Permanent address, Hollywood Studios, Hollywood, Calif.



**Rowland V. Lee** was born in Findlay, Ohio, and started his career as a juvenile on the stage. He has worked for Ince, Goldwyn, and Fox. Directed 8 features. Play writing and outdoor sports are his hobbies. Permanent address, 1934 Franklin Circle, Hollywood.

**Henry Lehrman**, born in Austria. Began screen career with Biograph. Founder and first president of L. K. O. comedy company. First director of Charles Chaplin. Directed comedies for Keystone. Organized Sunshine Comedy Company for William Fox. Produced six special comedies for First National. Directed "Reported Missing" with Owen Moore. Now supervising 26 comedy productions for Fox. Permanent address, Fox Studios, Hollywood, Cal.



**Robert Z. Leonard**, age 35 years, was born in Chicago. Previous to screen career was an actor and director on the speaking stage. He was star on the screen before he became a director. Has made about 70 pictures, including about 30 features. He has directed all of Mae Murray's recent pictures, including "The French Doll," "Mlle. Midnight," "Fashion Row," etc. Now directing Miss Murray in "Circe" for the Metro-Goldwyn-Mayer company. Permanent address, Metro-Goldwyn-Mayer Studios, Culver City, Cal.



**Edmund Lawrence**, age 53 years, born in Bridgeport, Conn. Started film work in 1909; previous to this was an actor and stage director for 25 years. Has made about 200 pictures, 150 of which were one and two reels and the rest five reels. Horticulture and music are the hobbies of Mr. Lawrence. Permanent address, 274 Rutland Road, Brooklyn, N. Y.



**Edward J. Le Saint**, age 53 years, born in Cincinnati, O. Started film work with Imp studios in New York in 1910. Previous to this was an actor on the speaking stage for 20 years. Has made about 45 features. Permanent address, M. P. D. A., Hollywood, California.

**Joseph Levering**—Age 41. Has been a director for 12 years, and began career with Gaumont. Formerly was an actor. Hobbies, golf and writing. Permanent address, care Hotel Flanders, N. Y. C.



**Edgar Lewis**, age 52 years, born in Holden, Mo. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started screen career with Solax, at Ft. Lee, N. J., and has made quite a number of pictures, chiefly feature productions. Permanent address, 149 Manhattan Pl., Los Angeles, Cal., or Hotel Woodstock, New York.



**Mason N. Litson**, age 44 years, born in New York City. Previous to directing motion pictures was a real estate broker in New York for 15 years, and started film work in 1910, as Military director under Frank McGlynn. Has made many pictures, including feature and super-features. Mr. Litson's hobby is touring. Permanent address, Santa Monica, Cal.

**Del Lord**. Directed a number of comedies for Mack Sennett. Permanent address, Sennett Studios, Hollywood.



**Frank Lloyd**, age 36 years, born in Glasgow, Scotland. Previous to directing motion pictures was an actor on the speaking stage. Began his film work

with Universal and has made over 55 productions, which include feature pictures and one and two reelers. Sports and ranching seem to be a great attraction for Mr. Lloyd. Now making his own productions. Permanent address, United Studios, Hollywood, Calif.

**Chas. A. Logue**—Has directed many pictures, including features.



**John S. Lopez**, born in Philadelphia. Previous to directing pictures was a newspaper and magazine writer. Entered film work as scenario writer and started directing with Harry Rapf. Has made about 28 pictures, chiefly features. Hobbies, reading, writing, hunting. Permanent address, 4546 Heiser St., Woodside, New York.

**O. A. C. Lund**; born Stockholm, Sweden. Educated at the Upsala University.

Was on the stage in Sweden prior to entering screen work. Started with the old Eclair. Has also directed one of the first all-color features. Permanent address, 116 W. 39th St., New York City.



**Ernst Lubitsch**, born in Berlin. Started on the stage as an actor in 1911, under Max Reinhardt. Started in films in 1913 as an extra, becoming a

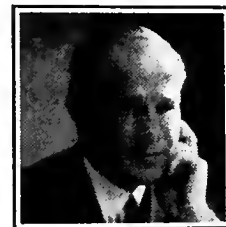
director in 1914. Made the biggest European successes, including "Passion." Now making series for Warner Bros. Permanent address, Warner Studios, Hollywood.



**Eddie Lyons**, age 35 years, born in Beardstown, Ill. Previous to making motion pictures was an actor on the speaking stage for a number of years. Started

film work with Biograph Co. and has made many one, two and five reelers. Permanent address, Ben Wilson Studios, Hollywood.

**J. C. Marchant**. Born in South Dakota. Graduate Pharmacist and practiced same. Had some stage experience. Started in pictures nine years ago. Has been with Kalem, Vitagraph, Universal and Independent Productions. Permanent address, Pine Hills Lodge, San Diego County, Cal.



**John P. McCarthy**, age 39 years, born in San Francisco, Calif. Started film work with D. W. Griffith as technical director and assistant to Mr. Griffith. Previous to

this had been on the speaking stage for two years. Has made two super-features. Scientific Research is his hobby. Permanent address, Fuller Bldg., Hollywood, California.

**John L. McCutcheon**, age 38, born in England. Previous to entering pictures, was an electrical engineer. Started his film career as an actor with the Edison company in 1913. Has directed seven productions. Permanent address, Pleasantville, N. J.

BRYANT 5741

# CHARLES WALTON

PERSONAL REPRESENTATIVE

Serving the Best with the Best in Motion Pictures

## PRODUCERS, DIRECTORS, MOTION PICTURE SERVICE

245 WEST 47th STREET, NEW YORK

### CAST

D. W. Griffith's — America, Way Down East, Dream Street, The White Rose, One Exciting Night, Orphans of the Storm.

Distinctive Pictures Corp.—The Steadfast Heart, The Adopted Father, Green Goddess.

Mae Murray and Hugo Ballin, and many other productions.



**John McDermott**—Age 31 years. Born in Green River, Wyoming. Has been directing pictures for nine years. With Universal, Christie, and others. Spent the past year in picture production in Europe. Permanent address, 1517 N. Kingsley Drive, Hollywood, Calif.



**Norval MacGregor**, age 58 years, born in River Falls, Wisconsin. Previous to directing pictures, was on the speaking stage for over twenty-two years. Began screen career in Los Angeles in 1911, and has made over 300 pictures, 40 being features. Old books, stamps and coins, are the hobbies of Mr. MacGregor. Permanent address, M. P. D. A., Hollywood, Calif.

**Robert McGowan**, Age 40, Residence, 5343 Lexington, Hollywood, Cal. First started in pictures 1915, with Universal. With Christie, Ince, National, Carter De Haven, etc. Written and directed over 100 stories. Original director of "Our Gang" having made to date 30 of these successful comedies. Now permanently with Hal Roach and "Our Gang," Culver City, Calif.



**Henry MacRae**, age 46 years, born in Ontario, Canada. Started film work with Selig, but previous to this was an actor on the speaking stage for 15 years. Has made 150 pictures, 130 of which were two reels and the rest feature productions. Mr. MacRae's favorite hobby is horses and autos. Made a special in 1923 in Siam.

**John P. McGowan**, born in Australia. Previous to directing motion pictures was an actor on the speaking stage playing with such stars, as Robert Mantell, William Faversham, etc. Has made many feature productions, also serials. Member M. P. D. A. Permanent address, Hollywood, California.



**Charles Maigne**, age 43 years, born in Richmond, Virginia. Previous to directing pictures, he was devoted to newspaper work, war correspondence and magazine writing. His screen career started with Paramount. Mr. Maigne has made quite a number of pictures, chiefly feature productions. Permanent address, Lasky Studio, Hollywood, Calif.

**Lawrence M. Marston**. Previous to directing pictures, was an actor on the speaking stage for over twenty years. He started his screen career with Pathe Film Co., and has directed many pictures, including feature productions and one and two reels. Permanent address, 327 W. 56th St., New York City.



**Miss Frances Marion**, born in San Francisco. Previous to making pictures was a scenario writer. Began film work with World Films in 1914. Miss Marion has made two pictures and both were feature productions. Hard work is her hobby. Permanent address, United Studios, Hollywood, Calif.



**George E. Marshall**, age 32 years, born in Chicago, Ill. Previous to directing pictures, was an extensive traveller. Started screen career with Universal, as extra in 1913, and has made about fifty pictures, chiefly serials. Mr. Marshall's hobby is golf. Permanent address, 636 Arden Blvd., Los Angeles, California. Member M. P. D. A.

**F. S. Mattison**. Has directed a number of features. Permanent address, 1442 Beachwood Drive, Hollywood.

**J. W. McDermott**. Has directed many comedies and feature length comedy-dramas. Permanent address Keaton Studios, Hollywood.

**Sherwood McDonald**. Has directed many comedies. Permanent address, Charles Ray Studio, Hollywood.

**Murdock MacQuarrie**. Was on the stage for many years before entering pictures. Has directed many features. Permanent address, M. P. D. A. Hollywood, Cal.



**James Leo Meehan**, who at the conclusion of his third year in motion pictures is filming the novels of Gene Stratton-Porter. Wrote originals, adaptations and continuity for two years before becoming director. Previous experience in editorial, reportorial and executive branches of newspaper game. Native of Illinois. Served in France as an aerial photographer, having been among the first hundred in America to master this new war science. Address, 609 No. Western Ave., Los Angeles.



**George H. Melford**, age 44 years, born in Rochester, N. Y. Previous to directing pictures, was an actor on the speaking stage for about ten years. Started film work Kalem in New York City, and has made over 500 pictures, which includes feature productions and one and two reels. Golf and swimming are the hobbies of Mr. Melford. Permanent address, Hollywood, California.



**Harry Millarde**, age 37 years, born in Springfield, Ohio. Started film work with Kalem and has made many features, among them "Over the Hill" and "If Winter Comes." Permanent address, Friar's Club, New York City.



**Ashley Miller**, born in Cincinnati, Ohio. Actor (stage and screen) with Otis Skinner, Walker Whiteside, Ezra Kendall, Louis James, Henrietta Crosman etc. Playwright. Author of short stories and of 150 produced photoplays. Past fifteen years director of features for Edison, Pathe, Famous-Lasky, Vitagraph etc. Permanent address, M. P. D. A., N. Y. C.



**Charles Miller**, born in Saginaw, Michigan. Previous to directing motion pictures was an actor on the speaking stage for a number of years. He was also a manager and producer. Started his screen career with Triangle and has made about 42 pictures, all of which were five, six and seven reels. Permanent address, Lambs Club, New York City.



**Thomas R. Mills**, age 43 years, born in England. Previous to directing pictures was an actor for fifteen years on the speaking stage. Started film work with Reliance Majestic Co. and Vitagraph. Has made about 70 pictures, which includes one and two reels and features. Permanent address, 999 East 5th St., Brooklyn, N. Y.

**Lewis H. Moomaw**—Born, Baker, Ore., educated Portland, Ore.; previous career electrical engineer; stage experience, stock; screen experience, organized the World Film Mfg. Co., in 1909 and produced one-reel comedies and dramas for the independent market with Burton Holmes for two years, filming the U. S. and Canada; organized American Lifeograph Co. of Portland, Ore., in 1917; wrote and directed a number of features, also directed "The Chachahcos," the first and only feature produced entirely in Alaska. Next production for Lifeograph. Permanent address, American Lifeograph Co., Portland, Ore.

**Edmund Mortimer**, age 44 years. Born and educated in New York City. On stage 15 years with many prominent stars. Started in pictures in 1914 as actor and directed Clara Kimball Young, also at Metro, Tourneur and for Associated Authors. Hobby, yachting. Permanent address, Universal City, Calif.



under Bob Leonard and Lloyd Ingram.

**Bruce Mitchell**, age 41 years, born in Freeport, Illinois. Previous to directing was on the speaking stage for about four years. Began film work with Universal

Has made quite a number of pictures, almost all of them being feature productions. Mr. Mitchell's hobbies are pictures first, then fishing and hunting. Permanent address, 1446 No. Benton Way, Los Angeles.



**Claude H. Mitchell**, age 32 years, born in Melbourne, Australia. Previous to directing pictures, designed and built the Lone Star Studio in Hollywood for the Climax Co. Started with Famous Players in 1915 as asst director. Permanent address, Hollywood, Calif.

**Claude H. Mitchell**, age 32 years, born in Melbourne, Australia. Previous to directing pictures, designed and built the Lone Star Studio in Hollywood for the



**Howard M. Mitchell**, age 36 years, born in Philadelphia, Pa. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started screen career with Lubin Co. in 1909 and has made about 42 pictures, 26 being features. Censor-proof pictures are the hobby of Mr. Mitchell. Permanent address, Fox Studios, Hollywood, California.

**Howard M. Mitchell**, age 36 years, born in Philadelphia, Pa. Previous to directing pictures, was an actor on the speaking stage for a number



**Reggie Morris**, age 31 years, born in New York City. Started film work with Biograph in 14th St., New York. Previous to this was an actor on the speaking stage for over ten years. Has made about 100 pictures, chiefly comedies. Permanent address, Gates Hotel, 6th and Fegesau Sts., Los Angeles, California.

**Jane Murfin**. Has directed two pictures. Permanent address, Ince Studios, Culver City, Cal.



**Marshall Neilan**, age 32 years. Prior to directing pictures was an actor on the speaking stage for a short time. Later worked at the old Bio, and when given an opportunity to direct quickly established himself. In the past few years he has made a number of very successful productions. The "touches" of the Neilan pictures have long been commented upon. Likes motoring and outdoor life. Permanent address, Goldwyn Studios, Culver City, Calif.

# PAUL SCARDON

*Director*

**"HER OWN FREE WILL"**

*with Helene Chadwick*

**Eastern Productions**

New York Address—Green Room Club

Hollywood Address—1820 La Brea St.



**R. William Neill**, age 36 years, born in Dublin. Started film work with Thomas H. Ince, but previous to this was a stage director. Has made 30 pictures. Now making series for Grand-Asher. Permanent address, Grand Studios, Hollywood.

**Alvin J. Neitz**—Produced one for Pioneer, and one for Fox during the last year.

**Jack Nelson**.—Has directed a number of Western features. Permanent address Hollywood.



**Fred Newmeyer**, age 35 years, born in Central City, Col. As extra on the Universal lot, met Hal E. Roach and Harold Lloyd, in 1913. A year later was

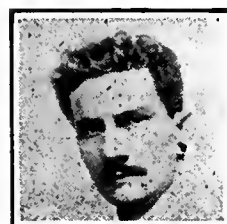
offered position as Lloyd's director. Has been with Lloyd since, co-directing Lloyd's feature comedies with Sam Taylor. Enjoys his work. Permanent address, Harold Lloyd Prod., Hollywood.



**Fred Niblo**, born in New York City. Has been stage producer, actor, author, world traveller, and film director. Started film career with Thomas H. Ince in

Los Angeles, has made about 35 productions, including Douglas Fairbanks' "Three Musketeers," "Mark of Zorro," "Blood and Sand," "Strangers of the Night," "Thy Name is Woman" and "The Famous Mrs. Fair." Is now heading own unit with the Metro-Goldwyn-Mayer studio. Just completed "The Red Lily." Permanent address, Metro-Goldwyn-Mayer Studios, Culver City, Cal.

**William Nigh**, age 41 years, born in Berlin, Wis. Previous to making pictures was for six years on the speaking stage and began film work in Los Angeles with Mack Sennett. He has made 74 pictures, and is now producing with his own company. Permanent address, Friars Club, New York.



**John W. Noble**, age 42 years, born in Pennsylvania. Started making motion pictures with Biograph in N. Y. in 1910. Previous to this he had been on

the speaking stage for four years. He has made 250 pictures, 150 of which are two reels and the rest feature pictures.

Mr. Noble's hobby is to play golf. Permanent address, Great Neck, L. I.



**Wilfrid North**, born in London, England. Previous to directing motion pictures was a cattle puncher in Texas, was also a practising lawyer and soldier in

Texas. Mr. North was also on the speaking stage for a number of years. Started screen career with Vitagraph, and has made quite a few pictures since. Permanent address, 1270 Allan Ave., New York City.

**John B. O'Brien**, born in Richmond, Va. Previous to directing motion pictures, was an actor on the speaking stage for quite some time. Mr. O'Brien has also written a number of successful scenarios, and has made a large number of feature productions. Permanent address, Lambs Club, New York City.

**Kenneth O'Hara**. Prior to directing was a publicity and scenario writer. Now directing on Long Island for Ernest Shipman. Permanent address, 565 5th Ave., New York City.



**Sidney Olcott**, born in Toronto, Canada. Previous to directing pictures was on the stage under George White. Started film work in

1906 with Mutoscope Co. in character parts, at Tenafly, N. J. Has made many pictures, chiefly feature productions. Mr. Olcott's hobby is collecting antiques. Incidentally he was the first American to make pictures abroad, making 14 in all. Permanent address, M. P. D. A., New York City.



**Henry Otto**, born in St. Louis, Mo. Previous to directing pictures was an actor on the speaking stage for a number of years. Started film work with Metro.

and has since then directed a number of pictures, including feature productions and one and two reels. Permanent address, Hollywood, Calif.



**Ida May Park**, born in Los Angeles, Cal. Started film work with Pathe; previous to this was an author and an actress for over ten years. Has made

about 75 super-features and one and two

reels. Reading, motoring and gardening are the hobbies of Miss Park.



**William Parke**, born in Pennsylvania. Previous to directing pictures was an actor and director on the speaking stage for ten years. Started film work with

Thanouser in New Rochelle and his own company in Pittsfield, Mass. He has made about 25 productions, which include feature productions and one and two reels. Bobby, his bulldog, and his 13-year-old son Peter are the greatest hobbies in Mr. Parke's life. Permanent address, 1738 Sycamore Ave., Hollywood, California.



**Albert Parker**, age 35 years, born in New York City. Started to make pictures with Triangle in Yonkers in 1916, but previous to this was for 15 years on

the speaking stage. He has made 22 pictures, all of which have been feature productions. Permanent address, 130 W. 44th St., New York.

**George Parson**—Has directed several feature pictures.



**Charles J. Parrott**, age 31 years, born in Baltimore, Md. Previous to directing pictures, was on the speaking stage for about ten years. Began screen career in

Mack Sennett studios, and has made about 110 pictures, chiefly comedies. Hunting and fishing are the hobbies of Mr. Parrott. Permanent address, Hal Roach Studio, Culver City, Calif.

**Val Paul**—Born in Denver. Took up theatricals while in college at Salt Lake City and later played in stock and vaudeville. Entered pictures as lead and heavies and took up directing several years ago. Loves his work. Permanent address, Hollywood, Calif.



**Stuart Paton**, age 41 years, born in Glasgow, Scotland. Previous to making pictures, was a chemist and painter and was on the speaking stage for many years.

Mr. Paton has made many pictures, which include features. Hobby, painting. Member, M. P. D. A. Hollywood, Calif.

**Percy Pembroke.** Has directed a number of comedies and features. Permanent address, F. B. O. Studio, Hollywood.

**Marcel Perez**—Has directed a number of pictures for the independent market.



**Leonce Perret,** age 42 years, born in France. Started film work with Gaumont Co. in Berlin. Previous to this was an actor on the speaking stage for a great number of years. Has made 417 pictures, 200 two reels and 217 feature productions. Mr. Perret's hobby is music and painting. Permanent address, Paris, France.

**Horace G. Plimpton**—Has directed many features.



**Paul Powell.** Previous to directing pictures was a special writer and journalist for the Los Angeles Express. Started screen career with Reliance-Majestic in 1912. Has made a number of feature productions for Lasky. Permanent address, M. P. D. A. Hollywood.

**Harry Pollard,** age 41 years. Born in Republic City, Kan. In pictures 8 years. Started with Universal after 10 years stage experience. Hobbies, out-door sports. Directing feature productions for Universal. Permanent address, Universal City, Calif.

**Len Powers.** Has had wide experience in various branches of production. Director of "Dippy-Doo-Dads" for Hal Roach. Permanent address, Roach Studios, Culver City, Cal.

**Gilbert Pratt,** Has directed many comedies and also has been engaged as gagman for feature comedies. Permanent address, Hollywood.

**Charles Ray,** age 32 years. Born in Jacksonville, Ill. He started in the industry in California in 1911, working for Thomas H. Ince and his own company. He has directed 11 features. Hobbies, swimming, golf, riding, piano and reading. Permanent address, 1425 Fleming St., Los Angeles, California.

**Herman C. Raymaker.** Age 31. Born Oakland, Cal. Began picture career at Mack Sennett's Studio as a Keystone Kop. Started directing comedies for Mack Sennet 1916. Later directed many comedies and comedy series, Monty Banks for Warner Brothers and Baby-Peggy for Century. At present with Monty Banks

Inc. making feature comedy-dramas. Permanent address, San Gabriel, Cal.



**J. Parker Read, Jr.,** created the first multiple-reel propaganda film ever sponsored by the United States Government. At the age of 24, he was a scenario writer and produced pictures for Louise Glum and Hobart Bosworth. His screen career started when Edison purchased his first story for \$15. Mr. Read is an accomplished linguist, and particularly familiar with all Latin countries. He has produced, written and directed many features. Address, 565—5th Ave., New York City.



**Albert Rogell,** born in Oklahoma City. Started in pictures seven years ago and worked in all branches of production. Has directed 32 pictures including westerns. Directed Fred Thompson series. Permanent address, Russell Studios, Hollywood.

**Harry Revier.** Previous to directing pictures, was in the theatrical profession.

# HOWARD M. MITCHELL

*Director*

FOX  
WEST COAST  
STUDIOS

25 FEATURES  
FOR FOX  
LAST TWO STARRING  
JOHN GILBERT



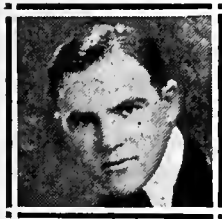
He had theaters in the west. He went to Los Angeles where he built one of the first big studios in that city. Permanent address, Hollywood.



**Lynn F. Reynolds**, age 34 years, born in Harlan, Iowa. Previous to directing pictures, was an actor on the speaking stage for about three years.

Started screen career with Selig in 1912, and has made about 61 pictures, almost all of them feature productions. Fishing and hunting are the hobbies of Mr. Reynolds. Permanent address, Fox Studios, Hollywood, California.

**Thomas V. Ricketts**—Made "The Sins of the World," in 1919.



**Hal Roach**, age 31 years, born in Elmira, N. Y. Previous to directing pictures Mr. Roach was a strenuous athlete and was one of the best football players in

the Elmira Academy. He started film work with Universal in 1913. In 1914 he organized his own company with Harold Lloyd as the star. Recognized as one of the foremost comedy producers. Permanent address, Hal Roach Studios, Culver City, Calif.



**Jess Robbins**, born in Dayton, Ohio. Began career with Essanay, Chicago, 1908, first as cameraman, later general manager. Creator and director of Bron-

co Billy Series westerns. In 1914 organized Robbins Photo Plays produced series of 12 for Pathe. In 1915 director and manager Essanay Chaplin comedy company. 1916, 1917 and 1918 stage manager Longacre Theater, New York. 1919 wrote and directed series comedies for Universal. 1920 and 1921 wrote and directed series comedies for Vitagraph. August 1921 organized Jess Robbins Prod. Permanent address, Los Angeles Athletic Club.

**Geo. K. Rolands**—Has directed number of pictures.



**John Stuart Robertson**, age 44 years, born in London, Ontario, Canada. Previous to entering pictures he was an actor on the speaking stage for quite a number

of years. Mr. Robertson started his screen

career with Vitagraph as an actor and later with Goldwyn. He has made many feature pictures, with Mary Pickford, John Barrymore and other notable stars, including Richard Barthelmess. Permanent address, Inspiration Pictures, 565—5th Ave., New York City.



**Philip E. Rosen**, age 36 years, born in Russia. Started film work with Edison Co. 13 years ago, but previous to this was a cinematographer. He filmed "The Mir-

acle Man." Has directed for Universal, Metro, Hodkinson, Famous. Made "Life of Abraham Lincoln," and is now with Warner Bros. Permanent address, Warner Bros. Studios, Hollywood.

**Nat Ross**, age 24 years. Born in San Francisco. Has worked in pictures 8 years. Started with Mastbaum Corp. Later salesman for Universal, then secretary for Carl Laemmle. Assistant director and director of Westerns and features for Universal. Hobbies, Baseball and boating. Permanent address, Universal City, Calif.



**Arthur Rosson**, age 35 years. Began film work with Vitagraph in 1912; previous to this was a traveler and short story writer. Has made many productions.

some one and two reelers and features. Permanent address, Los Angeles Athletic Club, Los Angeles, California.



**William R. Roubert**, age 23 years, born in London. Previous to directing pictures was in the theatrical profession and started film work in New York

with Universal. Has made about 45 pictures, all five reelers. Mr. Roubert's hobby is reading. Permanent address, 812 Riverside Drive, New York City.



**Wesley Ruggles**, born in Los Angeles, 1889. Previous to becoming affiliated with motion picture industry, enjoyed success on the legitimate stage in musical

comedy and stock. His film work started with the Mack Sennett-Keystone comedies which was the foundation for the 40 feature pictures he is now credited with. He has been identified with the following companies: Famous Players-Lasky Corp., Metro, Universal, Selznick,

Ince and Morosco. Permanent address, 136 So. El Centro St., Hollywood, Cal.

**Al Russell**.—Has worked in various branches of production and directed many features including a number of westerns.



**Al Santell**, age 29, born in San Francisco. Started in 1912 as free lance author: scenario writer and assistant director with Young-

deer for Pathe; staff scenarist with Mack Sennett Keystone; staff scenarist Beauty Comedies, for American Film Co.; later manager of comedy production for the American; personally supervised and directed the American Mutual Master-pictures five reel comedy-dramas. Director of comedy subjects for Kalem, and other comedy companies. Has been with F. B. O. for the past year, having produced the last of the series of "Fighting Blood" featurettes and two features. Permanent address, M. P. D. A. Hollywood.



**Paul Scardon**, age 44 years, born in Australia. Previous to directing pictures was an actor on the speaking stage for twelve years. Started screen work as an

actor with Reliance-Majestic Co., then went to Vitagraph, where he became a director. Has made about 50 pictures, almost all feature productions. Automobiles, English bull dogs, and horticulture are the hobbies of Mr. Scardon. Permanent address: Green Room Club, New York.



**George Lloyd Sargent**, age 40 years, born in Philadelphia. Previous to making pictures was a stage director and started film work with the American Eclair. Has

made approximately 75 pictures, and is an enthusiastic collector of Chinese curios. Permanent address, M. P. D. A., Hollywood, Calif.



**Victor L. Schertzinger**, age 35 years, born in Philadelphia, Penn. Before entering pictures he was musical director for Calve and Nordica, and has written and

staged many musical comedies and light operas. He was stage director for Klaw and Erlanger, and musical director for old Belasco Stock company of Los An-

geles. He was induced by Thomas H. Ince to direct. He has directed about 50 productions, all features. He is also famous as the composer of "Marcheta," "Just an Old Love Song," etc. Permanent address, Metro-Goldwyn-Mayer studios, Culver City, Cal.

**Oliver Sellers**—Has directed a large number of features and previous to his work in motion pictures was identified with many stage successes. Last production was "The Hoosier Schoolmaster" for Hodkinson.

**Lawrence Semon**, Has directed a number of two reel comedies in which he starred. Permanent address, Hollywood, Cal.



**Charles M. Seay**, age 45 years, born in Atlanta, Ga. Started making pictures with Edison in 1909, but previous to this was an actor for 10 years on the speaking stage.

Has made over 150 pictures, 30 of which were feature pictures and the rest one and two reels. Studying and making motion pictures are Mr. Seay's hobby. Permanent address, M. P. D. A., 234 West 55th St., New York City.

**Charles R. Seeling**. Age 29. Has written and directed over 20 features, chiefly westerns. Permanent address, R. C. Studios, Hollywood.

**Lou Seiler**. Has directed a number of pictures for Fox. Permanent address, Fox Studios, Hollywood.



**Wm. A. Seiter**, age 32 years, born in New York City. Started film work with Selig. Has made about five productions, all features. Has directed many feature productions for Universal, Principal and Warners. Mr. Seiter's hobby is golf. Permanent address, 6606 St. Francis Court, Hollywood, Cal.



**George B. Seitz**, age 32 years, born in Boston, Mass. Started film work with Pathe; previous to this was a scenario writer. Has made a great number of pictures, which include many serials and super-features. Permanent address, Pathe Exchange, 35 W. 45th St., New York.



**Victor Seastrom** was born in Sweden, 1879. When 18 he went on the stage as an actor, becoming also a stage director. When the Swedish Biograph was organized in 1912 he became its director, and directed three or four 3-reelers a year until 1916. Then he directed the first Swedish feature length picture, "A Man There Was," from an Ibsen poem. He came to America under a long-term contract, and is now working on "He Who Gets Slapped" for Metro-Goldwyn.

Permanent address, Metro-Goldwyn-Mayer studios, Culver City, Cal.



**Mack Sennett**, began screen career when he was an actor with Biograph, organized Keystone Film Co., with assistance of Ad. and Charles Kessel. Has produced a great many pictures, chiefly comedies. Permanent address, Mack Sennett Comedies, 1712 Glendale Blvd., Los Angeles, Calif.

# WEBSTER CAMPBELL

## DIRECTOR

**Harold Shaw.** Directed many one and two reel pictures for Edison, later going to England where he directed a number of features. Returned to this country and has directed features for the past two years. Permanent address, c/o M. P. D. A. Hollywood.

**Roy Sheldon,** age 36, educated in Jacksonville; stage career of 8 years. Permanent address, 61 W. 106th St., N. Y. C.

**Perley Poore Sheehan.** Has written and adapted many pictures and also has directed a number of features. Permanent address, Universal City, Cal.



**Scott Sidney,** age 47 years, born in Pennsylvania. Previous to directing motion pictures was an actor on the speaking stage for 20 years and started his film work with old K-B Studios. Mr. Sidney has made about 400 pictures, which include feature productions and two reels. For past few years directing comedies and features for Christie. Permanent address, Christie Studios, Hollywood.



**Edward Sloman,** age 38 years, born in London. Started making motion pictures with Universal Co. Previous to this was an actor on the legitimate stage. Has made many productions continuously for the past six years. Painting, riding and boxing are his hobbies. Now with Universal. Permanent address, 614 S. Oxford Ave., California.

**Ray C. Smallwood,** age 34 years. Began screen work with Imp. Directed many one and two reels. Worked 5 years with Metro and directed Alla Nazimova during two and one half years, after which he formed his own company. Permanent address: 150 W. 34th Street, New York City.

**Cliff Smith.** Has directed a number of Western features, many with Bill Hart. Now directing features for Universal. Permanent address, Universal City, Cal.



**Hamilton Smith,** previous to entering picture work, was a newspaperman. Began film work with Kalem, where he was staff writer, director and general manager. Has been with Metro, Goldwyn, World. Directed about 50 features and short-reels. Organizer of Syracuse Motion Pictures Co. and author and director of three features for that organization. Writing and directing a series of "Hickory

Corners" two-reel comedies for Arcraft. To make "The Master of Ballantrae," under his own banner in October. Permanent address, 139 W. 47th St., New York City.

**Noel Smith.** Now directing comedies for Century Film Corp. Permanent address, Century Studios, Hollywood.

**David Smith.** Worked in all branches of productions, later becoming director for Vitagraph, making a number of features. Permanent address, Vitagraph Studios, Hollywood.

**David Solomon**—Produced "South Sea Love" for Fox.

**Mal St. Clair,** age 27, began his film career with the Keystone Film Co. and was subsequently with Mack Sennett and Buster Keaton. He has directed fifteen two-reel comedies. Has directed a number of feature-length comedy-dramas. St. Clair was born in Los Angeles. Permanent address, Warner Studios.



**Al St. John,** age 31 years, born in Santa Anna, Calif. Started film work with Keystone; previous to this was an actor on the speaking stage for eight years. Has made about 25 pictures, which include a few feature productions and chiefly one and two reels. Baseball and golf are the hobbies of Mr. St. John. Permanent address, Fox Studios, Los Angeles, Calif.



**John M. Stahl.** Backed by a long stage training as an actor, John M. Stahl found scope for his creative ability as a motion picture director. Has been under contract with Louis B. Mayer for the past four and a half years, working as an independent production unit. He has just completed "Husbands and Lovers."



**Richard Stanton,** was born in Philadelphia, Pa. At the age of eight he ran away from home. Previous to entering pictures he was an actor on the speaking stage for quite some time. His screen career started with Vitagraph, in which he was actor, author, director and supervisor. He has made many pictures, mostly feature productions. Permanent address, Hollywood, Calif.

**Bennie Stoloff.** Now directing pictures at the Fox Studio, Hollywood.



**Jerome Storm,** born in Denver, Colorado. Previous to directing pictures was on the speaking stage for quite some time. Started screen career with Ince-Paramount, and has made many pictures, features and one and two reels. Permanent address, 154 S. Larchmont Blvd., Los Angeles, Calif.



**Hunt Stromberg.** Graduated from publicity ranks to head of his own producing organization. Has directed many features including the "Fire Patrol." Permanent address, Ince Studios, Hollywood, Cal.



**Rollin S. Sturgeon.** Born in Rock Island, Ill. and attended Northwestern and Harvard University. Since 1909 writer, director, manager and producer. Has directed many pictures. Permanent address, 723 N. Mariposa Ave., Hollywood.



**Charles Swickard,** feature director. For a number of years active on the speaking stage as actor, adaptor and stage director. Took up pictures at the suggestion and in the services of Thomas H. Ince, at Inceville, California. Began with acting and writing, making exhaustive study of the industry. Began directing in 1914. Was the director of some of G. Gardner Sullivan's big successes. Permanent address, Hollywood, Calif.



**Frederick Sullivan,** age 51 years, born in London. Previous to directing motion pictures was a newspaper man and was a stage director for 15 years. Started film work with Reliance Co. in 1912 and has made 11 big feature pictures and 250 one and two reels. A good deal of Mr. Sullivan's leisure time is spent either playing tennis or fishing. Permanent address, Hollywood, Calif.

**Cullen Tate.**—Has worked in various branches of production and later became assistant director for C. B. DeMille. Has directed three features. Permanent address, Hollywood.



**Sam Taylor.** Age 28 years; born in New York City; graduated Fordham University, 1915. Comedy writer for Kalem, Vitagraph and Universal until 1920; on Harold Lloyd's production staff ever since; first as writer, then as director. Co-directed with Fred Newmeyer. Permanent address, 528 Crescent Drive, Beverly Hills, Cal.

**S. E. V. Taylor**—Began screen career with Biograph in 1909; staff playwright with D. W. Griffith 3 years; member of M. P. D. A. Permanent address, N. Y. Athletic Club, N. Y. City.



**Tom Terriss,** age 43 years, born in London. Previous to making motion pictures was an actor-manager and was on the speaking stage for 17 years. Has

made about 40 pictures, all of these being feature productions. Boating is the favorite hobby of Mr. Terriss. Now in Spain, producing for Metro-Goldwyn. Permanent address, 601 W. 144th St., New York City.



**George Terwilliger,** age 42 years, born in New York. Started making motion pictures with Reliance in 1910. Before this was a newspaper critic. Has made 120 pictures, 100 of these being two reels and the rest were feature productions. Mr. Terwilliger spends a great deal of his leisure time outdoors.

**Richard Thomas.**—Before entering pictures was an artist. Has made two features. Permanent address, F. B. O. Studios, Hollywood.



**Freder'k A. Thomson,** age 53 years, born in Montreal, Canada. Started film work with Vitagraph in Brooklyn. Previous to this was a stage director and actor on the speaking stage for 20 years.

He has made between 30 and 40 features. Permanent address, The Players, 16 Grammercy Park, New York.

**Robert Thornby,** born in New York City. Previous to directing motion pictures, was an actor on the speaking stage for a number of years. Began screen career with Vitagraph as an actor, and then became a director. Mr. Thornby has directed many pictures, chiefly feature productions. Permanent address, 2464 Beachwood Drive, Los Angeles, California.



**Rex Thorpe,** age 30 years, born in Mangum, Okla. Previous to directing pictures, was an actor on the speaking stage for about five years. Started screen career with Oklahoma Midwestern Film Co. in 1919, and has co-directed quite a lot of two-reel western pictures. Writing is Mr. Thorpe's hobby. Permanent address, Bisbee, Ariz., and Hollywood, California.

# EDWARD LAEMMLE

## Directing for Universal



“Leather Pushers” — *Fourth Series*

“The Fast Steppers”

“The Victor” — *Starring Herb Rawlison*

NOW DIRECTING

## “FLOWER OF NAPOLI”

Universal Super-Jewel





**Maurice Tourneur**, born in France. Previous to directing motion pictures was an artist and stage producer, having produced over 400 stage plays in France.

Started film work with Eclair in Paris. Athletics, art and literature are the hobbies of Mr. Tourneur. Permanent address, United Studios, Hollywood, California.

**Laurence Trimble**, born Robbinston, Me., Feb. 15, 1885. Early career, farming, lumber business, short story writing. Started screen career with Vitagraph in spring of 1910. Produced independently in England from 1913 to 1916. In 1917, he joined Goldwyn. Since 1920 with Murfin-Trimble Prods. Likes outdoor recreation. Permanent address, M. P. D. A., Hollywood.

**Frank W. Tuttle**, age 31. President of Yale Dramatic Assn., 1915. Started in pictures with The Film Guild, about 1922. Playwright and scenario writer of Famous Players, directing Bebe Daniels next fall. Permanent address, Greenwich, Conn.

**Frank Urson**. Born in Chicago, graduate of Armour Institute. For several years was associated with railroad construction. Started in pictures with Thanhouser, and later with Griffith as cinematographer. He joined the Lasky organization some years ago in the same capacity, and later became assistant director for C. B. DeMille. Recently he was appointed a director for Lasky's. Permanent address, Lasky Studio, Hollywood.



**Travers Vale**, age 58 years, born in Liverpool, Eng. Previous to making pictures was a theatrical producer. Began film work with Rex in 1909. Has made

300 pictures, 122 of which are feature productions and the rest two reels. Permanent address, Friars Club, New York City.

**Wally Van**. Acted and directed for Vitagraph, and later directed a number of feature productions. Permanent address, M. P. D. A. Hollywood.



**W. S. Van Dyke**, age 34 years. Started his career with D. W. Griffith in Intolerance. Has worked with several companies and has directed 15 features.

Only one hobby, golf. Permanent address, 6511½ Hollywood Blvd.

**Philip Van Loan**, age 40 years, born in Amsterdam, Holland. Previous to direct-

ing pictures, was an actor on the speaking stage for a number of years. He started his screen career with Fox, and has made quite a number of pictures, including feature productions and one and two reels. Permanent address, 335 East 79th St., New York City.



**Perry N. Vekroff**, age 42 years, born in Alexandria, Egypt. Graduated Robert College, Constantinople, Turkey, 1898. After serving in

Dept. of Foreign Affairs and as Second Secretary in Secret Cabinet of H. M. King Ferdinand I of Bulgaria, emigrated to U. S. A. Started stage career in "Fatal Wedding Co." Became a screen writer, actor, scenario editor and director: with Lubin, Kinemacolor, and others, directing numerous successes. Address, 6121 Selma Ave., Hollywood, Cal.

**Edward Venturini**—Has directed one Hodkinson. Permanent address, Nanuet, N. Y.



**King Vidor**, age 29 years, born in Galveston, Tex. Started film work directing Judge Willis Brown Boy pictures in 1917 in Los Angeles. Is a member

of the Writers' Guild, California Yacht Club, Hollywood Athletic Club, and the Motion Picture Directors' Assn. Permanent address, Goldwyn-Metro-Mayer Studios, Culver City, Calif.



**Robert G. Vignola**, age 40 years, born in Trivigno, Italy. He was an actor on the speaking stage for ten years, and began his motion picture career as a director

for Kalem.

He has made 100 two-reel productions, and about 30 features. Has just completed a contract with Cosmopolitan, in which he directed Marion Davies in "When Knighthood Was in Flower," "Yolanda" and others. He is now under contract to Metro-Goldwyn-Mayer. Permanent address, Metro-Goldwyn-Mayer studios, Culver City, Cal.



**James Vincent**, age 41 years, born in Springfield, Mass. Previous to making motion pictures was an actor on the speaking stage for 10 years. Has made 43

features. Permanent address, 215 W. 51st St., New York.



**Erich von Stroheim**. Age 38 years, born in Vienna, Austria, the son of an Austrian nobleman. Was an officer in the Austrian army. Became well known on

the screen during the war for his portrayal of Prussian officers. Has become one of the best known directors in pictures, although he has made only four pictures. Permanent address, Metro-Goldwyn-Mayer studios, Culver City, Cal.



**R. A. Walsh**, age 35 years, born in New York City. Previous to becoming a director, was a college student, and then became a Griffith protege. Later

he went to Fox. Seven years ago he started for Griffith and has made about 48 productions, all of which were features. New York City, and United Studios, Hollywood, Calif.

**Ben Wilson**, born in Corning, Iowa, educated there and in Centerville, Iowa. Stage career 12 years in stock and producing. Screen career, Edison, Universal, Hallmark and Arrow. Produced a number of specials for Arrow release. Permanent address, 5821 Santa Monica Blvd., Hollywood, Calif.



**J. Williamson**, age 42 years, born in England. Previous to directing pictures, was a cartoonist and photographer. Started film work in Norfolk, Virginia, and is the originator of under sea

motion pictures. Mr. Williamson has made eight pictures, all feature productions. Permanent address, Hotel Warrington, New York City.

**Lawrence C. Windom**, born in New York. Previous to directing pictures was an actor on the speaking stage for a number of years.



**Chet Withey**, age 36 years, born in Park City, Utah. Previous to directing motion pictures, was an actor on the speaking stage for a number of years, he

also was a scenario writer. Mr. Withey has made about 22 pictures. Permanent address, Lotos Club, New York.



**Sam Wood**, age 38 years, born in Philadelphia, Pa. Previous to directing pictures was an investment broker. Started screen career with Lasky's and has made about 20 pictures, almost all of which are features. Football and rowing are the hobbies of Mr. Wood. Permanent address, Hollywood, Calif.



**Wallace Worsley**, age 43 years, born in New York. Previous to making motion pictures he was an actor and stage director. He started with Thomas H. Ince and has made 25 pictures, and produced "The Hunchback of Notre Dame" for Universal. Mr. Worsley's hobby is motor cars. Permanent address, M. P. D. A. Hollywood.



**William Worthington**, born in Troy, New York. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started screen career in Los Angeles in 1913, and has made 54 pictures, all of which were feature productions. Motoring and swimming are the hobbies of Mr. Worthington. Permanent address, 1944 Franklin Circle, Hollywood, California.



**John Griffith Wray**, age 38 years, born in Minneapolis, Minn. Started film work with Thomas H. Ince one year ago. Previous to this was manager, director and actor on the speaking stage for a great number of years. Has made a number of pictures, all of which were features. Now in charge of productions of Thomas H. Ince. Permanent address, Ince Studios, Culver City, Cal.

**Rob Wagner**, age 52 years, born in Detroit, Mich. Received an education at the University of Michigan, afterward embarking for a time as a bridge-

builder. Later he made a national reputation as an illustrator, cartoonist, and portrait painter; another he made as author. Most of his stories involve people of film life, with which he has been associated since the inception of the industry. He is a photoplaywright and designer of art titles. Wrestling and manual labor are his hobbies. Directed a number of two-reelers starring Will Rogers. Permanent address, Writers Club.



**Nate C. Watt**, age 33 years, born in Denver, Colo. Previous to directing pictures, was manager of musical comedies for about four years. Started film work with Lois Weber as Ass't Director and has made 8 pictures, all of which are feature productions. Swimming and riding are the hobbies of Mr. Watt. Permanent address, Hollywood, California.



**Kenneth Webb**, born in New York. Started film work in Flatbush with Vitagraph Co., in 1916. Previous to this was an author and stage director. Has made 30 pictures, 15 of which were five reelers and the rest two reelers. Mr. Webb's chief hobby is golf. Permanent address, 172 W. 79th St., New York.



**Lois Weber**, the only woman member of the M. P. D. A. Her experience in producing and directing covers a period of years. Miss Weber is interested in art, music and the drama. Permanent address, Lois Weber Productions, Hollywood, California.

**Millard Webb.**—For a number of years has been connected with various branches of producing and recently appointed director for Warner Brothers. Permanent address, Warner Bros. Studio, Hollywood.

**Harmon Weight**, previous to directing pictures was a stage director and also managed his own stock company. He was formerly with Universal, Paralta Plays,

and Selznick. Has directed several feature productions. Recently with Distinctive Productions. Permanent address, 423 W. 118th St., New York City.



**Roland West**, age 37 years, born in Cleveland, Ohio. Previous to making motion pictures was an author, and started film work in 1919 in New York. Has made 4 pictures, all of which were features. Mr. West's hobby is boating. Permanent address, 260 West 42nd St., New York.



**Jack White**, age 26 years, born in New York City. Began his screen career with N. Y. Motion Picture Co. Has made many pictures, most of them one and two reelers. Has produced many two-reel comedies for Educational Release. Permanent address, Fine Arts Studio, Hollywood.



**Irvin V. Willat**, age 33 years, born in Stamford, Conn. Started film work at the Imp Studios, New York, in 1910. Previous to this had always been working in pictures. Mr. Willat has made about 20 features and is directing for Famous under the name of "Irvin Willat Productions." Mr. Willat's only hobby is motion pictures. Permanent address, Famous Players Studio, Long Island City, N. Y.



**James Young**, born in Baltimore. Previous to making motion pictures was on the stage for a number of years. Started film work with Vitagraph, and has made several hundred pictures, which includes feature productions and one and two reelers. Mr. Young's hobby is "everything connected with the stage." Permanent address, 1723 Lonewood Ave., Los Angeles, Cal.

*Editors' Note.—A most earnest effort has been made to include in this listing all directors now active in this country, who are, or recently have, made feature productions. It is a difficult task, and while it is believed that the above list is most comprehensive and complete, should there be any omissions it is trusted that the oversight will be accepted as such.*

**“Book it; boost it;  
You can't go wrong!”**  
— and just in case you  
think this is only  
**one side to the story**”

**The Uninvited Guest**, with Jean Tolly.—  
By far the best picture I have ever  
screened. Book it, boost it; you can't go  
wrong. I screened it to more people in  
my place than anything I ever ran. • Had  
them lined on the sidewalk waiting for the  
third show. / Wish I could get one each  
week like this with Miss Tolly playing the  
leading part. She is wonderful if she is  
given the right chance. She sure will make  
a leading star of the screen.—J. F. Law-  
rence, Lyric theatre, Humboldt, Tenn.

From  
“What the  
Picture  
did for me  
in  
Exhibitor's  
Herald”

**“Screened It to More People than  
Anything He Ever Ran!”**

How many pictures can an  
exhibitor say that about?  
Darn few, you know it! But  
it's what they all say about  
“THE UNINVITED GUEST.”

This exhibitor who had  
them “lined on the side-

walk for the third show” is  
just one of the exhibitors do-  
ing the same thing. Pick up  
any trade paper—look at ex-  
hibitors' reports to see what's  
getting the business. It's  
“THE UNINVITED GUEST”  
every time!

Gary Imperial Pictures Ltd. Exclu-  
sive Distributors thru out  
Great Britain. Sir William  
Garry, Managing Director...





on this side we offer  
added proof that all  
exhibitors tell the same  
story about

**The Uninvited Guest**, with a special cast.  
—This picture is very good. Pleased every-  
one. Played to a large audience. Ran one  
day and had many matineers return for  
the night show. Much better than many  
so-called specials. — Kreighbaum  
Char-Bell theatre, Rochester, Ind. Bros.,

From  
"What the  
Picture did  
for Me"  
in  
Exhibitors  
Herald

**"Had Many Matineers  
Return for Night Show"**

Think that one over! Apage of "blah"  
couldn't tell the story of that line.

"THE UNINVITED GUEST" is a special  
in everything but the money you pay for it!  
The prize novelty of the year—thrilling under-  
the-ocean scenes and natural colors combined  
for the first time in picture history; a dandy  
cast that has Jean Tolley, Maurice Flynn,  
Mary MacLaren and Louis Wolheim; a jazzy  
story of South Sea pearls and Broadway  
Pearls. *Take the advice of the men  
who've played it—book it now!*

Jury Imperial Pictures Ltd. Exclusive  
Distributors throuth Great Britain.  
Sir. William Jury, Managing Director

J.E. Williamson  
*presents*

**The  
Uninvited  
Guest**

*Directed by*  
**Ralph Ince.**

*Story by* CURTIS BENTON

*Produced by* SUBMARINE FILM  
CORP. *under* WILLIAMSON  
*patents, Natural color scenes by*  
TECHNICOLOR CORP.

A **Metro**  
Picture



## THE TREND IN FILMS FOR NEXT YEAR

By Louis B. Mayer

SO many articles have been written, and statements have been made on the "trend of pictures for the coming year" that it is difficult to say anything on the subject that is not hackneyed or bromidic.

It is not for the sake of effect, however, that I say there will be no decided trend for any one thing in pictures in the coming season. A "trend" indicates a number of pictures along the same line, and this is just what the industry must avoid.

Never before were producers so earnestly seeking things new and original as now. This presages a great year for the business. The public, in my estimation, wants diversity in its pictures, and will pay its quarters into the box office to get it.

The public is "shopping" for pictures now, not attending them hit or miss. This means that the industry must present a wide variety of productions. It is with this in mind that the Metro-Goldwyn-Mayer productions has laid out its program of production for the year. There was no saying, "This year we will make this type of picture," but, instead, a careful balancing with stories of every type on the production schedule.

We cannot look for any one particular type of pictures. Although it will not necessarily be a year of spectacles and costume pictures, it just as certainly will not be a year of small productions.

## PICTURE-MAKING FORMULA

By William deMille

PERHAPS one of the most interesting angles of motion picture production is the fact that there are so many angles.

Each new picture is a fresh adventure and it is impossible to lay down hard and fast rules of production. The producer-director who sets a technical formula and tries to live up to it later is likely to find that the progress of picture-making is taking a tangent far different from the one he has selected.

I create a new formula for each picture because every photoplay is an entity. Each has its own psychology and demands individual treatment. With each new production I repudiate much of the technique I may have used three or six months previously.

A year ago, for instance, I might have fought against the reduction of sub-titles. Yet, when I produced "Don't Call It Love," Clara Berger, the scenarist for William deMille productions, and I not only eliminated half the usual quota but used no "time or place" titles. The latter were not needed.

In "Icebound" we introduced sub-titles without verbs. They best reflected the severe psychology of the story and would not have been appropriate in another picture.

In "The Bedroom Window" and in the adaptation of "Spring Cleaning" other changes in technique were decided upon.

Every picture presents its own problems of interpretation; offers new ideas in titling; demands different tempo in action and individual coloring in settings.

There is one formula to which I will always hold, however. It is expressed in a motto which hangs upon the wall of my study at the Lasky studio. It reads—

"The Picture of the Future will be the Picture which Says Something Worth Saying in a Beautiful Way."

## MAKING THEM FUNNY

By James W. Horne

AFTER ten years someone, somewhere—I think it was Thomas H. Ince—told me I was funny. I didn't believe him as I had been told by producer after producer my work was westerns and melodrama. (This was after I had lived down eleven serials.) (Laugh that one off.) I was scared to death because I had outgrown any thought of comedy from the old Kalem days when George Marion, then the president of Kalem, wanted me to take over Ham and Bud and assured me I was a comedy director.

I made "The Hottentot" and it went over big and now they tell me I'm funny. That's the best compliment I have ever received as I fully realize what it means to try and be funny.

Comedy is the hardest, cruelest end of the motion picture business and the most disappointing from a director's standpoint. In drama we have more or less given rules and dramatic values that we know will go over and always serve; in comedy a gag, or comedy point, will never go over to the public twice in the same way. Gags are limited like notes of the scale and it is only the way they are handled that get them over. Give them the twist.

My idea of a good comedy is first a story. This is essential (many will differ with me, I know), then gags to hang on it to make it funnier, and if possible a thrill or two. There are certainly all kinds of comedy, slap-stick, farce, society comedy, situation comedy, etc., etc. They all must be handled in a different vein. I know! I made a melodramatic farce. We all believed it the best we had ever worked in and lo and behold when I saw it cut and finished on the screen the cutter had tried to make it a melodrama pure and simple. It was simple but far from pure and we were all terrible together.

To depict something funny all the characters should feel funny, be in good humor. Rehearsals are death to comedy of any kind. I try never to rehearse and if I find the gag has to be rehearsed over and over, I immediately throw it away and substitute something else. Stilted comedy isn't worth a nickle.

We all have ambitions and my ambition is to continue to make comedies along the lines of "The Hottentot," "Yankee Consul" and "Capt. Fearless." Three entirely different kinds of comedy subjects. I am sure the greater percentage of the picture-going public longs to laugh and is waiting and anxious to be entertained. The greater percentage of the pictures today are serious, yet the biggest money makers in the business are comedians.

If I can make them funny, good and funny, I will feel I have done my share to make the motion picture the entertainment of the world. Yes, the industry is still in its infancy.

## Setting the Tempo With Rhythmic Music

By Victor Schertzinger

ACCORDING to a rough count, I'm asked at least thirty-five times a week why I don't give up composing music and confine my efforts to directing motion pictures or give up directing for composing.

I usually take time to explain that to me the two are so closely allied that there is almost

no difference at all. You can't make a motion picture unless you have the entire story pictured in your mind before you direct the first scene and you can't compose a piece of music unless you first have a complete picture in your mind.

Instead of telling the story on film you write it in notes on a musical scale.

It is a source of great satisfaction to me to see the long strides music is taking in the actual making of motion pictures. You can go into any studio and find scarcely a company working without the use of music of some kind, usually the combination of violin, cello and a foot-power organ.

Music helps players portray various emotions, brings tears to their eyes or smiles to their lips, but that is not its most important use. Its greatest benefit is the help it gives in providing the right tempo to the action of each scene and rhythm to the picture as a whole. I have seen great stage directors beating time with a pencil or cigar during the rehearsal of a scene to correct the tempo. It is another one of those things that you feel but cannot explain. If, when the play is staged, the tempo is not right you know that something is wrong without knowing why.

If the right music is used during the filming of a scene the director has no difficulty in telling whether the action has the right rhythm. A dancer would have far more difficulty in acquiring the grace that accompanies perfect rhythm if he did not have the aid of music.

You don't have to have an understanding of music to appreciate this fact. I know fine directors who make use of "sideline" music and are aided greatly by it, although they don't know just why. A scene will be played and the tempo will not be in keeping with the music. There is a jarring note in the action that registers immediately upon the director. He will film the scene again and ask the players to take more time with their work. Although he doesn't realize it, the music was the instrument that corrected the error.

## SIGNIFICANCE OF TITLES

By Robert Z. Leonard

A ROSE by any other name may smell as sweet, but it would not be so popular if it were called spinach.

If I were a film salesman, I would rather have a good title for the picture I was selling than a cast full of celebrities.

It means nothing to the story, to be sure. "A Woman of Paris" would have been the same picture if Chaplin had called it "What Happened to Edna." But I, for one, wouldn't have gone to see it if he'd used the latter title.

Selecting good selling titles for pictures may be hokum, but it is a practice indulged in by most of our modern writers.

Anyone would read "Prancing Nigger," "The Blind Bow Boy," "Main Street," "Told by an Idiot," "Seeing Things at Night" or books with similar titles. These are merely picked at random, but they are excellent examples. They sound interesting.

"Circe," the title of the story Ibanez wrote for Miss Murray, is a very good title, in my estimation. It is Ibanez's title.

Miss Murray and I spend a great deal of time in selecting titles of our productions. Sometimes they are suggested by the authors of the stories or members of our company. A property man proposed one of our titles.

"Fascination," "The French Doll," "Mlle. Midnight," "Fashion Row," "Jazzmania" are a few of our recent titles. I'm not taking credit for them, but I think they are examples of excellent selling titles.

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# Producer's Ideas on the Requirements of a Director

## Director Should Create

By M. C. LEVEE

President, United Studios

NINETY-FIVE per cent of the motion picture directors today, whether they have it or not, need producing supervision.

By producing supervision I mean, the creation of plot and producing values in the translation of the story to the screen which the director himself should perfect.

The chief requirements for a good director in my opinion, is real creative ability to increase the merit of a story in telling it on the screen. Ideal motion picture stories are far and far between. The scarcity of book material that can be literally translated to the screen is becoming greater every year. Much of the modern literature we cannot tell the screen as it is written, because of the censors. Directors are being thrown upon their resources more and more every day.

Yet, the average director depends entirely too much upon others. He has a tendency to become mechanical. A director should not merely direct, he should create. He should lead where others leave off.

I could engage an assistant director, give him a wonderful story script form—all worked out for him—and he would undoubtedly make a great picture.

The director, however, who can take an average story with fair possibilities, and work that story into a great motion picture, is to my mind, a real director.

Another important requirement is the ability to make art commercial or in the vernacular of the trade, produce pictures with an eye on the box-office. We may rave about it in motion pictures but past experiences illustrate many sad lessons. Art is fine as long as it is in tune with the box-office. Give us artistic pictures by all means—but combine with art a generous sprinkling of box-office flavoring. In other words, the director must be a showman. He must sense the public's likes and dislikes and adapt himself to his skill accordingly.

There are indeed few directors who today combine the qualifications we have mentioned. Because of this fact, in nearly every instance, producing supervision over the director's supervision is essential. In view of this fact, I contend that a director's value is measured by the amount of supervision necessary. A director who expects to have his problems worked out for him should not receive a salary equal to that of another director who creates his own solutions. Yet this is the situation we find in the producing field today.

## Must Be Keen Student of Human Nature

JULIUS BERNHEIM.

General Manager, Universal City

THE essential requirements of a good director are many and varied.

First he must be a keen student of human nature, for without this quality his directorial efforts will be greatly hampered. He must know color values; he must know lighting; he must know how to build tense situations; what is constructive by way of suspense; he must be in constant touch with the outer world regarding the ever-changing whims of the entertainment public at large; he must be an executive, an organizer, for in no production unit is harmony complete unless all the contributing branches are in accord with one another.

A good director studies his play and his players and be open to suggestion at all times. He must know and appreciate production cost. There are occasions when a director works at a disadvantage, but a good motion picture director can, as a rule, find a way to overcome what might be seemingly insurmountable obstacles.

Conditions are greatly changed in the industry with regard to the feeling between the director, executives and the players. While there have been rumors of rather slight antagonism with a production unit in the past, this has now ceased to exist and working conditions are quite harmonious.

The successful director is the one who shares his confidences with the players and technical staff attached to his unit and it is a common occurrence now-a-days for a director, star and cameraman to be continually exchanging suggestions which will lead to a better grade of product.

The good motion picture director must have unusually keen insight on script changes; he must be a man of many moods, a clear thinker, a fast worker, competent, keen and human.

## Breadth of Knowledge

By JESSE L. LASKY

Vice Pres. Famous Players-Lasky Corporation.

You ask me what constitutes the requirements for a good motion picture director.

It is rather difficult to answer, as a good director must have such a wide range of knowledge, technical ability, imagination and executive capacity that a brief definition summarizing his essential requirements is almost impossible. He must be artist and business man, technician and diplomat, creator and interpreter—all contradictory, but all necessary.

If I may, however, I shall discuss two of the things essential in the make-up of a good director. Lacking these elements he can never attain greatness, regardless of his abilities otherwise.

In the first place, a good director must be able to interpret the thought and spirit of the author whose story he is putting on the screen. And when I say "interpret" I do not mean that the director should merely

translate words into pictures. It is rare, indeed, that a novel or play is so written that it can be transcribed literally and exactly into pictures. The reason—and we all have been reiterating it so long that it has become a commonplace—is that motion pictures are an entirely different form of expression, and as such demand liberties and are bound by restrictions that do not obtain on the stage or between the covers of a book.

For the director to interpret the thought and spirit of the author requires sympathy, understanding and imagination. It also requires thought and patience and knowledge of his craft. The time has passed in this profession when a director, either through ignorance or lack of skill and patience, can take a play or novel and substitute for its dramatic story something from his own mind that is easier to photograph. The time also has passed when a director can lazily turn into pictures the dialogue and situations of the stage.

No, the director must keep the spirit of the original story and put that spirit into an entirely different entity—a motion picture play.

And this leads naturally into the other quality. Any director who is to make a name for himself must have in him the seeds of creation. He must be an artist who can imagine and put into pictures his own dramatic interpretations of life. He must be able to make his own dramas and make them so they can be photographed. This requires imagination, a knowledge of dramatic values, a wide knowledge of life.

So, you see, the great director must be interpreter and creator—and it is rare indeed that one man has in him such contradictory qualities.

## Need Not Be Expert in Story Construction

By EARL HUDSON

First National

A MOTION picture director should be just what his title implies—a director of the performances of the players who make up the cast of his picture, visualizing through the expressions and pantomimic abilities of the cast the thoughts, mental processes, emotions, reactions and determinations necessary to tell the story set forth in his script.

A director should have a general understanding of story values, but he does not need to be an expert in story construction. That is a specialty which should more particularly be the responsibility of the scenario writer. The script should be the director's blueprint, clearly indicating the expressions and registrations wanted in each scene by the scenario writer to tell his story.

The director's greatest claim to opportunity should be his thorough knowledge and understanding of what constitutes real acting and his ability to get superlative acting per-

formances from his cast in accordance with the requirements of his script.

When he has done this successfully, he has discharged one of the greatest responsibilities attending the production of a picture.

## Not a One Man's Job

By R. A. ROWLAND

First National

AS to what should constitute the requirements of a good director, I would say, first: he should know dramatic art. He should appreciate extremely characterization and tempo. These two are the main essentials that any director should have. He should also naturally know cutting, and titling, and help in the construction of continuities.

Of course, this might be asking too much, but if the average director had the first three requirements, with the aid of the producer working with the director, showing a judgment of showmanship in the selection of material with box-office value, and the aid of a capable continuity writer, and then last but not least, the appreciation of economy—this, in my opinion, would make a perfect director.

All these things are not impossible, although we cannot expect any director to know all the essentials that go into picture construction and making, the whys and wherefors of box-office value, etc., and it is the wise director who will not do everything himself but who will allow himself to be helped by a capable staff, as it is not a one man's job.

It is also the wise director who will listen, because it is not humanly possible for one man to have all the necessary qualifications enumerated above.

## Follow Producer's Intentions

By SOL LESSER

Pres., Principal Pictures Corp.

"Mark now how a plain tale shall put you down."

Shakespeare in Henry IV.

In the production of motion pictures the director is the one who stands between failure and achievement. He either miscarries the producer's project or he is the one responsible for accomplishing its intention.

Sometimes the originator of a screen production is actually the director as in the case of Charlie Chaplin, Douglas Fairbanks, or Harold Lloyd. These artists I except. I also except those directors who are the responsible heads of their own individual organizations.

From my standpoint as a producer I address myself to the director whom I engage to transfer to the screen a book, play or original story that I am to produce. I want to produce this picture because I believe it contains a message and has the plot and the amusement qualities that I feel the public desires.

If my director misses this message or the plot or the entertainment qualities as I see them, then he does not accomplish my intention.

The motion picture director should have as his qualifications, first; a cultured understanding of humanity coupled with a sympathetic interest for all phases of human existence. By this I mean that he should have no prejudices for or against different social stratas but must have a well-organized brain, so that whatever type of character he has to direct, that character be representative of its class. In order to appeal to all classes of the public the characters must be representative of their class. Otherwise, the public will not accept such characters as living persons in real life.

The motion picture director's other requirements are stamina, patience, courage, originality, and he must be an organizer. He must effect the compromises between the actors, and the compromises between the technicians.

The temperaments of motion picture producers qualify them for different types of dramas or comedies. Thus we see certain directors succeeding in society plays—others in Western stories—still others in comedies—but always the same qualities endure—stamina, patience, courage, originality—and organization ability is most dominant.

The relationship between a producer and a director is often very chaotic. Most directors feel that producers are magnates and are only looking for the profits, without regard to art. I know sixteen producers here in Los Angeles who qualify as idealists—practical idealists, it is true—but all living under the influence of idealism. These producers all require another qualification of a director—and that is team work.

The successful director must have the ability and the loyalty to transfer to the screen the project as the producer wants his public to see it. The director who accepts the relationship of the producers a contributing factor and does not miscarry the producers conception is muchly sought. The producer must make his contribution by expressing his ideas and see that they are carried to completion on the screen with the aid of his director, or he becomes a misnomer, and turns into a capitalist.

### Spiritual Quality

By MACK SENNETT

**E**VEN if I had the power of a magician I don't know that I could absolutely mould a motion picture director to order.

The stuff that makes a good director is not like the stuff that makes a good clerk or a good boxer. It cannot so easily be catalogued. It is an indefinable spiritual quality. I suppose you could call it an intense sympathy—a sympathetic, creative imagination.

Before he can tell the actors what to do, the director must have a definite, clear vision of the finished picture in his own mind. The poor directors, not having this vision, grope around, trying to arrange the

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ors thus and so, without know-  
what they are trying to do.  
t as a great painter merely tries  
imitate the picture that his imagi-  
tion sees, so a director tries to  
d the actors toward the vision  
t is on his mind.

Of course, vision is not enough  
itself. A good director must also  
a good executive, a good diplo-  
t; he must have a sound appre-  
tion and understanding of dra-  
matic construction and he must have  
nothing of the good teacher also  
his soul. Most of all, in our  
rticular line, he must have an  
ounding sense of humor; which  
er all, is mostly a subtle instinct  
contrasts.

A child's school lessons might be  
de most attractive to him by  
ching with slow motion pictures.  
getting him interested and then by  
petition he could acquire that  
ich might be difficult for him to  
rn otherwise.

Slow motion photography could  
ually teach one the intricacies of  
sport in the world. It would  
an much to a tennis devotee to  
tch a tennis champion in action  
m the screen—the handling of the  
quet—the stroking of the ball—  
constant watching with the eye  
uld make one more accurate when  
ng upon the court. The same is  
e of golf; of baseball; of swim-  
ng.

ersonally, I never grow tired of  
ching slow motion pictures.  
atever they reveal carries a les-  
one which is taken with one  
on leaving the theater. They  
ke a deep impression and a last-  
one. Of all the cinematic dis-  
eries since the beginning of pic-  
e making they hold, I believe, a  
ger future, a more definite place  
something which seems des-  
ed to go on down through the  
s.

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(Continued on Page 94)

## The Screen's Ultimate Goal

*The Best and Longest Seller of the Future Will Combine Poignant Dramatic Action with Pictorial Beauty and Symbolism*

By FERDINAND EARL

WHEN J. Stuart Blackton pur-  
chased Thomas Edison's origi-  
nal "moving picture" camera and  
those doughty pioneers saw the first  
few feet of positive film projected,  
little did they realize that they were  
the mid-wives, so to speak, bring-  
ing into the world a new prodigy  
of art.

Even today, the average producer,  
acting as the wet nurse of this new  
infant of the Fine Arts, considers  
the photoplay merely as a drama  
told in animated photographs. He  
is not aware that the brat is des-  
tined to become the greatest and  
most astounding of the art crea-  
tions of mankind. He is blind to  
the almost limitless possibilities of  
the pictorial phase of the screen.  
The first primeval men to make  
sounds on a river reed little dreamed  
of Jazz orchestras and Symphony  
concerts!

Self-appointed prophets tell us in  
shrill tones that artistic and cos-  
tume plays are commercial failures.  
But I should like to know who has  
yet produced a genuine art drama?

Such a film must necessarily be  
the creation of genius and not only  
a commercial enterprise undertaken  
by clever fabricators of melodramas,  
using a few of the car-marks of the  
artist, to give a highbrow aspect  
to their concoction.

A successful art drama, skilfully  
blending the infinitely varied beauty  
of the masters of Art with the  
power and suspense of red-blooded  
plot and action, would have a uni-  
versal box-office value for several  
generations, just as Victor Hugo's  
"Les Miserables" or Gounod's  
"Faust" have a permanent box-of-  
fice or book-sellers' value, decade  
after decade. Such a film would  
win millions of new followers to  
the screen, forever silencing many  
scoffers and placing motion pic-  
tures on an equality with the print-  
ing press, placing its finest film  
productions on an equality with the  
masterpieces of literature. Nowa-  
days we are making "Police Ga-

zette" pictures, and wonder why  
our efforts at classic art are not  
taken seriously by cultured people.

The past generation of picture  
producers was confronted with the  
Herculean task of instilling in mil-  
lions of movie fans a rudimentary  
idea of silent drama. Rapid, almost  
phenominal progress was made from  
year to year. But now we are  
equipped to do great things. For  
the screen opens up possibilities  
forever denied the theatre, forever  
denied opera, and forever denied lit-  
erature and all the other arts. Mo-  
tion picture people are generally too  
busy to realize the scope of the  
screen.

The penny-dreadful screen melo-  
drama shall always be with us.  
But gradually the big distributors  
will specialize with a carefully se-  
lected product, a particular brand  
of output, and develop their own  
peculiar following, similar to the  
subscribers to a magazine. The  
magazines find it profitable to ad-  
here to a clearly defined policy in  
selecting their material for publica-  
tion. And the youngster who wants  
to read exciting stories does not  
purchase the "Atlantic Monthly."  
And the man with a scientific trend  
of thought does not subscribe to  
"Snappy Stories." If the youngster  
had to choose blindly, he would  
hardly ever spend money on books,  
because he would hardly ever get  
what he wanted. And the Scienti-  
fic man would likewise seldom  
find what he sought and would  
spend very little money on books.  
By having magazines and books of  
clearly defined types, the whole  
range of the public pays tribute to  
Bookdom!

When a great picture is made,  
everybody in the industry benefits  
by it. Every bad picture hurts the  
whole industry. Saturday after-  
noon and Sunday are becoming the  
children's days, when serials and  
thrillers may be shown with great  
success.

## REFLECTIONS

By JOHN McDERMOTT

I live to learn. I learn to live. Since the purpose of life  
is to learn the law of life, I must be all things some time,  
whether they be good or evil in the sight of my neighbor.  
Only by knowing the evil will I know the good, and even  
so the wrong and right of things.

Can a neighbor tell me the taste of a fruit unless I have  
tasted something like? Or can he in his foolish wish to help  
or be friendly, eat my food to save me the trouble of dig-  
estion? Would I not starve to death under such friendli-  
ness? Even so it is with life and its lessons. Life is mo-  
tion. I move from ignorance to knowledge.

The motion of life brings experience, remembrance of ex-  
perience is knowledge, rightly applied knowledge is wisdom.  
This is the tale of life. If the art of moving pictures por-  
tray only the good, how can I learn from this, since the qual-  
ity of good is in appearance not always the antithesis of evil.  
Since life is made of contrasts, it is quite necessary to picture  
both to arrive at a plausible conclusion.

## Characterization

By RENAUD HOFFMAN

Better characterizations, finer char-  
acterizations will put over the oldest  
plot in the world when placed on the  
screen, the same as they continually  
do in story form.

Our greatest novels have succeeded  
because of finely drawn characteriza-  
tions.

The same old plots is the answer  
to the question of where is our fu-  
ture material for motion picture sto-  
ries coming from.

"Looking back over our greatest  
picture successes, we find that those  
with realism in their several charac-  
terizations have been the ones to suc-  
ceed, just the same as we discover  
that this has been the reason for the  
success of our greatest pieces of lit-  
erature. The audience or reader off-  
hand feels that it is the story, while  
in reality there have been no new sto-  
ries, we all know; it has been merely  
individual characters so finely treated  
as to touch the emotions that the re-  
sult has been success."

Lavish mountings are unnecessary  
for effectiveness, is the opinion of one  
whose first production, "Not One to  
Spare," with the simplest of farm  
backgrounds has delighted the most  
severe of our critics and has been  
rated as an exceptional photoplay by  
the National Board of Review.

In general Hoffman believes that  
the greatest effectiveness is secured  
with simplicity of story, with no de-  
traction from the natural course of  
emotions by the introduction of un-  
usual scenic displays which appeal to  
the audience merely in an optical and  
mechanical manner and which are  
mental purely rather than emotional.  
Securing unconscious heart reactions  
or emotions is what really holds, is  
what is really wanted by an audience  
as well as a reader, is what forces  
the audience to force their friends to  
see what they have enjoyed. The plot  
may be old, the settings the ordinary  
of everyday people, but when the  
characters and their characterizations  
get "under the skin," then we are  
drawn, we need no titles and scenery  
is of second importance.

Hoffman believes that when the in-  
dustry has become really stable that  
production costs will be much less  
than at present and that the master-  
pieces of the screen which will carry  
on through time and serve as exam-  
ples to our followers will have been  
those of ordinary settings in which  
the characters have been so extreme-  
ly human and such a normal part of  
ourselves that our emotions have in-  
delibly imprinted the reactions into  
our memories.

The best actor in the world is no  
good, says Hoffman, when the direc-  
tor is unable to drop him unconscio-  
sly into his role. Characterization re-  
sults, when thrown on the screen, are  
a direct result of the director's ability  
to pull from the actor unexaggerated,  
natural mannerisms.

Lavish settings, complicated plots  
and many titles are superfluous to  
Hoffman and our future material will  
be the same old plots with finer  
characterizations.



## HARRY A. FISCHBECK

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## Should a Director Cut His Own Picture?

(Continued from Page 49)

the story skeleton—because this is a cutting line—to the exclusion of everything else. Subconsciously, if for no other reason, they hew through thousands of feet of "takes" to that line. Often wantonly; frequently carelessly. "Plot—or bust!" is their shibboleth.

On the other hand, the director, born from the aura of incident and atmosphere he has created about his characters, knows that unless audiences are vitally interested in characters they are not interested in what these characters may do—which is not. He knows that an ounce of common sense is worth a pound of news-weekly action. He, therefore, by being allowed to supervise the final and most vital part of the production process, will naturally inject those character-blind, or cutter-scorned "bits" which often are all the difference between "hit" and "flop"; between "mechanical movie" and "mechanical success."

VICTOR HUGO HALPERIN

IN ANSWER to your question, "should the director cut his own picture?—

ABSOLUTELY! Inasmuch as the Director is held responsible for a finished production, and a picture not finished until cut. Why should he not be held responsible for a product which is not allowed to finish?

ED J. Le SAINT

W. GRIFFITH cut "The Birth of a Nation"—"Broken Blossoms"—"America," etc. Mr. De Mille cuts his own pictures—"The Miracle Man" was cut by its director. These are a few facts. I earnestly believe in fairness to the director that he should do the last cutting on his picture.

JOHN GORMAN

YOU can quote me as saying that the most successful directors are successful cutters and, in making a picture, a director carries in mind his sequence of movement, which after he is cutting. Little touches, poignant shots, meaning effects—all are carried naturally by the director to be fitted in at just a certain point, and the director should be given the opportunity to put into the cutting of a picture the same individuality and quality for which he had been originally engaged.

True, two or more minds are greater than one, and, after the picture has been assembled as the director sees it, very often it can be touched up by suggestions from competent people who are familiar with picture values and at the same time do not lose sight of the public's appreciation of "entertainment."

Too many pictures have been ruined before they ever reach the public by the arbitrary methods of people in command at the studios, because such people will not waive their own, personal opinion for the opinions of the nickels and dimes at the box office, which after all make it possible for us to produce pictures.

AL SANTELL

BECAUSE of the fact that no directors or persons see a story alike, it is my opinion that a director with the aid of his scenarist, should cut his own pictures. When Dorothy Farnum and I were preparing the continuity for "Babbitt," we saw different angles in the story. Miss Farnum saw things in "Babbitt" that would make a good story and I saw others. We worked together sticking to the story as closely as screen technique would permit, and worked it out according to our ideas. Most of our cutting was done at this stage of the game. If a continuity is prepared accurately, the final cutting is a great deal simpler than when thousands of feet of extra film are made. This latter case sometimes entails the elimination of whole sequences, which, of course, does not cut down the cost of a picture.

When my day's work is done, I look at the "rushes" made the day before and try to pick out the scenes that will remain in the picture. The others are thrown into the discard and this eliminates carrying this extra footage until the picture is complete. It also saves a great deal of time. From time to time, while making a picture, bits of business that have not occurred to you when preparing the continuity, show themselves and these are added. For this reason the picture can not be cut entirely as we go along.

A director's most valuable asset is a sense of drama that tells him just where to cut a scene and just where to build up one.

It is my contention that no one but the director should do the actual cutting of his picture. He could never explain to another person his angles or the way he sees certain characters. And, for this reason, many valuable things in the story would be lost, if the director left this part of the work to someone else.

HARRY BEAUMONT

IT SEEMS, to me, that there is no argument in the matter.

If a director does not CUT his own picture, who is close enough to the work to intelligently do it?

When a production is made, there are certain angles and viewpoints that a director could not possibly explain to another, such is their subtlety. Perhaps someone who had worked with the director for years and knew his viewpoint, might possibly be able to attempt this undertaking. I know of certain producing companies, who, when a production is finished, immediately take it out of the director's hands and let someone else, wholly unfamiliar with the director or the workings of the story, do the cutting. The result is inevitable. Scenes that the director took days to make to get over a certain piece of business are thrown into the discard and all because this person doesn't know why it's there.

The cutting of a picture is just as important as, if not more than, any other branch of the production. A director, to accurately cut a picture, must have a sense of drama. It is the same as a playwright building a

play. All things must be taken into consideration, climax, suspense, etc.

Now I am just starting production on "Cornered" for Warner Brothers. Each day I will see the previous day's rushes and then eliminate those scenes that are no good. In that way, when the production is finished I will not have so many feet of footage to wade through.

WILLIAM BEAUDINE

HOW silly. BUT he should have someone edit it for him; that is to say, sometimes we can not see our faults like others can, and we who are broad minded enough to allow someone else the privilege of having good judgment, sometimes discover the error of our ways. Oh, yes, a director should cut his picture, then turn it over to the fellow who will edit it, and try and forget about it?

MELVILLE BROWN

THE director should by all means cut the picture and should be allowed to show it before an audience at least at a preview before a producer can give a true judgment of his work.

Three-fourths of the pictures produced are ruined in the cutting room and the number of minds mixing in at this critical point is the greatest cause for most of the poor pictures.

JEROME STORM.

## Importance of Story Selection

By Frank Borzage

THE careful methods now employed by producers in selecting stories has been an outstanding development of motion picture production during the past few years and the salvation of the star system.

Under the old method of procedure stories were selected to fit the stars, with the result that it was impossible in many instances for the player to be convincing in his or her part.

An actor is greatest when he can make the audience forget his own personality and think of him only as the character he is enacting on the screen.

There will be motion picture stars as long as the motion picture industry exists, but the day when just any story could be filmed because there was a star who could draw people into the theater has entirely passed.

No better illustration of the care taken in selecting stories could be made than in the case of "Secrets," in which Norma Talmadge was starred and in the selection of Ramon Novarro's first starring story.

Joseph Schenck, producer of the Talmadge pictures, spent at least four months working with Miss Marion and myself to find a suitable story for Miss Talmadge. During this time more than two hundred stories were considered.

Equal care has been exercised in picking Ramon Novarro's first starring story. More than three hundred stories were submitted by the reading department as being possibilities for this production.

## Slow Motion a Great Educational Power

By FRED NIBLO

SLOW motion photography presents to me the most interesting as well as the most scientific cinema discovery since the very beginning of picture making. The scope it covers is wide beyond conception; its educational value is unlimited and I firmly believe it will prove in a short time to be the greatest and most effective method of teaching. The possibilities of the various ways in which it may be further developed, are overwhelming.

Each year the screen comes to mean more in an educational way. It is a natural guide, for it has been proven conclusively that the eye carries a more definite impression than the ear. We may hear a thing and forget it. But rarely do we see an object and not have it make a deep stamp upon our subconscious as well as our conscious minds.

As an illustration of the great scope of slow motion photography take for example, a hospital clinic. During the performance of an operation the students in the back of the auditorium, those sitting in the balconies and galleries are able to hear the lecture accompanying the operation. By slow motion pictures even a more vivid impression of what is taking place may be given, than the naked eye could possibly discern, for slow motion photography shows the act at such a rate of speed that not even the fraction of a move is missed.

Think of what it would mean to a group of medical students to be able to go into a projection room and there see an operation performed in the most minute detail, to be able to view that operation again and again, until they became letter perfect in their special line of surgical work. The surety of that camera picture would mean more to them than all the lectures they might listen to during a lifetime.

## New Cutting Method

A new method of cutting pictures which is anticipated will mean a tremendous saving of time and labor in assembling the finished product at motion picture studios, has been invented by Alfred Allen Santell, it is announced at the F. B. O. lot in Hollywood. The invention is a process for marking the film automatically in "Takes" as it is run through the projection machine, so that the director, viewing the "rushes," may, by pressing a button, check any part which he wishes to leave out, or any place on the film where he wishes to put in new material.

Santell, who has just finished "Fools in the Dark," has been advised to have the process patented, and is doing so. Just how the machine works has not been divulged, for obvious reasons.

# IRA H. MORGAN

*Photographing*

MARION DAVIES  
Cosmopolitan Productions

"JANICE MEREDITH"

"YOLANDA"

"LITTLE OLD NEW YORK"

"WHEN KNIGHTHOOD WAS IN FLOWER"

# J. ROY HUNT

*Cinematographer*

DISTINCTIVE PICTURES



## Scissor Fears

By MARSHALL NEILAN

Not weak stories and lack of artistry on the part of the makers, but censorship and a certain portion of the exhibitors are to blame for the much discussed dearth of exceptional pictures. The public wants exceptionally fine pictures, of course. It has learned to discriminate; it literally "shops for its screen entertainment." But it does not always get good pictures and when it does not blame the director, the scenario writer and the producer.

More often than not, neither of these three are to blame. All of them have to make the kind of pictures the public is entitled to see when it pays its money at the box office. But the public does not always see the picture the director made, or the story the scenarist wrote. Instead it sees what the censor or in some cases the exhibitor thinks it ought to see.

There is a well known axiom of motion picture producing that reads: "A picture can be made or marred in the cutting." In other words the producer realizes that the task of assembling the finished picture is one of the most vital steps in the entire lengthy and expensive process of picture making.

For this reason the director, working in collaboration with a trained cutter, devotes a great deal of time and concentrated energy to the task of cutting, editing, and titling the finished picture. The same care is exerted in the cutting room as in the previous steps of writing the scenario and photographing the picture.

When the finished photoplay leaves the studio it is as nearly perfect as artistry, hard work and skilled technical treatment can make it. Yet any censor or exhibitor can—and often does—change it by the simple process of wielding the scissors.

The censor deletes what he or she thinks the public should not see. That the deletions leave serious gaps in the continuity of the story or weaken dramatic situations makes little difference to the censor; his mission is to delete and delete he will. Otherwise he fails to earn his wage as a censor.

Then there is the exhibitor with a fixed schedule of daily showings. Along comes a picture that is a little too long to fit into his routine. Either he or his assistants get busy with the scissors and the picture is reduced to the length which meets with his program and his approval.

Inevitably the picture suffers and eventually the public is the loser. It sees a picture lacking in logic, drama and humanity. The characters of the story do things without reason or the story jumps to such alarming extent that it fails to hold the attention. This practice not only hurts the picture in the territory, but it is most discouraging to the producer and director.

## How It Can Be Told

By Florence L. Strauss, First National Pictures, Inc.

As to directors—the whole-hearted admiration they inspire makes one simply want to say they are "just grand," and let it go at that, but being connected with the story end of this business, and being in a way like the archaeologist who digs and digs and always comes up with his own pocket handkerchief, we see the directors' work from the story angle, and that is not always an entirely satisfactory viewpoint.

While all stories need treatment and this treatment is often a great improvement on the original, in many cases it kills rather than cures, and after the story has gone through the so-called treatment bath it is often unrecognizable. In other words, the director, with the aid of the continuity writer, contrives the very thing that most of the big producers say they will not buy—an original, with perhaps the character names and one or two of the original situations retained. Motivation and characterization—even atmosphere—are often thrown into the waste basket and the result is a sort of studio bath which might just as well have been conducted without the initial outlay of a large sum of money for the finished product of a well known author.

### How to Bore Them

A picture based on this type of treatment usually has a formula plot in which the movie puppets engage in a series of unrelated incidents which are often good bits of business, but are meaningless and unconvincing as drama. Result: the audience walks out bored, and railing against the monotonous sameness of the movies, and the Scenario Department continues its frantic search for new angles to old plots.

As a matter of fact there is no dearth of good picture material. While there's life there's hope—and also an endless supply of stories, but there is a lamentable lack of ability to create the semblance of life on the screen. It is the province of art, whether it be the art of the moving picture, or any other art form, to create the illusion of life and to wave the magic wand which transforms our every day dull routine into one crowded hour of glorious life in the theatre or in the picture house. That is why we go to plays and pictures—to live more intensely and to see more deeply into the hearts of our fellow human beings via the characters portrayed on the stage and on the screen. As one of our most popular young writers once said, "nothing human is alien to me", or, to pull another nifty, the proper study of mankind is man.

To sum up, "translation" for the screen should not necessarily imply annihilation; it should mean telling the same story in terms of a different medium. We hold no brief for an exact and literal translation. Our plea is for just enough of the original story to make it recognizable when seen on the screen and for the treatment to retain those qualities of drama suspense and heart appeal which made the story a desirable purchase in the first place. Perhaps a

concrete example will more clearly explain what we mean:

### The Example

If Shakespeare were to write Hamlet today, the first and second serial rights, the book rights, dramatic rights and picture rights would be contracted for before the manuscript leaves his desk. Let us say the story appears first in the Saturday Evening Post. The scenario editor reads it in galleys and is thrilled at the Universal appeal of the theme and the great characterization of the lead—this young man who is really every man who, at some time in his life, is faced with the necessity for immediate action and finds "the native hue of resolution sicklied o'er with the pale cast of thought." This, thinks the editor, is a great story. He draws it to the attention of his company and they buy it because it has a great theme and wonderful characterization. The fact that it is by a well known writer and appears in the Saturday Evening Post adds to its attractiveness.

The story is then handed to the company's pet director, who finds that one of the female stars under contract requires a story and decides to re-write it for Ophelia. So when this masterpiece finally reaches the screen it runs something like this:

### THE FLAPPER OF ELSINORE

A Henry Blah Blah Production

Based on the Saturday Evening Post serial "Hamlet", By William Shakespeare.

The picture opens at Elsinore, Hamlet's luxurious Long Island estate. His mother and step-father are greatly worried over Hamlet's blase and moody manner and, in the hope of getting him suitably married, they invite a distant relative from the country—little Ophelia—down to visit them. Ophelia of course makes a dead set at Hamlet, but without success. Polonius, also a house guest at Elsinore, and full of wise cracks, gives her the tip that she is a little too demure and modest, and suggests that she pull some flapper stuff. She thereupon dons a hip flask, starts smoking cigarettes and stages a big party where amateur theatricals and a great outdoor pool or bathing contest are the features. Dressed as a flower girl, she wanders around saying:

*"There's rosemary, that's for remembrance; pray you, love, remember 'that we have no bananas today.'"*

Hamlet (Conway Tearle type) sulks more than ever. All Ophelia gets for her pains is Hamlet's suggestion that she had better go to a nunnery. As a last desperate means of attracting his attention Ophelia, seeing Hamlet walking up and down his veranda, which he humorously calls the battlements, jumps from her second story window into the water below, pretending she is going to drown herself. Hamlet, aroused by the girl's peril, grabs his handy hydroplane and dashes after her. After a long race against the current (prolonged su-

spense here) he manages to rescue her just as she is going over the rapids. Claspng the now unconscious Ophelia in his arms, Hamlet tries to drive his plane back to Elsinore, but they are carried out to sea and after days of indescribable torture find themselves wrecked on a desert island. There in the great open spaces where men are men and women wear wisps of straw Ophelia at last gets her Hamlet, and the fortunate arrival of Laertes, Rosencrantz and Guildenstern clears everything up to a happy ending.

The above is a so-called treatment. Whether it is better than the original or not, modesty forbids us to state.

## DETAIL

By ELINOR GLYN

THE thing that struck me most forcibly as being utterly wrong when I attended pictures before becoming connected directly with them was the lack of centering on detail. The general effect might be the one aimed at, but the minute things were oftentimes not in keeping at all.

The first thing I resolved to do when I became associated with cinema making was to curb or rather concentrate on the detail of my productions. Two of my stories were brought to the screen without my "sitting in" and were hopelessly wrong. The players were merely players—not understanding in the slightest the characters they were supposed to be bringing to the screen. Carefully following the thing to the fault I found that all the players felt as though they were working in a motion picture set, not as a part of the story they were enacting.

So the first necessity seemed to be to make the atmosphere real. As an example each rug placed upon the floor in "His Hour" has a history; each jewel worn by the heroine, Miss Pringle suggests the lady she is playing. The dashing costumes of Jack Gilbert who plays a prince really belonged to a prince. The story is one centered in Russia. Even the extras in this production shall accurately present the Russian feeling. One of Russia's great Imperial Generals plays the Grand Duke who visits Egypt and appears later in the story. I possess photographs of the real people whom the story was written about and all the actors and actresses are made up to look exactly like them. These people had a background of grace and joy and splendour and money was no consideration to any of them. There was no social climbing for they had arrived at the top by birth and breeding for generations and so there was a great simplicity and naturalness about them without ceremony. So the players must not and do not appear as "nouveau riche."

The players must "feel" the part. They are not merely puppets wearing the clothes and jewels of the role they are creating. There are miniatures upon the walls of the drawing room of a Princess—identical with those I saw in a Princess'

drawing room when I visited her in St. Petersburg ten years ago.

When detail in pictures becomes universal; when players come to feel they are a part of the atmosphere not merely actors and actresses in the surroundings for a day, but when they lose themselves in every move—in every gesture are the character they are portraying, then the screen will come to represent the greatest art of all times.

### Assistant Directors' Association

(Continued from Page 89)

W. 47th St., New York; Herbert Sutch, D. W. Griffith Studio, Mamaroneck; M. J. Connolly, 23 Arden St., New York; Dexter McReynolds, 285 Haven Ave., New York; Charles Hines, 548 W. 164th St., New York; Al. Hall, Green Room Club, New York; Frank Hulette, 1371 E. 15th St., Brooklyn; Stuart Heisler; Joseph Boyle, 314 Prospect Ave., Brooklyn; Al Rabock; Nick Hollen, Wm. Fox Studio, New York; Robert Snody, Dave Solomon, Carl Leviness, Austin Huhn, Warren Fromme.

### "Painted Flapper" Finished (Special to THE FILM DAILY)

Hollywood—John Gorman has completed "The Painted Flapper," starring James Kirkwood and Pauline Garon, for Chadwick. Gorman will next direct "The Tom Boy."

## The Public Knows Sincerity

By Monta Bell

THE public, meaning all who attend theaters, and that includes practically everyone between the ages of four and one hundred, recognizes sincerity. For that reason anyone connected with motion picture making or any other amusement or business that is catering to the public should be sincere with him or her self.

My association with Charles Chaplin while he was directing "A Woman of Paris" and before and after its completion is the most highly prized and memorable of any of my short life.

One of the most valuable things I learned from Mr. Chaplin was to avoid movie tradition. He has done this more successfully than any other director. One of the greatest handicaps of the screen is that too many producers, directors and actors refuse to get away from cinema convention. Too many stories are filmed the way they have been done since the first motion picture was made.

One of the outstanding beliefs set up for motion picture makers is the theory that the intelligence of the average person is equal only to that of a child of twelve years of age. This may or may not be true. If it is true the mind of a child of twelve is equally as alert as that of a man or woman of sixty years and is more open to recognize sincerity than that of the so-called intellectual person. The child may not be able to tell why—but it will feel and "get" your message, provided you are on the level with yourself in the telling. And, too, a director cannot go far wrong if he retains simplicity. Aren't all great things simple?

The "highbrows" seldom discover sincerity, ability or genius until the rest of the world knows it. This is clearly demonstrated in the case of Charles Chaplin. Children first acclaimed and recognized him as a great genius. They could not tell why but they appreciated him and in turn persuaded their parents to see him. Years later intellectual magazines proclaimed Chaplin as one of the greatest artists of all times. The intellectuals are improving—they usually wait until a man is dead.

The basis of Chaplin's success is sincerity. He is guided by his own convictions—is honest with himself.

"The Snob," by Helen R. Martin, will be my first directorial effort for Metro-Goldwyn-Mayer. I did not choose this story for its box-office appeal, because it was filled with hokum or because it had sex appeal. I read the story and it appealed to me. I was sincere with myself and intend to be so during its production. I still believe the public recognizes sincerity.

## DEL ANDREWS

Director of  
"THE GALLOPING FISH"

"JUDGEMENT OF THE STORM"

Adapted  
"THE HOTTENTOT"  
and directed the steeplechase in it—

Now Directing  
"THE GO-GETTERS"  
Series  
for F. B. O.

## LAWRENCE C. WINDOM

110 West 48th Street

## JOHN GORMAN

producer and director of

## "THE PAINTED FLAPPER"

with

JAMES KIRKWOOD, PAULINE GARON,  
KATHLYN WILLIAMS, HALLAM COOLEY,  
JOHN HARRON, CLAIRE ADAMS,  
CRAUFORD KENT, AL ROSCOE,  
CARLETON GRIFFIN

distributed by

CHADWICK PICTURES CORPORATION

—In Production—  
"THE TOMBOY"

—In Preparation—  
"THE STREET SINGER"  
"OLD FOLKS AT HOME"

## Placing

By Cecil B. DeMille

The square peg in the round hole has been one of the persistent problems of this art-industry.

Janie Macpherson is a conspicuous example of the changing of a peg. Janie Macpherson was a successful and popular actress under Mr. D. W. Griffith. She came to me for a job as an actress. I saw in her a possible actress—and something more. I saw in the vivid manner she presented her case to me, a real imagination. I insulted her so when I suggested that she change her \$175 a week as an actress for \$25 a week as an apprentice writer for me—that she took the job just to show me!

I further insulted her. I told her that her early efforts would do credit to a plumber. I made her so sore she literally worked her soul out to make me eat my words. When she first argued with me on dramatic subjects I gained but little. Then slowly but surely the spark of dramatic intelligence within her stirred—and gradually she came to fight on equal terms with me until today she is one of the most successful and dependable writers in motion pictures.

We just changed the hole to fit her.

Gloria Swanson was doing rather well in comedy. One day I saw one of her comedies. She sold herself to me as the serious dramatic actress. She is with just one little bit in what is otherwise a hilarious slapstick comedy. It was less than ten feet, a bit—a fleeting bit of pathos—but she showed this peg to be a perfect fit. We gave Miss Swanson her chance—and she made good.

It has not been my pleasure to have Ernest Torrence as a member of any of my casts—but he is an excellent example of the square peg who himself discovers that he can also fit a round hole—and is then against the odds of selling that thought to those who employ him.

Mr. Torrence was an excellent comedian. Tall and angular, an excellent actor, he was usually in constant demand. But sometimes the right comedy part was not always available—and Torrence felt that he could better himself by devoting his talents to a more extensive field.

When he announced that he was so prepared to do "villains" the ciseacres laughed at him. For months Torrence tried to sell himself in this new guise—and finally James Cruze believed him. Then came the great part in "The Covered Wagon" which overnight made Torrence one of the most famous "heavies" of all time.

The late Wallace Reid, for instance, wanted to be a director—but we saw him as far more valuable as an actor.

There are many little guides one can follow in trying to fit pegs to proper holes. The care of the clothes, the poise and carriage of the body, the glancing of the eyes, the modulation of the voice, the size of the hands and feet, the extent of poise—all of these carry messages to the practiced observers.

## Star Making

What Carl Laemmle Has Done—Note the Important Directors and Public Favorites He Has Developed

The list of stars and directors which Carl Laemmle actually started in the business, those whom he discovered in the ranks of other companies and raised to stardom, and those who have reached under his guiding hand the zenith of their career, would make a near blue book.

For instance, it may occasion surprise that Ben Turpin did his first cross-eyed acting in the old Universal Studio at 11th Avenue and 43rd St. This old Imp Company was composed of players now extremely well-known whose names were first pushed above the horizon by Universal,—players like Mary Pickford, Jack Pickford, Thomas H. Ince, King Baggot and George Loane Tucker. Of these, Ben Turpin and George Loane Tucker actually got their first start with Universal. Others who are very prominent today who made their first start and got their first boost along the ladder of fame at Universal, include Lon Chaney, who played on the Universal lot for six years; Jack Holt, who became a prominent leading man in three years; George Hackathorne, who played his first part in "Sue of the South" in support of Edith Roberts; Betty Compson, who began her career in Universal bathing girl comedies; Mary MacLaren, who was discovered by Lois Weber and played for five years as a star on the Universal lot; Carmel Myers, Mildred Harris, Priscilla Dean, Lois Wilson, Zasu Pitts, Gladys Walton, Edith Roberts, Kenneth Harlan, Cleo Madison, Ella Hall, Louise Fazenda, Cullen Landis, Hobart Henley, Lois Weber, Rupert Julian, Allen Holubar, Franklyn Farnum, Edith Roberts, Eddie Polo, Annette Kellerman, Miss du Pont, Gertrude O'mstead, Neal Hart and Violet Meser-eau.

Here are the names of a number of players who got their actual start elsewhere but who were developed, advertised and made drawing cards by Laemmle productions and advertising:

Rudolph Valentino played his first picture on some other lot, but he was developed from an extra into a very competent leading man and to the steps of stardom by Laemmle. Wallace Reid played an extra part in a Vitagraph picture before he joined Otis Turner in making Indian pictures on Dyckman St. His rise in Universal was very rapid. J. Warren Kerrigan and Dorothy Phillips worked together in the old Essanay Company for a year; Universal took Kerrigan first and made him a star of the first water; Dorothy Phillips came to the eastern Imp Company as an ingenue and developed rapidly. She also got her husband, Allen Holubar, into the company as an extra. Laemmle gave Holubar his first opportunity to direct and Holubar showed right off that he had the spark of genius.

Another actor who received his first opportunity to direct from Laemmle was Erich von Stroheim. His first picture, "Blind Husbands," set

a new mark in the moving picture industry and its release today as it was first produced is proof of the merit and ahead-of-the-times character of that production. Rex Ingram is also indebted to Carl Laemmle for his first directorial work, which was done in the old Imp studio and continued at Universal City for four years after that.

Another star who reached the fullness of his power with Universal was Harry Carey. He had been one of the old Biograph villains before that. Frank Lloyd was first an actor on the Universal City lot but Laemmle gave him his first opportunity as a director. Monroe Salisbury didn't do his first work at Universal, but he rose to the ranks of stardom in a four-year engagement at Universal City.

Mary Fuller and Florence Lawrence, two of the most prominent stars of their day, reached that position through the advertising that Laemmle gave them. Patsy Ruth Miller received the greatest opportunity of her career in "The Hunchback of Notre Dame"; Vivian Prescott, who now declares she will return to the screen, is an oldtime Universal player, and Niles Welch was first brought into prominence through Universal engagements in the east and in the west.

Harry Meyers, although he had played a few years for Lubin, became a star and a director for Universal. His pictures with Rosemary Theby advanced them both materially in the moving picture scale.

Robert Z. Leonard may have played his first role with some other company, but he first attracted attention as co-star with Ella Hall and director with Universal. Later his direction of Mac Murray for Universal brought her a popularity which she had never attained before.

So far as is known, James J. Corbett did his first moving picture work on the Universal City lot; as did Mr. and Mrs. Carter De Haven. Elmo Lincoln attracted Laemmle's attention and the contract which he offered him made him a big drawing card. Ben Wilson played with Mary Fuller in the old Edison Company, but when he came with Universal, he became a big drawing card and later a director of world-wide renown.

Marie Prevost made a reputation for herself as a bathing beauty but Laemmle made her a star.

Colleen Moore made her first five-reel production for Universal. None of the above are now with Universal. But Laemmle has a group of stars working at Universal City, all of whom were developed right on the Universal lot. They include Virginia Valli, Mary Philbin, who was Laemmle's selection in a beauty contest in Chicago which was won by another girl. She has a brilliant future ahead of her. Hoot Gibson played for four years in the ranks of Universal's horse marines until Harry Carey became a Jewel star. Jack Hoxie, another western star, played his first five-reeler for Universal in

the days when Louise Lovely was just approaching stardom. He was then call Hart Hoxie.

William Sullivan, starred in the "Fourth Leather Pushers" and the "Fast Steppers" series, is also a discovery of Laemmle. Reginald Denny, while he didn't begin on the Universal lot, first attracted Laemmle's attention as a candidate for the "Leather Pushers" series. His rise to fame has been more rapid than that of any star that Laemmle ever developed. Eileen Sedgwick is another star that Mr. Laemmle has developed.

A star who was discovered by Julius Stern but all of whose pictures have been released to date under the Laemmle banner, is Baby Peggy. First regarded as a screen novelty, she soon became a star and one absolutely unique in the history of moving pictures.

Another in whom Laemmle takes great pride in discovery is Laura La Plante.

## Originals Needed

John Lynch Says Available Material Will Be Exhausted in Ten Years

Original stories are needed for the screen, says John Lynch. And Lynch knows a lot about scenarios. He believes that the time will come when popular books and Broadway stage successes will be insufficient for the demands, and that special product must be available for the fresh talent.

"Development of a new group of writers of original stories will amount to a renaissance of the industry," said Lynch, "because the film producers started out with original material as the basis of their work. In saying that we must return to material written specially for us I have three ideas in mind: First, the industry will in the next ten years pretty well exhaust the available material among the classics; second, with such material exhausted the number of books and plays suitable to conversion into pictures will be insufficient for the expanding production activities, and, third, we must arrange to develop suitable vehicles for an entirely new and highly individual group of youngsters who are coming to the front in pictures.

"When I say picture producers must eventually return to original manuscripts I do not mean that we must consider stories submitted to us by high school students, housewives, dissatisfied clerks or salesmen with an ambition to write. But I do mean that the industry must undertake the cultivation of trained writers—the type of young man or woman now earning his or her living by contributing stories to the hundreds of fiction magazines in the country. Such young people could be employed and put through a thorough technical training in a studio. The things he or she would learn would be a distinct sense of what can be photographed, a knowledge of what can be translated into silent expression by normally good players, and what situations best permit of pantomime,



remembering that not every famous screen star is a pantomimist, like George Arliss or Norma Talmadge, for example.

**Value of Shots**

"The young screen writer should learn the value of 'shots.' They should study what is now seemingly the exclusive knowledge of directors and cameramen; that is, the potentialities of lighting effects. An active fiction mind in writing a plot might well be able, with a substantial knowledge of lighting, to devise uses for this lighting in direct relation to the plot in a manner which would lift it from the plane of an ordinary thing to something of superb merit.

"Your present day magazine and novel writers, lacking almost entirely in knowledge of the technical possibilities of screen adaptation, are not as likely to hit upon as thrilling a picture plot as those who have the advantage of having worked in the inner circle.

"Another great asset for a screen writer is a sense of production costs. If a man is working for a company which is willing to spend \$250,000 for a picture, he can do many more things with an idea than if he is obliged to turn out the story for a \$50,000 or a \$60,000 picture.

"To get the foundation for such values a man must be in and of a motion picture group. He could not be expected otherwise to be in a position to gauge cost prices.

"Writers trained in screen technique will, furthermore, be enabled to employ greater imagination in weaving plots directly for the screen than would be the case if they wrote originally for the spoken stage, because trick cameras and trick lighting give immeasurably broader scope in presenting a story.

"Of course all young writers who might be taken into the studios would not develop beyond a certain point; they would drop out, just as writers in the fiction, newspaper and dramatic fields flare up and then die—but there will be a few who will rise to meet all opportunities, and from these there will develop men who in time will create an entirely new form of fiction—a fiction of and for the screen.

**Novels Not So Old.**

"The novel as a form of writing has been in existence only since 1760 or thereabout; the short story is of comparatively recent origin; there is every reason to believe that films will bring to life something equally individual.

"The old crowd of newspaper men and authors who went into the motion picture business ten or fifteen years ago to produce original scripts, men like Monte Katterjohn, J. G. Hawks and Gardiner Sullivan, must have legitimate successors, just as new stars must come to replace the old favorites, who inevitably must drop out.

"More originality has been displayed in technical matters in motion pictures in the last ten years than has been the case with story material. It is a situation which must be adequately met if pictures are to go on developing."

**Oh, How the Infant Child has Grown!**

By J. STUART BLACKTON

FOR the very simple reason that I was the supremely fortunate individual to have been assigned to go over to East Orange, N. J., on March 12, 1896, to interview Thomas A. Edison, regarding his newly invented moving picture projector while I was a combination sketch artist and special story writer on the New York Evening World, it seems to have followed during all these long and active intervening years that I have been considered as a connecting link between the motion picture industry when it really was "in its infancy" and today, when I may be justified in saying, its grown-up age.

My partner, A. E. Smith, and I purchased a projector in the early summer of 1896; the intention being to provide a motion picture act to show in the vaudeville theaters. This we did. For several months of 1896 we confined ourselves to such form of entertainment; our act generally running about 12 minutes and requiring usually 10 pictures. These pictures all told averaged between 30 and 35 feet in length and naturally required slightly more than half a minute for each complete picture.

The time between the actual run period of the 10 pictures and the 12 minutes or so utilized by the act was brought about by the frequent re-changing of films. In the very early days each picture was a unit in itself; being threaded and run through the projector, then removed to make room for the following picture.

**"The Good Old Days"**

The subject material seemingly was quite as much of a problem then as it is nowadays, with the minor

exception that authors did not blithely demand a huge fortune for a story, nor was it necessary to pay a king's ransom to use a location. Those certainly were "the good old days"—for you could go down and borrow the ocean for a production and Father Neptune would thank you for the interest you had taken in his domain. You could ask almost anybody for the use of their property and they were glad to have you go as far as you would like. The only persons who really objected to motion pictures were the actors. You couldn't hire them, it seemed, for love or money. They would have nothing to do with appearing in a film.

Not a great deal of thought was given to actors in those days, and stories meant nothing at all. The big idea was to get an animated photograph of something that moved. The public was completely satisfied to see anything which actually had something like life-like motion on the screen.

**Early Thrills**

Considering the attitude of the public at that time, it can be real what a thrill was produced by showing the New York Fire Department responding to an alarm. It created a furore. It caused more talk than "The Ten Commandments." Griffith with his greatest success never got a bigger thrill out of audience than obtained by "Black Diamond Express" being shown crossing the stage at 60 miles an hour.

Several months later this film crowded out of popularity by the production entitled "The Twentieth Century Limited Travelling at Miles an Hour," during which the audience witnessed the locomotive taking water while on the move. Another tremendous feature was public baths of Milan, Italy. This showed fancy diving from a 20-foot spring board and was so popular that it was repeatedly run several times for the same audience. A close competitor for its popularity was "Charge of the French Curussiers."

These two later-named pictures were shown at the Harry Lewis Theater in Pittsburgh in some unexplainable manner the Milan bath picture got to the projector wrong end first. It must have been an inexperienced operator—for once projection had started it seemed that was unable to stop the picture. It was run backward through to the bitter end and never before or since has a motion picture been met with

**DELL HENDERSON**

*Feature Director*

**Current Releases:**

**"GAMBLING WIVES"**

**Starring Marjorie Daw**

**"ONE LAW FOR THE WOMEN"**

**Starring Mildred Harris and Cullen Landis**



## The Laugh Factory

By HAROLD LLOYD

Being funny is a serious business. This remark has been made before and is likely to be made again. Since no one has ever denied it, we may safely assume that it is a fact. It is also a fact that a man must not take himself too seriously, even under the provocation of making a funny picture. That sometimes results in calamity.

For years a distinction has been made between the so-called serious drama and the comedy. This is an unfair classification. There is nothing more serious in life than the production of a comedy that attains its purpose of making people laugh. I have not the slightest doubt that more effort goes into the making of a high-grade comedy than is incorporated in the production of some of our biggest dramatic screen offerings.

Right from the start the comedy producer must of necessity accept a lot of grief that does not fall to the dramatic producer. A dramatic feature is produced from a carefully prepared script, which, in the hands of a competent director, is a detailed map of the entire picture. In our case, we never work from a script. We provide ourselves with the basic outline of a story, but the actual comedy is incorporated as we progress—as situations develop and lend themselves to 'gags,' by which I mean the incidental pieces of business that make the situations funny.

Various estimates have been made by scholars as to the number of basic plots possible in the drama, and the numbers range from seven to thirty-five. However that may be, it is said by those who are supposed to know that all drama, both stage and screen, must be based on one of those plots or a variation thereof. From this it may easily be seen that the producer of drama has something to fall back on. The producer of high-grade comedy has no such safety net; he can't fall back on anything. The public demands that a comedian be funny, and they do not consider him funny unless he is original. They are quick to detect any attempt on his part to work his old stuff over again, and they retaliate by refusing to laugh at his worn-out bag of tricks. When audiences refuse to laugh at a comedian he finds himself in the position of the bathing beach life saver who can't swim.

### Growth of Farce.

Comedy grows no more from the things that might happen than from the things that actually do happen. The things at which we laugh the loudest are things with which we are familiar. In reading the Greek and Latin classics in our school days we frequently came upon passages which the instructor informed us represented the keen wit and humor of the author. It was well to label them, for we would never have recognized them as laugh-provoking observations. The reason for that was the fact that they dealt with people, times and conditions long since dead and gone and with which we of the present day had no possible contact.

On the other hand the spectacle of a fat man slipping on an icy sidewalk never fails to get a laugh. The same is true of a man attempting to drive a nail and smashing his finger in the process, or a man with his arms full of bundles attempting to keep his hat from blowing off. These things are funny because they have happened to all of us and probably will happen again. They are trying experiences for the individuals involved and we sympathize with them, but we laugh, nevertheless, because they are human touches.

We have found that invariably it is the little human touches which gain the biggest laughs. We never have screened a more effective laugh making sequence than the one in which the boy ate the camphor balls in "Grandma's Boy."

Ordinarily this situation might be classified as "hokum." But the sympathy of the audience was with the boy. And when he ate the camphor balls by mistake, and yet couldn't disclose the fact to his sweetheart, it reached home and received an even bigger laugh than we anticipated.

One of the main secrets of comedy-making is getting your audience with you and having them sympathize with you. They take more interest in you. They laugh at your petty little difficulties, and the laugh is always magnified because of the sympathy they hold for your character.

The man who tries to be funny is lost. To lose one's naturalness is always to lose the sympathy of your audience.

### Plots Not Difficult

The development of a comedy, as we work, is most often along the lines of sincerity. In the instance of "Why Worry" we aimed for straight farce. We made no effort at sincerity.

The least of our difficulties always is "plot" as applied to the general outline of a story. It is in the development and treatment that we face our greatest task. We invariably find, however, that one situation leads to another—one "gag" builds up its successor. We seek always to build up every situation to the "topping off" point. A laugh sequence always is best when it builds up. The top off "gag" of any situation always must have a greater farce than any other in the sequence. Sometimes the mistake is made of letting a situation fall flat through inability to furnish a top off laugh. This we always try to avoid.

Originality of "gags" is the constant bugaboo of our staff. Many ideas are suggested, but sometimes few are chosen.

There are many factors to be considered in the selection of a "gag". It must be clean; it must fit the situation, and it must have a new twist. It sometimes is impossible to furnish an entirely new gag, but when an old one is brought into play, it must be dressed in a new garb. That is quite essential.

## The Next Advance

By George Fitzmaurice

The next marked advance in the motion picture art will constitute the more general use of color photography in its various treatments.

For years the use of color in photoplay productions has been very much the exception. There have been short subjects in color which however, have been looked upon as novelties. In photoplays, an occasional touch of color has been employed to enhance the beauty of a scene. This however, has generally had an unfavorable effect upon the black and white scenes which were made less effective by contrast.

The effect was the same as the use of soft focus views here and there in a photoplay, which practice has now been practically discontinued for the reason that the contrast between the soft focus effects and the sharp views tended to make the production an assortment of different photographs rather than a smooth method of telling a story.

In other words, the illusion was interrupted. The mixed use of treatments made one conscious of photographic tricks instead of keeping one's mind on the story. Photography should be used to enhance a story or a situation and not to overwhelm it, as it were. At least as far as the photoplay is concerned.

In "Cytherea" I have attempted to capitalize on the very objection which color photography has had in telling the story in a photoplay. The contrast between the colored scenes and the black and white scenes is just exactly what I needed to add strength to the plot. The lovers in the story dream of Cuba as a land of colorful beauty. Their dream is shown in all its attractive colors. When they arrive in Cuba they find it hot, filthy, drab, just the opposite to the dreams. To register this contrast most effectively we actually show their dream with all its colorful beauties. The dream in color is therefore rendered with much greater force than if both the dream and the actuality were shown in black and white.

It is my belief that color will play a most important part in thus registering contrasts in future photoplays. This will prove only one of many advantages in the use of color. We have, to use a bromide in film vernacular, merely scratched the surface of color photography. One producer has just finished a production which will be colored in its entirety. This will prove another interesting experiment. Others are devoting more time to the thought of color in productions than ever before. It is plainly evident that we must look to the use of color photography for our next great step in the progress of motion pictures and it is also apparent that the coming year will see the first signs of greater development of this factor in the film art than ever before.

Change Title of "Mary the Third"  
"Don't Deceive Your Children" is the new title of "Mary The Third", a Metro-Goldwyn fall release.

shrieks of laughter. It was a  
ck-out.  
ohnnie Harris, the manager of  
theater, and as astute a showman  
lived, rushed up to the operator  
had him do the same thing with  
"French Curissiers." The show  
a riot. The audience loved it.  
y were entertained and satisfied.  
y went home talking of the pleas-  
afforded them.

It has often occurred to me when  
confronted with the conditions  
ng the present day producer that  
ve were not entirely surrounded  
ensors, politicians, and other can-  
ous growth, that we might still  
able to please the public to the  
e extent that a picture run back-  
d did nearly 30 years ago. I do  
nowledge that the audience of to-  
pects much more, and they are  
ttled to correctness of detail and  
best we can possibly give them—  
that has no bearing whatever on  
fact that the public primarily and  
ays can be expected to go to the  
ater mostly for entertainment and  
axation. If we were permitted to  
ke pictures with the same freedom  
in the early days, our present day  
duct would be infinitely better  
n it is now—surrounded with not  
r intelligent limitations.

### Wants to "Cuss"—But—

Like every other producer, I some-  
es want to cuss at existing con-  
ons and then I sit down for a  
ute and recall that it seems only  
week since I went over and  
ed with dear old Edison and de-  
ed to enter the motion picture  
usiness. It actually hasn't been  
eg; not yet 30 years, and it is well  
realize all that has been accom-  
phed in that short period.

It won't be long now until the  
sorship, political "big sticks" and  
ier aggravations have reached their  
pper level. It won't be long un-  
the public themselves will have  
omething to say concerning their  
otion picture bill-of-fare. It won't  
long until a new era confronts  
and then all of us should remem-  
r that the audiences of every  
own generation have sought and  
quired clean entertainment.

It was easy to entertain an au-  
ence when a motion picture of  
The Ocean Waves at Coney Island"  
omplished the desired purpose and  
will be just as easy nowadays as it  
as then to give them an equally  
atisfying picture, for be it remem-  
ered our knowledge of the motion  
cture industry has made far more  
ogress than the motion picture en-  
ertainment demands of an audience.

They want to be pleased. It's up  
to us. We accomplished our purpose  
in the old days when we had nothing  
at all on which to base our action  
and we can do it now when we have  
ousands of loyal and intelligent men  
and women to deliver results. There  
is just as big a future for motion pic-  
tures today as there was when Al-  
bert Smith and I bought our first  
projector.

## The M. P. D. A.

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## Producing Abroad

By J. Gordon Edwards

Having made two pictures abroad I may take the attitude of one who knows fairly well what the conditions are for producing there and the difference as compared to the United States.

During my last trip to Italy I found several of the American companies making pictures, notably that of the Inspiration Pictures, who are making "Romola" with Lillian Gish, and the preparations being made for the filming of "Ben Hur."

Atmospheric conditions in Italy are all that can be desired from a photographic standpoint. The scenery is magnificent and lends itself to beautiful effects and picturesque background. From an artistic standpoint the director of a picture has at his command men and women who are artists in their respective callings.

Another item that lends itself to producing certain films on the Continent is the low cost of production as compared with large spectacles made in the United States. That of course appeals to the financial end of the production. Types there are in abundance and in handling huge mobs

the cost is cut almost to a third what it would cost in this country.

I feel that when a picture is made abroad with an American cast it enhances the value of the film for motion picture audience will see faces of their known players in a background that is entirely new and highly interesting.

Speaking of making pictures in Italy I can say from actual experience that I have always found the Italian the most charming of people to work with, that they exalt art, and even the humblest extra does his utmost to give a dramatic touch to any scene he may be in. Italy appreciates interest the Americans have shown and are showing in selecting this country as a field for picture opportunities.

### Production Starts on "Lost World" (Special to THE FILM DAILY)

Hollywood—Production work has been started on "The Lost World" from Sir Arthur Conan Doyle's novel. Harry Hoyt will direct. Bessie Love will appear in the picture.

# IVAN ABRAMSON

Author, Director and Producer

Of the Current Release

## "I AM THE MAN"

Starring

Lionel Barrymore

and

## "MEDDLING WOMEN"

With

Lionel Barrymore

## How They Caught the Last Buffalo Rush For Tom Ince

*A Bad Hour for the Cameraman*

Paul Perry, of the American Society of Cinematographers, interestingly describes the "shooting" of the last buffalo stampede on this continent in "The American Cinematographer." Perry had six men working under him, with Reeves Ince directing, making "The Last Frontier" (First National) in Calgary, Canada. In part Perry says: "Anyone who has not seen a stampede of 5,000 buffalo can scarcely appreciate the thrill of shooting such a scene. We had a mile and a half of 15 foot wire fence stretched on either side of the cameras. The opening between the two sides of the fence was about a mile across at the end but as the fence ended near the cameras it tapered down to an outlet of about 75 yards. This triangular arrangement compelled the buffalo to 'hunch up' as they rushed toward the cameras and, when they reached the apex of the triangle, they were crowded into a greening pack so that they were forced to go directly over the top of the camera pits.

### The Beginning

As the stampede was set into action, the horizon became a long line of moving mass. Gradually the line narrowed and grew higher as the buffalo came nearer and were forced closer together by the triangular fence. Then the heavy mass grew distinguishable—one could make out the horns and the heads of the beasts as they stumbled forward. At the same time a dim roar became audible. It increased to a wild wail as the herd charged toward us. At last the leaders of the herd were close to us. We expected them to dash, unabated, across the tops of our pits.

### Leaders Fear Lenses

But we were surprised. They halted momentarily as they, despite the surge behind them, perceived the mysterious camera lens and became conscious of the steady circular movement of the turning of the camera crank. Then, directed by a sudden decision within their thick skulls, they turned to the side and utterly avoided the fearful looking camera lenses. The animals which immediately followed the leaders likewise changed their course but as the rush became heavier the force behind prevented the bulk of the herd from side-stepping. By the time the middle of the pack had been reached, the buffalo, closely crowded, did not even see the lenses. They pressed forward, unconscious of the fact that machines were turning on them and making a record of their charging heads and crunching hoofs.

### Zero Hour

For us in the pits there was an anxious moment when the hoofs of the first buffalo struck above our heads. Would the oil drum which

covered the pit hold up? Or would it give way under the ponderous monsters? Would some of the beasts crash into the cavity, pen us beneath them and themselves be crushed and torn asunder under sharp hoofs as the rest of the herd stumbled onward?

But once the zero hour was passed we lost all thought of our fate and, becoming accustomed to the thunder overhead, concentrated on putting into celluloid what we saw through the 12-inch slits in our pits—just enough to allow the cameras and ourselves to look out. Sometimes we caught a clatter of hoofs which dashed within a hair of the pit opening. At other times it was a pair of enraged red eyes, or snorting nostrils. At still other moments the dust fleetly threw up a natural veil between us and the mob while particles of earth were flung into our eyes. At last the tail-enders straggled by. The rush was over and we were able to crawl out of the pits and relieve ourselves of the dust which so generously covered us.

## The Great Cattle Rush in "Sundown"

*By Earl J. Hudson*

*(Production Manager on the West Coast for First National Pictures and author of "Sundown," the story depicting the passing of the old West, written to be used against the background of a quarter of a million cattle being driven from this country to the still open ranges of Mexico.)*

Figures themselves no longer stagger the imagination—millions of men and billions of dollars carry a message to our brains, but there is no thrill to them. If we actually saw a million men or a billion dollars (or at times even ten dollars) there would be a thrill in it.

When I learned that the cattle kings of our Great Southwest were being forced by the encroaching barbed-wire fingers of civilization to drive their mighty herds across the Rio Grande into Mexico where the cattle ranges are still open, I knew that an epic thing was in progress—a change that meant the passing forever of the picturesque old West, with its herds of cattle grazing on a thousand hills, the cowboy in his chaps and spurs with a bandana handkerchief tied loosely about his neck.

I knew that the spectacle would be unparalleled, a magnificent opportunity for the motion picture camera to record a phase of our national life

which has reached its last stages; that such an opportunity would never occur again. And I wrote the story of "Sundown" to be photographed against this mighty herd of cattle being driven southward.

But the thrill, the spectacle, the dusty romance, the heat, the toil, the adventure of the whole thing I did not realize until I joined Larry Trimble and Harry O. Hoyt on the ground and saw the picture in the making. It was then that the thrill that lies in numbers, when the numbers are made objective in concrete bodies, burst upon me in all its grandeur. A quarter of a million cattle! Seen from the scout plane which was utilized for obtaining "shots" from all angles, the mass of cattle was something inspiring.

And then there was the stampede. We began to be afraid that we might not get just what we wanted, but a lost calf started it; the calf was hidden from its mother. The cow started out to find it and her bellowing and maddened fear soon communicated itself to an entire section of the herd.

We've read and heard about action in motion pictures ever since they were invented, and there have been films that have carried action, it would seem, to the ultimate limit in search of a thrill, but I have never seen, or even dreamed of, such action as was aroused by that fear-maddened cow.

The entire herd seemed to go suddenly mad and from being a mile-long, slowly advancing, steam-covered lava bed, it spurted ahead in a roaring, rushing, blinding mass of fury, like lava tumbling down the precipitous sides of a mountain. Everything went down before it. The dust rose hundreds of feet in the air and spread out in a trailing, low-lying cloud, like a smoke screen. Nothing could be seen but the dust, but we could hear and feel the onrushing of the herd. The very earth trembled under the impact and the trampling of feet rose into a mighty roar, somewhat comparable to the rush of wind down a heavily-timbered canyon, or the roar of a loosed flood of water.

We feared that the shack that had been erected in front of the stampeding herd in which the hero and the girl were to seek refuge from the cattle rush would be wiped completely off the face of the earth and Roy Stewart, Bessie Love and the cameraman stationed in it trampled to death. The making of the picture might have been turned to such tragedy had it not been for Stewart's marksmanship. He shot down a dozen of the plunging, maddened cattle within but a few feet of the shack in order to part the herd so that it would surge harmlessly by on either side.

## Directors vs Authors

*By JOHN S. LOPEZ*

The director of the future will be a much less important figure than he now is—or thinks he is.

Yet, paradoxically, the director of the future will render a much more important service than he now does.

He will be less important from the viewpoint of public prominence, while he will be more important in the way of producing results.

And to attain this he will become more like the director of stage plays.

With a possible half dozen exceptions the public is hardly aware that such things as stage directors exist. True, their names are on the programs, but so are the names of the men who furnished the costumes. One does not see their names blazoned on the boards and in the newspaper publicity.

The director of the play is a liaison officer between the author of the play and the public. He has the dramatic technique necessary to put the story of the author over. The closer he is in sympathy with the author, the closer the personal contact between them, the greater the probability of success.

True, he may have to modify the author's ideas, but that is because the author is working in a medium of expression new to him and of which he knows nothing. But he knows the ideas he wants to convey better than anyone else in the world—and the stage director realizes this.

So they work it out together—the stage director weaving the author's thoughts into the fabric of the play on the loom whose weft and warp

are technique and tradition.

It is because this is seldom the way in motion pictures that there are so many disappointments with stories that were expected to be big successes.

In the future the motion picture director and the author will work side by side, the one supplying the story and its theme threads, the other supplying the craftsmanship to give them picture interpretation—embellishing here, condensing there, but always in the harmonic scheme conceived by the author.

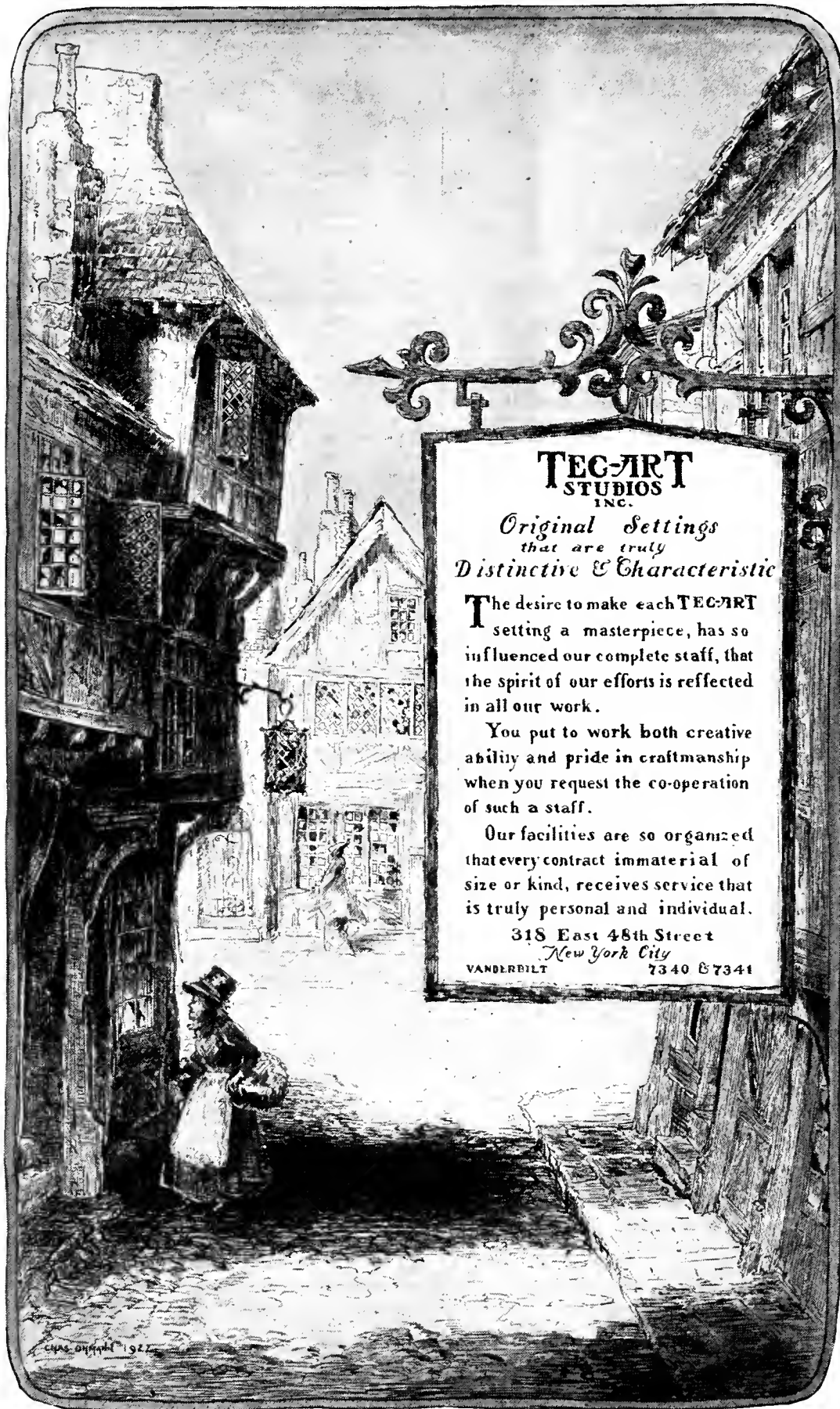
Although very often the director is blamed, and properly, for so twisting stories as to make them almost unrecognizable, the author himself—in many cases where he has been brought in on the picture—has proved far from blameless.

He is too often arbitrary and inflexible; and, although he is usually ignorant of screen technique, insists on interpretations that are absolutely impracticable.

And while they fight it out—neither yielding altogether but simply giving a trifle here and there, the picture ends a picture of compromises, and the producer and the public suffer.

The producer of the future, who is a very important factor in the matter, will take care to assure himself that there is a happy working arrangement between the director and the author, or whoever it is that represents the author's side of the problem.





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| "Roulette" .....David Selznick              | "The Uninvited Guest".....Ralph Ince         |
| "Driven" .....Charles Brabin                | "Success".....Ralph Ince                     |
| "De Forest Phonofilm".....Dr. Lee de Forest |  |

**Now in Production**

- |  |
|--|
| "The Unlawful Cheater".....Wm. Christy Cabanne |
| "I Am the Man".....Ivan Abramson               |
| "Sandra" .....George Melford                   |
| "The Price of a Party".....Howard Estabrook    |



## Cameramen and Their Work, 1919 to 1923

This list includes work of cameramen from 1919 to 1923 inclusive and is as nearly correct as it is possible to make it. Where cameramen are not given credit for productions photographed by them, it is because the companies failed to provide THE FILM DAILY with the cameraman's name at the time the feature was reviewed.

<b>DAVID ABEL</b> 1919	<b>JOHN ARNOLD</b> 1919	After Midnight 1922	The Heart Line Beautiful Gambler The Bronze Bell Opened Shatters 1922	<b>JACQUES BIZUEL</b> 1919
Maggie Pepper Lady of the Dugout New Moon Probation Wife Heart of Wetona Hun Within Way of a Woman 1920	False Evidence Gold Cure The Microbe Some Bride Parisian Tigress Satan Junior 1920	Rangeland Love's Masquerade Shadows of the Sea West of the Pecos South of Northern Lights Butterfly Range The Lure of Gold The Heart of a Texan Table Top Ranch <b>BEN BAIL</b> 1920	The Real Adventure Woman Wake Up Peg O' My Heart Dusk to Dawn 1923	Paid in Full Out of the Shadow Daughter of the Old South Under the Greenwood Tree Eyes of the Soul Marriage Price 1920
She Loves and Lies A Daughter of Two Worlds The Woman Gives The Isle of Conquest 1921	The Willow Tree Please Get Married Dangerous to Men Chorus Girl's Romance 1921	The Strongest The Sage Hen Are All Men Alike Discontented Wives 1922	Alice Adams Desire The Love Piker Conquering the Woman <b>WILLIAM BECKLY</b> 1922	The Mystery of the Yellow Room The Deep Purple 1921
Courage Unseen Forces 1922	Blackmail Cinderella's Twin Offshore Pirate Puppets of Fate Home Stuff Life's Darn Funny The Match Breaker 1922	The Ruse of the Rattler The Dangerous Little Demon Kissed Hills of Missing Men <b>FRIEND BAKER</b> 1919	Yankee Doodle, Jr. <b>WILLIAM J. BECKWAY</b> 1919	The New York Idea Charge It Bob Hampton of Placer 1922
Where Is My Wandering Boy Tonight Rip Van Winkle A Self-Made Man Money to Burn The Men of Zanzibar Little Miss Smiles The Primitive Lover The Crusader Mixed Faces 1923	Lights of the Desert Very Truly Yours Seeing's Believing They Like 'Em Rough Glass Houses The Fourteenth Lover The Five Dollar Baby June Madness Love in the Dark 1923	Strange Woman Call of the Soul Kultur The Sneak Rebellious Bride Fighting for Gold Hell Roarin' Reform Wilderness Trail Broken Commandments Chasing Rainbows 1920	Man's Desire 1920	A Pasteboard Crown Whispering Shadows A Woman's Woman 1923
The Gold Diggers Love Bound The Crusader The Barefoot Boy <b>LENWOOD ABBOTT</b> 1923	Her Fatal Million Crinoline and Romance A Noise in Newboro Rouged Lips The Fog The Social Code In Search of a Thrill <b>MAURICE ARNU</b> 1923	The Broken Commandment Thieves 1921	Old Lady 31 <b>EDDIE BEESLEY</b> 1921	Man From Glengarry <b>WILLIAM BLACK</b> 1919
Defying Destiny <b>VICTOR ACKLAND</b> 1920	Two Women From Headquarters Painted World 1920	While the Devil Laughs Two Moons Girl of My Heart Merely Mary Ann Flame of Youth 1922	Kazan Burn 'Em Up Barnes <b>GEORGES BENOIT</b> 1920	Five Thousand An Hour Virtuous Men 1920
Thou Art The Man You Never Can Tell <b>WILLIAM S. ADAMS</b> 1919	The Wakefield Case 1922	The Gray Dawn Heart's Haven <b>SILVANO BALBONI</b> 1923	The Wonder Man 1921	Scaled Hearts Out Yonder His Wife's Money 1921
Two Women From Headquarters Painted World 1920	Her Majesty <b>JOE AUGUST</b> 1919	Shifting Sands The Acquittal <b>BERT BALDRIDGE</b> 1920	The Little 'Fraid Lady Idle Hands Live and Let Live The Stealers What's a Wife Worth 1922	Out of the Snows Wet Gold A Man's Home 1922
The Blood Barrier The Moonshine Trail Dawn My Husband's Other Wife Respectable By Proxy Passers-By Man and His Woman 1921	Border Wireless Breed of Men Branding Broadway Money Corral Poppy Girl's Husband Square Deal Sanderson He Comes Up Smiling Wagon Tracks 1920	The Hellion <b>J. A. BALL</b> 1922	The Masquerader 1923	Tropical Love 1923
East Lynne Forbidden Valley House of the Tolling Bell 1922	John Petticoats The Toll Gates Sand 1921	Toll of the Sea <b>HARRY BALLEJO</b> 1920	Trilby Wandering Daughters <b>RUDOLPH BERQUIST</b> 1919	Success Counterfeit Love <b>WALTER BLAKELY</b> 1922
Destiny's Isle <b>PAUL ALLEN</b> 1921	Cradle of Courage O'Malley of the Mounted Testing Block The Whistler 1922	Riders of the Dawn <b>C. J. BARBER</b> 1921	Way of the Strong Shadows of Suspicion After His Own Heart Full of Pep His Brother's Place Great Romance His Bonded Wife Four Flusher 1920	Don't Blame Your Children 1923
The Shadow 1922	Arabian Love Travelin' On White Oak Three Word Brand Honor First The Love Gambler 1923	False Women <b>ANDRE BARLATIER</b> 1919	Stronger Than Death The Heart of a Child 1921	Shifting Sands <b>FRANK BLOUNT</b> 1921
Orphans of the Storm 1923	Man Who Won Truxton King The Madness of Youth A California Romance The Temple of Venus Big Dan Good Bye Girls <b>JACOB A. BADARACCO</b> 1919	Belle of New York Burden of Proof Break the News to Mother 1920	The Stealers What's a Wife Worth 1922	Down Home <b>ARTHUR BOEGER</b> 1919
Down to the Sea in Ships <b>LUCIEN ANDRIOT</b> 1919	The Sacred Flame Out of the Storm A Regular Girl 1921	The Hellion <b>J. A. BALL</b> 1922	What's a Wife Worth 1922	Unbroken Promise The Forfeit 1921
Oh Boy 1920	Without Limit The Kentuckians 1922	The Hellion <b>J. A. BALL</b> 1922	The Masquerader 1923	On the High Card <b>PEIKE BOERSMAN</b> 1923
The Virtuous Model The Right to Lie 1921	Destroying Angel You Are In Danger The Flying Dutchman <b>J. BARLATIER</b> 1920	The Hellion <b>J. A. BALL</b> 1922	The Masquerader 1923	The Lion's Mouse <b>JOHN BOYLE</b> 1919
Connecticut Yankee at King Arthur's Court 1923	The Teeth of the Tiger <b>GEORGE BARNES</b> 1919	The Hellion <b>J. A. BALL</b> 1922	The Masquerader 1923	When My Ship Comes In Lone Star Ranger Salome Woman There Was When Men Desire When a Woman Sins Siren's Song Wolves of the Night She Devil 1920
Help Wanted—Male Why Trust Your Husband That Girl Montana Half a Chance Shame The Primal Law 1922	Haunted Bedroom Law of Men Partners Three 1920	The Hellion <b>J. A. BALL</b> 1922	The Masquerader 1923	Heart Strings The Orphan Wings of the Morning The Adventurer The Joyous Troublemaker If I Were King 1921
Trooper O'Neil The Last Trail Rough Shod The Ragged Heiress Monte Cristo A Fool There Was West of Chicago 1923	Stepping Out Dangerous Hours The False Road The Woman in the Suitcase Hairpins 1921	The Hellion <b>J. A. BALL</b> 1922	The Masquerader 1923	Drag Harlan The Scuttlers The Queen of Sheba 1922
Bucking the Barrier Captain Fly-By-Night When Love Comes <b>PHILIP ARMOND</b> 1922	Her Husband's Friend Silk Hosiery 1921	The Hellion <b>J. A. BALL</b> 1922	The Masquerader 1923	The Golden Gift 1923
Beyond the Rainbow The Barricade Till We Meet Again	Out of the Chorus Bucking the Tiger	The Hellion <b>J. A. BALL</b> 1922	The Masquerader 1923	Slave of Desire <b>FREDERICK S. BRACE</b> 1919

To LOOK AT This  
you'd think THAT we  
WERE JUST LEARNING  
to PRINT — But  
we're 14 years old.

OUR FIRST BIRTHDAY  
WAS IN MAY 1910

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FILM MFG. CO. CHICAGO, U.S.A.  
TRADE MARK REG.

**OTTO BRAUTIGAM**  
1920  
1921  
Down Ideas  
Tomboy  
Jones  
Of the West  
Hille to Broadway  
1922  
Over She Wants  
If You Must  
Miss Hawkshaw  
**RTHUR BRENGER**  
1921  
Moon Ranch  
**GEORGE BREWSTER**  
1922  
Names of New York  
**ROBERT BRODIN**  
1920  
At a Husband  
Great Accident  
Bow  
Is and Sense  
Thief  
Some  
1921  
666  
Of Two Worlds  
Invisible Power  
1922  
Larceny  
From Lost River  
Firm Comedian  
Inheritance  
1923  
Are Mad  
And Bargain  
Your Best  
The Law  
**RYMAN BROENING**  
1919  
Half  
Mary Married  
Star  
1920  
Luck of the Irish  
Is of Fortune  
1921  
Perfect Crime  
Woman—Marriage  
Broken Doll  
The Heart of a Fool  
Scoffer  
1922  
ed of the Dust  
**SEPH BROTHERTON**  
1919  
erang  
of the Yukon  
Child  
Lane's Turning  
That Divides  
1920  
ious Miss Lisle  
1921  
on's Playground  
Lady's Latch Key  
Your Wife  
1922  
Infidel  
estic Relations  
es and Husbands  
Social Value  
Beautiful Liar  
Woman Conquers  
ger Than Fiction  
an's Side  
e Shoulders  
1923  
s Have Changed  
Lonely Road  
ey, Money, Money  
Woman Conquers  
Scarlet Lily  
ge  
Grail  
n Odds Are Even  
**JOHN W. BROWN**  
1919  
Fists  
s of Vengeance  
asts of Poker Flat  
ed  
ious Wives  
1920  
Broken Melody  
ool and His Money  
Girl in Number 29  
Rider of the Law  
ced Men  
Gun-Fighting Gentleman  
Prince of Avenue A.  
Flapper  
Capitol  
eone Must Pay  
Undercurrent  
the Paint Girl

Footlights and Shadows  
Point of View  
1921  
The Daughter Pays  
Society Snobs  
Tiger True  
Why Girls Leave Home  
Action  
1922  
Ashamed of Parents  
School Days  
Channing of the Northwest  
Reckless Youth  
Evidence  
1923  
Trifling With Honor  
Marriage Morals  
**KARL BROWN**  
1920  
City of Masks  
1921  
Brewster's Millions  
Fourteenth Man  
Life of the Party  
Traveling Salesman  
Dollar a Year Man  
Crazy to Marry  
1922  
One Glorious Day  
Is Matrimony a Failure  
The Dictator  
The Old Homestead  
Thirty Days  
1923  
The Covered Wagon  
Ruggles of Red Gap  
Hollywood  
To the Ladies  
**GASTON BRUN**  
1921  
Tillers of the Soil  
**TOM BUCKINGHAM**  
1920  
Up in Mary's Attic  
**WILFRED BUCKLAND**  
1919  
Such a Little Pirate  
**PAUL BURGER**  
1921  
Tavern Knight  
Mr. Wu  
Hundredth Chance  
**A. A. CADWELL**  
1919  
As a Man Thinks  
Too Fat to Fight  
Laughing Bill Hyde  
Black Eyes  
1920  
Madonnas and Men  
A Scream in the Night  
Woman's Business  
1921  
Clothes  
Fine Feathers  
1923  
The Inner Man  
**DAVID CALCAGNI**  
1919  
High Pockets  
Oh Johnny  
Speedy Meade  
Road Called Straight  
Standy Burke of the U-Bar-U  
For the Freedom of the East  
1920  
The Misfit Earl  
**A. A. CALDER**  
1920  
Partners of the Night  
**BERT CANN**  
1920  
Let's Be Fashionable  
Mary's Ankle  
23½ Hour's Leave  
1921  
The Jailbird  
Chickens  
The Home Stretch  
The Rookie's Return  
One a Minute  
Passing Thru  
1922  
Second Hand Rose  
Boy Crazy  
Eden and Return  
1923  
Bell Boy 13  
**HUGH CARLYLE**  
1919  
Arizona  
**ROBERT CARSON**  
1919  
Children of Banishment  
Jacques of the Silver North  
1920  
The Price Woman Pays  
**FRED CHASTON**  
1921  
Ghost in the Garret  
Flying Pat  
Oh Joy

1922  
Country Flapper  
**CHARLES G. CLARK**  
1922  
The Half Breed  
1923  
Light That Failed  
**DAN CLARK**  
1922  
For Big Stakes  
Fighting Streak  
Tom Mix in Arabia  
Do and Dare  
Just Tony  
1923  
Lone Star Ranger  
Three Jumps Ahead  
Stepping Fast  
Catch My Smoke  
Romance Land  
Soft Boiled  
**DAL CLAWSON**  
1919  
Courageous Coward  
Temple of Dusk  
Heart in Pawn  
Midnight Romance  
Mary Regan  
1920  
The Corsican Brothers  
Her Kingdom of Dreams  
Eve in Exile  
Back to God's Country  
1921  
The Oath  
1922  
What Do Men Want  
Woman He Married  
Rose O' The Sea  
1923  
World's a Stage, The  
Marriage Chance, The  
**WILLIAM COLLINS**  
1921  
A Kiss in Time  
Her Sturdy Oak  
1922  
Bobbed Hair  
The Truthful Liar  
Too Much Wife  
The Love Charm  
Her Face Value  
**CLYDE R. COOK**  
1919  
All Wrong  
Mystic Face  
Wife or Country  
Love's Pay Day  
1920  
The Double-Dyed Deceiver  
1921  
Man Who Had Everything  
**J. C. COOK**  
1921  
The Range Patrol  
1922  
Way of the Transgressor  
Flame of Passion  
**WILLIAM COOPER**  
1921  
The Wrong Woman  
1922  
Unconquered Woman  
**CARL CORWIN**  
1923  
Toilers of the Sea  
**CURT COURANT**  
1922  
Hamlet  
**RALPH COYLE**  
1921  
Love's Plaything  
**WILLIAM CRESPINEL**  
1922  
The Glorious Adventure  
**WILLIAM L. CROLLY**  
1922  
The Gay Old Dog  
Determination  
**HENRY CRONJAGER**  
1919  
Three Men and a Girl  
Caillaux Case  
Land of the Free  
Why America Will Win  
1920  
Don't Ever Marry  
River's End  
1921  
The Love Light  
1922  
Just Around the Corner  
The Seventh Day  
Tol'able David  
1923  
Back Home and Broke  
Fog Bound  
Purple Highway

**JULES CRONJAGER**  
1919  
Stitch in Time  
Too Many Crooks  
Miss Dulcie from Dixie  
Fortunes Child  
Beloved Imposter  
Nymph of the Woods  
The Mating  
Girl Woman  
1920  
Youthful Folly  
Greater Than Fame  
1921  
Marooned Hearts  
Worlds Apart  
Gilded Lies  
Greatest Love  
The Last Door  
Is Life Worth Living?  
Handcuffs and Kisses  
1922  
Reported Missing  
John Smith  
Chivalrous Charley  
Shadows of the Sea  
The Prophet's Paradise  
Clay Dollars  
Man of Stone  
Evidence  
Reckless Youth  
One Week of Love  
Love is An Awful Thing  
1923  
Dancer of the Nile  
Common Law, The  
Modern Matrimony  
**RICHARD CRONJAGER**  
1922  
Sonny  
**WM. CROWLEY**  
1919  
Other Man's Wife  
Hidden Truth  
**M. DALLEY**  
1920  
Chains of Evidence  
**WILLIAM DANIELS**  
1922  
Foolish Wives  
The Long Chance  
1923  
Merry-Go-Round  
**LYNN DARLING**  
1923  
Soul Harvest, The  
**MURPHY DARLING**  
1921  
King, Queen, Joker  
**ALLAN DAVEY**  
1919  
Weaker Vessel  
Blue Bonnet  
1921  
Kentucky Colonel  
1922  
Tillie  
South of Suva  
The Heart Specialist  
The Girl Who Ran Wild  
1923  
Bavu  
Fools and Riches  
Sawdust  
Railroaded  
**CHARLES DAVIS**  
1919  
Our Teddy  
Girl of Today  
1920  
Slaves of Pride  
Sporting Duchess  
The Whisper Market  
1921  
The Road to London  
1922  
The Prodigal Judge  
Single Track  
**BERT DAWLEY**  
1920  
The Harvest Moon  
The Silent Barrier  
1923  
As a Man Lives  
Broadway Broke  
**FAXON M. DEAN**  
1920  
The Copperhead  
The Invisible Bond  
Cumberland Romance  
Fighting Chance  
1921  
All Souls Eve  
Little Clown  
Frontier of the Stars  
Don't Call Me Little Girl  
Moonlight and Honeysuckle  
Her Winning Way  
1922  
North of the Rio Grande  
The Call of the North  
While Satan Sleeps  
Her Own Money

Cowboy and the Lady  
The Man Unconquerable  
1923  
Sixty Cents an Hour  
Stephen Steps Out  
Tiger's Claw, The  
Making a Man  
Gentleman of Leisure, A  
**ROBERT DE GRASSE**  
1922  
Good Men and True  
1923  
Desert Driven  
Crashin' Thru  
Canyon of Fools  
Thundergate  
**ERNEST DEPEW**  
1921  
Cold Steel  
**CLYDE DE VINNA**  
1919  
White Lie  
Heart of Rachael  
Adele  
Playthings of Passion  
Little Boss  
Yankee Princess  
All Wrong  
One Woman  
1920  
The Lincoln Highwayman  
Leave It To Me  
The Twins of Suffering Creek  
Man Who Dared  
1921  
Yellow Men and Gold  
1922  
Challenge of the Law  
The Cheater Reformed  
Iron Rider  
Face of the World  
1923  
Lost and Found  
Wild Party, The  
Victor, The  
**J. DIAMOND**  
1921  
Journey's End  
1922  
Your Best Friend  
Other Women's Clothes  
Jane Eyre  
Notoriety  
Married People  
1923  
Vanity Fair  
Broadway Gold  
Broken Hearts of Broadway  
**CHARLES DOWNS**  
1922  
The Broken Silence  
Girl From Porcupine  
1923  
Jacqueline or Blazing Barriers  
**CHARLES DREYER**  
1922  
The Silent Call  
Brawn of the North  
**PHILIP R. DU BOIS**  
1921  
Last of the Mohicans  
The Blot  
**JOS. A. DUBRAY**  
1920  
The Beloved Cheater  
The Butterfly Man  
Baby Marie's Round-Up  
Miss Gingersnap  
Kismet  
1921  
Occasionally Yours  
A Wife's Awakening  
1922  
The Understudy  
The Call of Home  
Silent Years  
The Vermillion Pencil  
Love Never Dies  
Winning With Wits  
If I Were Queen  
Up and at 'Em  
A Certain Rich Man  
Man of the Forest  
1923  
Remittance Woman, The  
Can a Woman Love Twice  
Blow Your Own Horn  
**LOUIS DUNMYRE**  
1920  
A Child For Sale  
1921  
The Fatal Hour  
**MAX DUPONT**  
1919  
The Wolf  
Dawn of Understanding  
Rogue's Romance  
Gentleman of Quality  
1920  
Blind Youth  
Invisible Divorce

1921  
Palace of Darkened Windows  
Who Am I?  
1922  
Heroes of the Street  
Three Must Get Theres  
1923  
Last Hour, The  
Man of Action, A  
E. DUPAR  
1922  
Heroes of the Street  
1923  
Country Kid  
Main Street  
ELMER G. DYER  
1923  
Web of the Law, The  
PAUL EAGLER  
1921  
Partners of the Tide  
1922  
Border Scouts  
EDWARD C. EARLE  
1919  
Woman's Experience  
Thunder Bolts of Fate  
Rothapfel's First Unit  
Programme  
1920  
The Heart o. a Gypsy  
Love, Honor and ?  
Woman's Experience  
Sherry  
A Dangerous Affair  
Blind Love  
Lahoma  
1922  
Beggar in Purple  
1923  
You Are Guilty  
ARTHUR EDESON  
1919  
Cheating Cheaters  
Road Through the Dark  
Better Wife  
1920  
For the Soul of Rafael  
The Forbidden Woman  
The Eyes of Youth  
1921  
Hush  
Mid-Channel

Good Women  
The Three Musketeers  
1922  
The Worldly Madonna  
Robin Hood  
WILLIAM EDMONDS  
1919  
Desert Law  
1920  
Parlor, Bedroom and Bath  
The Cheater  
Held in Trust  
1921  
The Unknown Wife  
1922  
When Romance Rides  
Golden Dreams  
EARL M. ELLIS  
1921  
Desperate Youth  
The Man Tamer  
Rich Girl, Poor Girl  
Short Skirts  
The Rowdy  
1922  
High Heels  
The Troupier  
ELMER ELLSWORTH  
1923  
Thundering Dawn  
EDWARD ESTABROOK  
1922  
Another Man's Boots  
PERRY EVANS  
1920  
Down on the Farm  
1921  
Small Town Idol  
Home Talent  
LESLIE EVELEIGH  
1922  
One Moment's Temptation  
MAX FABIAN  
1922  
His Back Against the Wall  
The Dust Flower  
HARRY FARRELL  
1921  
Pagan Love  
1922  
Power of Love  
WILLIAM FILDEW  
1919  
God's Outlaw  
Her Inspiration

In For Thirty Days  
Testing of the Mildred Vane  
Island of Intrigue  
Almost Married  
Peggy Does Her Darndest  
Return of Mary  
Petal on the Current  
Castles In the Air  
1920  
The Virgin of Stamboul  
Through The Eyes of Men  
Blue Streak McCoy  
1921  
Outside the Law  
Society Secrets  
The Blazing Trail  
Magnificent Brute  
No Woman Knows  
Oh Mary Be Careful  
1922  
The Fox  
A Parisian Scandal  
The Wise Kid  
Broad Daylight  
Paid Back  
Under Two Flags  
1923  
Drifting  
Self Made Wife, A  
White Tiger  
Day of Faith, The  
HARRY FISCHBECK  
1919  
Her Code of Honor  
1920  
A Woman's Man  
The Hidden Code  
1921  
You Find It Everywhere  
The Devil  
Nobody  
Disraeli  
1922  
The Ruling Passion  
The Man From Beyond  
Curse of Drink  
Man Who Played God  
1923  
Ragged Edge, The  
Mark of the Beast, The  
Backbone  
Green Goddess, The  
The Humming Bird

ROSS FISHER  
1919  
Lamb and the Lion  
Love Call  
1921  
One Man in a Million  
Twin Beds  
Lavender and Old Lace  
Prisoners of Love  
Keeping Up With Lizzie  
Lotus Blossom  
1922  
Girl in the Taxi  
Veiled Woman  
In the Name of the Law  
The Danger Point  
1923  
Mask of Lopez, The  
Mailman, The  
Going Up  
Westhound Limited  
VICTOR FLEMING  
1920  
His Majesty, the American  
GEORGE FOLSEY  
1919  
His Bridal Night  
1920  
The Fear Market  
Sinners  
The Stolen Kiss  
1921  
Education of Elizabeth  
Frisky Mrs. Johnson  
Sheltered Daughters  
Price of Possession  
A Heart to Let  
Room and Board  
1922  
A Game Chicken  
The Case of Becky  
Nancy from Nowhere  
Slim Shoulders  
What's Wrong With the  
Women  
1923  
Bright Shawl, The  
Twenty-One  
Fighting Blade, The  
HARRY FORBES  
1919  
Souls Adrift  
Together  
Sins of the Children

BERT FORD  
1921  
Testimony  
WILLIAM FOSTER  
1919  
Riders of the Purple Sa  
The Man Hunter  
Rainbow Trail  
For Freedom  
1920  
The Corsican Brothers  
A Woman of Pleasure  
The Silver Horde  
1921  
When Dawn Came  
Oliver Twist, Jr.  
What's Worth While  
To Please One Woman  
Too Wise Wives  
HARRY FOWLER  
1919  
Lamb and the Lion  
1921  
The Freeze-Out  
The Wallop  
If Only Jim  
Hearts Up  
Sundown Slim  
West is West  
Desperate Trails  
1922  
The Unknown  
Taking Chances  
Cuh Reporter  
Wildcat Jordan  
1923  
Shadows of the North  
Men in the Raw  
Crooked Alley  
LAWRENCE FOWL  
1919  
Deliverance  
1922  
Through the Storm  
EUGENE FRENCH  
1921  
The Rider of the King L  
1922  
Jan of the Big Snows  
Timothy's Quest  
A. FRIED  
1920  
A Scream in the Night

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1907 -- 1924

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1921  
Good Bad Wife  
and Woman  
1922  
Man Who Fooled Herself  
1923  
Sins of Allah  
**GEORGE FREISINGER**  
1922  
Air  
**RICHARD FRYER**  
1920  
Miracle of Money  
1921  
Hidden Love  
1923  
You My Boy  
Ally Dead  
In Up, The  
**JACK FUQUA**  
1922  
Pepful Peters  
1923  
The Pirate, The  
**GLEN GANO**  
1922  
Silent Call  
**FRANK E. GARBUTT**  
1919  
The Town Girl  
Innocent Adventuress  
Never Saw Such a Girl  
Country First  
Sandy Smiles  
Experimental Marriage  
Sey Trail  
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Missiana  
1920  
Third Kiss  
Kleberry Finn  
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1919  
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Lantern  
of the Fog  
Who Stayed at Home  
Uplifters  
Brat  
1920  
Luck of Geraldine Laird  
Koning Roads  
By Kelly, M. D.  
The Twist  
**TONY GAUDIO**  
1919  
Cardonable Sin  
First  
of Honor  
1920  
Inferior Sex  
Fighting Shepherdess  
Wrong  
1921  
Forbidden Thing  
Dispersing Devils  
net  
Other Woman  
Ten Dollar Raise  
Arms of the Night  
1922  
attered Idols  
Eternal Flame  
man He Loved  
It is West  
1923  
am and Eva  
es of Vengeance  
ce From the Minaret  
hin the Law  
**LOUIS GELENG**  
1921  
Hidden Love  
**HARRY GERSTED**  
1919  
ome  
With No Regrets  
nger Zone  
abbling In Souls  
1920  
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Blue Bandanna  
Prince and Betty  
1921  
t Leave Your Husband  
men Men Love  
Parish Priest  
1922  
k to the Yellow Jacket  
Innocent Cheat  
in Lightning  
atin' Mad  
**MERRIT GERSTEDT**  
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ler Oath  
**EDWARD GHELLER**  
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1921  
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1922  
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**CHAS. GIBSON**  
1922  
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1920  
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1921  
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**BERT GLENNON**  
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1920  
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**RENE GUISSART**  
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1920  
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**CHARLES HASKINS**  
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Romantic Adventuress  
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**RALPH HAWKINS**  
1922  
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**FRANK HEATS**  
1919  
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**FRED HELD**  
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**W. L. HEYWOOD**  
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**SYDNEY HICOX**  
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**PERCY HIGGINSON**  
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**PERCY HILBURN**  
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The Branding Iron  
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1922  
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The Storm  
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Remodeling Her Husband  
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**O. G. HILL**  
1922  
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**CHAS. W. HOFFMAN**  
1919  
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**CARL HOFFMAN**  
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**JOHN K. HOLBROOK**  
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1920  
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The Eternal Mother  
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Partners of the Sunset  
Woman Who Believed  
**GEORGE K. HOLLISTER**  
1919  
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The Divorcee  
1921  
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**CHARLES P. HORAN**  
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**EDWARD HORN**  
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**H. A. HORN**  
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**JAMES HOWE**  
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**WILLIAM HUMPHREY**  
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**J. ROY HUNT**  
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What Women Will Do  
Pagan Love  
The Branded Woman  
The Sign on the Door  
1922  
Love's Redemption  
Sherlock Holmes  
Polly of the Follies  
Woman's Place  
The Wonderful Thing  
**PHILIP HURN**  
1922  
Handle With Care

J. C. HUTCHINSON 1919 Made in America 1920 The Open Door 1922 The Half Breed ROY IRISH 1922 The New Disciple PAUL IVAN 1923 Vengeance of the Deep FRED JACKMAN 1920 Down On the Farm 1921 Love, Honor and Behave Home Talent 1922 Cross Roads of N. Y. Molly O HENDRIK JAENZON 1920 The Woman He Chose B. L. JAMES 1920 Through Eyes of Men HAROLD JANES 1919 Heart of Humanity 1920 The Road to Divorce The Path She Chose 1921 Beautifully Trimmed Reputation Wanted At Headquarters 1923 Conflict J. D. JENNINGS 1919 Forbidden Room Cowardice Court Treat 'Em Rough Mr. Logan, U. S. A. Fame and Fortune Miss Adventure 1920 Should a Husband Forgive Evangeline The Daredevil The Feud The Woman in Room 13	1921 Salvage Madam X Roads of Destiny Mistress of Shenstone Great Lover Voice in the Dark The Sting of the Lash 1922 The Lure of Jade Two Kinds of Women The Glory of Clementina Bells of San Juan Without Compromise GORDON JENNINGS 1923 Our Hospitality MICHAEL JOYCE 1922 My Old Kentucky Home Queen of the Moulin Rouge Fools of Fortune When the Desert Calls J. JULIUS 1921 A Man There Was 1922 You and I Sir Arne's Treasure RAY JUNE 1923 The Way Men Love HANS KAMPFE 1921 Tradition CHAS. KAUFMAN 1919 Midnight Stage Todd of the Times Master Man Silver Girl Gates of Brass The Bells World Aflame A White Man's Chance 1920 The Gray Wolf's Ghost The Joyous Liar The False Code The Deadlier Sex Fighting Cressy Simple Souls The Girl in the Web	1922 The Bear Cat Step On It 1923 What Wives Want Trimmed in Scarlet The Flirt Dead Game Don Quixshot of the Rio Grande Merry-Go-Round HARRY KEEPERS 1920 Who's Your Brother 1921 His Greatest Sacrifice Johnny Ring and the Captain's Sword 1923 The Rip Tide PAUL KERSCHNER 1923 Lost and Found DAVID J. KESSON 1920 Silk Husbands and Calico Wives Don't Ever Marry Go and Get It 1921 Dinty Bob Hampton of Placer 1922 Penrod Fools First The Lotus Eater Minnie 1923 The Eternal Three The Strangers' Banquet The Rendezvous FRANK KIRBY 1919 Some Wild Oats 1921 Life ROY KLAFFKI 1919 Words and Music Married in Haste Borrowed Clothes Home 1920 Her Five Foot Highness Human Stuff	Forbidden The Phantom Melody His Divorced Wife BEN KLINE 1920 Hitchin' Posts The Red Lane 1921 A Ridin' Romeo Hands Off Honor Bound Big Town Round-Up Alter Your Own Heart The Night Horsemen 1922 The Rough Diamond Chasing the Moon Up and Going Trailin' Sky High Lady from Longacre Wolf Law 1923 Crossed Wires The Six Fifty The Flaming Hour The Untameable A Chapter of Her Life McGuire of the Mounted The Bolted Door The First Degree ALVIN KNECHTEL 1922 The First Woman The Leach 1923 Is Money Everything TONY KORUMAN 1923 The Hunchback of Notre Dame HENRY KOTANI 1919 Puppy Love Secret Garden Rustling a Bride Johnny Get Your Gun Under the Top The Goat Told in the Hills 1920 Young Mrs. Winthrop Mrs. Temple's Telegram	ED. KULL 1919 Millionaire Pirate Sleeping Lion Lure of Luxury Fire Flingers Creaking Stairs 1920 The Sundown Trail 1921 Man Trackers ROBERT KURRLE 1919 Unexpected Places One Thing at a Time O' Blind Man's Eyes Blackie Redemption Faith The Spender Hitting the High Spots Easy to Make Money Lion's Den 1920 Rio Grande Lombardi, Ltd. The Right of Way 1921 Lure of Youth Isobel Habit Playthings of Destiny 1922 Silver Wings A Question of Honor I Am the Law Her Mad Bargain The Invisible Fear 1923 All the Brothers Were V. JOHN LA MOND 1922 The Old Oaken Bucket 1923 While the Pot Boils Unseeing Eyes LELAND LANDCASTI 1921 Price of Silence The Smart Sex The Fighting Lover The Shark Master 1922 Go Straight Dr. Jim
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Tracked to Earth Across the Dead-Line <b>SAM LANDERS</b> 1919	<b>ELGIN LESSLEY</b> 1919	<b>JACK MACKENZIE</b> 1919	<b>ROBERT MARTIN</b> 1921	1921
Regular Fellow It's a Bear Fighting Through Mayor of Filbert Heartease 1920	The Atom Irish Eyes 1920	Toton 1920	Smiling All the Way Girls Don't Gamble 1922	Splendid Hazard The Lamplighter The Poor Simp Wing Toy Partners of Fate The Mother Heart Ever Since Eve Lovetime 1922
The House of Intrigue The Devil's Riddle The River's End 1921	Servant in the House 1923	The Gift Supreme 1921	My Boy Trouble Long Live the King <b>H. KINLEY MARTIN</b> 1920	My Boy Trouble Oliver Twist Deserted at the Altar 1923
Penny of Hill Top Trail 1922	Three Ages Our Hospitality <b>JOSEPH LEVERING</b> 1922	Duke of Chimney Butte The Silver Car It Can Be Done Diamonds Adrift Purple Cipher Romance Promoters Three Sevens 1922	What Happened to Jones 1921	Rupert of Hentzau The Spider and the Rose Quicksands The Dangerous Maid <b>JOHN MEIGLE</b> 1922
The Sign of the Rose What No Man Knows 1923	Flesh and Spirit <b>AL. LIGOURI</b> 1919	The Jolt Bring Him In Belle of Alaska Secret of the Hills Snowshoe Trail Colleen of the Pines Thelma 1923	Oh Lady, Lady Lucks and Drakes Food For Scandal A Full House She Couldn't Help It An Amateur Devil The March Hare One Wild Week 1922	Deserted at the Altar <b>GEO. MEEHAN</b> 1922
Thundergate <b>GEORGE LANE</b> 1919	Romance in the Air World to Live In Red Head Marie Ltd. Silver King Embarrassment of Riches Firing Line 1920	Divorce <b>DAN MAHER</b> 1923	The Sleepwalker First Love Midnight The Speed Girl <b>ARTHUR MARTINELLI</b> 1919	Tailor Made Man 1923
Thou Shalt Not Buchanan's Wife 1920	The World and His Wife 1921	Jacqueline or Blazing Barriers <b>TOM MALLOY</b> 1920	That's Good Johnny on the Spot Kildare of the Storm Amateur Adventuress Sylvia on a Spree Fools and Their Money Favor to a Friend 1920	Mary of the Movies <b>JOHN MESCAL</b> 1921
Kathleen Mavourneen La Belle Russe Eastward Ho Sacred Silence While New York Sleeps 1921	Fassionate Pilgrim Straight is the Way Woman God Changed 1922	The Fortune Hunter The Climbers The Tower of Jewels 1921	Fair and Warmer The Walk-Offs 1921	Hold Your Horses It's a Great Life 1922
Blind Wives Thunderclap 1922	Boomerang Bill Timothy's Quest <b>EDWIN LINDEN</b> 1919	Heart of Maryland Liquid Gold 1922	Love, Honor and Obey Misleading Lady Message from Mars The Man Who A Trip to Paradise 1922	From the Ground Up All's Fair in Love The Glorious Fool Dangerous Curve Ahead The Wall Flower Watch Your Step Brothers Under the Skin 1923
A Broadway Peacock Driven 1923	Wild Goose Chase 1921	Without Fear Any Wife A Stage Romance Shackles of Gold Moonshine Valley 1923	The Custard Cup Does It Pay <b>RUDOLPH MARINER</b> 1922	Six Days Gimme Souls for Sale <b>GEORGE R. MEYER</b> 1923
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Society Snobs Mohican's Daughter <b>GEORGE LARSON</b> 1922	The Rosary 1923	Mine to Keep <b>L. D. LITTLEFIELD</b> 1920	The Brand Crimson Gardenia Hidden Fires Racing Strain Bondage of Barbara The Girl from Outside 1920	Old Maid's Baby Milady O' the Beanstalk <b>BENNIE MIGGINS</b> 1923
Rip Van Winkle <b>ALFRED LATHAM</b> 1919	The Discarded Woman 1921	The Discarded Woman 1921	The Brand Crimson Gardenia Hidden Fires Racing Strain Bondage of Barbara The Girl from Outside 1920	The Silent Command <b>ARTHUR MILLER</b> 1919
Right to Happiness 1922	Every Man's Price <b>J. R. LOCKWOOD</b> 1921	Small Town Idol <b>JEAN LOGAN</b> 1923	Two Weeks The Virtuous Vamp The Temperamental Wife The Love Expert In Search of a Sinner Perfect Woman 1921	Cry of the Weak The Profiteers Our Better Selves Japanese Nightingale Narrow Path Common Clay A Society Exile 1920
The Fire Eater Headin' West <b>GEORGE LAURENCE</b> 1919	A Clouded Name <b>WALTER LUNDIN</b> 1922	A Clouded Name <b>WALTER LUNDIN</b> 1922	Mama's Affair Something Different Good References Dangerous Business Lessons in Love Wedding Bells 1922	The Right to Love 1921
Sue of the South <b>AL LEACH</b> 1919	Grandma's Boy A Sailor-Made Man 1923	Safety Last Why Worry Dr. Jack <b>CHESTER LYONS</b> 1919	Fascination Peacock Alley Ked Hot Romance Woman's Place Broadway Rose Mohican's Daughter 1923	Idols of Clay Paying the Piper Lady Rose's Daughter Experience Forever 1922
Bonnie Annie Laurie Swat the Spy Tell It to the Marines Love Auction Putting One Over 1920	String Beans Hay Foot, Straw Foot Greased Lightning Girl Dodger The Busher Sheriff's Son Law of the North Bill Henry 1920	String Beans Hay Foot, Straw Foot Greased Lightning Girl Dodger The Busher Sheriff's Son Law of the North Bill Henry 1920	The French Doll Jazzmania Fashion Row The Unknown Purple <b>WILLIAM MARSHALL</b> 1919	Forever 1922
The Winning Stroke The Lure of Ambition 1921	Alarm Clock Andy Homer Comes Home The Egg Crate Wallop Paris Green Crooked Straight Red Hot Dollars 1921	Alarm Clock Andy Homer Comes Home The Egg Crate Wallop Paris Green Crooked Straight Red Hot Dollars 1921	Make Believe Wife Little Miss Hoover Secret Service Woman Thou Gavest Me 1920	To Have and to Hold 1923
Law of the Yukon Devotion 1922	Nineteen and Phyllis Forty-five Minutes From Broadway Village Sleuth An Old Fashioned Boy Peaceful Valley 1922	Nineteen and Phyllis Forty-five Minutes From Broadway Village Sleuth An Old Fashioned Boy Peaceful Valley 1922	A Girl Named Mary All-of-a-Sudden-Peggy A Lady in Love In Mizouri Terror Island The Ladder of Lies Crooked Streets 1921	Bella Donna The Cheat Kick In The Eternal City <b>ERNEST MILLER</b> 1921
My Old Kentucky Home <b>JOHN LEEZER</b> 1919	Sisters Get Rich Quick Wallingford Back Pay The Good Provider Bootlegger's Daughter Valley of Silent Men Pride of Palomar 1923	Sisters Get Rich Quick Wallingford Back Pay The Good Provider Bootlegger's Daughter Valley of Silent Men Pride of Palomar 1923	The Last of His People 1921	Made in Heaven Beating the Game 1922
I'll Get Him Yet Hope Chest Peppy Polly Boots Nugget Nell Out of Luck 1920	The Nth Commandment Children of Dust Just Like a Woman <b>REGGIE LYONS</b> 1921	The Nth Commandment Children of Dust Just Like a Woman <b>REGGIE LYONS</b> 1921	Without Compromise <b>WM. MCGANN</b> 1920	Boss of Camp 4 Saved by Radio Alias the Nightwind 1923
The Triflers The Heart of Twenty 1923	The Unfortunate Sex Black Beauty 1922	The Unfortunate Sex Black Beauty 1922	When the Clouds Roll By 1921	Man's Size <b>JACK MILLER</b> 1919
Just Like a Woman <b>MARCEL LE PICARD</b> 1919	A Western Demon So This is Arizona The White Masks Gold Grabbers Smilin' Jim Angel Citizen 1923	A Western Demon So This is Arizona The White Masks Gold Grabbers Smilin' Jim Angel Citizen 1923	Man—Woman—Marriage Mark of Zorro The Nut 1922	Safe for Democracy Kiss or Kill <b>VIRGIL MILLER</b> 1920
Window Opposite Perfect Lady Daughter of Mine Day Dreams Leave It to Susan Conquered Hearts Ashes of Love Through the Wrong Door 1920	Just Like a Woman <b>MARCEL LE PICARD</b> 1919	Just Like a Woman <b>MARCEL LE PICARD</b> 1919	Hurricane's Gal 1923	The Scrapper The Black Bag The Man Under Cover Cheated Hearts Three Live Ghosts Sure Fire The Trap Red Courage
Jes' Call Me Jim Jubilo The Strange Boarder Water, Water, Everywhere Strictly Confidential Cupid, the Cowpuncher 1921	Honest Hutch Boys Will Be Boys Guile of Women An Unwilling Hero 1922	Honest Hutch Boys Will Be Boys Guile of Women An Unwilling Hero 1922	My Lady Friends 1923	Two Kinds of Love Pink Tights Colorado The Big Adventure Luring Lips 1922
A Poor Relation Doubling for Romeo Bride's Confession Wildness of Youth 1923	A Poor Relation Doubling for Romeo Bride's Confession Wildness of Youth 1923	A Poor Relation Doubling for Romeo Bride's Confession Wildness of Youth 1923	Things Men Do <b>GLENN McWILLIAMS</b> 1920	The Luck of the Irish His Majesty, the American
Cyclone Jones	Ronnie Briar Bush	Ronnie Briar Bush	The Luck of the Irish His Majesty, the American	

Ridin' Wild The Lone Hand Don't Shoot 1923	<b>HAL MOHR</b> 1922 Watch Him Step The Unfoldment Saved by Radio 1923 Bag and Baggage	1923 Enemies of Women Little Old New York <b>ALFRED MOSES</b> 1920 Love Net Hand Visible 1921 Twelve-Ten Midnight Gambols Where Is My Husband? <b>K. H. MOSES</b> 1922 Don't Blame Your Children <b>NICHOLAS MURACASA</b> 1923 On the Banks of the Wabash <b>ANTON NAGY</b> 1922 So Long Letty See My Lawyer <b>ROBERT NEWHARD</b> 1919 Man in the Open Fuss and Feathers Happy Though Married When Do We Eat His Birthright Diane of the Green Van A Man's Fight 1920 Smoldering Embers Dollar for Dollar The Street Called Straight 1921 Big Happiness Nobody's Kid Everybody's Sweetheart 1922 Hungry Hearts Trail of the Axe 1923 Hunchback of Notre Dame <b>HARRY NEUMANN</b> 1919 Tongues of Flame <b>A. NILSON</b> 1919 To Him That Hath <b>ERICH NITSCHMANN</b> 1923 Between Two Worlds	<b>WM. NOBLES</b> 1919 Child of M'sieu 1921 Man From Nowhere 1922 Barb Wire Crow's Nest <b>STEPHEN B. NORTON</b> 1919 Restless Souls Grey Parasol Follies Girl Love's Prisoner Beyond the Shadows 1920 Shore Acres Bubbles The Peddler of Lies 1921 The Wolverine 1922 Ghost City Too Much Married <b>WILLIAM O'CONNELL</b> 1921 Little Grey Mouse The Sky Pilot A Broken Doll They Shall Pay 1922 Come On Over The Hands of Nara Enter Madame 1923 The Woman of Bronze An Old Sweetheart of Mine The Fourth Musketeer <b>GENE O'DONNELL</b> 1923 Tents of Allah <b>JACK OKEY</b> 1921 Without Benefit of Clergy <b>ROBERT A. OLSSON</b> 1919 Beyond the Law <b>ALFRED ORTLIEB</b> 1919 Souls Adrift Unknown Love The Thirteenth Chair	1920 The A. B. C. of Love A Modern Salome Lifting Shadows Twin Pawns The White Circle 1921 Black Panther's Cub The Bait Deep Waters Love's Penalty 1922 Stardust The Light in the Dark 1923 Streets of New York None so Blind The Fair Cheat <b>LOUIS OSTLAND</b> 1919 By Hook or Crook Road to France <b>HOWARD OSWALD</b> 1919 The Pointing Finger 1920 Danger Ahead 1921 Confidence <b>ROY OVERBOUGH</b> 1919 On the Jump 1920 Sadie Love Dr. Jekyll and Mr. Hyde Erstwhile Susan Wanted—A Husband A Dark Lantern Away Goes Prudence 1921 Sentimental Tommy 39 East The Magic Cup 1922 Spanish Jade Love's Boomerang Footlights The Man From Home The Bond Boy Women Men Marry
The Scarlet Car Nobody's Bride Kindled Courage The Gentleman from America Shootin' for Love Out of Luck Rambtin' Kid Blinky Single Handed The Flame of Life The Thrill Chaser <b>VICTOR MILNER</b> 1919 Sealed Envelope Velvet Hand Cabaret Girl 1920 A Fugitive From Matrimony Haunting Shadows Unchartered Channels Out of the Dust One Hour Before Dawn 1921 Half a Chance Dice of Destiny When We Were Twenty-One Her Unwilling Husband Felix O'Day Live Wires What Love Will Do 1922 Shadows of Conscience Her Night of Nights The Cave Girl Human Hearts Kentucky Derby Lavender Bath Lady 1923 Gossip The Love Letter The Town Scandal <b>TOM MOLLOY</b> 1919 Girl Problem Adventure Shop Girl at Bay Unknown Quantity Thin Ice Two Women	<b>JACQUES MONTERAN</b> 1919 His Bridal Night Test of Honor Tother Dear Charmer Come On In Oh You Women Good-Bye Bill Come Out of the Kitchen 1920 The Fortune Teller 1921 The Inside of the Cup The Black Panther's Cub The Money Maniac <b>CARLO MONTUORI</b> 1922 Retribution <b>LEIGHTON MOORE</b> 1921 Risky Business <b>MILTON MOORE</b> 1920 The Great Air Robbery 1921 Skyfire 1922 The Gutter Snipe Playing With Fire Don't Get Personal The Loaded Door <b>IRA H. MORGAN</b> 1920 The Family Honor Seeing It Through Jackknife Man 1922 Beauty's Worth Enchantment Find the Woman The Bride's Play When Knighthood Was in Flower Face in the Fog			

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1923  
 White Sister  
**FREEMAN H. OWENS**  
 1922  
 Maker of Men  
**ERNEST G. PALMER**  
 1919  
 ce to Every Man  
 racle Man 1921  
 oncers of Love  
 e Child Thou Gavest Me  
 1922  
 e Clear Call  
 e Song of Life  
 ways the Woman  
 ay Hot Romance  
 1923  
 e Wanters  
**JOHN S. PASTOR**  
 1923  
 e Prairie Mystery  
**EDWARD PAUL**  
 1922  
 ir Lady  
 ow Women Love  
 ecrets of Paris  
 1923  
 oyal Lives  
 arling of the Rich  
 e Truth About Wives  
 olomon in Society  
 odern Marriage  
**A. G. PENROD**  
 1922  
 las Marnier  
 own to the Sea in Ships  
**HARRY PERRY**  
 1921  
 he Easy Road  
 ins of Rosanne  
 ity of Silent Men  
 hite and Unmarried  
 he Faith Healer  
 onquest of Canaan  
 t the End of the World  
 appy Ricks  
 1922  
 hadows  
 f You Believe it, It's So  
 orderland  
 he Crimson Challenge  
 he Ordeal  
 A Prince There Was  
 1923  
 he Broken Wing  
 are You a Failure?  
 he Girl Who Came Back  
 April Showers  
 he Virginian  
**PAUL PERRY**  
 1919  
 Good Gracious Annabelle  
 Men, Women and Money  
 porting Chance  
 Pettigrew's Girl  
 Cruise of the Make-Believe  
 anes Goes a Wooing  
 old in the Hills  
 1920  
 he Sea Wolf  
 Everywoman  
 1921  
 he Round-Up  
 he Jucklins  
 Behold My Wife  
 he House That Jazz Built  
 he Outside Woman  
 1922  
 Over the Border  
 he Little Minister  
 Singed Wings  
 Pink Gods  
 1923  
 Ponjola  
**FRANK PERUGINI**  
 1921  
 he Devil's Confession  
 1923  
 he Valley of Lost Souls  
**GEORGE PETERS**  
 1919  
 Wanted for Murder  
 Upside Down  
 Taxi  
 1920  
 Picadilly Jim  
 Sooner or Later  
 1921  
 Girl With a Jazz Heart  
 The Highest Bidder  
 The Serenade  
 1923  
 The Broken Violin  
 Jacqueline or Blazing Barriers  
**GUS PETERSON**  
 1919  
 Her Purchase Price  
 1920  
 Rouge and Riches

1921  
 The Sky Pilot  
 1922  
 Mysterious Rider  
 The Gray Dawn  
 Heart's Haven  
 When Romance Rides  
**ALEC PHILLIPS**  
 1921  
 See My Lawyer  
**LOUIS PHYSIOC**  
 1919  
 Peck's Bad Girl  
 Perfect 36  
 Up Stairs and Down  
 1920  
 The Glorious Lady  
 1923  
 Thundring Dawn  
**HARRY PLIMPTON**  
 1919  
 Jungle Trail  
 Why I Would Not Marry  
 Checkers  
**HORACE G. PLIMPTON Jr.**  
 1921  
 Face At Your Window  
**HARRY PLIMPTON**  
 1922  
 Nero  
**SOL POLITO**  
 1919  
 What Love Forgives  
 Love Defender  
 Ruling Passions  
 Reckoning Day  
 Are You Legally Married?  
 Treason  
 Bill Apperson's Boy  
 Burglar by Proxy  
 1920  
 Soldiers of Fortune  
 Should a Woman Tell  
 Alias Jimmy Valentine  
 1921  
 Price of Redemption  
 1922  
 Trimmed  
 The Roof Tree  
 1923  
 The Girl of the Golden West  
 Mighty Lak a Rose  
 The Bad Man  
**G. O. POST**  
 1922  
 Shirley of the Circus  
 1923  
 You Can't Get Away With It  
**LEN POWERS**  
 1922  
 Knight of the West  
**WALTER PRITCHARD**  
 1920  
 His Temporary Wife  
 Husbands and Wives  
 1921  
 Home-Keeping Hearts  
**ARTHUR QUINN**  
 1919  
 Daring Hearts  
 1922  
 Blackbirds  
**JOHN RAMSEY**  
 1919  
 Scarlet Trail  
**RAY RAMSEY**  
 1923  
 Men in the Raw  
**THOMAS RAE**  
 A Tokio Siren  
 Lasca  
 Adorable Savage  
 1921  
 Wolves of the North  
 The Fire Cat  
 White Youth  
 Thunder Island  
**PHILIP RAND**  
 1923  
 Tea With a Kick  
**DUDLEY REED**  
 1922  
 Once Upon a Time  
**IRVING REESE**  
 1922  
 Too Much Business  
 Ladder Jinx  
**ARTHUR REEVES**  
 1920  
 Misfit Wife  
 1921  
 The Greater Claim  
 Body and Soul  
 1922  
 Afraid to Fight  
 Out of the Silent North  
 Man Who Married His Own  
 Wife  
**WM. A. REINHART**  
 1919  
 The Galloping Kid  
**WM. A. REINHART**  
 1919  
 Sins of the Children

1921  
 The Contrast  
**BEN REYNOLDS**  
 1919  
 Fight for Love  
 Three Mounted Men  
 When A Woman Strikes  
 Silk-Lined Burglar  
 She Hired a Husband  
 Taste of Life  
 Beans  
 House Without Children  
 1920  
 Under Suspicion  
 Alias Miss Dodd  
 Blind Husbands  
 The Devil's Pass-Key  
 Common Property  
 1921  
 The Supreme Passion  
 1922  
 False Kisses  
 The Golden Gallows  
 Shattered Dreams  
 A Wonderful Wife  
 Foolish Wives  
 Another Man's Shoes  
 1923  
 Stormswept  
 The Ghost Patrol  
 The Prisoner  
**CHARLES RICHARDSON**  
 1923  
 Cordelia the Magnificent  
 A Wife's Romance  
 The Spider and the Rose  
 Thundering Dawn  
**GEORGE RICHTER**  
 1919  
 Fan Fan  
**JAY RISCHER**  
 1920  
 The Girl of the Sea  
**GEORGE RIZARD**  
 1919  
 Sporting Chance  
 Six Foot Four  
 This Hero Stuff  
 Girl Woman  
 1920  
 The Valley of Tomorrow  
 The Dangerous Talent  
 1921  
 The Old Swimmin' Hole  
 The Blue Moon  
 The Gamesters  
 Payment Guaranteed  
 Their Mutual Child  
 Scrap Iron  
 A Midnight Bell  
 1922  
 Gas, Oil or Water  
 The Deuce of Spades  
 Alias Julius Caesar  
 R. S. V. P.  
 Two Minutes To Go  
 Smudge  
 The Barnstormer  
 Tailor-Made Man  
 1923  
 The Girl I Loved  
 The Eagle's Feather  
 Held to Answer  
**GEORGE ROBINSON**  
 1921  
 Where Men Are Men  
 1922  
 A Guilty Conscience  
 Restless Souls  
 No Defense  
 The Silent Vow  
 When Danger Smiles  
 The Fighting Guide  
 1923  
 Playing it Wild  
**JAMES ROBERTSON**  
 1923  
 The Tie That Binds  
**JACKSON ROSE**  
 1920  
 Burning Daylight  
 The Mutiny of the Elsinore  
 1921  
 Marriage of Wm. Ashe  
 Star Rover  
 The Last Card  
 Extravagance  
 Big Game  
 1922  
 The Married Flapper  
 Paid Back  
 1923  
 The Dangerous Age  
**I. ROSEMAN**  
 1920  
 Where Is My Husband?  
 Midnight Gambols  
 Twelve-Ten  
**PHILIP E. ROSEN**  
 1919  
 Love Hunger  
 Little Brother of the Rich

Eternal Magdalene  
 Miracle Man  
 1920  
 The Brute Breaker  
 Under Crimson Skies  
**JOE ROSENTHAL, JR.**  
 1921  
 Garden of Resurrection  
 Lure of Crooning Water  
**CHARLES G. ROSHER**  
 1919  
 Daddy Long Legs  
 Captain Kidd, Jr.  
 Johanna Enlists  
 Too Many Millions  
 The Dub  
 1920  
 The Heart of the Hills  
 The Hoodlum  
 Suds  
 Pollyanna  
 1921  
 The Love Light  
 Through the Back Door  
 1922  
 Smilin' Through  
 Tess of the Storm Country  
 1923  
 Rosita  
**ARTHUR ROSS**  
 1919  
 Miss Ambition  
 Daring Hearts  
 1920  
 The Darkest Hour  
 Deadline at Eleven  
 Human Collateral  
 1921  
 Closed Doors  
 It Isn't Being Done This  
 Season  
 What's Your Reputation Worth  
 1923  
 The Fire Bride  
 Received Payment  
 A Virgin's Sacrifice  
 Island Wives  
**LEO ROSSI**  
 1919  
 In the Hollow of Her Hand  
 Indestructible Wife  
 Her Great Chance  
**JULIS ROSSI**  
 1919  
 Colonel Bridau  
**HAL ROSSON**  
 1920  
 Cinema Murder  
 Polly of the Storm Country  
 1921  
 Buried Treasure  
 Heliotrope  
 Everything for Sale  
 1922  
 The Cradle  
 For the Defense  
 A Virginia Courtship  
 A Homespun Vamp  
 Through a Glass Window  
 1923  
 Lawful Larceny  
 Garrison's Finish  
 Dark Secrets  
 Zaza  
 Quicksands  
 Glimpses of the Moon  
**IRVING RUBENSTEIN**  
 1921  
 Uncle Sam of Freedom Ridge  
 1922  
 Holdane of the Secret Service  
**STEVE ROUNDS**  
 1919  
 The Pretender  
 Silent Rider  
 Untamed  
 1920  
 Scratch My Back  
 The Day She Paid  
 1921  
 So Long Letty  
 1923  
 Drivin' Fool  
**IRVING RUBY**  
 1919  
 Khavah  
**JOSEPH RUTTENBERG**  
 1919  
 Woman, Woman  
 Woman Who Gave  
 My Little Sister  
 Yellow Dog  
 1920  
 The Fallen Idol  
 The Shark  
 1921  
 Beyond Price  
 The Thief  
 Tiger's Cub  
 Mountain Woman  
 Know Your Man  
 From Now On  
 A Virgin Paradise

1922  
 Silver Wings  
 Who Are My Parents  
 Town That Forgot God  
 My Friend the Devil  
 1923  
 If Winter Comes  
**EDWARD G. SALISBURY**  
 1923  
 Black Shadows  
**HENDRIK SARTOV**  
 1921  
 Way Down East  
 Dream Street  
 1922  
 Orphans of the Storm  
 One Exciting Night  
 1923  
 The White Rose  
**R. B. SCHELLINGER**  
 1919  
 Our Teddy  
 Kaiser's Finish  
 Never Say Quit  
 1920  
 Cynthia-of-the-Minute  
 1921  
 The Master Mind  
**MAX SCHNEIDER**  
 1919  
 Amateur Widow  
 Appearance of Evil  
 Unveiling Hand  
 Cavell Case  
 Phil-for-Short  
 Power and the Glory  
 The Battler  
 Praise Agent  
 1920  
 The Black Circle  
 The Blue Pearl  
 1921  
 The Riddle: Woman  
**GEORGE SCHNEIDERMAN**  
 1919  
 Love is Love  
 1920  
 The Hell Ship  
 The Lost Princess  
 Vagabond Luck  
 Molly and I  
 Love's Harvest  
 Little Wanderer  
 1921  
 Just Pals  
 Colorado Pluck  
 Sunset Sprague  
 Bare Knuckles  
 Children of Night  
 Singing River  
 1922  
 Western Speed  
 Queenie  
 Jackie  
 Pardon My Nerve  
 The Village Blacksmith  
 Youth Must Have Love  
 Fast Mail  
 1923  
 Face on the Barroom Floor  
 Snowdrift  
 Pawn Ticket 210  
 Boston Blackie  
 Man's Size  
 Cameo Kirby  
**FRED SCHOEDSACK**  
 1920  
 Moon Madness  
 1921  
 Beach of Dreams  
**C. EDGAR SCHOENBAUM**  
 1919  
 Mystery Girl  
 Girl Who Came Back  
 Woman Next Door  
 Women's Weapons  
 Winning Girl  
 Best Man  
 Venus in the East  
 Something to Do  
 Fires of Faith  
 1920  
 Miss Hobbs  
 Why Smith Left Home  
 The Six Best Cellars  
 Too Much Johnson  
 1921  
 Held By the Enemy  
 Always Audacious  
 Charm School  
 Sham  
 The Love Special  
 Burglar Proof  
 Too Much Speed  
 The Hell Diggers  
 1922  
 Exit the Vamp  
 Across the Continent  
 The World's Champion  
 Rent Free  
 The Siren Call  
 On the High Seas

1923  
The Heart Raider  
Mr. Billings Spends His Dime  
Nobody's Money

ABRAHAM SCHOLTZ  
1919

Desert Gold

1920

The Cup of Fury

1922

The Light in the Clearing

JOE SCHOLZ

1922

Affinities

IRA B. SCHWARTZ

1919

Prodigal Wife

HOMER SCOTT

1919

Light of Western Stars

Shepherd of the Hills

1922

Cross Roads of N. Y.

1923

The Extra Girl

Vengeance of the Deep

Little Church Around the Corner

Shriek of Araby

Main Street

VINCENT SCULLY

1921

The Charming Deceiver

Princess Jones

Peggy Puts It Over

C. SEELING

1919

Enchanted Barn

OLIVER SEGUARDSON

1923

The Rapids

JOHN SEITZ

1919

The Westerners

1920

The Sagebrusher

1921

Four Horsemen of Apocalypse

Hearts are Trumps

Uncharted Seas

The Conquering Power

1922

Prisoner of Zenda

Turn to the Right

Trifling Women

1923

Scaramouche

Where the Pavement Ends

JOSEPH SETTLE

1922

Ten Nights in a Bar Room

1923

Lost in a Big City

HENRY SHARP

1921

Mother O'Mine

Homespun Folks

Beau Revel

Lying Lips

1922

Hail the Woman

Lorna Doone

1923

Human Wreckage

What a Wife Learned

Soul of the Beast

The Sunshine Trail

The Hottentot

The Third Alarm

Anna Christie

JOHN S. SHARP

1923

The Kingdom Within

JOE SHELDERFER

1919

Third Degree

Spark Divine

Lion and the Mouse

Cambric Mask

Captain's Captain

1920

The Winchester Woman

The Vengeance of Durand

Slaves of Pride

The Sporting Duchess

Dollars and the Woman

1921

Vice of Fools

Scarab Ring

The Prey

Cousin Kate

Her Lord and Master

1922

The Prodigal Judge

Divorce Coupons

WILLIAM SHENTON

1923

Pauper Millionaire

W. E. SHEPHARD

1923

Let's Go

DON SHORT

1920

The Little Shepherd of Kingdom Come

1921

The Penalty

Don't Neglect Your Wife

1922

Ace of Hearts

Strength of the Pines

Gleam O'Dawn

The Yellow Stain

Iron to Gold

The Devil Within

Strange Idols

Calvert's Valley

While Justice Waits

The Yosemite Trail

Oathbound

Fast Mail

1923

Skid Proof

Eleventh Hour

Three Who Paid

JOE SIDDEN

1919

What Shall We Do With Him

ALLEN SIEGLER

1919

When A Girl Loves

Unpainted Woman

What Am I Bid

Big Little Person

Delicious Little Devil

Weaker Vessel

Danger—Go Slow

Scarlet Trail

Modern Love

1920

April Folly

The Miracle of Love

1921

Inside of the Cup

Truant Husband

Restless Sex

The Little Fool

Over the Wire

1922

A Hole in the Wall

Hate

Kisses

1923

Unseeing Eyes

LOUIS SIMON

1920

The Veiled Marriage

HAL SINTZENICH

1921

Over the Hill

1922

The Challenge

1923

White Rose, The

ERNEST SMITH

1922

The Girl in His Room

Man From Downing Street

You Never Know

STEPHEN SMITH, J.

1922

My Wild Irish Rose

Flower of the North

The Little Minister

Angel of Crooked Street

The Son of Wallingford

Little Wildcat

A Girl's Desire

Fortune's Mask

1923

One Stolen Night

Man Next Door, The

Ninety and Nine, The

Masters of Men

Midnight Alarm

Pioneer Trails

Man From Brodney's, The

SIDNEY SNOW

1923

Hunting Big Game in Africa

THEODORE SPARKU

1922

Loves of Pharaoh

JACK SPRECHT

1922

West of the Pecos

The Heart of a Texan

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Helene D'Algy, Gladys Frazin, Violet De Barros, Countess de Porkorsky, Betty Bronson, Mrs. M. Petelle.

Christopher Wain, Jean Falisse (Child Actor and Dancer).

- SEYMOUR SPIEGEL**  
1923  
Beware of the Law  
**A. J. STOUT**  
1923  
Drivin' Fcol  
**ROBERT STUART**  
1919  
Beating the Odds  
Green God  
Fighting Destiny  
Everybody's Girl  
Man Who Won  
King of Diamonds  
Beauty Proof  
The Gamblers  
1920  
The Birth of a Soul  
The Flaming Clue  
The Gauntlet  
1921  
The Broadway Bubble  
1922  
French Heels  
No Trespassing  
**WM. STEINER Jr.**  
1922  
Table Top Ranch  
South of Northern Lights  
Butterfly Range  
**JACK STEVENS**  
1923  
Mine to Keep  
**ROBT. W. STEVENS**  
1919  
Girl Woman  
**HARRY STRADLING**  
1921  
Jim the Penman  
The Devil's Garden  
The Great Adventure  
1922  
His Wife's Husband  
Fair Lady  
How Women Love  
Secrets of Paris  
**WALTER STRADLING**  
1919  
Out of a Clear Sky  
Heart of the Wilds  
**BEN STRUCKMAN**  
1919  
Caught in the Act  
**PERCIVAL STRONG**  
1921  
The Flame  
The Branded Soul  
**KARL STRUSS**  
1921  
Something to Think About  
The Affairs of Anatol  
1922  
The Law and the Woman  
Saturday Night  
Fools Paradise  
Fools First  
The Hero  
Rich Men's Wives  
Thorns and Orange Blossoms  
Minnie  
1923  
Daughters of the Rich  
Hero, The  
Mothers-in-Law  
Poor Men's Wives  
Maytime  
**CHARLES STUMAR**  
1919  
Sahara  
Prisoners of the Pine  
Come Again Smith  
The Drifters  
End of the Game  
1920  
The Lone Wolf's Daughter  
Sex  
Love Madness  
1921  
I Am Guilty  
Leopard Woman  
Love  
Lying Lips  
Shams of Society  
1922  
When the Devil Arrives  
Skin Deep  
Don't Doubt Your Wife  
Trail of Hate  
Caught Bluffing  
Forsaking All Others  
When Husbands Deceive  
Top O' the Morning  
1923  
Abysmal Brute, The  
Midnight Guest The  
Power of a Lie, The  
Freshie, The  
**JOHN STUMAR**  
1919  
Lady of Red Butte  
Home Breaker
- Hard Boiled  
Vive la France  
Quicksand  
Extravagance  
Other Men's Wives  
1920  
What's Your Husband Doing  
His Wife's Friend  
L'Apache  
The Market of Souls  
Black Is White  
The Dark Mirror  
1921  
Mother Eternal  
Song of the Soul  
Greater Than Love  
Shams of Society  
1922  
Pardon My French  
Cardigan  
Anne of Little Smoky  
Blaze Away  
Forgotten Law  
Super Sex  
1923  
Spoilers The  
Dollar Devils  
Temporary Marriage  
Million to Burn, A  
Darling of New York, The  
**F. H. STURGES**  
1922  
Mysterious Rider  
**NIEL SULLIVAN**  
1922  
Sure-Fire Flint  
**LUCIEN TAINGUY**  
1919  
The Scar  
Mandarin's Gold  
Hit or Miss  
Courage for Two  
Love in a Hurry  
Echo of Youth  
Love Cheat  
1920  
The Shadow of Rosalie Byrnes  
In Walked Mary  
What Women Want  
A Damsel in Distress  
1921  
North Wind's Malice  
Diane of Star Hollow  
1922  
Girl From Porcupine  
God's Country and the Law  
**PHILLIP TANURA**  
1923  
Knock on the Door, The  
**J. O. TAYLOR**  
1920  
The Grim Game  
Below the Surface  
Behind the Door  
1921  
Brute Master  
Thousand to One  
His Own Law  
A Private Scandal  
The Cup of Life  
1922  
Blind Hearts  
The Sea Lion  
1923  
Last Moment, The  
Man Alone, The  
Scars of Jealousy  
**SAM TAYLOR**  
1920  
In Honor's Web  
**ARTHUR A. THADWELL**  
1920  
Love Without Question  
**JOHN R. THOMPSON**  
1921  
Cold Steel  
1922  
Girl From Rocky Point  
Crossing Trails  
My Dad  
**WM. C. THOMPSON**  
1919  
Mother I Need You  
As the Sun Went Down  
1921  
Woman Untamed  
**ROBERT THORNBY**  
1922  
The Kick-Back  
**WILLIAM THORNLEY**  
1919  
Dolly's Vacation  
Better Times  
Turn in the Road  
1921  
God's Crucible  
1922  
Man to Man  
Cameron of the Royal Mounted  
Good Men and True
- Burning Words  
Love Brand, The  
Miracle Baby, The  
Crashin' Thru  
Desert Drivin'  
Canyon of the Fools  
Near Lady, The  
Prince of a King, A  
1923  
**HARRY THORP**  
1920  
When the Clouds Roll By  
1921  
Mark of Zorro  
The Nut  
1922  
Wild Honey  
1923  
Rupert of Hentzau  
**ROY TOTTEROH**  
1919  
Shoulder Arms  
Sunnyside  
1921  
The Kid  
1923  
Woman of Paris  
**ARTHUR TODD**  
1919  
Deliverance  
1920  
Live Sparks  
The Dream Cheater  
Thirty Thousand Dollars  
Number 99  
Desert Gold  
The Green Flame  
1921  
The Devil to Pay  
Coast of Opportunity  
House of Whispers  
1922  
According to Hoyle  
Forget Me Not  
1923  
Brass Bottle  
Isle of Lost Ships, The  
Speed King, The  
**N. C. TRAVIS**  
1920  
Heritage  
**WILLIAM TUERS**  
1921  
Sunshine Harbor  
1922  
Beyond the Rainbow  
The Barricade  
Till We Meet Again  
1923  
One Million in Jewels  
**ANTHONY G. TRIGILI**  
1922  
Bootleggers  
**JAY TURNER**  
1923  
Friendly Husband, A  
**GUSTAVE UCICKY**  
1923  
Queen of Sin, The  
**E. G. ULLMAN**  
1919  
Wildcat of Paris  
Blinding Trail  
Society of Sensation  
Little White Savage  
Out of the Night  
**JOHN URIE**  
1919  
Queen of Hearts  
**FRANK URSON**  
1919  
You're Fired  
Alias Mike Moran  
Roaring Road  
Love Burglar  
1920  
The Lottery Man  
An Adventure in Hearts  
Hawthorne of the U. S. A.  
**A. H. VALLET**  
1921  
Law of the Yukon  
**E. J. VALLEJO**  
1921  
Dwelling Place of Light  
Money Changers  
Spenders  
U. P. Trail  
The Killer  
Lure of Egypt  
The Rage of Paris  
1922  
The Millionaire  
Three Must Get Theres  
**NED VAN BUREN**  
1919  
Kingdom of Youth  
Twilight  
Wild Honey  
Broadway Saint  
The Volcano
- The Sin That Was His  
Burn 'Em Up Barnes  
1922  
Cardigan  
Headless Horseman  
**JOHN VAN DE BROEK**  
1919  
Woman  
**CHARLES J. VAN ENGER**  
1920  
The Great Redeemer  
1921  
Last of the Mohicans  
The County Fair  
Seven Years Bad Luck  
Be My Wife  
Foolish Matrons  
1922  
A Doll's House  
Kindred of the Dust  
1923  
Christian, The  
Salome  
Three Wise Fools  
Famous Mrs. Fair, The  
**JAMES C. VAN TREES**  
1919  
Who Cares  
Lady's Name  
Veiled Adventure  
Happiness a la Mode  
Mrs. Leffingwell's Boots  
Romance and Arabella  
Man from Funeral Range  
Final Close-Up  
Rescuing-Angel  
Girls  
1920  
The Thirteenth Commandment  
Judy of Rogue's Harbor  
Jenny Be Good  
Nurse Marjorie  
More Deadly Than the Male  
His Official Fiancee  
A Widow By Proxy  
Soul of Youth  
1921  
The Witching Hour  
Sacred and Profane Love  
The Furnace  
Wealth  
1922  
Morals  
Top of New York  
Green Temptation  
Young Rajah  
The Bonded Woman  
1923  
Huntress, The  
Rustle of Silk, The  
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**ROY VAUGHN**  
1920  
Wit Wins  
**ARPAD VIRAGH**  
1922  
All for a Woman  
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1923  
Toilers of the Sea  
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1922  
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1920  
The Woman Game  
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Dangerous Paradise  
The Girl From Nowhere  
Remorseless Love  
1922  
The Referee  
A Wide Open Town  
The Way of a Maid  
Why Announce Your Marriage  
**C. H. WALES**  
1919  
Mask of Riches  
Dence Duncan  
Tony America  
**J. B. WALKER**  
1920  
Back to God's Country  
1921  
Girl from God's Country  
1923  
Danger  
The Grub Stake  
Richard the Lion Hearted  
**VERNON WALKER**  
1920  
Would You Forgive?  
Forbidden Trails  
The Last Straw  
Square Shooter  
Firebrand Trevison
- 1923  
Front Page Story, A  
End of the Rope, The  
Mary of the Movies  
Purple Dawn, The  
Way of a Man, The  
**FRED WALLER, Jr.**  
1922  
The Cradle Buster  
1923  
Second Fiddle  
Youthful Cheaters  
Puritan Passions  
**BOB WALTERS**  
1923  
Shriek of Araby  
**DWIGHT WARREN**  
1919  
Midnight Patrol  
1922  
The Altar Stairs  
1923  
Double Dealing  
Shock, The  
Spoilers, The  
Wild Bill Hickock  
**GILBERT WARRENTON**  
1920  
Humoresque  
1921  
Plaything of Broadway  
The Land of Hope  
Behind Masks  
Little Italy  
1922  
Hush Money  
The Dawn of the East  
Lane That Had No Turning  
Missing Millions  
Anna Ascends  
More to be Pitied  
1923  
Leopardess, The  
Under the Red Robe  
**ANDREW WEBER**  
1921  
Down Home  
**GEORGE F. WEBBER**  
1919  
City of Comrades  
One of the Finest  
Go West Young Man  
Man and His Money  
Thirty a Week  
Upstairs  
1920  
Pinto  
The Jinx  
The Slim Princess  
The Blooming Angel  
The Gay Lord Quex  
1921  
Just Out of College  
What Happened to Rosa  
The Concert  
1922  
Head Over Heels  
Cinderella of the Hills  
Extra! Extra!  
1923  
Exciters, The  
Little Red Schoolhouse, The  
Snow Bride, The  
Purple Highway  
**C. WELTY**  
1922  
Reckless Chances  
**HAROLD WENSTROM**  
1921  
Proxies  
The Saphead  
The Wild Goose  
1922  
The Young Diana  
The Beauty Shop  
The Face in the Fog  
When Knighthood was in  
Flower  
1923  
Go-Getter, The  
Under the Red Robe  
**WILLIAM WHENER**  
1921  
The Road of Ambition  
**GUY WILKY**  
1919  
Tangled Threads  
Joselyn's Wife  
Hearts Asleep  
All of a Sudden Norma  
Goddess of Lost Lake  
Woman Michael Married  
Two Gun Betty  
1920  
Jack Straw  
The Tree of Knowledge  
The Prince Chap  
1921  
Conrad in Quest of His Youth  
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1920  
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Idols of the North  
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WALTER WILLIAMS  
1920

The Iron Heart  
Lost Money  
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The Snares of Paris  
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1921  
The Land of Jazz  
Beware of the Bride  
Husband Hunter

JACK WILSON  
1923

Woman of Paris, A  
HARRY WOOD  
1921

Rognes and Romance

ALVIN WYCKOFF  
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Squaw Man  
Don't Change Your Husband  
Fires of Faith  
For Better, for Worse

1920  
Why Change Your Wife  
Male and Female

1921  
Something to Think About  
Forbidden Fruit  
The Affairs of Anatol

1922  
Saturday Night  
Fools Paradise  
Blood and Sand  
Man Who Saw Tomorrow  
Manslaughter

1923  
Strangers of the Night  
Adam's Rib  
Pleasure Mad

EDWARD WYNARD  
1919

Forbidden City  
The Red Viper

1920

The Bandbox  
The White Moll

1921

The Silver Lining

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1919

Girls  
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Private Peat  
Come Out of the Kitchen  
Let's Elope  
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Woman of Impulse  
My Cousin

1920  
A Widow By Proxy  
Luck in Pawn  
Easy To Get  
The Amateur Wife  
Anne of Green Gables

1921  
Call of Youth  
The Great Day  
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Princess of New York

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1919

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WILLIAM ZOLLINGER  
1919

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1921

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1922

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1923

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Seitz, George B.  
Shaw, Harold  
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Sherwin, Louis  
Shirk, Adam Hull  
Smollen, Bradley  
Spearman, Frank H.  
Stanlaws, Penryhn  
Starr, Helen  
Statter, Arthur F.  
Staucer, Aubrey  
Sturgeon, Rollin  
Sullivan, C. Gardner  
Spearing, James O.

Taylor, Sam  
Thalberg, Irving G.  
Thew, Harvey  
Tonneur, Maurice  
Trimble, Lawrence  
Turnbull, Margaret  
Tyrone, Madge

Unsell, Eve

Von Saxmar, Robert  
Vidor, King

Wagner, Rob  
Weadock, Louis  
Weher, Lois  
Willat, Irvin V.  
White, Jack  
West, Roland  
Whittaker, Chas  
Willis, Richard  
Wilkes, Earnest  
Wilson, Carey  
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Withey, Chet  
Witmer, Harry C.  
Woods, Mrs. A. A. (Lotta)  
Webb, Millard  
Woods, Mrs. Frank E.  
Woods, Walter  
Woods, Frank E.

Young, Howard L.  
Young, James  
Young, Waldemar  
Younger, A. P.

Zellner, Arthur  
Zellner, Lois



**"The Spitfire"**

Producer: Murray W. Garsson

Distributor: Associated Exhibitors

As a Whole... FINE LINE-UP OF NAMES IN THE CAST WILL BRING THEM IN AND PROBABLY SATISFY THEM BUT PICTURE COULD BE MADE MORE INTERESTING BY SPEEDING UP MANY SEQUENCES.

Cast... A great collection of names. Betty Blythe has good opportunity to display her pretty form as the society girl who joins the chorus of a "girlie" show. Pauline Garon very cute as a member of the chorus. Elliott Dexter is adequate as the lover who is "misunderstood". Others include Robert Warwick, Burr McIntosh and Lowell Sherman whose characterization of the theatrical producer is at times a bit too stagey.

Type of Story... Society drama. An adaptation of the novel, "Plaster Saints", by Frederick Arnold Kummer. It turns out to be a re-hashed edition of the story of the wealthy society girl who is reared too strictly by her supposedly very righteous family. They cast off her sweetheart because of a scandalous but untrue story connecting him with a chorus girl. The society girl leaves her family and goes on the stage while the lover discovers that the righteous grandfather is guilty of criminal business operations. Complications involving the shooting of the girl's uncle by a cast off sweetheart, and the attack upon the newly-made star by her manager introduces some tension but the elimination of some of the footage would be advantageous in holding the interest. There are a few clever touches, particularly the one where Sherman looks for his watch after the chorus girls pass him on their way off the stage. It gets a laugh. There could have been more of the same kind.

Box Office Angle... The cast should please them and the names get them in. That's about all you have to talk about except the chorus girl stuff which is always good. The picture has also been given a very attractive production.

Exploitation... Stick to your cast, of course. Run a trailer showing the opening with Dexter waking up to find himself covered with an ermine wrap. Also a bit showing Betty Blythe in the pearl costume she wears on the stage or rehearsing with the girls. You can talk about the fact that it's a picturization of the novel, "Plaster Saints", and tie-ups with bookstores, etc. could be effected.

Direction... William Christy Cabanne; all right usually.

Author... Frederick Arnold Kummer  
 Scenario... Raymond S. Harris  
 Cameramen... Walter Arthur and Jack Brown.

Photography... Satisfactory  
 Locale... New York City  
 Footage... 6,109 feet.

**"Tiger Love"**

Paramount

As a Whole... HIGHLY COLORFUL ROMANCE WITH PICTURESQUE SPANISH ATMOSPHERE MAKES THIS PICTORIALY ATTRACTIVE; PLOT ISN'T A WINNER FOR ORIGINALITY.

Cast... Antonio Moreno and Estelle Taylor make a good looking pair of lovers. Others who acqui themselves creditably are G. Raymond Nye, Manuel Camere, Edga Norton, David Torrence, Snitz Edwards, Monti Collins.

Type of Story... Dramatic romance "Tiger Love" is an adaptation of the Spanish opera, "The Wildcat," a colorful romance with picturesque Spanish atmosphere for a background. It is chiefly this lavish, spectacular display that makes the picture attractive. There are any number of pretty settings and all that goes to make up a perfect Spanish atmosphere. Naturally the many spirited love scenes with Antonio Moreno, a dashing bandit lover, and Estelle Taylor, a dark-eyed senorita, are not without their own special interest. It's fine diet for romance lovers. The theme on the whole, however, is not especially new and you know from the start that the heroine will never be forced to marry the man she doesn't love.

When Marcheta's father faces ruin it is natural that to save him his daughter shall marry Don Ramon, the son of his creditor. It is also natural that she is in love with another, in this case the notorious bandit, the Wildcat, who kidnaps her on her wedding day and after proving that the bridegroom is unworthy, has the padre proceed with the ceremony. But just in time comes that cheery message that the Wildcat, and not Don Ramon, is the creditor's real son, having been reared by the gypsies. The wedding bells ring anyway.

Box Office Angle... Will please your women folks, especially the younger people, who are keen on romance pictures. The title should give them a good idea of what to expect.

Exploitation... "A Love Story of Spain. A story with punch, pathos and powerful appeal." So reads Paramount's press sheet. That ought to attract attention. Run a trailer showing Antonio Moreno and Estelle Taylor in one of their love scenes. Use plenty of pictures of Moreno and Estelle Taylor. Anything in the way of decorations indicative of Spanish atmosphere will be attractive. Good musical program will also help make the film interesting.

Direction... George Melford; good, overdoes the close-up.

Author... Manuel Penella  
 Scenario... Howard Hawks  
 Adapted by... Julie Herne from "El Gato Montes."

Cameraman... Charles G. Clarke  
 Photography... Good  
 Locale... Spain  
 Length... 5,403 feet

**"True as Steel"**

Metro-Goldwyn

As a Whole... INTERESTING SITUATIONS NICELY WORKED OUT. THEY MAY NOT AGREE WITH RUPERT HUGHES' THEORIES, AS EXPRESSED IN HIS STORY, BUT THEY'LL BE ENTERTAINED.

Cast... Next to Lewis Stone, Huntley Gordon, who has one of the leading roles in this, is the most capable portrayer of the middle-aged, tired business man. Gordon is well suited and handles the part splendidly. Cleo Madison is his devoted wife. Eleanor Boardman is a pleasing, gay daughter. Aileen Pringle is giving Nita Naldi a close run for honors in her particular line. She's splendid in this. Norman Kerry, William Haines, Louise Fazenda, Lucien Littlefield and Raymond Hatton others who have small parts.

Type of Story... Comedy-drama. Right now there's a rush on the "dangerous age" plot with the good looking, middle-aged man seeking the society of women younger and better looking than his own, old fashioned spouse. This time there's an additional new slant,—that of the woman in business and her influence pro and con upon the men who must deal with her. Rupert Hughes seems to have a faculty for making even trite business appear thoroughly interesting and easy to digest. You're not likely to feel inclined to argue with his theories even though you may not agree with him, especially in regard to the idea of bosses and stenographers in after-hours petting parties. But the situations are interesting and the plot entertaining. A quantity of effective touches and humorous twists get this over in fine style. The titles are good and contain many laughs. The one about all men feeling it their duty to challenge every woman they meet to a wrestling match, is a corker.

Box Office Angle... Good entertainment. Should please your folks. Holds interest splendidly and contains varied degree of audience appeal. Fine cast and good production to boost it.

Exploitation... Play up angles of the story such as the woman in business and her contact with men of the business world. You might start another "should a wife work" controversy. Talk about the cabaret scenes. Use the names of those in the cast such as Huntley Gordon, Aileen Pringle, Eleanor Boardman and Norman Kerry. Run a trailer showing some of the comedy bits in which Eleanor Boardman displays her preference for Old Jackie. Stills of Gordon and Miss Pringle will also get their attention. Play up the title with catchlines suggested in the press sheet.

Direction... Rupert Hughes; excellent.

Author... Rupert Hughes  
 Scenario... Rupert Hughes  
 Cameraman... John Mescall  
 Photography... First rate  
 Locale... Middle West—New York  
 Length... 6,424 feet

**"A Self-Made Failure"**

Producer: J. K. McDonald

Distributor: First National

As a Whole... SURE-FIRE COMEDY WITH GREAT SCORE OF REAL LAUGHS; FINE COMBINATION OF SITUATIONS THAT INCLUDE SOME GOOD HEART INTEREST TOUCHES.

Cast... Ben Alexander and Lloyd Hamilton delightful comedy pair, and Cameo, a clever little dog, an interesting third party in this "tramp outfit". Patsy Ruth Miller and Matt Moore make up the romantic end of it and Mary Carr is the usual sympathetic touch as the widowed boarding house mistress.

Type of Story... Comedy. "A Self-Made Failure", written and produced by J. K. McDonald, who also produced "Penrod and Sam" and "Boy of Mine", is a really delightful, wholly amusing comedy number that can't fail to win laurels as a box office attraction. It is sure-fire comedy and the laughs are there. Besides having the laughs and good humorous incident, "A Self-Made Failure" has a right interesting story. It contains some genuinely effective heart interest touches, a bit of meller, and smattering of romance, besides its uppermost element of comedy. Hero Hamilton and his pals, Ben and the dog, arrive in a hick town, via the bumpers. Hamilton is taken for a masseur professor and when the health resort proprietor finds he has the wrong man, he decides to have Hamilton continue the impersonation. This affords numerous amusing complications and introduces some bathing girl business. Then comes a breezy episode in which hero and Ben decide to help Grandma Carr, who keeps a boarding house nearby, regain the sulphur springs stolen from her by the hotel proprietor. There are laughs galore in this. A synopsis hardly does the story justice. It is wholly pleasing.

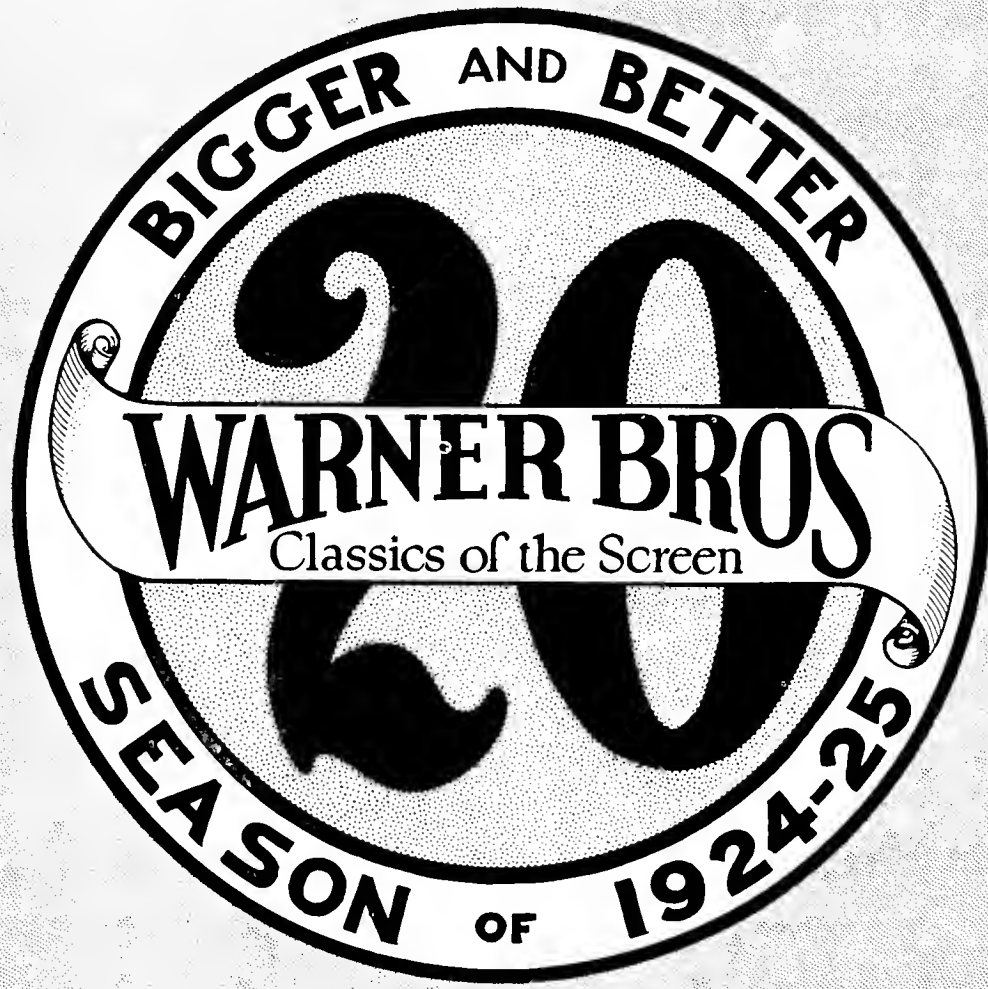
Box Office Angle... This one is in. Really delightful, corking good comedy entertainment.

Exploitation... Be sure to get this one and then go to work on it. Your folks will thank you for your trouble. If they want a good laugh, this is it. You have a fine combination of entertaining elements, sure-fire comedy predominating. Talk about McDonald's two previous pictures "Penrod and Sam" and "Boy of Mine" and recall Ben Alexander's delightful characterization in the latter. Play up Lloyd Hamilton's name and show a trailer including pictures of the tramp trio,—Ben Hamilton and Cameo, the dog. Use Mary Carr's name also. You can promise a laugh a minute safely enough. Do your best to bring them in. It should satisfy.

Direction... William Beaudine; excellent.

Author... J. K. McDonald  
 Scenario... Violet Clarke, Lex Neal, John Grey  
 Cameramen... Ray June-B. McGill  
 Photography... Good  
 Locale... Small town  
 Length... 7,345 feet.

# Save TWENTY Dates for the New Warner TWENTY



## Reason No. 8 ~

### Previously Announced

- 1—Rin-Tin-Tin in "Find Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"
- 6—"The Eleventh Virgin"
- 7—"A Lost Lady"

- 8 \_\_\_\_\_
- 9 \_\_\_\_\_
- 10 \_\_\_\_\_
- 11 \_\_\_\_\_
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## "Eve's Lover"

By MRS. W. K. CLIFFORD

The publishers of this unusual story offered it to the public as something strikingly worth while—the work of an author who publishes a lot more infrequently than the average one, and only when she has something really important to say. "Eve's Lover" is scintillating mental entertainment of the highest order—and its subject matter is particularly understandable in these later days of domestic discontent.

The story is laid in England, picturing the interesting society life of London and the equally interesting contrasting conditions in the English country districts with their quaint customs and picturesque English cottages.

It takes three people to form "The Eternal Triangle." Up to the present moment there is no record that there were more than two in the Garden of Eden. It is conceivable, however, in these days of fundamentalism and modernism that sometime some one may claim that the Mother of the Race had a lover and that it was not an apple that caused the original domestic disagreement. The "Eve" of the Mrs. Clifford story which is being elaborately produced by Warner Bros., is the representative of a great class of modern women—and she had a "lover." Also, she is the faithful representative of a modern class, whose examination under Mrs. Clifford's cleverly constructed microscope cannot fail to both entertain and benefit those who see the photoplay.

There are three characters in the story which are quite out of the ordinary. For these characters Warner Bros. have chosen artists of unusual distinction whose performances in their respective parts are certain to make motion picture history.

Save TWENTY Dates for the new Warner TWENTY



**"The Guilty One"**

Paramount

Whole... COMBINATION OF ROMANTIC TRIANGLE AND MYSTERY THAT FURNISHES BETTER FAIR ENTERTAINMENT; HOLDS INTEREST AND KEEPS DEVOTION FOR THE END.

...Agnes Ayres one of those business widows who eventually takes the company of another man only to help secure a big contract for her husband. Good in part. Edward Burns a nice acting leading man who really doesn't look as though he enjoyed being a busy husband. Crauford at the usual "other man". Stanley Taylor and Cyril Ring good in important parts.

**Type of Story...** Drama. Two quite conventional ideas brought together in one plot with a development that goes along at a good pace and holds the interest throughout. It doesn't make a poor entertainment for all. In fact there's quite an absorbing theme in "The Guilty One", an adaptation of the stage play, especially in its murder mystery sequence. Much of the credit goes to director Henabery for the manner in which he keeps you guessing as to the guilty one. Although not nearly as baffling nor complicated as "The Bedroom Window", "The Guilty One" has a corker of good suspense and it isn't likely many will pick the murderer among those who might be suspected, for the actual denouement. Henabery does some rather illogical side-tracking such, for instance, as the occasion in which the man, early in the picture, meets a woman who gives him a look that might indicate that she has sufficient edge against him to have done something. Her act, and the fact she remarks that the recipient of her sid glare is in the company of "the other woman", would tend to indicate that she would appear later but she doesn't. There's good suspense here and a grandstand finale play for Agnes Ayres when her skillful reasoning wins her husband's acquittal.

**Box Office Angle...** Good cast; good mystery sequence that keeps them guessing as to the guilty one; good production—all points that can be used up to advantage.

**Exploitation...** Where you know your patrons like mystery stories you might play this up from this angle especially. Post the title liberally and prominently with a large question mark for a background. In the lines: "Who killed Davies? Is it an outraged husband, an intriguing brother, a blackmailer? Is 'The Guilty One' at the blank later and test your skill at solving the mystery." Let them know it's first rate mystery business and show a trailer showing the characters involved and those suspected.

**Direction...** Joseph Henabery; good actors: Michael Morton-Peter Traill  
**Scenario** ..... Anthony Coldeway  
**Cameraman** ..... Faxon Dewey  
**Photography** ..... All right  
**Locale** ..... City  
**Length** ..... 5,436 feet.

**"Down by the Rio Grande"**

Phil Goldstone—State Rights

As a Whole... COLORFUL ATMOSPHERE AND PLEASING ROMANTIC TOUCHES BUT PLOT SUFFERS FROM LACK OF ORIGINALITY AND ADVENTURE. INTERESTING IN A MILD WAY BUT NEVER THRILLING.

**Cast...** Suitable. Dorothy Revier and William Fairbanks good as lovers. Olive Trevor pleasing as a senorita and others Milton Ross, Andrew Waldron, Jack Richardson, the latter a mild enough villain.

**Type of Story...** Dramatic romance. With opportunities for so much colorful atmosphere and the presence of haciendas, trysting spots, etc. it would seem that "Down by the Rio Grande" might have been a lot more picturesque than it is but at that, it is chiefly the atmosphere and romantic angle that will give it an appeal, even though the director hasn't made as much of these qualities as he should. The plot is a most conventional one and a conspicuous lack of action makes it dwindle along in a not especially interest-sustaining fashion. William Fairbanks is forced to be a most lackadaisical hero who mopes about sadly because the girl he loves spurns his attentions and all the while poor hero refuses to push his claim to the estate held by her father because he doesn't want to make her unhappy. When the story has about run its course he finally does wake up a bit, kidnaps her, then to square the thing and save her good name, dives of into the rapids. Heroes never die and in some unexplained manner he lives to claim her as his bride. This is the feature's only exciting moment and they failed to take full advantage of it. They merely show you hero diving off. There are no scenes of a struggle, no thrilling rescue and happy reunion. A cut-and-dried, unromantic flash follows, giving a happy ending but providing an abrupt and uninteresting conclusion.

**Box Office Angle...** Not as good as the usual Phil Goldstone output. His productions have been consistently good entertainment. There's not enough story to this and what there is of it hasn't been used to the best advantage.

**Exploitation...** Title sounds romantic and may readily attract attention. If you have been showing the recent Goldstone pictures featuring Dorothy Revier and William Fairbanks and your folks seemed satisfied, they'll likely be fairly well pleased with this one. Not much in it to appeal to men folks but your women patrons may find the romantic element strong enough to satisfy them. Stills of the featured players and a trailer will do to advertise it.

**Direction** ..... Alvin J. Neitz; fair  
**Author** ..... Julio Sabello  
**Scenario** ..... Donald Fitch  
**Cameraman** ..... Roland Price  
**Photography** ..... Good  
**Locale** ..... Rio Grande country  
**Length** ..... About 5,000 feet.

Herbert Rawlinson in  
**"Dark Stairways"**

Universal

As a Whole... MYSTERY DRAMA THAT MISSES; NOTHING VERY THRILLING IN RAWLINSON'S LATEST CHIEFLY BECAUSE PLOT LACKS SUSPENSE. DENOUEMENT HOLDS NO SURPRISE.

**Star...** Satisfactory. Works hard enough to get this one over but even though the story isn't the worst one he has had, it doesn't give him much chance to get ahead.

**Cast...** Walter Perry offers a bit of comedy relief as a crook. Ruth Dwyer, the heroine. Others Hayden Stevenson, Robert E. Homan, Bonnie Hill, Kathleen O'Connor, Emmett King.

**Type of Story...** Mystery. Of all the props, the necklace is the most overworked. It does the usual disappearing act again in "Dark Stairways," Herbert Rawlinson's latest vehicle. The theme is supposed to be a mystery drama but it's pretty shy on both elements. There's a murder early in the story but it is handled in such a way that there is no doubt, whatever, as to how the thing was planned and executed. The only one who isn't in on the "know" is Herbert Rawlinson, and evidently he didn't have a good lawyer or they wouldn't have convicted him on circumstantial evidence. There's many loopholes in the plot development that make it a failure not only as a mystery but as general entertainment. This might have made a better picture with a more skillful treatment. A diamond necklace disappears and a large sum of money is stolen. Hero is accused and sent to prison. Later he escapes and sets out to find the guilty one and so clear his own name. There's some action afforded through his ensuing adventures but they never rise to thrilling heights.

**Box Office Angle...** Fair offering but you cannot make promises for intriguing mystery because it isn't there. If they don't mind knowing the solution to the plot before it's half started it may satisfy but there's nothing to keep them guessing.

**Exploitation...** "Dark Stairways" is a spooky enough sounding title to readily suggest a story of deep dyed mystery. If you don't think they'll kick at being disillusioned, you may show them Rawlinson's latest offering. The old necklace gag may give the plot away entirely so it might be best to just stick to the title and the use of the star's name. Walter Perry's occasional comic touch helps a little to cheer things up. Where the star pleases use his name to draw.

**Direction** ..... Robert Hill; missed the point.

**Author** ..... Marion Orth  
**Scenario** ..... L. J. Rigby  
**Cameraman** ..... Wm. Thornley  
**Photography** ..... All right  
**Locale** ..... New York  
**Length** ..... 5,030 feet

**"For Sale"**

First National

As a Whole... FANCY PRODUCTION AND GOOD CAST HELPS TO GET OVER AGE OLD YARN ABOUT THE RICH GIRL WHOSE FATHER GOES BROKE AND WANTS HER TO MARRY A RICH MAN TO SAVE HIM.

**Cast...** A lot of good names here that will very likely sell the picture. Most of them are not suitable as to type, few indeed looking like Fifth Avenue society folks, or acting as such. Mary Carr, Claire Windsor and Adolph Menjou are well suited and capable too. Miss Windsor not always well photographed or probably it's poor make-up. Wears some gorgeous clothes. Robert Ellis, Tully Marshall, John Patrick others in the cast.

**Type of Story...** Society drama. Ever since the first villain threatened to foreclose the mortgage unless the old man's daughter would marry him the idea has stuck. Stripped of all its elegance, splendor and fine cast, "For Sale" is that same old mortgage and the girl plot, only instead of a mortgage the girl's father owes the villain a debt which the latter will quickly forget providing, of course, the pretty daughter will wed him. Naturally she's in love with a poor fellow which makes it all the more complicated. But author Earl Hudson and director George Archainbaud have seen to it that all these gross familiarities are nicely camouflaged so that maybe the theme won't seem too ancient after all. There's some peppy dancing, ballroom scenes, variety of atmosphere that shifts from New York to Paris, an auto wreck for a thrill, a bit of drama and a pretty fast development that really doesn't make the picture seem like seven reels. But there's the inevitable clinch ending for a finish that squelches all hope of something different. If only the girl would marry the villain, for once, but then the public must be pleased.

**Box Office Angle...** Enough angles of popular audience appeal to get this over without difficulty. Plenty of high lights in production and cast that make it easily saleable.

**Exploitation...** Get them in by talking up the production and the cast. Show them a trailer of some of the dance scenes. Use plenty of stills of Claire Windsor and tell your women folks about the splendid array of gowns that she wears. Use the names of Claire Windsor, Mary Carr, Adolphe Menjou and Tully Marshall prominently. Play up the title with catchlines and run copy in the form of classified ads. Arrange tie-ups with stores announcing sales and display your ad along with their offerings.

**Direction** ..... George Archainbaud; first rate on production.  
**Author** ..... Earl Hudson  
**Cameraman** ..... Fred Stanley  
**Photography** ..... Good  
**Locale** ..... New York-Paris  
**Length** ..... 7,480 feet

## Incorporations

Sacramento, Cal.—California Picture Corp. of Sacramento; Sacramento. 5,000 shares common stock, no par value. Incorporators, Wm. A. Matthews, A. J. Soussens, G. A. Phitt, B. Farrell, D. S. Raggio and R. Fitzpatrick.

St. Louis—Articles of incorporation for the Monarch Amusement Co., capital \$10,000, and the Merry Widow Amusement Co., capital \$5,000, have been filed. J. T. Murphy and M. and G. Murphy are behind the new projects.

St. Louis—Articles of incorporation have been granted the Park Amusement Co. Sam Goldman, M. A. Reber and B. Young are interested in the new company which will operate theaters. Capital listed at \$6,500.

Sacramento, Cal.—Prince Productions, Inc., Los Angeles. Capital \$500,000. Incorporators, James Forsyth, Frederick G. Leonard, George Prince, K. H. Redwine and Alfred Hare.

Sacramento, Cal.—Sierra Pictures, Inc., Los Angeles. Capital \$50,000. Incorporators, Dale Hanshaw, Dr. Oscar Anderson and Horace B. Carpenter.

Albany—Bath Gate Amusement Corp., New York. Capital \$10,000. Incorporators, R. Lurie, I. Miller and E. Bernstein. Attorneys, Kaplan, Kosman & Streusland, New York.

## Kerman Buys Outdoors and Westerns

Kerman Films, Inc., have purchased from Russell Prod. of Chicago a series of six outdoor features, to be released one a month. From William Steiner the concern has bought eight new Pete Morrison's.

### Two Hurt in Theatre Fire

(Special to THE FILM DAILY)

St. Johnsbury, Vt.—Two firemen were hurt and \$75,000 damage caused by a fire of unknown origin that destroyed the Colonial, operated by the Y. M. C. A.

### Horater May Build

(Special to THE FILM DAILY)

Toledo—It is said on reliable authority that H. C. Horater of Toledo, has formed a company which will build a new house in the downtown section.

### Church Services in Theatre

(Special to THE FILM DAILY)

Dallas—P. G. Cameron, of the Melba, has loaned the theatre to the congregation of the First Baptist Church for services Sunday morning while the church is being remodeled.

### Start on "Painted Lady"

(Special to THE FILM DAILY)

Hollywood—Production on "The Painted Lady" has been started at Fox. George O'Brien and Dorothy Mackaill play the leads. Chester Bennett is directing.

## Arrow Reports Sales

A big deal with Russia has been effected by Fritz Jacobsohn, Berlin representative of Arrow. The contract calls for 50 features, 40 comedies and three serials.

American Feature Film Co., Philadelphia has signed a contract with Arrow for the new Arrow-Ben Wilson serial to follow "Days of '49."

Ben Amsterdam, Philadelphia has just taken the Arrow 26-2 reel comedies for 1924-25.

## O'Brien and Colman Opposite Talmadges

(Special to THE FILM DAILY)

Hollywood—Joseph M. Schenck has signed Eugene O'Brien to appear opposite Norma Talmadge, the first to be "Fight", by C. Gardiner Sullivan, and Ronald Colman for Constance Talmadge's next comedy, work on which will start soon.

## Jones' Latest Finished

(Special to THE FILM DAILY)

Hollywood—Production on Charles Jones newest, "Against All Odds", has been finished. The picture was made as "The Ghost Chaser".

## Rebuilding

(Special to THE FILM DAILY)

Rochester, N. Y.—The front of Fay's Theatre building will be reconstructed into a three story business building by Albert A. Fenvesy, who owns Fay's building. Edward M. Fay, head of the Fay chain, has signed a 20 year lease on the building housing his theatre here.

## Cuts and Flashes

Mary Astor has been engaged by Howard Estabrook for a part in "Price of a Party". Hope Harlan will be featured. John Seitz has been signed by Estabrook to the photographic end.

Sam Hellman is editing the three two-reelers, starring Leonard. The subjects were directed by Larry Windom, with Frank Er and Jack Young as the cameramen.

"Eleanor" is the title of a picture written by Frank Liddel, Metro-Goldwyn studio forced to name for Eleanor Boardman. It will be used in the exploitation "Free Love".

Alice Mills, who has just completed her work with Fox in Elmer Clifton's "Crossed Wires", has gone to New York City for a few weeks' rest starting on a new picture.

Ramon Romeo has been added to the cast of "The Sainted Devil" starring Rudolph Valentino.

Famous has signed Jane Vernon, formerly of the Follies, on a long term contract.

Orville Caldwell plans a picture for Hollywood to appear in a picture.

Alyce Mills has completed work on "Before the Dawn".

# HAROLD SHAW

## INTERNATIONAL DIRECTOR

### Produced Pictures in

UNITED STATES

FRANCE

BELGIUM

HOLLAND

ENGLAND

SCOTLAND

IRELAND

RUSSIA

AFRICA

### —Recent Productions—

Viola Dana in "Rouged Lips"

House Peters in "Held to Answer"

All Star Metro Special—"The Fool's Awakening"

Secretary Motion Picture Directors Association

1925 North Wilcox Avenue, Hollywood

# RENAUD HOFFMAN

DIRECTOR OF

"NOT ONE TO SPARE"

(PRODUCERS DISTRIBUTING CORP.)

LISTED AS AN EXCEPTIONAL PICTURE

BY NATIONAL BOARD OF REVIEW

PRODUCER AND

DIRECTOR OF

"THE LEGEND OF HOLLYWOOD"

WITH PERCY MARMONT

AND ZAZU PITTS.



# Short Subjects

**"Don't Park There"—Will Rogers  
Pathe**

*Hits the Traffic Situation*

Type of production... 2 reel comedy  
In spite of the fact that the action in this Will Rogers comedy is not particularly rapid and there is just the basic idea which is repeated throughout—that, Will's repeated and terminated efforts to park his car which is always followed by a summons being handed to him—it will in all probability be found good entertainment, especially where the Will Rogers type of humor finds favor. In "Jubilo, a farmer, he goes to town to buy a certain brand of liniment. Unable to park his truck, he buys a cover, which gets scratched, worn, mangled-up and finally at the very end is entirely apart due to the wear and tear that Will subjects it to in his efforts to find a parking place. He finally finds one in Seattle at last, but learns finally that the liniment has been off the market for years.

**"Snapshots of the Universe"—Hodge  
Podge—Educ'l**

*Nice Novelty*

Type of production... 1 reel comedy  
Varied and interesting shots of spots of many lands are interspersed

with clever cartoon drawings make up this issue of Lyman H. Howe's Hodge Podge. A Siberian wash day is followed by scenes of the gobs aboard a warship doing their wash, thus providing good contrast. Hair cutting is also contrasted by scenes of barbers at work in Borneo and Mexico. Snappy drilling by the cadets of the Culver Military Academy closes the reel.

**"The Farewell"—Bruce—Educational  
Fine Scenic**

Type of production... 1 reel scenic  
As is usually the case with the Bruce Wilderness Tales, this one affords some very beautiful shots of the "great open spaces," both in composition and photography. The theme is that of a man who has spent many years in the country and suddenly receives orders to come back to the city and a position in an office. He therefore bids farewell to the solitude and beauty of the country in many varied phases such as the moonlight on mountain lakes, the setting sun and the ensuing twilight in the mountains, a rippling brook, and many other charming scenes. An excellent scenic reel.

**"A Royal Pair"—Century—Universal  
Hokum That May Amuse**

Type of production... 2 reel comedy  
Fantastic hokum, a royal princess who is kidnapped by a band of Turkish brigands, and held in a cave made of paper-mache rocks until she is captured by two brave detectives dressed like African explorers and a colored valet who is frightened to death by a man in a monkey's suit provide this comedy with a decidedly "different" atmosphere. Its quite amusing and although rather silly may please the average audience. There is plenty of the clutching-hand, trap-door stuff for those who enjoy it.

**"The Lion and the Souze"—  
Sennet-Pathe**

*Should be a Winner*  
Type of production... 2 reel comedy  
The idea incorporated in this Sennett comedy is a bit different and deals with a would-be society woman who has motion picture aspirations. She consequently hires a director and stages a picture—one of those back-to-nature affairs with Pan and his dancing nymphs. The film is run off on a screen in the lady's drawing room and is very funny—the operator running it so slowly that the would-be star is seen in most awkward positions. They try to liven up the picture from this point by the familiar lion chase, having the lion run all over the house after the guests, star, cameraman, etc. As a whole should be a winner.

**"Jubilo, Jr."—Hal Roach—Pathe  
A Knock-Out**

Type of production... 2 reel comedy  
Here's one that is a peach. Will Rogers and the Our Gang bunch in one comedy. Will is seen dressed as a tramp, wearing a white carnation. Two other tramps ask him why he wears it and he tells them the story of what happened when he was a kid on one of his mother's birthdays. Little Mickey Daniels is seen as little Will and all the rest of the gang are in the story which is pathetic and funny and altogether enjoyable. A surprise finish is also given when a director calls Rogers to come and finish a scene, and the audience who has thought him a tramp finds he is really Will Rogers, the actor. This will please any audience.

**"Why Be Jealous?"—Universal  
Lots of Rough-House**

Type of production... 1 reel comedy  
Alice Howell and Bert Roach are starred in this Universal comedy, which is only moderately amusing. Rather too much footage is devoted to Miss Howell raising a rumpus with her husband. She does it at the beginning of the reel because he holds a dollar out of his pay envelope and again at the finish because he pretends to be wounded. Bert Roach is capable of doing better things than this, as evidenced in his tramp comedies.

## FRANK BORZAGE DIRECTOR

### NORMA TALMADGE IN "SECRETS"



NOW PREPARING

### NORMA TALMADGE IN "THE LADY"



**Tax Revoked on Theater Uniforms**  
The Brooks Uniform Co. is advising theaters that when the Revenue Act of 1924 takes effect, July 1, the 10% tax on house attaches' uniforms will be eliminated. This tax has been collected since February, 1919, and Brooks, during these five years, has collected over \$250,000 tax for the Government on liveries from theaters.

**Urges Lutherans to be Own Censors**  
At the convention of the Evangelical Lutheran Synod of New York and New England, the Rev. James G. Bailey, head of the field department of the Presbyterian Church, in an address on pictures, urged the delegates to exercise an "individual stewardship over the motion picture industry of the country."

**Seattle Coliseum Increases Prices**  
(Special to THE FILM DAILY)

Seattle—The Coliseum has returned to 35 cents and 55 cents admissions after several months at 25 cents. Producer contracts compelling a minimum of 35 cents were published as the cause for the raise.

**Not "Trade Review's" Owner**

H. M. Swetland, whose death was reported yesterday, was not at any time owner of Exhibitors Trade Review, as was erroneously stated. He was president of the United Publishers Corp. His brother, A. B. Swetland, was former owner of the journal named.

**Fall Product Announcement**

Producers Distributing Corp., formerly Hodkinson, is preparing a booklet coincident with an announcement of its fall line-up. This will inaugurate the firm's first campaign under the new name.

**Story by Enright for Pathe**

A 15 reel serial, titled "Into the Net," by Police Commissioner Enright, is in work at the old Universal studio, Fort Lee, N. J. Malcolm Straus is producing it and Pathe will release.

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**The Weeks Headlines**

**Monday**

Louis Auerbach thinks more big theaters essential to prosperity of Europe.  
Sol Lesser launches children's theater movement.

J. E. Story sees big year ahead. Business better than last two years, he says.

**Tuesday**

Hodkinson changes name to Producers Distributing Corp. Convention next week. Reduce admissions, only way to persuade So. Car. to lift 10% tax, declares C. W. Irvine. Plans set for Jersey M. P. T. O. convention at Asbury Park, June 24.

Seven sales conferences held by First National in big cities.

**Wednesday**

Universal buying theaters only to secure outlets, says Laemmle. Now controls 14. M. P. T. O. A. attacks sales policies of Famous in circular letter. Juggling of "Famous Forty" in local territory to boost prices, is charge.

Loew predicts greater earnings this year. Profits up 25% for first six months.

**Thursday**

New York M. P. T. O. invites M. P. T. O. A. and Allied group to join hands at forth coming state convention.

Small interest in State and Allen, Cleveland, reverts back to Loew's, from Famous. One from Mrs. Wallace Reid on F. B. O. fall schedule. Six from Fred Thomson and six from Goebel and Erb.

"Sorrows of Satan" bought by Famous.

**Friday**

Six productions yearly from Ritz. Four with stars, two from directors. Kleine resigns. Yearsley with Williams.

Consolidated plans \$6,000,000 for investment. New Coast laboratory included.

R. A. Rowland believes the story counts most in elements making pictures.

Abraham Lehr becomes general manager of production for Samuel Goldwyn.

**Saturday**

Binderup loses case to national distributors. Nebraska exhibitor plans a new appeal.

Tacoma exhibitors form combine to fight alleged encroachments of Jensen and Von Herberg.

Western N. Y. theater owners split with M. P. T. O. to affiliate with M. P. T. O. of New York.

Deal on for sale or lease of Century, Baltimore to important producing organization.

**Lee-Bradford Sales**

Lee Bradford reports the following sales:

"The Lure of the Yukon" to Apex Film Service of Pittsburgh; 12 Ace High productions to E. H. Film Distr. Co., of Birmingham; "A Pair of Hellions" to R. H. Hill Enterprises of Pittsburgh; "Is Money Everything?"; "Who's Cheating?"; "Australia's Wild North West" and "Inside the House of David" to Meyer Fischer for Cleveland Territory; 12 Redhead Comedies and "Australia's Wild North West" to Celebrated of Minneapolis; "The Lure of the Yukon" to Progress of San Francisco; "The Lure of the Yukon"; "Venus of the South Seas"; "A Pair of Hellions"; "Male Wanted"; "Who's Cheating?"; and "In the Shadow of the Moon" to Greiver of Chicago.

**Staff for Carewe's Next**  
(Special to THE FILM DAILY)

Hollywood—Edwin Carewe will be assisted in the direction of "Madonna of the Streets", by Wallace Fox. Robert Kurrle will be chief cinematographer; Al Green, second camera; Louis M. Jerome, business manager; Jack Schultze, technical director; Robert de Lacey, film editor; J. C. Courcier, laboratory technician, and Dick Easton in charge of properties. Nazimova and Milton Sills will be featured.

**"Open All Night" Cast Completed**  
(Special to THE FILM DAILY)

Hollywood—With the arrival here of Jetta Goudal, and the engagement of Gale Henry, the cast of "Open All Night" is completed. Others include: Viola Dana, Adolphe Menjou, Raymond Griffith, and Maurice B. Flynn.

**Palace Damaged By Fire**  
(Special to THE FILM DAILY)

Olean, N. Y.—The Palace was severely damaged by a fire of unknown origin. The house is closed for repairs.

**"The Thespians" to Move**

The Fraternal Order of Thespians No. 1, composed of "actors all", will move to larger quarters in order to accommodate the increased membership.

**Supple Back**

Edward Supple, Pathe publicity manager has returned from the Coast where he prepared exploitation campaigns for the new Charles Ray series.

**Foreign Deal on Fight Pictures**

The Wills-Madden fight pictures have been bought by Empresa De Theatros Y Cinema, for Chile, Peru, Bolivia and Ecuador.

**Famous Gets "Miss Bluebird"**

Famous has acquired the rights to "Little Miss Bluebird." The deal was negotiated by Hans Bartsch.

**Simplex Projection Rooms**

80 ft. throw. Most modern up-to-date rooms in the city. Open 9 A. M. until Midnight.  
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**COMING SOON**

**Lois Wilson** in  
**"Another Scandal"**  
Cosmo Hamilton's  
latest and greatest novel—

An E. H. Griffith Production

produced by  
Tilford Cinema, Corp.



RELEASED BY PRODUCERS DISTRIBUTING CORP.

**Pathé News**

Sees All  Knows All

No. 51

**THE DEMOCRATIC CONVENTION IN NEW YORK**—Notables arrive in New York City for Democratic Convention; McAdoo, Smith, Hull and Brennan, who will figure largely in the Convention.

**THE WEST MOPS UP IN THE INTERCOLLEGIATE REGATTA**—Washington wins the eight oar race, with Wisconsin second; the East is badly out of it.

**THE DISASTER ON U. S. S. MISSISSIPPI**—Scenes of the warship after the fatal explosion in which 48 lost their lives.

Other news as usual.

today

**HAL ROACH'S**  
**WILL ROGERS**  
**COMEDIES**

"Wit with a Wallop"

2 reels

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**Coast Brevites**

(Special to THE FILM DAILY)

Hollywood—Pete Smith has moved to larger offices at United Studios, and has enlarged his staff. James Wood McFarland, formerly manager of publicity at Famous Players Long Island Studio, and C. S. Dunning are now members of the Smith staff.

Richard Tucker, Margaret Campbell, John Steppling and Betty Morse have been added to the cast of "Husbands of Edith", starring Reginald Denny and Laura La Plante, and now in production by Universal. William A. Seiter is directing.

R. William Neil is directing "Purchased Youth" for F. B. O. Story by Paul Bern. Anna Q. Nilsson, Stuart Holmes, Wyndham Standing, Lucille Dickson and Arthur Rankin are in the cast.

J. Stuart Blackton's next will be "Behold This Woman" by Phillips Oppenheim. Irene Rich, Marguerite de la Motte, Rosemary Theby, Anders Randolph and Charles Post are in the cast.

Dorothy Farnum returned from New York and is now writing the script for "Deberau," which Harry Beaumont will direct for Warners. Monte Blue will play the lead.

Wm. Beaudine will start direction of "Cornered" at the Warner studio this week. Marie Prevost, Raymond Hatton and John Roche are in the cast to date.

Ronald Coleman will be leading man for Constance Talmadge in her next picture, as yet unnamed. Eugene O'Brien will support Norma in "Fight."

Winifred Bryson (Mrs. Warner Baxter) has been engaged to support Colleen Moore in "Temperament," now in production at the United Studios.

Warner Baxter has signed a three year contract with Thomas H. Ince. He is now playing opposite Betty Compson in "The Female."

Clara Bow received burns on a hand and foot when an electric box, over which she tripped, short circuited.

GREENE.

**Merger Completed in Seattle**  
(Special to THE FILM DAILY)

Seattle—The Metro-Goldwyn merger has been accomplished here. New vaults have been installed in the Goldwyn exchange, selected as the permanent quarters. Carl Stern of Metro is manager of the two units which are working as separate organizations under one management for the time being.

**Exhibitors Protest School Shows**  
(Special to THE FILM DAILY)

Cleveland—Regular picture shows presented by the Chambers school, in competition with neighborhood houses, has caused exhibitors to protest to exchanges against selling film to the school theater. Exhibitors have threatened to boycott exchanges doing business with the school.

**To Tour Northwest**  
(Special to THE FILM DAILY)

Seattle—John Henry ("Everybody Sing") Lyons, has been booked to make appearances in connection with Educational's "Sing Them Again" series, all through Eastern Washington, Idaho and Montana, en route to Minneapolis.

**Lieberman Again in St. John**  
(Special to THE FILM DAILY)

St. John, N. B.—Joe Lieberman is back as manager of Universal. Lieberman was formerly the Fox manager here, but has been with Preferred at Buffalo, N. Y., in the meantime.

**J. G. Wells Expanding**

Anniston, Ala.—Anniston will soon have four theaters. J. G. Wells has secured a lease on part of the building occupied by Malone-Woodruff and will open up July 1.

**Marshall Films, Ltd., Turn Producers**  
(Special to THE FILM DAILY)

London — Marshall Films, Ltd., hitherto well known buyers and renters, has entered the production end of the business, and have secured James K. Pickup to take charge.

**Coast Theater Robbed**  
(Special to THE FILM DAILY)

Anaheim, Cal.—Cash and valuable papers in the safe of the United theater were taken by robbers recently.

**Finkelstein Now Strand Manager**  
(Special to THE FILM DAILY)

Seattle—Al Finkelstein of Greater Theaters, Inc., has been made manager of the Strand.

**"Scaramouche" Read Most**  
(Special to THE FILM DAILY)

St. Charles, Mo.—An analysis of the books called for by the 450 students of the Lindenwood College revealed that Scaramouche was the favorite with "One of Our's", a close second. Another favorite was "The Middle of the Road." The estimate is based on the books the girls read during their leisure.

**New Photographic Process**

Will Nigh is responsible for what is termed a new photographic process, called the "dimmer process", which leaves the actor's face on the screen peering off in the darkness. The effect it seems to leave shows the face suspended in the air, with shadows about it. It is used for the first time on Bert Lytell in "Born Rich".

**Ince To Entertain Women's Clubs**  
(Special to THE FILM DAILY)

Los Angeles—Thomas H. Ince has made arrangements to entertain delegates of the General Federation of Women's Clubs which meets here this month. Plans include a lawn party and a tour through the Ince studios.

**Navarre Shifted to Kansas City**  
(Special to THE FILM DAILY)

Seattle—Guy F. Navarre, former Fox manager, and president of the Northwest Film Board of Trade, has left for Kansas City, where he will assume management of the United Artists office.

**New Theatres**

Winterhaven, Fla.—Construction work has been started on the new \$75,000 theatre being built by F. E. Williamson.

Birmingham, Ala.—The Temple, reconstructed from a Masonic meeting hall, opened last week.

Winchester, Ky.—The Winchester Music Co. will erect a house at an estimated cost of \$50,000.

Ottawa, Ill.—The Orpheum has closed for repairs which will cost approximately \$75,000.

Royalton, Ill.—William Cox will open the New Palace sometime during the summer.

Salisbury, Md.—Wade H. Insley has made plans to build a 1500-1800 seat house.

Seattle—M. B. Hodkitz, of the Washington circuit, is building another theatre.

Plattsburgh, N. Y.—William Benton will build a theatre seating 1,200.

Buffalo—The Zicofe Corp. will open the new Grand August 1.

Stanley Creek, N. C.—J. E. Wallace has opened a new theatre here.

Springfield, Mass.—Goldstein Bros. have opened the new State.

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### Theater Changes

St. Louis—Ed Strongberg and C. Ansell have taken over the Juniata on South Grand boulevard. They plan to spend \$10,000 in improvement and will re-open Sept. 1.

Granite Falls, Minn.—J. B. Abrahamson, former owner of the Gem, has taken over the new house at Murdock.

Philadelphia—The Dreamland and Tuxedo have been leased by Leo Poselsky, from John S. Evans.

Arcadia, Wisc.—The Unique will shortly be taken over by R. T. Laatsch, of Menominee.

Atlanta—Bill Kalisha, formerly of the Rialto has been appointed manager of the Atlanta.

Anderson, S. C.—H. M. French has taken over the Opera House for a period of 20 years.

Renville, Minn.—The New Garden has reopened, following a shut down, for remodeling.

Palo Alto, Cal.—The Palo Alto Theatre Co. is beginning work on a \$125,000 house.

Oxford, O.—The Criterion has closed following a fire which caused heavy damage.

Boston—The Royal, at Chicopee, has been reopened by M. & H. Tabackman.

Hatton, N. D.—Vincent Champagneux is the new owner of the Opera House.

Greensboro, N. C.—The Strand has been taken over by S. S. Stevenson.

Alameda, Cal.—R. B. Kenney has purchased the Lincoln.

Douglas, Neb.—L. B. Steenblock has closed the Movies.

### St. Louis Board Cuts Meetings (Special to THE FILM DAILY)

St. Louis—The Film Board of Trade, during June, July and August will meet but twice a month instead of every week. The new arbitration board composed of Joe Mogler, Oscar Lehr and Hector M. E. Pasmczoglu, representing the exhibitors, and Tom Leonard, Pioneer; S. J. Hankin, Educational, and Harry Krause, Paramount, has been obtaining very good results.

### Bennett Adds Several to Cast

Whitman Bennett has added Fuller Mellish, Hermann Lieb, Walter James, Frank Sheriden and Joseph Burke to the cast of "Two Shall Be Born", now being made at the Yonkers Studio.

### Loew House Entertains Boy Scouts (Special to THE FILM DAILY)

Boston—Joe Brennan, manager of Loew's State, entertained a delegation of Boy Scouts, after the youngsters had staged a demonstration which attracted a great deal of public attention.

### Start on "Leak in the Dike" (Special to THE FILM DAILY)

Hollywood—Madeline Brande is making "The Leak in the Dike." Maurice Renaud, who directed her other two productions, "Not One to Spare", and "Maude Muller," is again in charge.

### Two in Butte Close Down (Special to THE FILM DAILY)

Butte, Mont.—Both the American and Ansonia are closing for the summer, due to poor business. This is the first time these houses have been obliged to go dark on this account.

### Engel In Hospital

St. Louis—Maurice Engel, publicity director for Columbia Pictures, is at the Missouri Baptist Sanitarium. He has been in bad health for several months.

### Three Missouri Firms in Trouble (Special to THE FILM DAILY)

St. Louis—Among forty-three Missouri corporations deprived of their licenses for alleged failure to file financial statements as of Dec. 31, 1923, with the State Finance Dept., were the following picture organizations: Central Amusement Co., Midwest Prod., Inc., William Christy Cabanne M. P. Trust Estate.

### Brush in Miami

(Special to THE FILM DAILY)

Miami, Fla.—William B. Brush is here shooting the undersea parts of "The Water Babies." Dr. Neve, his business manager is in New York making arrangements for the studio which will be used for interiors.

### Among Exchangemen

Calgary, Alta.—A. E. Rolston, manager of Universal has resigned and has been succeeded by J. Catrow who was transferred from S. John.

Detroit—Lester Strum, former manager of the Goldwyn exchange, Pittsburgh, is here to assume the management of the Metro-Goldwyn office.

Cleveland—Norman Moray, Film National manager, is back at his desk, following an absence of several weeks, due to illness.

Seattle—Jack Lorents, formerly with Fox, out of Milwaukee, has been appointed assistant manager here.

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WILLIAM BEAUDINE

Screen adaptation Violet Clark, Lex Hiss, John Gray  
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# The BRADSTREET of FILMDOM **The Film DAILY** The RECOGNIZED AUTHORITY

Vol. XXVIII No. 71

Monday, June 23, 1924

Price 5 Cents

## FINANCE

By DANNY

Why is it that Wall Street rarely—if ever—reflects the actual condition of the picture business? Have you—who hold stocks of film concerns—ever thought of it? Film stocks move up or down—chiefly through the manipulations of cliques and pools—and the business of the concern involved doesn't seem to make a lot of difference.

There is a move on foot at present. In Famous. The story is going the rounds that Famous is to be put over 85. Or 90. It started about 63 or 65. It's pretty well along the road now. Some people have already made a lot. Out of the move.

But does this reflect in any way—this advance—that Famous is a safer investment than when it was considerably lower? Hardly. Famous—looking at it from the outside—is either a mighty good investment or there isn't any in this business. But an investment is one thing. Speculation is another.

So with Loew. Awhile ago the "bears" hammered Loew and it dropped below 11. One man—you know him well, all of you, said if Loew's stock wasn't worth a lot more than that there was nothing safe as an investment in any entertainment stock. He bought all he could get all the way to 15. When the dividends were resumed this man cleaned up. He still has a lot. But does anyone argue that there was any reason for Loew's selling at 11? Was the basic worth of the security any less than it was six months later?

Here's a funny angle: the men controlling these large corporations often get hit by the manipulations of the cliques or pools. Yet these men operate the businesses. They know what is really going on. All the pool operators know is what they are doing to the stock. They don't know—and don't care—what is actually happening to the business. Or in the business. All they know is that they want the stock to move up or down. And they do it. Or try to.

So when people ask you what you know about so and  
(Continued on Page 2)

## Seeks Receiver

Action Brought Against T. O. D. C. (Delaware) on Judgment Secured by W. A. True

An application for the appointment of a receiver for the Theater Owners Distributing Corp., a Delaware corporation, has been filed in the Supreme Court by Arthur A. Wakoff on a judgment obtained by William True for \$1,431 for money lent which was returned unsatisfied on May 28.

True stated that the corporation is "insolvent and has a number of creditors other than the plaintiff." One of them is Sydney S. Cohen who is said to have a claim for \$4,000, while there is another for \$3,000 on which a suit has been brought. True asserted that the company has certain property including the equipment of its office, but that the M. P. T. O. has moved in and taken possession and that there is danger of loss and waste of the property unless the court acts.

## Versailles Film Here

When Jake Wilk returned from Europe, he brought with him a print of "Versailles-1924", an official picture made by the French Government, showing the condition of the former royal palace and gardens. It will be shown at either the Rialto or Rivoli in the near future.

## Start Coney Island House Soon

Edward F. Tilyou, prominent in the operation of amusements at Coney Island, will erect a new house on his property at Surf Ave. and 17th Street. Tilyou has a Keith franchise.

## Silverstone Here

Maurice Silverstone, head of Allied Artists, the English subsidiary of United Artists is here conferring with Hiram Abrams. He sails Wednesday for London.

## First Census in July

(Special to THE FILM DAILY)

Washington—The first figures on the census of the picture industry will be issued in July, probably about the 15th.

## Many Ohio Theaters Close

(Special to THE FILM DAILY)

Cleveland—Many houses in Ohio towns of 10,000 inhabitants and under, are operating only one or two days a week during the summer.

## Theodore Roberts Better

(Special to THE FILM DAILY)

Hollywood—Theodore Roberts has recovered from his recent illness. He will appear in "Feet of Clay".

## Tax Cut Benefits Patrons

(Special to THE FILM DAILY)

Macon, Ga.—T. G. Coleman, manager of the Capitol, Criterion and Rialto announces that patrons will get the benefit of the reduction authorized by the revenue act of 1924. Admissions at the Capitol will be reduced from 30 to 27 cents; the Rialto from 30 to 27 for the matinee and from 40 to 36 for the evening, and the Criterion from 20 to 18 cents.

Birmingham, Ala.—War tax on admissions up to and including 50 cents will be dropped at the Galax and Strand, it has been announced by Southern Enterprises, effective July 1.

Savannah, Ga.—Patrons of theaters in this city will benefit by the lifting of the tax, according to Arthur Lucas, head of the Theater Operating Co.

## Some Famous Theaters to Close

(Special to THE FILM DAILY)

Toronto—N. L. Nathanson, and Jack Arthur, are on a tour through Western Canada, visiting various Capitol theaters and other houses. In Winnipeg, the large Metropolitan is to be closed for two months but the other local house, the Capitol, will continue to operate. Nathanson states that the policy of closing theaters for the summer will be followed in a number of Canadian centers where the company has two or more large houses.

## Four in Work

Warner's Rounding Out This Season's Schedule—Adding Stage Space At Studio

Abe Warner leaves today for a ten day trip during which he will visit Chicago, Minneapolis and Des Moines. In Chicago he will take up the details of the premiere of "Beau Brummel" which goes into Orchestra Hall for an indefinite run following "Dorothy Vernon of Haddon Hall."

The final four productions on this season's schedule are in final stages of completion. "Cornered," starring Marie Prevost and "Her Marriage Vow" starring Monte Blue with Beverley Bayne are in the cutting stages. "Lovers Lane," is now well in production with James Flood directing and Phil Rosen started last week on "The Tenth Woman."

The Warners are adding more stage space to their studios and with two pictures completed on the 1924-25 program and four more in production they hope to keep well ahead of schedule.

## Look to America

Germany Producing With Eye on This Market and England—Finances Not Plentiful

BY ERNEST W. FREDMAN  
Of The Film Renter and M. P. News

London—The first thing that greets a visitor to the film industry in Berlin is the announcement made by every manufacturer and renter that there is no money in Germany. At first I thought this was merely propaganda but one becomes convinced of the palpable truth after visiting studios and renting offices.

Whilst I was in Berlin no fewer than four German banks went smash owing to the Reichsbank calling in all loans and credits and refusing to issue any further credit. As we all know, the German banks have always assisted the furtherance of industry in their own country and when suddenly they refuse to loan any more money it may well be imagined the disastrous effect that it has on the many industries operating in Germany.

The German film producers have been wont to rely upon the banks for the financing of their productions and have been exceedingly hard hit in consequence of this latest decision, but despite this staggering blow film production in Germany today is still going on, and many of the producers are indeed in consequence booking American screen artists for their photo plays.

Curiously enough despite all the talk of lack of money one is immediately impressed by the optimism that is being displayed by the German manufacturers and it is not a little astonishing to find so much production in a country which undoubtedly is hard hit by being unable to obtain money. When I tell you that the rate of interest in Berlin is 12 per cent per month this will give an idea of how difficult it is to obtain money from the banks. Another noticeable feature is the extraordinary business that Cinema theaters are doing.

## Theater Business Excellent

Every theater which I visited in Berlin was doing big business, whilst running out to Dresden I found exactly the same state of affairs in that

(Continued on Page 7)

## Calif. Attendance Better

(Special to THE FILM DAILY)

Los Angeles—Figures for the eleven months of the present fiscal year in the Southern California district show an increase in theater attendance of 27 per cent.



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## FINANCE

(Continued from Page 1)

so stock—if it's a picture concern—tell them this: that it isn't what you know that counts it's what a lot of gamblers, speculators, pool operators know that counts. Nothing else. Let them buy stock as an investment if they wish. They are still selling roulette wheels if they want to gamble. And they can see who throws the ball. And where it goes.

### Farnham in from Coast

Joe Farnham is in town from the Coast to attend the funeral of his father-in-law.

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## In The Courts

(Special to THE FILM DAILY)

Toronto—The will of Ambrose J. Small, missing theater owner, has been admitted for probate in the Surrogate Court, when it was found that the estate amounted to \$1,087,831. This total does not include the amount which is in dispute, practically \$1,000,000, as a result of the suit by shareholders of the Trans-Canada Theaters, Ltd., for a rescission of the sale by Small to Trans-Canada of his chain of theaters in Toronto, London, Ottawa, Peterboro, Hamilton and other cities.

This agreement of sale was carried out just prior to his disappearance in December, 1919. The action to set aside the transfer of the Small properties and the return of the money to Trans-Canada shareholders has not yet been heard by the Toronto courts.

Further proceedings in the injunction asked by Famous Players to restrain Weiss Brothers from using the words "featuring Moses and The Ten Commandments" in connection with "After Six Days" were argued before Supreme Court Justice Philip J. McCook, who appointed Robert L. Luce as referee in the matter. The latter will hear further testimony from both sides and then determine the question.

After a trial lasting for two weeks, a verdict for \$40,485 was returned before Supreme Court Justice Hattling in a suit of the Nicholas Power Co., Inc., against the United Theater Equipment Corp., for equipment sold.

A suit for \$875 has been filed in the Supreme Court by the Merit Film Corporation against the Olive Amusement Co. of Freeport, L. I. The cause is not stated.

### Eight in Thomson Series

The new Fred Thomson series for F. B. O. will consist of eight pictures and not six as originally announced by F. B. O.

### Heath Cobb, C. B. C. Exploiteer

Heath Cobb is in Cleveland, for C. B. C. He will hereafter act as exploiteer, having been succeeded as publicity director by S. Malcheck.

## On Broadway

Astor—"The Sea Hawk"  
Broadway—"The Electric House", "The Cat's Meow", "A Day's Pleasure"  
Brooklyn Strand—"The White Moth"  
Cameo—"Girl Shy"  
Capitol—"Revelation"  
Cohan—"The Ten Commandments"  
Criterion—"Dorothy Vernon of Had-don Hall"  
Loew's New York—Today—"The Sixth Commandment"  
Tuesday—"What Shall I do?" and "The Silent Stranger"  
Wednesday—"Mlle. Midnight"  
Thursday—"The Marriage Cheat"  
Friday—"For Better or For Worse"  
Saturday—"Tiger Love"  
Lyric—"The Thief of Bagdad"  
Rialto—"Unguarded Women"  
Rivoli—"Changing Husbands"  
Strand—"Perfect Flapper"

### Next Week

Astor—"The Sea Hawk"  
Broadway—Not yet determined  
Brooklyn Strand—"Perfect Flapper"  
Cameo—"Girl Shy"  
Capitol—"Recoil"  
Cohan—"The Ten Commandments"  
Criterion—"Dorothy Vernon of Had-don Hall"  
Lyric—"The Thief of Bagdad"  
Rialto—"Code of the Wilderness"  
Rivoli—"The Enemy Sex"  
Strand—"Those Who Dance"

### Request Theater Restriction

(Special to THE FILM DAILY)

Richmond, Va.—Petitions are being prepared by local residents to limit the theater zoning ordinance so as to prevent the erection of houses in the Northside section of the city. This decision was reached in a meeting of representatives of five churches.

### Plan Joint Export Number

(Special to THE FILM DAILY)

London—The Film Renter of London and The Film Kurier of Berlin have arranged to publish a joint export number, to appear about Aug. 1.

### Joe May to Work in England

(Special to THE FILM DAILY)

London—Joe May, well known German producer who directed "The Indian's Tomb" will produce here for an English company.

Universal will release this week Jack Hoxie picture, "The Back Tr" directed by Clifford Smith.

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# Sinners in Heaven

(the book that won the British prize competition, by Clive Arden)

Bebe Daniels, Richard Dix, Alan Crosland, and the rest of the SINNERS IN HEAVEN company have just returned from the West Indies, where they completed photographing the tropical episodes for this FAMOUS FORTY production. I have seen the results and they live up in every respect to the enthusiastic expectations Paramount has for the picture.

I consider SINNERS IN HEAVEN one of the most valuable box-office properties to be released this Fall. As a book, it won the prize in England as the best novel of the year and is the literary rage there. It has for several months been a best-seller in this country.

As a picture, SINNERS IN HEAVEN has every quality that gets the money. The story is about a high-spirited girl who, rather than go through with the money-marriage her folks are forcing her into, stows away aboard an airplane about to make a long ocean flight. The pilot doesn't know the girl is there until the 'plane gets under way. He is a woman-hater. The 'plane hits a typhoon and is wrecked. Man and girl are washed up, half dead, onto a desert island. But they come to life. The clash between the two that finally softens into love, their thrilling adventures together, what happens when the girl goes home to the other man—here is a real production that is as different from the usual lost-on-a-desert-island film as any FAMOUS FORTY production is different from the ordinary run of films.

I said the other day that Bebe Daniels and Richard Dix would have to go some to excel the performances they give in UNGUARDED WOMEN. Well, having seen advance shots of SINNERS IN HEAVEN, I think they've done it. Alan Crosland is taking full advantage of the many box-office angles to the story—the romance, the storm, the wild tropical beauty of the island, the fight for life against nature and savages, the battle between the rich man and the aviator for the girl, and others.

SINNERS IN HEAVEN is the FAMOUS FORTY release for September 15th, the week following THE COVERED WAGON.

S. R. KENT.

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Further details as to stars, directors, etc., will be made known in the near future.

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**Huge Melodrama**

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**Mae Busch**

**IRENE RICH, Morgan Wallace,  
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**"A WOMAN  
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**723 Seventh Ave., New York, N. Y. Exchanges Everywhere**



## Look to America

(Continued from Page 1)

city. Theater proprietors have no cause for complaint and are willing to pay big prices for their films.

It is curious to see the big sums that pictures can book to in Germany. For instance, Jackie Coogan's picture, "My Boy" which was sold for \$5000 booked to \$130,000 and Harold Lloyd in "Safety Last" to an even larger amount.

The German producer, when he sets out to make a picture is well aware that he can get the cost of his production back in his own country, but he is more keen about selling to the markets of the world, of Central Europe and it is astonishing to see the sums of money that Czecho Slovakia, the whole of the Balkans, Holland, Sweden, Scandinavia, France, Austria and other European countries are paying for their pictures.

### America and England the Prizes

This still leaves him England and America and it is upon these two great markets that he is at the moment working. Recognizing that to get his pictures into both these markets he must have stars that are known, German producers are booking up a large number of British and American stars, determined to leave no stone unturned in their endeavor to make their pictures as valuable as possible in both England and America.

Whilst I was there, Nigel Barrie was playing in pictures, Stewart Rome had also been booked up on a large contract; Mae Marsh was making a big picture and daily wires were being sent to the United States inquiring for well known screen artists to play leads in their productions.

### Production Schedule Heavy

Despite the money shortage, production seemed to be going quite strong, the Ufa company had ten producers at work and their studios at Babelsberg and Templehof were alive with activity. In addition, companies were on location far afield making pictures and this great producing concern is forging ahead concentrating on making photoplays that will have a world appeal. The Stern Film Co. were making a big picture with Mae Marsh under the direction of Karl Grune, the talented producer who gave us "The Street". This is an ambitious production and one from which big things are expected.

The Phoebus Film Co. were making pictures featuring Albertini whilst one or two independent units were making films. There is not the amount of production in Germany that there was a year ago and Berlin is certainly dearer today than either London or New York. Stars are getting big salaries. Mae Marsh was receiving \$4,000 a week plus expenses

from the Stern Film and German producers seem quite satisfied to pay anything from \$2,500 to \$3,000 for American artists.

When money gets easier which may take some considerable time, I can well imagine Germany being a happy hunting ground for American artists for there is no doubt that German producers recognize that to get their pictures into America they must use artists that are well known in that country.

## Incorporations

Covington, Ky.—The South Covington Amusement Co. was recently chartered with a capital of \$1,000. Incorporators are, William F. Bankamper, Walter L. Hurley and A. J. Dehlinger.

Albany—Scientific Photo Products Corp. of America, New York. Capital \$20,000. Incorporators, S. and G. M. Komar and M. E. Packer. Attorneys, Brodek & Raphael, New York.

Albany—Mutual Washington, Inc., New York. Capital \$500. Incorporators, I. H. Herk, D. Krauss and E. T. Beatty. Attorneys, Kendler & Goldstein, New York.

Springfield, Ill.—City Theater Co., Chicago. Capital \$10,000. Incorporators, Eileen M. Lynch, M. B. Roderick and Louis Laemmler.

### Blank Gets Rock Island Houses

(Special to THE FILM DAILY)

Des Moines—A. H. Blank has acquired the Majestic, Spencer Square and Fort Armstrong theaters at Rock Island.

## Cuts and Flashes

Helen Hoerle has resigned as production editor of National Screen Service. Dorothy Herzog, succeeds her.

Jane Jennings has been added to the cast of "Trouping With Ellen", being directed by T. Hayes Hunter.

Owners of motion pictures having the following titles and others having an interest therein are hereby notified to pay storage charges and remove said pictures from our vaults before July 15th, 1924, or they will be disposed of:

The Outcast  
Hedda Gabler  
Black Ghost  
Charity  
The Dazzling Miss Davidson  
My Wife  
The Girl and the Judge  
Her Sister  
American Maid  
The Richest Girl  
The One Woman  
Weavers of Life  
The Forfeit  
Russian Revolution  
Daughter of Maryland  
The Impostor  
Her Second Husband  
A Daughter of War  
The Runaway  
Queen X  
The Debt  
The Mirror  
Reputation  
Motherhood  
The Fall of a Nation  
Souls Redeemed  
The Unbroken Promise  
Triumph of Venus  
(Signed)  
BIOGRAPH COMPANY

### J. S. Evans Going Abroad

(Special to THE FILM DAILY)

Philadelphia—J. S. Evans sails on the Berengaria from New York Wednesday for a three months' tour of Europe. He will attend the Olympic games in Paris.

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of Any Description

Translations in All Languages  
Rush Work—Our Dish

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130 W. 46th St. Bryant 2779

## GOING FAST

On the same day we  
Announced our  
Series of

6

Independent Productions

"Unmarried Wives"

"Black Lightning"

"Women and Gold"

"The Night Ship"

"You Can't Fool A Woman"

"Every Woman's Secret"

Mr. M. H. Hoffman of  
The Renown Pictures  
Corp. contracted for the  
entire series for  
New York State  
Northern New Jersey  
Northern Illinois

ACT QUICK  
For Your Territory

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1600 B'way. New York City  
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On Friday, June 27th, at 8.30 P. M.  
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announce  
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Send your names for complimentary tickets to  
Stuart M. Johnston, Business Manager,  
Friese-Greene Color Film Process—Hotel McAlpin.

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Helene.  
Chadwick

in  
"HER OWN  
FREE WILL"

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Why  
No. 3

VARIETY - June 18th

20

# BIG BROADWAY PICTURES WITH "SEA HAWK" NOW BIGGEST

"Sea Hawk" Looks Good for All Summer, \$16,102  
Last Week at Astor—

"The Sea Hawk," at the Astor, is going along at the fastest clip of any of the Broadway pictures at present. Last week it was \$16,102. It looks now as though it were good for the entire summer at the house.

By  
RAFAEL SABATINI

Presented by  
**FRANK LLOYD**  
PRODUCTIONS INC.

with  
**MILTON SILLS**  
and a supporting cast including  
**ENID BENNETT**  
**LLOYD HUGHES**  
and **WALLACE BEERY**

Directed by  
**FRANK LLOYD**



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# THE *Film* DAILY

*The* BRADSTREET of FILMDOM *The* RECOGNIZED AUTHORITY

Vol. XXVIII No. 72

Tuesday, June 24, 1924

Price 5 Cents

## Bad Slump In May

Tax \$11,000 Below Same Month in 1923 and \$591,374 Less Than April of This Year

(Special to THE FILM DAILY)

Washington—Lower collections than have been reported for many months from the tax on admissions were shown for May in figures just issued by the Commissioner of Internal Revenue. Receipts during the month aggregated \$6,571,502; this was \$10,744 below those for the same month of last year, and some \$591,374 below the collections for April. Collections from the seating tax in May amounted to \$14,844, a decrease of \$6,000 as compared with May, 1923, and about \$2,500 below those for April.

A comparative table of returns for the first five months of 1924, as compared with 1923 follows:

	1924	1923
January . . . . .	\$7,576,991	6,766,893
February . . . . .	6,738,628	5,877,392
March . . . . .	6,920,912	6,700,355
April . . . . .	7,162,876	6,051,247
May . . . . .	6,571,502	6,582,246

## Pomona Battle On Again

(Special to THE FILM DAILY)

Pomona, Cal.—The three-year old battle over Pomona's "blue laws" is again on. The present law declares Sunday shows illegal, but West Coast Theaters, Inc., has been suing since 1921 to have it annulled.

## "U" Signs Svend Gade

Universal has signed Svend Gade, Danish director, who has been on the Coast for the past year. Gade did the sets for "Rosita" and before coming to America, made a number of worthwhile films.

## Building Good Will

Hays Office Behind Kiddie Matinees—Twenty-Two Towns on Southern List

The Committee on Public Relations of the Hays office is preparing a large number of suitable programs to be made available for showings before boys and girls in Saturday morning shows. The Committee believes that it is in this way that goodwill can be developed for the business.

De Sales Harrison, Southeastern representative of the Committee is in New York conferring with Col. Jason Joy on the development of the work in the South. Twenty-two Southern communities, including Atlanta, Birmingham, Montgomery,

(Continued on Page 2)

## Jersey Meeting Tomorrow

(Special to THE FILM DAILY)

Asbury Park, N. J.—The Jersey convention is slated to start tomorrow morning with registration at the New Monterey. Perhaps, the highlight of the three day session, so far as exhibitor developments are concerned, will be the banquet tomorrow night at which M. J. O'Toole, national M. P. T. O. president will talk. There will be a number of salesmen down from New York. The ball on Thursday will be handled by Henry P. Nelson and Nils Granlund.

## Lever Quits Stoll?

(Special to THE FILM DAILY)

London—The Film Renter publishes as a report, that Alfred Lever has resigned the general management of the Stoll Film Co. to devote his attentions to his four theaters, the Court, Brighton; Cinema, Bermondsey; Golden Domes; the Empire, Streatham.

## Sam Wood Signed For One

(Special to THE FILM DAILY)

Los Angeles—Sol Lesser has signed Sam Wood to direct "The Mine With The Iron Door." Wood is at present making "The Female" for Famous.

## Hoffman Buys Sax Series

M. H. Hoffman of Renown Pictures, Inc., has purchased the six Gotham Prod. which Sam Sax will make, for New York State Northern Jersey and Northern Illinois.

## Texas M. P. T. O. to Meet

(Special to THE FILM DAILY)

Dallas—The Board of Directors of the M. P. T. O. of Texas will have a regular meeting, July 9.

## Postpone Convention

The national sales convention planned by Producers Dist. Corp. (Hodkinson) has been postponed until July 4, at Chicago.

## Montagne F. B. O. Coast Editor

(Special to THE FILM DAILY)

Los Angeles—B. P. Fineman has engaged Edward Montagne to head the F. B. O. continuity department.

## Cody Signs New Agreement

(Special to THE FILM DAILY)

Hollywood—Lew Cody has signed a new long term contract with Metro-Goldwyn.

## Capitol Books "America"

The Capitol has booked "America" for either October or November showing.

## America Leads in Germany

(Special to THE FILM DAILY)

Berlin—The German Overseas Trade Bureau has prepared a compilation of importations into Germany. It shows that 307 pictures will be imported in the 1923-1924 season, under the contingent arrangement. Two hundred and fifty-one were American, seventeen Italian; eleven, Danish; nine French; six Austrian; four, Swedish; three, Dutch; three, English and three, Hungarian. Of the total, 102 have been admitted. The others await licenses.

## Campbell Starts on New One

(Special to THE FILM DAILY)

Hollywood—Major Maurice Campbell, head of a company bearing his name, has started on a new picture at the Ince studio. Patsy Ruth Miller and Johnny Walker play the leads and are supported by Shannon Day, Alan Hale and Francis Raymond.

## Deal With Phocea Films

(Special to THE FILM DAILY)

Paris—Gwen Sears has arranged with Phocea Films to handle their entire output in America. She has also secured stage and screen rights to "The Wrist on the Door" by Horace Fish.

## Rawlinson Finishing with "U"

(Special to THE FILM DAILY)

Los Angeles—Herbert Rawlinson's contract with Universal expires in July. He is now appearing in a picture for Metro-Goldwyn.

## Hunter in Lloyd's Next

Frank Lloyd has announced his next production for First National. It will be "The Altar on the Hill". The featured player will be Glenn Hunter.

## Jackie's Next, "Rags"

(Special to THE FILM DAILY)

Los Angeles—Jackie Coogan will next appear in "Rags," an original by Willard Mack.

## Lehr Arrives

Abraham Lehr, newly appointed production manager for Samuel Goldwyn is in from the Coast. At the Ambassador.

## Schnitzer Leaves

(Special to THE FILM DAILY)

Los Angeles—Joseph Schnitzer left for New York yesterday.

## Series Sold for New England

C. B. C. has sold to Certified Screen Attractions, the eight Columbia Prod., for New England.

## T. O. D. C. Nears End

Bankruptcy Action Designed to Save Assets—Directors to Wind Up Affairs

It is now a matter of time only before the Theater Owners Dist. Corp. formed in Chicago on Dec. 12, 1922 will pass into history.

From the officers of the corporation, there came a notice yesterday to the effect that Harry Davis of Pittsburgh, R. F. Woodhull of Dover, N. J., Sydney S. Cohen, of New York—all of them directors of the company—had joined in filing a voluntary petition in bankruptcy. Their statement explained the purpose of this move was to conserve "the assets of the company and particularly to collect moneys due and owing to that company from the Anderson Pictures Corp. for its participation in the receipts of the picture, 'After the Ball', which is being distributed through the Film Booking Offices of America."

"It is their purpose", further reads the statement, "to collect all of these

(Continued on Page 3)

## Germany Cuts Tax

(Special to THE FILM DAILY)

Berlin—The entertainments tax has been reduced from 23 per cent to 15 per cent. Had the reduction not been made, many theaters would have been compelled to close for the summer.

## New Roach Series

(Special to THE FILM DAILY)

Hollywood—Ted Wilde and Fred Guiol, of the Roach directorial staff are preparing a new series of Roach two-reelers to star Glenn Tryon and Blanche Mehaffey.

## Army Theaters

And What They Have Accomplished—Some Facts Pertaining to Their Development

R. B. Murray, director of the U. S. Army M. P. Service, has published, in booklet form, a complete survey of the Army theaters since their inception, three years ago, prior to which pictures were shown at army posts by various welfare societies.

When the Army took over the service in November, 1919, many difficulties were experienced and arrangements were made for the civilian agency supplying pictures to the welfare society, to continue.

Admissions were later charged by the Army, but this proved unsuccessful. The final solution found was the

(Continued on Page 3)





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**Quotations**

	High	Low	Close	Sales
East. Kod	.....	.....	.....	Not quoted
F. P.-L.	75	74½	74½	1,400
do pfd	95¾	95¾	95¾	100
Goldwyn	.....	.....	.....	Not quoted
Loew's	15¾	15¾	15¾	500
Warner's	.....	.....	.....	Not quoted

**Distributes Vest Pocket Radios**

Famous Players is distributing a unique vest pocket radio set, said to be the smallest in the world. The set is contained in a Swiss match box.

**"Tarnish" Near Ready**

(Special to THE FILM DAILY)

Hollywood—George Fitzmaurice is putting the finishing touches to "Tarnish."

**Change Title of "Spring Cleaning"**

Paramount will release "Spring Cleaning" as "The Fast Set." Betty Compson will play the lead.

**Finis Fox Before A. M. P. A.**

Finis Fox will address the A. M. P. A. Thursday on "Exploitation."

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**Building Good Will**

(Continued from Page 1)

Charlotte, Spartansburg, Columbia, S. C., Asheville Jacksonville, Anniston, Chattanooga and Memphis are now running the special Saturday morning performances regularly, while in about thirty additional cities in that part of the country, such performances are being given intermittently. The admission is usually ten cents.

The value of such shows rest in the fact that children matinees invariably secure the support of the better films committees and whatever women's organizations exist in the community. There has been some trouble to date in securing a sufficient number of programs upon which to draw, but it is hoped to eliminate this condition in the near future.

**Russell Sell's For Poland**

Russell Prod. have sold "Saved by Radio," "Barriers of Folly" and "The Flash", for Poland, to Seven Seas Film Corp. M. Thomas has purchased a series of six outdoor pictures for Delaware, Maryland, Virginia and the District of Columbia.

**New Coast Company**

(Special to THE FILM DAILY)

East San Diego, Cal.—Arthur Maude has been engaged to direct the first three pictures to be made by a new local producing organization. W. H. Hall is among the backers.

**Columbia Pictures Move July 1**

(Special to THE FILM DAILY)

St. Louis—Barney Rosenthal, of Columbia Pictures, expects to move into his new offices in the Plaza Hotel Bldg., about July 1. The quarters are now occupied by Metro.

**Title Changed for Canada**

The Universal release, "The Fighting American", will be distributed in Canada as "The Fighting Adventurer". The latter title will also be used in all other foreign countries.

**Allen, Cleveland, Closes**

(Special to THE FILM DAILY)

Cleveland—The Allen has closed for the summer.

**Lieber Here**

Robert Lieber, First National is here from Indianapolis.

**Ballyhoo Attracts Crowds**

Times Square and visiting Democratic delegates stopped off and had a good laugh when Professor John Donar went through his bag of tricks in the form of a free Punch and Judy performance in the lobby of the Broadway yesterday. The ballyhoo was well executed and helped turn a number of onlookers into ticket buyers. The Broadway is featuring this performance five times daily.

**Start on "House of Youth"**

(Special to THE FILM DAILY)

Hollywood—Production on "The House of Youth," a Regal production for Hodkinson, has been started at the Ince studio, under direction of Ralph Ince. Vernon Steele, Malcolm MacGregor, Richard Travers, Edward Tilton, Aileen Manning, Lucila Mendez and Nola Lusford are in the cast.

**Three Runs Booked**

(Special to THE FILM DAILY)

Los Angeles—"The Chechahcos" has been booked into the California starting June 28, with an indefinite run at Miller's to follow. The picture opens at the Palace, Portland, July 6.

**Personal Tour for "Our Gang"**

(Special to THE FILM DAILY)

Hollywood—The "Our Gang" troupe will leave on a tour of personal appearances through the East, on August 1. Robert MacGowan will be in charge of the party.

**Back From Miami**

Miss G. Marion Burton has returned from Miami. She will confer with A. H. Woods who is to produce her stage play, "Vaages," with Frank Reicher directing.

**"Cafe in Cairo," Dean's Next**

(Special to THE FILM DAILY)

Los Angeles—"A Cafe in Cairo" has been acquired by Hunt Stromberg for Priscilla Dean. This will follow "A Siren of Seville."

**Harry Carey Injured**

(Special to THE FILM DAILY)

Los Angeles—Harry Carey is suffering a fracture of three ribs. He was kicked by a horse while on the "Tiger Thompson" set.

**In The Courts**

The Renown Pictures have filed suit in the Supreme Court against Bareli Theater Inc., for \$3,920. The cause of the suit is act stated.

A judgment for \$754 has been filed in the City Court by Edwin Wakfield by the Broadway Play Producers on a note.

**HAL ROACH'S**

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GEVAERT FILM

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**NOW PLAYING**

**Lois Wilson** in  
**"Another Scandal"**

Cosmo Hamilton's  
 latest and greatest novel.

An E. H. Griffith Production

produced by  
 Tifford Cinema Corp'n.



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## T. O. D. C. Nears End

(Continued from Page 1)

outstanding moneys and to reimburse the stockholders of the company from such receipts and then wind up the business affairs of the organization. "This action of terminating the affairs of the organization was determined upon by all concerned in April last, when it became apparent that it was the better course to pursue owing to the confusion arising from the formation of a corporation with a similar name by people formerly associated with the company."

Clarence I. Hamilton, suing on two claims of Harry Davis, former vice-president of the Theater Owners Distributing Corp., for loans, has filed judgment for \$3,000 against the corporation in the City Court. The defense was that the money was to be repaid only out of the profits.

What W. A. True, president of the T. O. D. C. of New York which was formed following a disagreement with the prime movers in the parent company, will do with his application for a receiver is not known. He was out of town yesterday. True, however, in his application which was filed by Arthur A. Wakoff, based his action on a claim of \$1,431 and alleged that Cohen was a creditor to the extent of \$4,000 while another, presumably Harry Davis, was said to have \$3,000 involved.

### History of T. O. D. C.

When the T. O. D. C. was formed, it promised to begin functioning in September, 1923. It was the culmination of long discussions at the Minneapolis convention at which exhibitor-distribution was definitely decided upon. Following the organization of the company at Chicago, there ensued long months during which no word came from the T. O. D. C. headquarters.

Later, one picture, "After the Ball" was acquired by Anderson Pictures, but approved by the T. O. D. C. The exhibitor organization also endorsed a uniform contract, allegedly different from the Hays contract, to be used in booking "After the Ball". Throughout its history, the company acquired only one picture. Some months ago, W. A. True, the first president stepped out and formed a company with a similar name under New York laws. He charged laxity in the management of the parent organization. Sydney S. Cohen was then elected president.

Internal squabbles developed. Charges and counter-charges were made by opposing factions. Davis filed action for an accounting of money. Then True filed his suit. Now comes the final step in the winding-up process with the declaration that its own directors are ready to close the company's affairs.

### Jack Weil With Selznick

(Special to THE FILM DAILY)

St. Louis—Jack Weil, formerly manager of Goldwyn, has assumed charge of the Selznick office. Weil announces the appointment of the following sales force: M. Bradford, So. Missouri, Ark. and Tenn.; Nat Baskette, No. Missouri; A. B. Seymour, So. Ill.; J. Talley, No. Ill., and Mike Dunn.

### New Phone Number

The telephone number of the Hollywood office of THE FILM DAILY has been changed to Granite 3980.

### Must Show Life

Says Samuel Goldwyn, With Regard to Kind of Pictures Most People Like—Robt. Leonard on Titles

Samuel Goldwyn voices his disapproval of the milk and water kind of stories in the following statement, although he does not favor salacious stories, or even the stupid picture with the salacious title. He says, in part:

"We cannot make pictures strictly for children or those with enlarged moralistic complexes. If baby ideas should dominate this industry, it would necessitate a philanthropist with a spineless attitude toward the drama and censors overflowing with gold. Vapid pictures, even if produced, would become a bore even to their imaginative sponsors. The greatest art is that which entertains the greatest numbers and class must submerge their tastes to mass.

"You can't expect to knock everything interesting out of a good story simply because some persons hold up their hands in horror at the mere suggestion of real life. D. W. Griffith's greatest success was 'Way Down East' and in it there was a child born out of wedlock.

"It is the reality of its people, plus a sober, simple, earnest grasp of certain issues in life that makes the story step out of the ordinary into the distinctive quality."

Robert Z. Leonard declares that a good picture with an intriguing title will draw at least 30 per cent more people than the same picture would if it had an uninteresting title.

"When an original story for the screen is filmed," says Leonard, "there is no ready-made audience waiting anxiously to see it as there is in the case of a famous novel. The audience must be recruited and to do this, the picture must have an intriguing title. Many good pictures have gone unappreciated simply because of a drab, colorless title."

### Announces Canadian Staff

(Special to THE FILM DAILY)

Toronto—The personnel of F. B. O. in the Dominion, has been announced by P. E. Taylor, Canadian manager. The Ontario sales force, with headquarters here, comprises J. S. O'Donnell, W. Kennedy and J. E. Butler with Jack Allen as service manager. W. E. Allen, who formerly of St. John, N. B., has been placed in charge of Montreal, W. Gould is manager at Winnipeg, T. H. Davey, Calgary, Alberta, and Vancouver, B. C., while S. H. Deck has succeeded Allen.

Burton Landon, who played Alexander Hamilton in "Janice Meredith" has completed work in a new role in "Born Rich."

## Army Theaters

(Continued from Page 1)

establishment of the present U. S. Army M. P. Service, to operate all theaters on a business basis. Since then, the service has been functioning successfully, with a complete organization, under supervision of the Adjutant General, and operated by a director, R. B. Murray, who is assisted by a director of bookings, theater equipment engineer and an auditor.

The director of bookings, Thomas Martell, is stationed in New York and arranges with distributors for bookings and price. The New York branch serves 29 army theaters in the first and second corps area, with 79 programs each week. The Washington branch, with M. W. Smith as manager, supplies 29 theaters in the third and fourth area, with 100 programs each week. Kansas City, F. Bund, Jr., manager, serves 19 theaters in the fifth, sixth and seventh areas, with 59 programs per week. W. E. Christ, in charge of Dallas, serves 14 theaters in eight corps area with 48 programs a week. The Seattle branch, Richard O. Schmidt, manager, serves but 11 theaters and only 30 programs each week. The Canal Zone office, managed by James Bayard, serves 11 theaters with 71 programs.

This shows that the service supplies 105 army theaters with 382 programs every week, or 1528 programs a month. Bookings are made from four to six weeks in advance of play dates. This is a strict ruling of the department, and all programs must be the best available and furnish the widest variety of entertainment.

The theater equipment engineer, Roger, M. Hill, a member of the Society of M. P. Engineers, supervises the installation, maintenance and operation of all equipment. Up-to-date equipment is used by the organization in its theaters.

### Permits Cloth Banners

(Special to THE FILM DAILY)

London, Ont.—Despite a local by-law prohibiting the erection of banners across any street, Mayor G. A. Wenige, has made a ruling that cloth banners may be stretched across any street when they are of a public or community nature. Manager Tommy Logan of the Allen, Fred Jackson of Loew's and Minhinnick of the Majestic are now trying to figure where they get off.

### First Nat'l Scenarists Busy

(Special to THE FILM DAILY)

Hollywood—Pictures now in the hands of the First National scenario staff, for summer production, include "Wilderness" with Corinne Griffith; "The Interpreter's House"; "If Ever I Marry", with a cast headed by Sylvia Breamer and Ben Lyon, an "So Big", featuring Colleen Moore.

### "Barriers of Love," Levee's Next

(Special to THE FILM DAILY)

Hollywood—Mike Levee's next First National to be directed by Irving Cummings, will be "Barriers of Love."

**BANNER'S  
FIRST  
now completed**

**"The  
TRUTH  
ABOUT  
WOMEN"**

WITH  
HOPE HAMPTON  
LOWELL SHERMAN  
DAVID POWELL  
MARY THURMAN  
AND AN ALL STAR CAST

DIRECTED BY  
BURTON  
KING

PRODUCED FOR AND  
RELEASED ON THE  
INDEPENDENT MARKET

BY

Banner Productions, Inc.

1540 BROADWAY  
NEW YORK CITY

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**BANNER  
YEAR**

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for then you can show

# MILK FUND

PRODUCED EXCLUSIVELY BY INTERNATIONAL  
FEATURING THE GREATEST FIGHTS OF THE YEAR



**TED MOORE**  
The Sensational English  
Middleweight

vs.

**HARRY GREB**  
World's Welterweight  
Champion  
15 Rounds

For the Middleweight  
Championship of the World

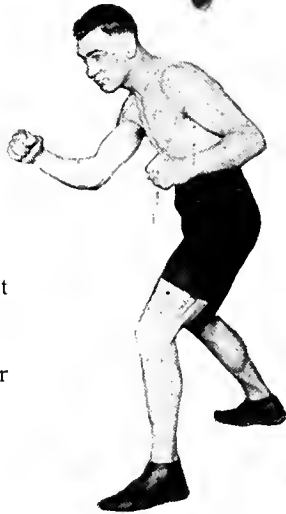


**YOUNG STRIBLING**  
The Georgia Schoolboy  
Wonder

vs.

**PAUL BERLENBACH**  
The noted knockout artist  
6 Rounds

To determine challenger for  
world's middleweight title



**T**HE greatest boxing card of the year—  
make ring history. Four or five reels  
Held under the supervision of the Mayor  
Hearst, Chairman. All proceeds from  
free milk for babies. Released the day

Invaluable publicity will be given the bout  
showing films) in the Evening Telegram,  
Rochester; the New York American and  
headline articles on sporting pages of

Special posters, scene stills and slides at  
the season—an opportunity to cash in on

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# an exhibitor in N.Y. State

the 2<sup>nd</sup> Annual

# FIGHT PICTURE

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STAGED AT YANKEE STADIUM, JUNE 26<sup>th</sup>

title contenders in a group of bouts that will  
ending on length of bouts) of close-up action.  
Committee of Women, Mrs. William Randolph  
picture rights go to provide funds to buy  
the fights in New York State only.

films (including mention of the theatres  
Times-Union, Albany; Evening Journal,  
Journal in New York City in addition to  
everywhere.

Exchanges! The biggest sporting event of  
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**GENE TUNNEY**  
American Heavyweight  
title contender

vs

**ERMINIO SPALLA**  
The Pride of Italy  
12 Rounds

A battle towards the  
heavyweight title

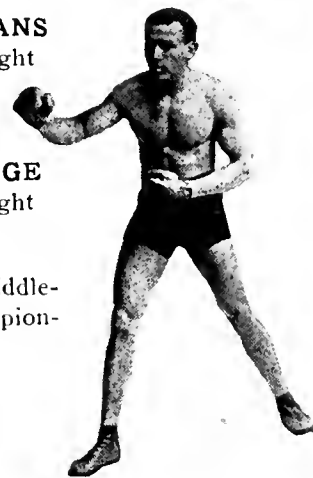


**PANAMA JOE GANS**  
Colored Middleweight

vs

**LARRY ESTRIDGE**  
Colored Middleweight  
12 Rounds

For the Colored Middle-  
weight World's Champion-  
ship



NEW YORK, BUFFALO AND ALBANY EXCHANGES

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# AT THEATRE

at

New York City

**JUNE 27<sup>TH</sup>**



**Newspaper Opinions**

**"America"—United Artists  
Garrick, Milwaukee**

JOURNAL—We don't say that America is better than "The Birth of a Nation." But we do say that if ever a picture was produced as good as "The Birth of a Nation," "America" is that picture.

LEADER—"America is exactly what a Griffith picture should be—principals who can act and costumes and scenery and extras all exactly right.

NEWS—Historically correct, perfectly directed, splendidly acted with a fascinating love story "America" is held to be the most thrilling, inspiring picture ever brought to the screen.

**"The Arizona Express"—Fox  
Apollo, Indianapolis**

STAR—\* \* \* naively billed as "an honest melodrama." It is all that. It offers no small measure of excitement and those people who still have a warm spot in their hearts for old-fashioned mellers will find it ideal entertainment.

**"The Average Woman"—S. R.  
Strand, Cincinnati**

COMMERCIAL TRIBUNE—\* \* \* is far from being an average moving picture. The plot is different, to say the least, while the situations are extremely novel.

POST—\* \* \* is delicious cinema salad for hot weather victims.

**"Babbitt"—Warners  
State, Cleveland**

NEWS—The picture will never make screen history but it is a human bit of celluloid and \* \* \* the great majority will find it good entertainment.

PLAIN DEALER—For those who haven't read the book, "Babbitt" may prove entertaining; for those who have read it, the film will be pretty dull going.

PRESS—Perhaps movie goers \* \* \* will find a similar interest in identifying some of their acquaintances as Babbitts. That this is possible is less to the credit of the scenario writer and director than to the actor, Willard Louis. None of the other roles are convincing. The movie demonstrates once again that no picture can be much better than the director who makes it.

**"The Breaking Point"—F. P.-L.  
Karlton, Philadelphia**

BULLETIN—\* \* \* one of those movies that run an hour and a half at such a lively pace that it seems like a few minutes. Not an ounce of punch in Mary Roberts Rhinehart's novel of the same title has been lost in putting the story on the screen.

INQUIRER—It is replete with interesting action, extending from the Great White Way to the great open of the West, \* \* \*

NORTH AMERICAN—\* \* \* the action tears along at such a lively gate, leaping lightly o'er the years and from east to west and back again, that the spectator almost develops a sympathetic amnesia in trying to keep up with it all.

PUBLIC LEDGER (Morning)—\* \* \* an entertaining film.

PUBLIC LEDGER (Evening)—\* \* \* in building the scenario the film writers have not destroyed the original theme in any way. \* \* \* Mr. Fawcett's work is quite the best of any member in the cast.

**Picadilly, Rochester**

JOURNAL—Mary Roberts Rhinehart's novel, \* \* \* has been made into an interesting film drama \* \* \*

**"Code of the Sea"—F. P.-L.  
Orpheum, Detroit**

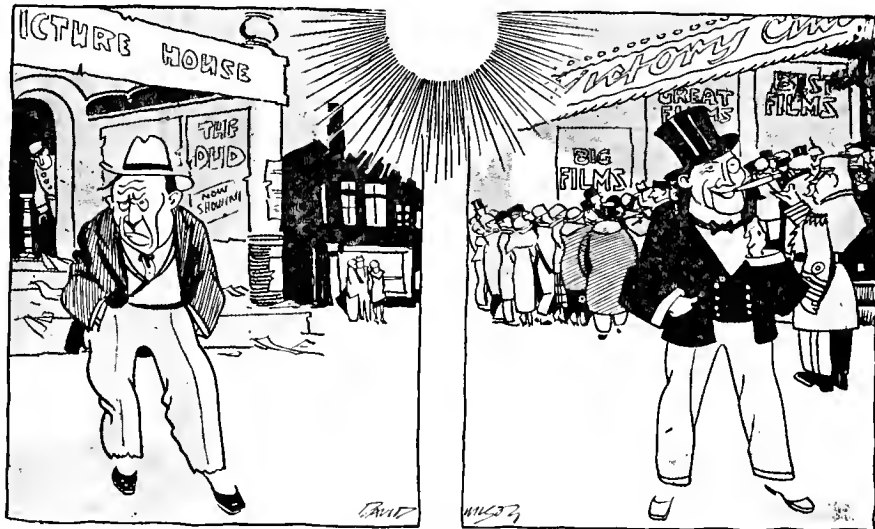
NEWS—The picture contains the usual thrills, romance and pretty scenes to be expected of a film of this type. \* \* \*

**Fox, Philadelphia**

BULLETIN—Rod La Rocque's portrayal of a cowardly seaman who redeems himself \* \* \* "The Code of the Sea," \* \* \* a much depicted type of story, into the class of an entertaining and thrilling photoplay. \* \* \*

INQUIRER—\* \* \* is absorbing more for its splendid photography than for its plot. The story is not above the ordinary. The excellent acting of Rod La Rocque, however, injects fresh interest into the old theme. \* \* \*

**SUMMER TROUBLES—  
AND SOME ARE NOT**



From "Kinematograph Weekly", London

NORTH AMERICAN—The angry ocean plays the stellar role in "Code of the Sea." \* \* \*

La Rocque is so "yellow" at first as to seem a fast color lemon. That part is more convincing than his later heroism.

PUBLIC LEDGER (Evening)—The photography is a particularly good bit of marine life, with thrills, mountainous seas, shipwreck and rescue by means of the breeches buoy.

**Missouri, St. Louis**

POST DISPATCH—The picture is full of action, but has enough of an unreal romance to satisfy those who want a love story that ends happily.

STAR—Let mariners explain why the launch could live in a sea that wrecked the yacht \* \* \*

But, anyway and nevertheless, it is a darn good picture.

TIMES—The story is chockful of real human action in storms at sea. Nearly all the scenes in the production were filmed outdoors.

**"The Dawn of a Tomorrow"—F. P.-L.  
Eastman, Rochester**

JOURNAL—Somehow or other, the motion picture version of the play is none too convincing.

HERALD—A strange picture this, one formed about a very vapid, very time worn and frayed theme, but, remarkably well done.

TIMES-UNION—If you like "glad" plays and think that Pollyanna was "perfectly sweet" you have a great treat in store for you. \* \* \*

**"The Enchanted Cottage"—1st Nat'l  
Strand, Omaha**

DAILY NEWS—\* \* \* you get a lesson. Hard roles are those two of Dick (Barthlemess) and May, (McAvoy), and excellently done.

WORLD-HERALD—The production is inspiring, enchanting and sincere. It should receive the support of every motion picture fan who appreciates good pictures.

**"Flowing Gold"—1st Nat'l  
Stanley, Philadelphia**

BULLETIN—\* \* \* If the picture is not one of exceptional merit, it answers to the demand for a first-rate story, with mingled heart interest and thrills.

INQUIRER—Optimism led us to believe that the day for such pictures \* \* \* was over—but not so. The thriller, with its thrills weakened by repetition, is still with us.

NORTH AMERICAN—The story is of familiar pattern. And familiar patterns can be counted upon, generally, to please most of the people most of the time.

PUBLIC LEDGER (Morning)—The scenes showing the blazing oil and the rushing torrent are the best.

Milton Sills and Anna Q. Nilsson strive to please in roles which are not very convincing.

PUBLIC LEDGER (Evening)—The story is well produced.

**"A Girl of the Limberlost"—F. P.-L.  
Fay's Rochester**

HERALD—This is a dramatic story with a central situation that has at least one unusual feature of far-reaching effect—the hatred of mother for her own inoffensive child. \* \* \* The picture is admirably acted, \* \* \*

**Tivoli, Washington**

EVE STAR—The story \* \* \* proves human and absorbing. There are some fine forest scenes. Emily Fitzroy, as the embittered mother \* \* \* gives a fine characterization, and Gertrude Olmsted, \* \* \* shows decided dramatic ability.

TIMES—The continuity is jumpy, and the plot hops from one angle to another, for the first two reels, \* \* \* But the story is interesting, and the actors and actorines do their very best. \* \* \*

**NOW PLAYING**

**"HOLD YOUR BREATH"**

An AL CHRISTIE FEATURE

with **Dorothy Devore**

WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS - PRISCILLA BONNER AND JIMMIE HARRISON

RELEASED BY PRODUCERS DISTRIBUTING CORP.

**"Girl Shy"—Pathe  
New Astor, Minneapolis**  
TRIBUNE—Plenty of laughs, thrills; heart interest are said to be had at the N. Aster. \* \* \*

**"The Goldfish"—1st Nat'l  
FREE PRESS** \* \* \* another of the frolic comedy-romances in which Constance is specialized, containing just enough of a plot to hold it together but never at any moment taxing the intellect because of its intricacy.  
NEWS—It is a tricky theme, \* \* \* a might easily verge on the indelicate but despite the fact the marriage institution regarded not so seriously, the comedy never offensive.

**Capitol, Detroit**  
TIMES—Constance Talmadge is the center of the show throughout \* \* \*—and her own personality \* \* \* illumines every moment of the excellent comedy.

**"Happiness"—Metro-Goldwyn  
Walnut, Cincinnati**  
COMMERCIAL TRIBUNE—Person who have been disappointed in their quest for happiness may receive more than a hint from this picture as to what constitutes genuine contentment.

POST—Miss Taylor's work in "Peg My Heart" was better \* \* \* Cuteness can't be carried too far. Miss Taylor's efforts to a cute, unsophisticated and unneeded gimmick makes her seem to us also a little feeble minded.

**Palace, Philadelphia**  
INQUIRER—\* \* \* Much padding is evident in order to make it a full length entertainment. Its study is of the Cinderella kind and the star does numerous Pollyanna stunts to keep up the interest.

NORTH AMERICAN—Miss Taylor gets a bouncing and exuberant performance. \*  
BULLETIN—\* \* \* Miss Taylor's delightful natural acting and her individual little touches of comic by-play keep the onlooker in constant laughing mood.

PUBLIC LEDGER (Morning)—Nicety in direction, combined with the superb acting of Laurette Taylor, makes "Happiness" a very entertaining picture.

PUBLIC LEDGER (Evening)—There is plenty of comedy touches interspersed with the pathetic incidents to furnish real entertainment.

**"The Heart Bandit"—Metro-Gold.  
Lyric, Cincinnati**

COMMERCIAL TRIBUNE—An excellent cast, headed by Viola Dana and Milton Sills, are featured.

POST—somewhat of a crook-picture, type which always proves interesting to honest folk. \* \* \* has enough action to make it a fair entertainment.

**"The Huntress"—1st Nat'l  
New Grand, Minneapolis**

TRIBUNE—Miss Moore is cast in a role which is a wide departure from her recent portrayals.

**"Let Not Man Put Asunder"—Vita  
Gift's, Cincinnati**

POST—It is a long drawn out picture much too long to enjoy, even tho one does like the superb acting or posing of Lot Tellegen.



**"The Lone Wolf"—Asso. Exhibitors  
Washington, Detroit**

FREE PRESS—Here's action, thrills, romance, adventure galore, that leaps from our lips of New York to the bad denizens of naughty Paris.

NEWS—It is frankly a thriller, making no pretense to do anything in particular, save to give the audience much vicarious adventure and excitement. In this endeavor it is notably successful.

TIMES—There is furious action throughout. The camera work is of the finest. Romance and adventure are controlling themes.

**"The Marriage Circle"—Warners  
Ohio, Indianapolis**

STAR—\*\*\* has turned out to be one of the season's finest light domestic comedies, with five Hollywood players giving performances in the best European fashion.

**"Men"—F. P.-L.  
State, Minneapolis**

TRIBUNE—\*\*\* Is distinctly continental in story, atmosphere, direction, theme and treatment, although filmed in this country and portrayed by a cast who, with the exception of the star, are popular American players.

**"Montmartre"—F. P.-L.  
Palace, Washington**

HERALD—\*\*\* unites, once again, the superb dramatic force of Ernest Lubitsch and the brilliant emotional power of Pola Negri.

STAR—It is true that the photoplay has spots in which a drag comes in evidence, but these are more counter-balanced by the sincerity displayed by Pola and the naive touch of authenticity given by Lubitsch not only in the action, but also in the fine assembly of scenic embellishments.

TIMES—\*\*\* supposedly depicts the Montmartre of sixty years ago—\*\*\* Pola Negri, in the role of the girl, offers a good account, though somewhat stereotyped as all her enactions seem to be.

**"My Man"—Vitagraph  
Empress, Omaha**

WORLD-HERALD—Excellent direction by David Smith and a cast of clever players make this picture with its conventional "give me your daughter or I'll ruin you" plot quite interesting.

**"Pal O' Mine"—C. B. C.  
Fay's Philadelphia**

INQUIRER—Irene Rich plays the young wife with a charm and convincingness that is enjoyable and Al Roscoe is the young ambitious husband to the life. Willard Louis, Josef Swickard, Pauline Garon and Jean DeBriac, are also well cast. The audience was appreciative.

**"The Perfect Flapper"—1st Nat'l  
Wisconsin, Milwaukee**

JOURNAL—\*\*\* Colleen is a sincere and a clever actress, with a brilliant splash of personality that puts her stuff across. \*\*\* Frank Mayo, rather contrary to his usual custom, appears quite likeable, and convincingly human as the hero. Sydney Chaplin does excellent work.

NEWS—\*\*\* Is about the finest picture of its kind ever produced. It is a fast moving, cleverly acted picture, a knockout for laughs, especially the Romeo scene which will fairly "bow" you over.

**"Peter the Great"—F. P.-L.  
Columbia, Washington**

STAR—Russia's royal immortal has had his many incarnations via book and stage, but never has he seemed so human; so free of blackening traditions and undue praise, as in his screen personality.

TIMES—\*\*\* as one more answer to those who condemn the moving pictures comes the production of "Peter the Great" \*\*\* The result is a masterpiece.

**"Restless Wives"—S. R.  
Delmonte, St. Louis**

POST-DISPATCH—There is a whirlwind finish in which the husband takes enough time off from business to give the villain his just dues and win back his wife.

STAR—Doris Kenyon, Naomi Childers and Burr McIntosh keep the piece from becoming altogether dull, although it is long-drawn out.

TIMES—\*\*\* The cast used in the production makes it rank among the unusual. James Rennie smiles through the film, and that good old favorite, Burr McIntosh, also has a role in the picture and again makes a good showing.

**"Singer Jim McKee"—F. P.-L.  
Crandall's, Washington**

STAR—With a plot involving a typical westerner of the old school who suddenly finds himself the guardian of his dead bandit pal's daughter. Actor-Director Hart had no trouble in making a picture replete with thrills.

**"Slave of Desire"—Metro-Goldwyn  
Rialto, Omaha**

NEWS—It's a Balzac story, highly allegorical. Some get it, some miss it. "Posh," remarked the man in the next seat.

WORLD-HERALD—\*\*\* All praise goes to George D. Baker for his fine direction. The story has been made to flow along smoothly from beginning to end, which is a wonderful bit of work considering the difficulty of transferring Balzac to the screen.

**"This Freedom"—Fox  
Imperial, Montreal**

GAZETTE—\*\*\* Is worth seeing, and at times one is inclined to think it is almost more interesting than the book. Excellent acting by all members of the well-chosen cast is a factor in making the story seem realistic.

**"Those Who Dance"—1st Nat'l  
Chicago, Chicago**

HERALD & EXAMINER—A tight story that never stops; an excellent cast of good players; a correct confidence in the fact that the rougher the film the more convincing to an audience. Those who participated in the making of this cinema knew the essentials of good melodrama.

**Madison, Detroit**

FREE PRESS—There is nothing preachy about "Those Who Dance," but it cannot fail to impress upon those who see it the dangers which lurk in the vile stuff now being sold as pure Scotch, and the tragedies which are almost sure to follow one who attempts to outwit the law.

NEWS—"Those Who Dance," is a timely picture, as truthful as melodrama dare be, and it is acted with distinction by Miss Sweet and the others.

TIMES—A well-constructed melodrama not straying too far from the range of plausibility and given a flesh and blood presentation by a group of character actors of exceptional talent.

**Rialto, Omaha**

DAILY NEWS—\*\*\* Is worth a hundred sermons by our best preachers and fifty raids \*\*\* an anti-booze medicine. It shows up both the hooch and the hooch-makers. It isn't propaganda, however. It's a thrillodrama with no "gag" stuff.

WORLD-HERALD—Because it is well of the beaten path, carries a powerful lesson, but not a preaching and is worked out dramatically with continuous suspense punctuating the fast-moving action, those who are for and those against prohibition are going to find it very interesting.

**"Three O'Clock In The Morning"—  
Burr-S. R.—Central, Wash.**

TIMES—Both the star and her supporting cast carry a rather long treatment of a trite theme to a pleasing ending.

STAR—\*\*\* a delightful story of an even more delightful flapper.

**"Three Weeks"—Metro-Goldwyn  
Palace, Montreal**

GAZETTE—Ethical considerations side-stepped, the picture is not without merit. Those who like romance will see plenty of it.

**"Through The Dark"—Metro-Gold.  
Keith's, Cincinnati**

COMMERCIAL TRIBUNE—A story of crooks and police and stool pigeons and robberies and killings with a dash of the "pure mother influence." \*\*\* At either end of

the picture come along subtitles presenting wholesome but somewhat dull sermons.

POST—There is little left to tell about thieves. Stool pigeons, the crossing of wits with the police and love. "Thru the Dark" has it all and no more.

**"Thy Name Is Woman"  
McVickers, Chicago**

HERALD & EXAMINER—\*\*\* A film worth seeing. It has its faults \*\*\* but those faults are submerged in the general excellence of the production. Skilfully cast and, on the whole, carefully directed, it presents a subtle appeal to those who find interest in these subjects: sex, psychology and love.

JOURNAL—By all odds, it is the most sophisticated of all the creeping chromos shown this year. It manifests more advance, more "feel" for the screen, more rigorous, restrained drama than anything since "A Woman of Paris."

**"True As Steel"—Metro-Goldwyn  
Park and Mall, Cleveland**

NEWS—The picture seemed draggy, but if you liked Aileen in "Three Weeks" you'll probably like her in this picture. The ladies will enjoy Gordon's performance.

PLAIN DEALER—Hughes' brain people are too human and not quite dramatic enough to support the four corners of the canopy, for the story is a slender one. But you don't often find so much humanness in a story—and whatever is lost in the dramatic way is more than made up by these very nearly "genuine" people.

PRESS—As movies go, it is most unusual. Because the movie pictures a single episode. \*\*\* The cast is a highly capable one.

**Kings, St. Louis**

POST DISPATCH—Miss Pringle does fine work here. \*\*\* The settings and photography are fine.

STAR—It is an agreeable picture and very much the type of production that most movie audiences enjoy.

TIMES—Aileen Pringle verifies our belief that she is destined for an important place in the firmament of screen stars in "True as Steel."

**"Wandering Husbands"—Hodkinson  
Mission, Los Angeles**

(Week ending June 14)

EXAMINER—Despite its obvious quality, however, this new C. Gardner Sullivan picture has two notable points.

EXPRESS—Although the plot is not new, yet it is intensely human in aspect and matters that touch every-day existence are, after all, subjects of more than passing interest.

HERALD—For "Wandering Husbands" is a bully entertainment, despite the fact that there is but one scene which is an out and out new idea.

RECORD—The picture will be a revelation in wild night life to those who have never been inside a roadhouse cabaret or seen any other pictures of this type.

TIMES—Really brilliant acting is done by everybody in the cast. Lila Lee rises to the heights of a fine emotionalism, vividly forceful and arresting as well as colorful.

**Sun, Omaha**

WORLD-HERALD—William Beaudine, the director, has introduced many dramatic situations which are very true to life and has added some comedy moments in the most unexpected places.

**"The White Moth"—1st Nat'l.  
Baltimore**

SUN—\*\*\* A tolerably entertaining story that loses somewhat by the prolix manner in which it is handled. \*\*\* Barbara La Marr somewhat compensates for whatever shortcomings you are apt to discover.

**"Wild Oranges"—Gold.-Cosmop.  
Moon, Omaha**

DAILY NEWS—\*\*\* A Hergesheimer thrillodrama, made weak by lack of comic relief.

WORLD-HERALD—It has dramatic intensity, gripping suspense and heart appeal but is devoid of mushy sentiment, flapper antics and other frivolous things.

**"A Woman of Paris"—United Artists  
Grand Central, St. Louis**

GLOBE-DEMOCRAT—For technique alone the picture is by far the best ever made for the screen. Its "touches" of directorial originality give it unique and effective presentation.

STAR—\*\*\* It is a commonplace little tragedy recounted with the deft detachment of a true artist. Throughout there is much sharply sardonic wit, but little humor, in "A Woman of Paris."

TIMES—\*\*\* The entire film is unusual. It is particularly well filmed, and the direction is such as could only be done by a master.

**"The Woman on the Jury"—1st Nat'l  
Metropolitan, Washington**

HERALD—The element of suspense is strong, culminating in a climax of exceptional forcefulness in which the lone feminine jurymen wins over the eleven males to a just decision.

STAR—\*\*\* has been well directed. The jury scene is especially convincing. \*\*\* Frank Mayo is manly and likeable. Lew Cody is, \*\*\* the suave but base deceiver. Sylvia Breamer, however, does not rise to her opportunities in the leading role.

TIMES—Despite a certain tendency toward laggard action in its first one or two reels, "The Woman on the Jury," \*\*\* may certainly be said to be one of the most dramatic program pictures \*\*\* in some months.

**"Women Who Give"—Metro-Gold.  
Colonial, Indianapolis**

STAR—Reginald Barker, the director, has taken the basis of his film from Sarah Green's quite well read story of New England fisherfolk, "Cape Cod Folks." He has provided it with a good cast and several seafaring sequences designed to make it a second "Down to the Sea in Ships."

**"The Yankee Consul"—Asso. Exhib.  
Strand, Milwaukee**

JOURNAL—\*\*\* While it's not particularly substantial entertainment, does dash along at a fast and furious rate, sometimes typically slapstick, and if you like Douglas MacLean you'll probably enjoy the picture. Not quite as funny as The Hottentot, though, it seems to us.

NEWS—Douglas MacLean is the hero and remembering his other high powered pictures, \*\*\* you will know what a treat is in store for you.

On Friday, June 27th, at 8.30 P. M.  
At the Town Hall, 123 West 43rd Street  
**The Directors of the Spectrum Films, Ltd.**  
announce  
an interesting illustrative program  
made by  
**the FRIESE-GREENE COLOR FILM PROCESS**  
to which the trade is invited.

Send your names for complimentary tickets to  
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- Intense heat
- biz off 30%
- "Galloping Fish"
- breaks all records
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- Los Angeles
- by \$400 <sup>00</sup>
- on first week
- indefinite run
- actually developed into
- tremendous sensation
- repeating its work at
- Von Herbergs Liberty
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it's a live one.

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*Thos. H. Ince's*

## Galloping Fish

*With* Sydney Chaplin - Louise Fazenda - Ford Sterling  
Chester Conklin and Lucille Ricksen  
*Directed by* Del Andrews *from the story by* Frank Adams  
*produced under the personal supervision of* Thos. H. Ince



**A First National Attraction**

# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVIII No. 73

Wednesday, June 25, 1924

Price 5 Cents

## 25 By Sept. 1

**Mayer's Production Goal—New Pictures Assigned Various Directors**

Production plans prepared for Metro-Goldwyn by Louis B. Mayer provide for twenty-five completed productions by Sept. 1. Eight Metro-Goldwyns are now completed while six from Cosmopolitan are either ready or slated for production.

The present production schedule calls for thirty-one pictures, but, of course, all of these cannot be ready by the opening of the fall season. Ramon Novarro will star in "The Scandal" which Frank Borzage will direct; Monta Bell, in addition to "The Snob", has been assigned "The Span of Life"; "So This Is Marriage" and "Nothing to Wear", will be directed by Hobert Henley. The company recently purchased "Cheaper to Marry" which Robert G. Vignola will make.

A future Victor Schertzinger film will be "Man and Maid"; King Vidor is down for "Wife of the Centaur" and "Women and Wives". "Man and the Moment", will be a future Elinor Lyn Prod.

### Brabin Back

Charles J. Brabin has returned from Italy.

### Skouras on Theater Deal?

Spyros Skouras of St. Louis is expected in town today. His visit is said to be in connection with an important theater deal involving his home city.

### Steen Closes Gov't Contract

A. G. Steen, of Sensitized Films, Inc., has closed a large contract with the U. S. Government for Powers film. Powers has successfully met the requirements of the Government experts at Washington. The concern's plant at Rochester, N. Y., is now installing new machinery for printing the positive film base.

## Want Woodhull

**Jersey Exhibitors Favor Him Again As President—Asbury Meeting On**

(Special to THE FILM DAILY)

Asbury Park, N. J.—Despite the fact that R. F. Woodhull, three times president of the New Jersey M. P. T. O. does not intend running again for that office, his many friends may force him to do so. The summer

(Continued on Page 2)

## Hearing In St. Louis

**Paramount Counsel Seeks to Disprove Famous Had Monopoly on Territory**

(Special to THE FILM DAILY)

St. Louis—The first witness to testify before Judge Alvord in the Federal Trade Commission proceedings against Famous Players was C. D. Hill, president of the local Film Board of Trade and the local manager for the Producers Dist. Corp.

He testified he had no trouble selling his company's product in the local territory and had encountered no unfair competition on the part of the defendants. His only complaint, he said was the combinations of independent exhibitors in a few cities and the cut-price tactics of some exchanges during summer months. Hill was called as a witness by Famous Players.

Fred L. Cornwell, owner of the Delmonte Theater and former president of the Famous Players Missouri Corp., was the only other witness at the opening session. He told of general first run conditions in St. Louis, the ownership of theaters and matters of like nature. He is the only exhibitor that will be heard here. Several more exchange men will testify later.

### Blumenthal Sails Saturday

Ben Blumenthal, of Export and Import Film, sails for Europe on the Majestic Saturday.

### Friedman Sails Today

Sydney Friedman, joint managing director of F. B. O., Ltd., of England sails today on the Berengaria. He was enthusiastic yesterday over the many kindnesses shown him while in New York.

### Mrs. Selden to Continue

Mrs. Edgar Selden states she has definitely determined to continue the play and story agency conducted by her late husband for the past ten years. The office in the Astor Theater Bldg. will remain active as heretofore, and Mrs. Selden herself will take personal charge.

### Meighan in MacFarlane Story

"Tongues of Flame", the last novel written by Peter Clark MacFarlane who died in San Francisco last week has been purchased by Famous for Tom Meighan. It will follow "The Alaskan", now in production. The locale of the story is Puget Sound and the yarn itself deals with an attempt to despoil Indians of their lands.

## Exhibitor Ass'n Patterned After Federal Government, Is Steffes' Plan

**Indicates Allied State Organization Will Meet With M. P. T. O. A., But Insists Upon Naming the Terms—Won't Attend Buffalo Convention**

(Special to THE FILM DAILY)

Minneapolis—Rejecting William Brandt's invitation to attend the Buffalo convention of the New York State M. P. T. O. where a plan of unison might be worked out by opposing exhibitor factions, W. A. Steffes, president of the Allied States Organization, has outlined a new scheme of organization.

His statement appears in the current issue of "Greater Amusements," under the caption, "Peace Terms Outlined," and gives in some detail what Steffes considers vital in order to negotiate terms with the present M. P. T. O. A. These are:

Disbandment of Allied and the M. P. T. O. A.

Naming of a committee on which both organizations as well as unaffiliated states have equal representation, with members given full power to act.

## The Details

(Special to THE FILM DAILY)

Minneapolis—The details of W. A. Steffes' plan for a joint exhibitor organization, as outlined in "Greater Amusements," follow:

A committee of three, or greater proportionate number, would be named, with all of the three factions, the national body, the Allied group and unaffiliated states given equal representation. Members of this committee would have power to disband their respective organizations.

This committee would meet at some central point, to agree upon a new national association. A nomination ballot then would be prepared and sent to every theater owner of the United States, asking him to vote for a representative in his state. The territory highest in each state then would be declared nominated, and another vote be taken to elect a representative in each state.

(Continued on Page 2)

## O'Toole Silent

An advance copy of the Steffes plan was forwarded to Michael J. O'Toole, president of the M. P. T. O. A., yesterday for comment. Mr. O'Toole declared he could make no statement until we had studied it and intimated that he may communicate with Steffes direct.

Formation of a new association embracing all factions, governed by a president and board of directors, members of which are to be elected by popular ballot in the states they represent.

Raising of \$250,000 to carry on organization work.

Steffes declared that he cannot speak directly for Allied, but inasmuch as he heads that organization, embracing many important states, it seems safe to assume that his plan will carry weight.

In declining Brandt's invitation, Steffes pointed out that his action was not to be construed as being opposed to conciliation. Declaring that a new start must be made, he states in "Greater Amusements":

"We recognize the need for a unified national organization, but it must be an organization built along the right lines, with railroading and 'the spoils system' completely divorced from its administration."

Steffes' plan is comparable with the construction of the Federal Government. It calls for equal representation from each state, so that "the spoils system," as he refers to it, can be effectively eliminated. The details of the plan of organization will be found in an adjoining column.

### The Gishes Arrive

Lillian and Dorothy Gish, featured players in "Romola," arrived from Europe yesterday on the Majestic.





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**Quotations**

	High	Low	Close	Sales
East. Kod.	108	107 <sup>3</sup> / <sub>4</sub>	107 <sup>3</sup> / <sub>4</sub>	300
F. P.-L....	75 <sup>1</sup> / <sub>8</sub>	74 <sup>7</sup> / <sub>8</sub>	75 <sup>1</sup> / <sub>8</sub>	300
do pfd.	Not quoted			
Loew's ....	15 <sup>5</sup> / <sub>8</sub>	15 <sup>1</sup> / <sub>2</sub>	15 <sup>1</sup> / <sub>2</sub>	600
Goldwyn ..	14	14	14	200

**Famous Cancels Ball Park Contract**  
(Special to THE FILM DAILY)

Watertown, N. D.—Famous has canceled the contract of Legeros Bros. and A. Lokke, for service at a ball park here. The protest of W. A. Steffes, who operates the Watertown, brought about the cancellation.

**Want Woodhull**

(Continued from Page 1)

convention of the Jersey unit officially started yesterday and although no actual business occurred, the sentiment for Woodhull was apparent.

Yesterday was registration day and that was all that was done. Last night, there was a dance at the Casino at which were present Barbara La Marr, Larry Semon, George Beban, Sigrid Holmquist, Gaston Glass, Hugh Thompson, Dagmar Godowsky, Ben Lyons, Flora Le Breton and Walter McGrail.

Many of the important circuit owners brought down their house managers. The Fabians will have ten here, the Hildinger enterprises about fifteen and Hecht circuit, about six. A smattering of exhibitors from Pennsylvania, Massachusetts, Connecticut and New York is expected. A special committee of the national exhibitor body will also attend.

At the banquet tonight at the New Monterey, Louella O. Parsons, of the New York American will be toastmaster. It is here that most of the speeches will be made, included an expected one from M. J. O'Toole. The Jersey unit now represents 470 houses and an individual exhibitor membership of 160.

Arrangements are in charge of Harry P. Nelson, who, when he is not handling convention matters is a police judge in Elizabeth. Nelson has handled the five Jersey meetings to date. He must do them well, because no one ever thinks of transferring the honor.

**Lichtman Returns**

Al Lichtman is back from a mid-western sales trip. He found that, contrary to the usual belief, business has not marked time pending national election developments.

**Finish New Carey Film**

(Special to THE FILM DAILY)

Los Angeles—Camera work on "Roarin' Rails," a new Harry Carey picture, has been completed. Tom Forman directed with Edith Roberts and Wallace McDonald in the cast.

Warren Cook is playing a character role in "The Story Without a Name", Irvin Willat's current picture for Famous. Agnes Ayres and Tony Moreno head the cast.

**The Details**

(Continued from Page 1)

The 48 representatives then would meet and call a convention of theater owners in the fall. Under the plan, the 48 representatives, if desirous of reducing their number for expediency, would name a sub-committee which would constitute a board of directors.

This board would have power to elect a president, as well as all others, would have jurisdiction over all employes, and would be vested, in fact, with all the powers of administration, with a two-thirds vote of a convention necessary to override any of the board's decisions. The representatives, or board members, would be elected each year by the same process as that originally employed.

The system of administration, patterned after the nation's form of government, would eliminate "the spoils system," for each representative or board member would be elected by his own state. This would assure equal representation and more efficient government, for the reason that each representative would know the sentiment of his constituents, and would be answerable to them at the elections, for his conduct in office.

A convention would be held each year, and, with election of officers eliminated, could devote all of its time to constructive accomplishment, calling to the attention of the board the things wanted done. Two hundred fifty thousand dollars would have to be raised immediately to carry on organization work.

**West Coast Theater Convention**

(Special to THE FILM DAILY)

Los Angeles—The first annual convention of the West Coast Theaters, Inc. managers will be held July 7-10. The meetings will be devoted to three days of business and one day of entertainment.

**Memphis Organizes Film Board**

(Special to THE FILM DAILY)

Memphis—The Memphis-Little Rock Film Board of Trade has been organized with the following officers to function for one year: A. J. Cary, president; Sol Davis, vice-president; W. E. Sipe, treasurer. At a later date a secretary will be appointed.

James Kirkwood has the male lead opposite Mae Murray in "Circe".

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No. 52

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# "Changing Husbands" at the Box Office

CHANGING HUSBANDS, the FAMOUS FORTY release for August 11th, is being given pre-release showings this week at the Rivoli, New York, and the Metropolitan, Los Angeles. Exhibitors who have booked THE FAMOUS FORTY will be as pleased as we are at the excellent business the picture is doing at both houses and the enthusiastic way it is being received by public and critics alike.

"CHANGING HUSBANDS has the whole town laughing and crowds are storming the Metropolitan Theatre to get in on the fun," says a wire from Los Angeles. And here are some reviews:

"'Changing Husbands' is in six reels, a hundred laughs, and about nineteen gasps. Leatrice Joy is marvelous in the dual role. Miss Joy is gorgeously beautiful in this picture as well as gorgeously artistic. Victor Varconi is wonderfully attractive and gives a flawless characterization. What a wonderful kid that Raymond Griffith is. And what a great comedienne Zasu Pitts has become." —Los Angeles Times.

"Leatrice Joy gives every promise of becoming one of the foremost cinema stars. Her dual characterization and work in 'Changing Husbands' is far superior to anything she has done before on the screen. Raymond Griffith improves with each new role. When his name is listed in a cast one may look forward to enjoying every moment he is shown cavorting on the screen." —Los Angeles Daily News.

CHANGING HUSBANDS has the disadvantage in New York of opening in the first real hot week of the summer. In spite of this, business has been great and the crowds have not been slow in showing that here is exactly the type of picture they want. The reviewers say:

"It is one of Paramount's Famous Forty and bids fair to be one of those rare cinema pieces which lives up to its advance notices. Yesterday's audience was amused and entertained and showed no hesitancy in expressing its feelings. The laughter was practically continuous." —N. Y. Evening Bulletin.

"You really ought to like 'Changing Husbands.' It is good entertainment. All very amusing." —N. Y. Daily News.

"There is so much packed into this picture that one leaves with the feeling of having witnessed a comedy and the circus all in one afternoon." —N. Y. Times.

Here is just a taste of what THE FAMOUS FORTY can do in actual performance. Are YOU going to play them?

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## Newspaper Opinions

### New York

#### "The Perfect Flapper"—First Nat'l Strand

AMERICAN—Colleen Moore is one of the best comedians on the screen. She never misses a chance to put over a scene and she seems to have a natural affinity for getting the best out of every comedy situation.

BULLETIN—\* \* \* reflects the feeling that the players enjoyed making "The Perfect Flapper." Certainly every girl and woman in New York will enjoy seeing it.

DAILY NEWS—You're going to love her work in this picture. She isn't afraid to laugh and she isn't afraid to cry. Her sense of comedy in the scene where she innocently gets ginney is beyond criticism.

EVENING JOURNAL—Miss Moore is vivaciously attractive, and although the story is not as well balanced, \* \* \* as "Flaming Youth," there are several snappy situations, and an entertaining plot.

EVENING WORLD—\* \* \* is not perfect, by a long shot. However, it is certain that the modern generation will get a great deal of pleasure from seeing their own antics and doings depicted on the screen.

MORNING TELEGRAPH—Colleen Moore's cleverness and her dexterity in this type of role, together with good work in the emotional scenes, relieves the monotony of the story.

POST—There isn't anything very startling about it, pro or con, but it provides fairly pleasant entertainment, and Colleen Moore is very huggable, what time she isn't acting in such silly fashion that you'd like to spank her.

SUN—When our heroine is on the screen this photoplay entertains. It does so, however, without much aid from the scenario \* \* \*

"The Perfect Flapper" is Colleen Moore at her best.

TELEGRAM—They made no mistake in naming the new film at the Mark Strand Theater this week, for Miss Moore is indeed "The Perfect Flapper." John Francis Dillon directed the picture, which is an admirable lead in the big program.

TIMES—Colleen Moore \* \* \* is entirely satisfactory in her portrayal of the unsophisticated girl who subsequently imbibes too much knowledge.

TIMES SQUARE DAILY—While going to great lengths for the purpose of amplifying the feminine lightweights the picture looks a certainty as a program leader in the upper class houses.

#### "Revelation"—Metro-Gwyn. Capitol

AMERICAN—"Revelation," I should say, is a picture that reviewers try to forget. But I have to say in all fairness that when I peeped in at the Capitol yesterday, the audience seemed to be enjoying it.

BULLETIN—Miss Dana's performance is a creditable one \* \* \*. It is far too long and this detracts considerably from its entertainment value.

EVENING WORLD—\* \* \* fails to reveal very much to us \* \* \*

HERALD-TRIBUNE—\* \* \* Reflects great credit upon its producers, and upon everyone concerned in its making. It tells a fine, serious story, finely and seriously. \* \* \*

MORNING TELEGRAPH—\* \* \* suitable for all theaters except those where the patrons demand violence and the strong arm.

POST—A lovely story, poorly done \* \* \* Viola Dana and Monte Blue \* \* \* fail to get out of their parts any more than a small segment of the dramatic flavor in them.

TELEGRAM—There is colorful and vivid screen in the story of Joline, a model of the Paris Montmartre \* \* \*

TIMES—\* \* \* Possesses a fair quota of entertainment. The scenic effects are emphatically impressive. \* \* \* Most of the interior settings are decidedly pleasing.

TIMES SQUARE DAILY—The picture is decidedly draggy in spots and as it now runs an hour and a quarter, could easily stand further cutting, which might speed it up somewhat.

WORLD—The audience yesterday seemed to think it was magnificent, while we allowed it was pretty terrible.

#### "Unguarded Women"—F. P.-L. Rialto

AMERICAN—Whoever had the bright idea that Miss Daniels could play something

more than a bread and butter miss had more than a mere hunch. He had an inspiration. Her performance \* \* \* by far the best thing she has ever done.

BULLETIN—One might well quarrel with the solution \* \* \* as provided by the author. The idea of a widow killing herself to be with her dead husband, and incidentally to evolve a "happy" ending for another pair of lovers \* \* \*

But that does not keep the picture from being engrossing throughout.

DAILY MIRROR—\* \* \* Characterizations are distinct and dextrous, and if at times you have difficulty in following the plot all you have to do is to watch Leatrice Joy's facial expression and she will give the keynote to the proceedings.

HERALD-TRIBUNE—Alan Crosland's direction has made this story something better than the usual screen regeneration. \* \* \*

MORNING TELEGRAPH—The lighting and photography are also worthy of note, and whether the story appeals to you, there will always be something pleasing on the screen to meet the eye.

POST—\* \* \* is notable for its all round excellence \* \* \* is mighty interesting and way above the summer season average.

SUN—\* \* \* it must be admitted without reserve that Bebe Daniels, Richard Dix, Mary Astor, Walter McGrail and the highly theatrical crises in which they entangled themselves are thoroughly entertaining. \* \* \* "Unguarded Women" is sometimes preposterous but never boring.

TELEGRAM—\* \* \* picture has the assistance of those star players, Bebe Daniels, Richard Dix and Mary Astor. \* \* \* excellent adaptation \* \* \*

TIMES—There are some good scenes in China, and the acting of Walter McGrail, who impersonates Trent, is especially compelling. The subtitles of this picture are too lofty and verbose.

TIMES SQUARE DAILY—As the feature for any house, "Unguarded Women" is okay. This is largely due to the splendid work of Dix and Miss Astor, as Miss Daniels has an unattractive role which is not relieved by her playing.

### Out-of-Town

#### "The Bedroom Window"—F. P.-L. Century, Baltimore

AMERICAN—It is a pleasure to see Ethel Wales walk away with the photoplay \* \* \* "The Bedroom Window" is a good picture as murder-mystery pictures go, and Miss Wales is the best thing about it.

SUN—\* \* \* strikes us as being about the best of the murder-mystery movies to which we have laid an eye for many moons. \* \* \* The picture, among other things, gives Ethel Wales her biggest part to date. \* \* \* De Mille's direction, \* \* \* is excellent and among the best he has ever given us.

#### Fenway, Boston

TRANSCRIPT—Makes the spectator go home wondering \* \* \* how the producer managed to spend all the time he did on incidents which \* \* \* appear to flit themselves by without the passage of time at all \* \* \* how so many good actors can possibly have given him the impression of having accomplished absolutely nothing in the delights of their profession.

#### Capitol, Cincinnati

COMMERCIAL TRIBUNE—\* \* \* full of suspense of a particularly breath-taking nature.

POST—\* \* \* we are bound to say that this is a good mystery photoplay.

#### Granada, San Francisco

(Week Ending June 14)

BULLETIN—\* \* \* is a mystery comedy of the highest order, with a wealth of dramatic episodes that work to a smashing climax \* \* \*

CALL and POST—It's theme is unique. It is a mystery comedy drama in which both the principals, the heroine and the villain, are unknown almost until the last scenes of the picture.

CHRONICLE—A fascinating and absorbing tale, this, with murder as its foundation and the working out of the problem as to who committed it for the superstructure.

DAILY HERALD—It is a capital comedy mystery picture.

DAILY NEWS—\* \* \* has the merit of being good fun, or telling its yarn for the yarn's sake, and of being more than fairly probable.

EXAMINER—The story works up to a thrilling climax after a series of scenes of a highly dramatic nature.

JOURNAL—So absorbing is the theme of the story and the excellent characterization of this actress that it is easy to accept the minor flaws in the rest of the picture.

#### "Broadway After Dark"—Warners Regent, Rochester

JOURNAL—\* \* \* it is all set forth by an excellent cast and the result is a sophisticated, amusing drama. Adolph Menjou has the leading role, and the others apparently have taken their cue from the beautiful restraint and finish of his acting.

HERALD—\* \* \* is making brilliant the Regent Screen for the week. \* \* \*

TIMES-UNION—Monta Bell, the director, has done a very clever piece of work with Owen Davis' old stage play, on the whole, though the result of his work is nothing to deserve very serious consideration and, here and there, merits criticism for lapses to unpardonable cheapness.

#### "The Broken Wing"—Preferred Hipp, Cleveland

NEWS—There is plenty of action in the picture, but somehow it doesn't seem to register. There are a few comedy touches that will bring laughter from the audience. \* \* \*

PLAIN DEALER—\* \* \* pretty interesting and well done. It hasn't much action but an undercurrent of genial humor saves it from tediousness. Miriam Cooper, as the heroine, looks more attractive and alluring than we have ever seen her. \* \* \* Walter Long plays the Mexican bandit excellently—

PRESS—A rather interesting picture \* \* \*

#### "Cytherea"—1st Nat'l Garrick, Minneapolis

TRIBUNE—Lewis Stone gives a finished characterization as the middle aged man \* \* \* elopes with a society woman. Alma Rubens, \* \* \* is at all times good and displays a gorgeous array of costumes. Irene Rich gives an excellent portrayal of the wife.

#### "The Dancing Cheat"—Universal Rivoli, St. Louis

POST DISPATCH—The locale of "The Dancing Cheat" makes it unusually interesting.

STAR—"The Dancing Cheat," \* \* \* is third rate. Alice Lake and Herbert Rawlinson are the stars. \* \* \* And the plot is ridiculous.

TIMES—"The Dancing Cheat," \* \* \* lives up to all promises of entertaining potentialities.

#### "Daring Youth"—Principal Alhambra, Milwaukee

JOURNAL—William Beaudine directed the picture. He has made it better than average entertainment and has even given bits of inspiration to some scenes. \* \* \*

Bebe Daniels is nice to look upon and wears stunning clothes \* \* \* However, she has done much, much better work.

#### "The Fighting American"—Universal Randolph, Chicago

TRIBUNE—\* \* \* while not one to wring your hearts one way or the other, is a pleasant enough program production. Not a great deal of sense to it—but enough.

#### Bway, Strand, Detroit

FREE PRESS—\* \* \* a rousing good adventure story. \* \* \* it is typical of red-blooded young America from the very start.

NEWS—\* \* \* and it must greatly redound to the credit of William Elwell Oliver, who wrote "The Fighting American," that he has splendidly realized on a big chance. Credit is likewise due Tom Forman, the director, whose sense of satire seems to be as highly developed as that of Mr. Oliver.

TIMES—The picture is melodramatic and, naturally, full of thrills. Pat O'Malley, in the leading role, does everything that Frank Merriwell could have done in his Merriwellist days.

#### "The Galloping Fish"—1st Nat'l Circle, Indianapolis

STAR—\* \* \* a gay farce, with a cast of experts who have graduated from the two-reelers. \* \* \* There are plenty of laughs in this new Ince film, and the flood sequence, with a circus menagerie floating about provides some good comedy thrills.

#### "How To Educate a Wife"—Warners Rialto, Washington

HERALD—The direction of Monta Bell deserves high praise. \* \* \* The acting of Marie Prevost and Monte Blue in the leading roles is a thing worth seeing.

The action moves zippily, amusingly with good tempo. The comedy element, while not overemphasized, is fine.

STAR—\* \* \* a delightful satire on conditions in the modern home, \* \* \* well directed by L. Monta Bell.

TIMES—\* \* \* merry entertainment for both men and women, aided chiefly by Marie Prevost, Monta Bell, Claude Gillingwater and Creighton Hale.

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\*\*\* Monta Bell makes his people human beings, not mere screen puppets, and handles the story with skill—especially in the injection of funny situations.

**"King of Wild Horses"—Pathe Cameo, San Francisco**

(Week Ending June 14)  
BULLETIN—\*\*\* without doubt, Rex, the equine actor, has never had an equal in his particular line.

CALL and POST—The performance of this horse is nothing short of wonderful. There is not a scene in which Rex does not fulfill every demand made of him \*\*\*

CHRONICLE—Hal Roach deserves credit for the fine way in which he produced this picture.

DAILY HERALD—It is all about a horse; yet it is a singularly interesting film, holding the interest until the close.

DAILY NEWS—\*\*\* is a thrilling and beautiful picture. It has the elements that go to make a popular film \*\*\*

**"The Love Prisoner" California, San Francisco**

(Week Ending June 14)  
BULLETIN—Miss Novak has a dual role \*\*\* Her work upon the whole is convincing, although there are some lapses.

CALL and POST—\*\*\* not only touches the heart but unfolds a well told story. The situations are dramatic \*\*\* and hold the interest as few pictures ever do.

CHRONICLE—Starting with an unpleasant theme, Director Whitman Bennett has made of it a picture that shows honesty and a great deal of technical skill.

DAILY HERALD—It is an interesting production \*\*\* the star creditably acquits herself in the double role, leading to a gripping climax.

DAILY NEWS—Its honesty of telling \*\*\* and power place it wholly out of the common run of films. It belongs to the rarely seen \*\*\* pictures that adults may take seriously.

EXAMINER—The dramatic fervor of the picture is very intense, allowing Miss Novak wide scope of interpretation.

JOURNAL—"The Love Prisoner" may possibly possess the germ of a great idea, but nobody wants to look at a motion picture through a microscope.

**"A Man's Mate"—Fox Strand, Washington**

HERALD—John Gilbert gives a pleasing performance, \*\*\* picture holds the attention throughout. Mr. Gilbert is ably supported by Renee Adoree.

TIMES—John Gilbert, \*\*\* does the finest work of his career and Renee Adoree wins new laurels.\*\*\*

The group scenes of this picture are worthy of special mention for careful thought and execution are evident throughout.

**"Recoil"—Metro-Goldwyn Strand, San Francisco**

(Week Ending June 14)  
CHRONICLE—\*\*\* it has strength and vigor and an interesting story.

DAILY HERALD—The story is intriguing and thrilling.

DAILY NEWS—It's an entertaining story and quite well told. Mahlon Hamilton is likable and Betty Blythe looks thoroughly gorgeous \*\*\*

EXAMINER—Betty Blythe \*\*\* acts the part vividly and brings to it her wealth of motion picture experience.

**St. Louis Musicians Seek Increase**

(Special to THE FILM DAILY)  
St. Louis—Managers of picture theaters have received a new scale from the musicians local, which would raise the present salaries \$6, effective in August. Just what action will be taken by the managers has not been decided upon.

**Producers Dist. Designated in Dela.**

(Special to THE FILM DAILY)  
Dover, Del.—Producers Distributing Corp. (Hodkinson) has been designated to do business in this state.

Trenton, N. J.—Producers Distributing Corp., New Jersey, has been dissolved.

**Get a Suspended Sentence**

(Special to THE FILM DAILY)  
Canton, O.—Eleven exhibitors arrested on charges of violating Sunday blue laws and fined originally \$25 apiece, receiver suspended sentences and were let off with the payment of costs.

**Two on Location at Boulder Creek**

(Special to THE FILM DAILY)  
Santa Cruz, Cal.—The Paramount company making the next Wm. Farnum production, is here shooting exteriors. A Universal unit is also working here.

**Three Taken Over by New Company**

(Special to THE FILM DAILY)  
Bellefontaine, O.—The Bellefontaine Amusement Co. has been formed to take over the three theaters operated by Daniel Gutilla. Cleveland, Millersburg and Delaware interest are back of the venture.

**Paramount Enterprises To Build**

(Special to THE FILM DAILY)  
Miami—Paramount Enterprises, Inc. has filed plans for an eight story building and theatre with a seating capacity of \$2,500, which will be erected at a cost of \$800,000.

**Bostonians Protest Theater**

(Special to THE FILM DAILY)  
Boston—Mayor Curley heard more than 300 citizens of Roslindale protest the erection of a new theater at 338 Belgrade Ave. Mrs. V. Rollins, who will erect the house, has abandoned work, awaiting the outcome of the hearing.

**Gothic Starts Production**

(Special to THE FILM DAILY)  
Los Angeles—R. William Neill is directing "Vanity's Price" for Gothic Pictures at the F. B. O. The cast includes Anna Q. Nilsson, Wyndham Standing, Stuart Holmes, and Arthur Rankin. The story is an original by Paul Bern.

**Majestic in Spectacular Fire**

(Special to THE FILM DAILY)  
Kalama, Wash.—The Majestic was destroyed by fire in a \$150,000 blaze which wiped out an entire business block. Mrs. Ruby Smith was owner.

**New Eastern Film Completed**

Work on "Her Own Free Will," featuring Helene Chadwick, has been finished by Eastern Prod. at the Hodgkinson studios. It is on the Hodgkinson release schedule for July 20.

**Will Make Pictures in Port Henry**

Port Henry Pictures Corp. will start its first production July 15, at "Arctic City," Port Henry, N. Y. Title of the picture and star will be announced later.

**Exhibitor Heads Theater Supply Co.**

(Special to THE FILM DAILY)  
Kansas City, Mo.—Ira J. Cooley, formerly an exhibitor at Spickard, is now head of the Yale Theater Supply Co.

**In The Courts**

A default judgment for \$14,767 was filed in the Supreme Court yesterday by Fred B. Warren against Felix A. Sommerfeld on a note made by the defendant on May 29, 1923. The papers were served on the defendant at the Hotel Astor.

Suit filed by the American Sensitized Film Co., against Fred J. Harrison was dismissed when the plaintiff failed to appear. The original allegation held that Harrison kept \$5,780 out of \$14,340 given him to buy raw film from the Eastman Kodak Co., for shipment to Russia.

An attachment for \$9,927 has been filed in the Supreme Court by Martin J. Heyl against the Arrow Film Corp. for a sum alleged to be due on the production and distribution of the picture, "Little Red School House." Heyl alleges that under the agreement made in 1922 he was to receive at least \$35,000, and that the amount sued for is still due.

**Burt Finishes Two-Reelers**

William P. Burt has completed four two-reel installments of "In the Shadows of the City", which features Nellie Burt and Leslie Austen. Production is at Chatham, N. Y.

**Political Reel at Palace**

"Tammany", an exploitation trailer, is being shown at the Palace this week. Special holiday films have also been used at other Keith houses. The scenarios for "Tammany" and the special films were written by Walter

**"Janice Meredith" Premiere**

Cosmopolitan announces that the premiere of "Janice Meredith" will take place at the Cosmopolitan on or about July 1.

**Next Week on Broadway**

"The Code of the Wilderness" will be the feature of the Rialto next week. "The Enemy Sex" will be the attraction at the Rivoli.

**Virginia Morris Joins Schulberg**

Virginia T. Morris, in charge of fan and special publicity for Preferred since the inception of that organization, has joined B. P. Schulberg Prod. Inc., handling advertising and publicity.

**Capitol in Summer Garb**

New carpets in the auditorium and promenades, a new refrigerating plant, additional ventilating ducts, light covers on chairs, scrims on the stage and settings, light uniforms for the ushers and house attendants, and fresh flowers to decorate the interior and exterior of the building, are all part of the new summer garb with which "Roxy" has dressed the Capitol.

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the people, all of the  
time" — said Abe Lincoln

**"RIGHT! But you can  
please them"** Says R. A. Rowland

in commenting upon the phenome-  
nal success of FIRST NATIONAL's  
super special —

# "ABRAHAM LINCOLN"

*As presented by AL & RAY ROCKETT. Directed by Philip Rosen. Scenario by Frances Marion.*

Enthusiastic patrons by the hundreds are  
actually thanking exhibitors for showing it-

*here's what one wrote:*

"We have just seen 'Lincoln' and are al-  
most speechless with emotion. What  
a picture! Hitherto, our standard of  
superlative films was 'The BIRTH of a  
NATION' - I am afraid that 'ABRAHAM  
LINCOLN' has set a new high-water  
mark in our enthusiasm"

*Frederick William Wile*

***Just great entertainment.***

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2

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ance for a big profit  
next season — a signed  
contract for all

**FIRST NATIONAL PICTURES**



# The BRADSTREET of FILMDOM THE Film DAILY The RECOGNIZED AUTHORITY

Vol. XXVIII No. 74

Thursday, June 26, 1924

Price 5 Cents

## Favor Block Booking

Eighty Per Cent of Exhibitors Prefer This Plan, Witness Testifies in St. Louis

(Special to THE FILM DAILY)

St. Louis—Famous Players introduced testimony of five rival exangemen, to show there is free and active competition among distributors in this territory, in establishing a defense of monopoly charges made by the Government. All denied encountering unfair tactics on the part of the defendants, testifying their respective exchanges obtain first runs in St. Louis and surrounding key cities. The witnesses included George E. McKean, Fox; Nat Steinberg, Columbia Pictures; Harry Hynes, St. Louis Film Co.; E. L. Alpers, Universal, and Russell McLean, First National, who testified that eighty per cent of exhibitors prefer block booking.

Examiner Alvord overruled an attempt by Counsel Fuller, for the commission, to introduce the inter-

(Continued on Page 5)

## Three New Theater Firms Chartered

(Special to THE FILM DAILY)

Springfield, Ill.—Eileen M. Lynch, M. B. Roderick and Louis Laemmle have formed the City Theater Co., capital \$10,000; Casino Theater Co., capital \$6,000, and the Marion Theater Co., capital \$4,000, with headquarters in the First Nat'l Bank Bldg., Chicago.

## Renews Lyon's Contract

(Special to THE FILM DAILY)

Hollywood—First National has exercised a year's option on Ben Lyon's contract.

## End To "Blue" Laws

Woodhull Sees Time Ripe to Eliminate Old Statutes—Banquet Last Night

(Special to THE FILM DAILY)

Asbury Park, N. J.—R. F. Woodhull, in his annual report to the Jersey exhibitors here pointed out that he believed the time was about ripe to eliminate from the statute books, the present "blue" laws.

He also touched upon the radio situation and spoke about the difference in exhibitor opinion over the manner in which this factor might be met. At one point he suggested a way out of the difficulty might be for theaters to arrange for private broadcasting of their own. Exhibitors are urged by Woodhull not to fight the music tax in the courts but to await action of some nature from Washington.

(Continued on Page 5)

## Stroheim Signs?

Reported in New Deal with Metro-Goldwyn—To Make "Merry Widow"

(Special to THE FILM DAILY)

Los Angeles—It is reported that Erich Von Stroheim has signed a new contract with Metro-Goldwyn. His next picture will be "The Merry Widow," starring Mae Murray, but this will be made under the old agreement.

W. E. Atkinson of Metro-Goldwyn said yesterday he had not heard about the Stroheim contract.

## Warners' Distribution Set

Distribution of the 1924-25 Warner product has been closed 100 per cent. The first six for the new season are "Three Women," "Find Your Man," "Deburau," "This Woman," "How Baxter Butted In," and "The Dark Swan."

## Zaring Plans New House

(Special to THE FILM DAILY)

Indianapolis—A. C. Zaring, owner of the North Star and Garrick, will build a 1,200 seat house on Central Ave. The policy has not been determined, but pictures will probably be shown.

## Semon Film For 1st Nat'l?

It was reported yesterday that "The Girl in the Limousine," starring Larry Semon will be distributed through First National.

## Warren Wins Suit

Gets \$39,500 Judgment In Supreme Court Against Associated Producers

F. R. Warren won his three year old suit for commissions against Associated Producers, Inc. by a jury verdict rendered yesterday in Part Thirteen, New York Supreme Court, before Justice Churchill. The jury awarded Warren a judgment of \$39,500 for domestic and foreign commissions under his contract as general manager of distribution for the organization that comprised Thomas H. Ince, Mack Sennett, Allan Dwan, Maurice Tourneur, Marshall Neilan, J. Parker Read, Jr. and George Loane Tucker as its members and owners.

The defendant corporation in March 1921 breached Warren's contract four months before its expiration and he promptly filed suit through

(Continued on Page 5)

## New Mail Service

Plans to Carry Messages and Films Across Country in Less Than Two Days

Effective July 1, the Post-Office Department will inaugurate a transcontinental air mail service for which film shipments will be eligible. This arrangement was made through the Hays office.

The New York mail is designed to leave here for the West at 10 A. M., Eastern Time and arrive at San Francisco the next day at 5:45 P. M., Pacific Time. Eastbound, a plane

(Continued on Page 5)

## Warner Committee to Meet

The next meeting of the special Warner committee of seven who were named at the recent coast convention to act as sort of buffer between the home office and the field organization will be held in New York next month. Meetings are scheduled four times a year.

## Three New Principal Franchisers

Three new Principal franchise holders have been announced. They are: Second National Pictures of Ill., (Balaban & Katz); for Chicago and Northern Illinois; Milwaukee Film Co., for Wisconsin and the H. Lieber Co., Indianapolis, for Indiana.

## Merger Bulletin Appears

Metro-Goldwyn will issue a series of pictorial bulletins to the Loew houses throughout the country to acquaint patrons with personalities of the merger. The first has already appeared.

## Hays, The Guest

Arbitration Society Gives Him Dinner at Biltmore—Many Film Heads Attend

Will H. Hays was the guest of honor at a dinner given him last night by the Arbitration Society of America in the Italian Garden at the Biltmore.

The function was in the form of a recognition of what the film industry has done to advance the use of arbitration in settling disputes in business. It is generally known that in the year or so that the joint arbitration boards have been functioning, over 5,000 cases have been settled out of court. This represents only those that actually came before the boards in the thirty-one key cities where they operate. The Arbitration Society feels that in the picture industry, a practical application of the principle of

(Continued on Page 5)

## O'Toole Declines

Will Not Attend The Buffalo Convention—Says His Time is All Taken Up

M. J. O'Toole has declined to attend the Buffalo convention at which Billy Brandt hoped to bring about some sort of a mutual understanding on the part of M. P. T. O. A. leaders and those of the Allied States Organization.

O'Toole, in a letter to Brandt, says he must decline because "in carrying out the comprehensive lines of procedure laid down at the Boston convention and since then augmented by the action of several meetings of our national board of directors, all my time will be taken up."

He declares he is scheduled to attend the Jersey convention, now under way at Asbury Park, a meeting of Maryland, Virginia and District of Columbia exhibitors on July 1; and a Western New York meeting at Rochester on July 22. O'Toole will also go to Harrisburg on a censorship matter.

## Skirboll Wins 1st Nat'l Prize

The prize winners of the eight weeks' sales drive conducted by First National from Dec. 16 to Feb. 9, have been announced. The district manager's prize was won by Joseph Skirboll, of the Western district. The Los Angeles staff won first prize for the branch award, with Pittsburgh, second, and Atlanta, third.

## New Company at New Haven, Conn.

New Haven, Conn.—Popular players, Inc., has been formed to produce. Many Connecticut citizens are identified with it.

## Leave For Convention

Educational Home Office Executives and Eastern Managers Off Today For Coast Meeting

Home office executives and Educational managers of the Eastern district leave today for Chicago, where they will meet, on their way to Los Angeles to attend the third annual sales convention which starts July 1. The Mid-West group will be picked up at Kansas City and Newton, Kan.

E. W. Hammons, president, will attend, as will A. S. Kirkpatrick, general manager, and D. J. Chatkin, sales manager. Other home office executives include: R. J. Wilson, assistant to Chatkin; Gordon White, advertising and publicity head and Lowell V. Calvert, supervisor of exchanges. They will be accompanied by Capt. G. Mac L. Baynes and Harvey Day, representing Kinograms and Hal Hodes, New York manager.





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**Quotations**

	High	Low	Close	Sales
East. Kod.	107 <sup>3</sup> / <sub>4</sub>	107 <sup>1</sup> / <sub>2</sub>	107 <sup>3</sup> / <sub>4</sub>	600
F. P.-L.	75 <sup>1</sup> / <sub>8</sub>	75	75	1,200
do pfd.				Not quoted
Goldwyn	19 <sup>1</sup> / <sub>2</sub>	13 <sup>1</sup> / <sub>2</sub>	13 <sup>1</sup> / <sub>2</sub>	200
Loew's	15 <sup>1</sup> / <sub>4</sub>	15 <sup>1</sup> / <sub>8</sub>	15 <sup>1</sup> / <sub>8</sub>	800
Warner's				Not quoted

**Coast Brevites**

(Special to THE FILM DAILY)

Hollywood—Victor Schertzinger is busy editing "Bread", for Metro-Goldwyn.

John Roche has been signed by the Warners under a five year contract.

Winifred Bryson has been added to the cast of "Temperament".

King Vidor has completed "Don't Deceive Your Children".

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**New Story Preparation**

A new method of preparing stories for production has been inaugurated by F. Lloyd Sheldon, one of the supervising editors at the Eastern studios of Famous. This provides for the adaptation of books and plays by well known novelists. After these writers have made their treatment, scenarists will then put the material into technical form.

To this end three writers already have been engaged for the forthcoming Bebe Daniels productions. They are John Russell, Eugene Walter and Robert E. Sherwood.

**Reorganize Green Bay Committee**

(Special to THE FILM DAILY)

Green Bay, Wis.—The local Better Films Committee has been reorganized and renamed a Committee of Ten., the purpose of which will be to arouse the interest of the public in better films.

**Ross Back of New Company**

A. E. Ross has formed the American Progressive Pictures, Inc. Offices have been opened at 130 W. 46th St. The new company will first produce, "Thy Will Be Done" to be directed by Bob Webb Lawrence.

**Farnum Coming East**

William Farnum, who recently completed "The Man Who Fights Alone" for Famous, is expected today on his way to his summer home at Sag Harbor, L. I.

**Cohn Watching Production**

(Special to THE FILM DAILY)

Los Angeles—Jack Cohn is here for the entire summer. He will work in conjunction with his brother, Harry on the C. B. C. production schedule.

**Mary Forest Produces Play**

"Shooting Shadows" a three act play produced by Mary Forest, opens tonight at the Ritz. Miss Forest, a play broker collaborated with Charles Vidor, father of King Vidor.

**Harry Rathner on Trip**

Harry Rathner, special representative for Principal, is on a tour of exchanges.

**Grand-Asher Form New Company**

Sam Grand and Harry Asher have formed the Blue Ribbon Feature Film Co., chartered with a capital of \$1,000.

**Selznick Denies Responsibility**

The appearance in a Los Angeles newspaper of an advertisement on behalf of "Daughters of Today," linking that Selznick picture with a notorious Chicago murder is blamed by the distributing company on the press agent of the theater, Clune's Broadway. Immediate objection was taken to the copy by the Better Business Bureau of Los Angeles. Selznick ordered an investigation and was advised by its manager that the theater should be held responsible.

**Ince Starts "Dr. Nye"**

(Special to THE FILM DAILY)

Los Angeles—Thos. H. Ince will make "Doctor Nye" before "Christine of the Hungary Heart." The change was made because the lead Ince wants for the latter is at present engaged. Work on "Doctor Nye," starts in a week.

**Off to Europe Saturday**

Maryann L. Pisarek, vice-president of the newly formed Seven Seas Film Corp., of 729 7th Ave., leaves on Saturday for Europe, aboard the Majestic to visit Poland and surrounding countries investigating conditions.

**Nazimova Starts Work**

(Special to THE FILM DAILY)

Los Angeles—Nazimova has begun work on "Madonna of the Streets," under direction of Edwin Carewe. She is being co-featured with Milton Sills.

**Hope Hampton in Another**

As soon as she has completed work in "The Price of a Party" Hope Hampton will appear in "Are Modern Girls Virtuous?" for release through Associated Exhibitors.

**Alma Rubens Coastward Bound**

Alma Rubens leaves for Los Angeles Saturday to play the leading role in "The Price She Paid." James Young will direct.

**Wilkerson on Coast**

(Special to THE FILM DAILY)

Los Angeles—Billy Wilkerson is here on business for Charles C. Burr.

**New Series on F. B. O. Schedule**

A series of eight society dramas with a feminine lead, is on the F. B. O. 1924-25 schedule.

**Warns Against "Wild Cat" Picture**

International News Reel has warned New York State exhibitors against booking "Wild Cat" pictures of the Milk Fund bouts, which will be held tonight. International will make feature of the fights.

**"Recoil" At Capitol**

"Recoil," by Rex Beach, will be the feature at the Capitol next week.

**HAL ROACH'S**

**SPAT FAMILY COMEDIES**

"Laughing Purposes Only"

2 reels

**Pathécomedy**

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**Helene Chadwick**  
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**"HER OWN FREE WILL"**

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Season 1924-1925 Thirty First Run Pictures

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## “Metropolitan Way in Front Last Week at \$26,000 for ‘Wanderer of the Wasteland’”

—Variety

A few days ago I disclosed on this page the fact that Paramount, following the special midnight showing at the Rialto, had received a flattering offer from a theatrical organization to roadshow Irvin Willat's Technicolor production of Zane Grey's WANDERER OF THE WASTELAND. I said then that I believed WANDERER OF THE WASTELAND was a \$2 show if there ever was one. After learning of the business done by this FAMOUS FORTY super-picture at the Metropolitan, Los Angeles, and after reading what the critics have to say about it, I am convinced that in releasing WANDERER OF THE WASTELAND direct to exhibitors on August 11th Paramount is offering you the greatest bargain you will meet with this Fall.

How often do you find critics saying things like these about a picture:

“‘Wanderer of the Wasteland’ is the first thoroughly satisfactory all-color film I have ever seen. A joy to the eye. The plot is so good and the acting so excellent, the picture would be well worth seeing even in black and white. It has much of the appeal of ‘The Covered Wagon.’ Contains one of the biggest thrills of the season. Going to be remembered a long time. If you are careless enough to miss ‘Wanderer of the Wasteland,’ don't blame me.”  
—Pictureplay Magazine.

“The result is amazing. A marvelous improvement. The play itself is filled with incident. The story is intriguing and wistful, despite its moment of thrills.”  
—Los Angeles Examiner.

“The story is unusually attractive and quite a relief.” —Los Angeles Daily News.

“When you view ‘Wanderer of the Wasteland’ you will witness a treat for the eyes. We unhesitatingly aver it is our most enjoyable screen entertainment in many moons.”  
—Los Angeles Herald.

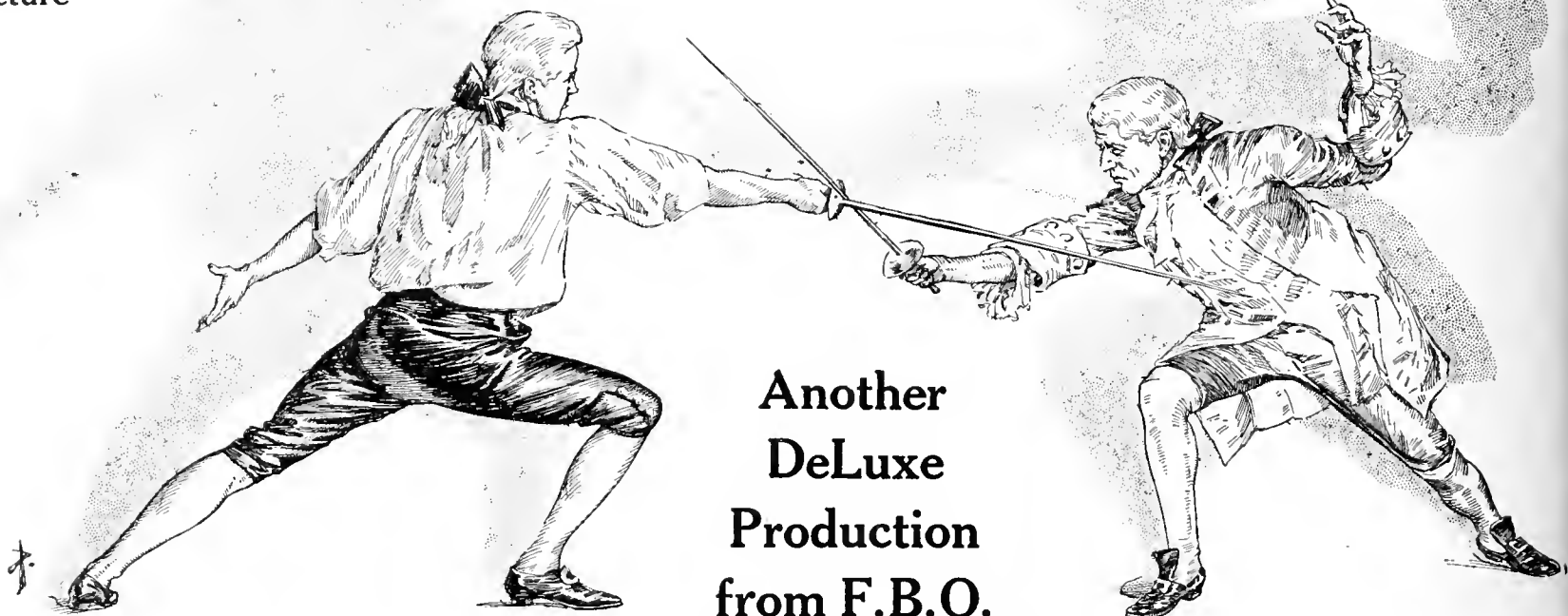
“With this perfected color process a new door has been unlocked in filmdom.”  
—Los Angeles Express.

“It is like looking from a window at a beautiful changing panorama of color and watching a play at the same time to view ‘Wanderer of the Wasteland.’ Pray for the day when color photography will be the rule. Adds ten-fold to the vividness. The picture is a thing of beauty and joy.”  
—Los Angeles Times.

Here is the first perfect all-color picture. Here, in addition, is a Zane Grey million-copy novel produced with a cast headed by Jack Holt, Noah Beery, Billie Dove, Kathlyn Williams and other big names. Here is one of THE FAMOUS FORTY'S finest!

S. R. KENT.

An  
IDEAL  
FILMS  
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Another  
DeLuxe  
Production  
from F.B.O.

# "Swords and the Woman" *is magnificent!*

*From the Original Story—"I WILL REPAY" by the Baroness Orczy*

DIRECTED BY HENRY KOLKER

A FIERY, romantic story by the Baroness Orczy of the scarlet days of romance during the French Revolution. A tale of beautiful women and brave, dashing men, who battled with their swords and wits for the women they loved. Mighty scenes of spectacular splendor have been merged into this passionate love story of three men and a woman. Holmes Herbert and Pedro de Cordoba play the leads and are supported by an unusually distinguished cast. (Thematic Music Cue Sheets available on this picture.)

FILM BOOKING OFFICES

of America, Inc.

723 Seventh Ave., New York City, N. Y.

## End To "Blue" Laws

(Continued from Page 1)

The principal development yesterday was the banquet at the New Monterey at which addresses were made by M. J. O'Toole, Harry Davis, Sydney S. Cohen, Peter J. Brady, Judge David, of Union County; M. E. Comerford, Joseph W. Walsh, the Rev. Steinmetz, of Trenton and Miss May Carty, a member of the State Assembly. The entertainment was supplied by Jack Linder.

At the banquet, a number of gifts were presented. Herman F. Jans was presented with a wrist watch; Mrs. Joseph Seider, a traveling bag; Mrs. Woodhull, a wrist watch; Harry P. Nelson, a diamond stick-pin and Treasurer Keegan, a traveling bag.

The election of officers will be held today. Woodhull is still firm in his intention not to run again for the presidency.

A probable change in the present constitution concerns the directors' terms. It is planned to place them on a rotating basis; three to serve three years; three to serve two years and three to serve one year each.

Anthony Ricci of the Apollo exchange, New York, put over an effective exploitation stunt, when he managed to get into each exhibitor's room, a pillow case on which appeared the new Warner line-up for the fall. Most of the exhibitors spent yesterday morning in the surf.

### More Theater Closing (Special to THE FILM DAILY)

St. Louis—The following theaters have closed:

The Wildie, Edwardsville, Ill.; Monarch, Bismarck, Mo., will close during July and August; Hughes, New Haven, Mo., has closed. Others to be closed include: Idle Hour, Humphreys, Mo.; New Grand, Frankfort Heights, Ill.; Grand, Mattoon, Ill.; Princess, Winfield, Mo.; Cozy, Dugger, Ind.; Palace, Universal, Ind.; Noble and Grand, Princeton, Ind. (running Fridays and Saturdays only); Bijou, Carrolton, Ill.; Plaza, Mount Vernon, Ill.

### Bill Affects Gordon Project (Special to THE FILM DAILY)

Boston—A bill in the state legislature for widening Tremont St. will, if passed, cause a change in the plans of the new Gordon hotel and theatre project, the foundation of which is already laid.

### Mayor Will Not Enforce Closing (Special to THE FILM DAILY)

Youngstown, O.—Mayor Charles F. Schaible declared that he would not enforce the Supreme Court ruling that Sunday shows are illegal.

## Warren Wins Suit

(Continued from Page 1)

his counsel, George Edwin Joseph and Joseph Greenberg.

Associated Producers, Inc. was represented in the suit by Nathan Vidaver.

## Prices Too High

### Friedman of London Thinks American Distributors Ask Too Much Money for Class of Films

American distributors are asking exorbitant prices for the class of pictures available, according to Sydney Friedman, joint managing director of F. B. O., Ltd., of England who sailed for home yesterday afternoon.

Friedman found prices out of all proportion for the quality of the product and deplored the dearth of really big films for foreign distribution. While here, he is understood to have closed one deal for an important organization's entire product and a star series with another company. The first deal involves a large number of pictures.

### Crystal to Close

(Special to THE FILM DAILY)

Milwaukee—The announced project for a ten story office building on the site of the Crystal, one of the oldest houses downtown, means that this theater will have to be dismantled. Charles Toy, Chinese owner of the Midwest Exchange, is owner of the Crystal site.

### Hubbert Elected To Appeal Board (Special to THE FILM DAILY)

Dallas—Dr. Wm. E. Hubbert has been elected a member of the Board of Appeals, which hears appeals from the decisions of the censor board, succeeding John Pope, resigned.

### Meridian Has Costly Blaze

(Special to THE FILM DAILY)

Meridian, Mass.—Flames, which broke out from an unknown cause in the Princess theater building did damage estimated at \$75,000, of which the Princess suffered about \$40,000.

### Bernstein Buys Equipment

Mitchell Bernstein has purchased the entire studio equipment of Pyramid Pictures at a marshall's sale. The studio, will now be known as the Long Island studio. O. S. Lee will be studio manager.

## Theater Changes

Marion, Ill.—The Roland has been closed in order to allow for the building of a new stairway. A new ventilating system is being installed.

Cedar Rapids, Ia.—F. M. Honey, former owner of the Moon of Te-cumseh, Neb., and Edward F. Forke paid \$35,000 for the Isis.

Moberly, Mo.—The Rialto has closed. H. M. Forth contemplates several improvements during the off-season.

Hoxie, Ark.—Lucas Warner of the Warner Drug Co., has purchased the Triangle from George Lewis.

Peekskill, N. Y.—Work is progressing rapidly on the Colonial. Singer Brothers are the owners.

Columbia, S. C.—The Rialto is being operated under new management.

## New Mail Service

(Continued from Page 1)

will leave San Francisco at 6 A. M. and arrive at New York the next day at 5:05 P. M., Eastern Time. Stops are to be made at Cleveland, Chicago, Omaha, Cheyenne, Salt Lake City and a few other intermediate points. The rates of postage are by zones and may be obtained with complete schedule from postmasters. The service will operate seven days a week.

The time-saving element should be important to distributing companies in getting their instructions to forces in the field.

### Boston Petitioned Against Theater (Special to THE FILM DAILY)

Boston—Over 300 residents of the Rosindale section are represented in a petition to Mayor Curley against the erection of a theater on Belgrade Ave. Knowing of the opposition to the project, Miss Viola P. Rollins, petitioner for the theater has not gone ahead with the plans.

### Ira Cohen Appointed

Ira H. Cohen, former special representative for Fox, has been appointed district manager for Canada.

## Favor Block Booking

(Continued from Page 1)

view of Carl Laemmle which appeared in THE FILM DAILY for June 18. It was an interview in which Laemmle declared Universal had found it necessary to acquire houses because of the closed theater situation.

Gathering of testimony has been practically brought to a close.

## Hays, The Guest

(Continued from Page 1)

arbitration has been made. Therefore, the reason for the dinner to Hays.

Among those at the dinner were R. H. Cochrane, Carl Laemmle, E. W. Hammons, Charles L. O'Reilly, Sam Spring, Sidney Meyer, John E. Storey, Charles C. Pettijohn, Al Lichtman, Sam Moross, Sol Raives, S. L. Warner and W. E. Wilkinson.

### "Dee" Dion Enters Theater Field (Special to THE FILM DAILY)

Philadelphia—Phil ("Dee") Dion, who has just completed directing a series of short reels for Geographic Films, has entered the theater field end. He will manage the Moorlyn, Atlanta.

### Yeggs Crack Safe

(Special to THE FILM DAILY)

Peoria, Ill.—Yeggs robbed between \$800 and \$1000 from the Garden, during the night although the place was well lighted. Loss is covered by insurance.

### Baggot on Location

(Special to THE FILM DAILY)

Hollywood—King Baggott and a technical staff are at Coeur D'Alene, Idaho, shooting exteriors for "The Tornado". House Peters stars.

### Two N. Y. Theater Firms Quit

The Rite Amusement Co., of New York, and the Palley Amusement Corp., of Brooklyn, have been dissolved.

Don't forget the invitation showing

TOMORROW NIGHT, JUNE 27th, at 8:30 P. M.

at the Town Hall, 123 W. 43rd St.

of the

## FRIESE-GREENE COLOR FILM PROCESS

- 1—BEST—Results are crisp, sharp, evenly defined, softly blended.
- 2—CHEAPEST—Costs less than one cent per foot! Any ordinary positive film stock can be used. No alterations to present equipment necessary. 15% less current necessary for projection than in black and white projection.
- 3—QUICKEST—Topicals taken in the morning can be shown the same evening on the screen.

NOW PLAYING

# "HOLD YOUR BREATH"



An AL CHRISTIE FEATURE

with Dorothy Devore

WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS - PRISCILLA BONNER AND JIMMIE HARRISON

RELEASED BY PRODUCERS DISTRIBUTING CORP.

## Newspaper Opinions

"Changing Husbands"—F. P.-L. Rivoli

AMERICAN—The cast is fine, also are the sets and photography, but the story just is not there.

BULLETIN—\* \* \* bids fair to be one of those rare cinema pieces which lives up to its advance notices. \* \* \* audience was considerably amused and entertained and showed no hesitancy in expressing its feelings. \* \* \*

DAILY NEWS—You really ought to like "Changing Husbands." It's an answer to the mourners who are continually saying, "It isn't a bit like life, not a bit."

"Changing Husbands" isn't like life. But it is good entertainment.

EVENING JOURNAL—\* \* \* keeps the entire cast busy, with Leatrice Joy enacting a double role, and seeming to enjoy herself in proportion to her appearances. \* \* \*

The picture starts out cleverly with extremely well written titles, but ends up in a free-for-all comedy. \* \* \*

EVENING WORLD—\* \* \* presents quite a number of more or less amusing situations in the development of the so-called plot. Miss Joy plays a dual role and does her best, which, as usual, is "going some" \* \* \*

HERALD-TRIBUNE—Miss Joy has scored personally in a pleasing portrayal, while the rest of the picture heaves and struggles in deadly earnest to be funny. At times it is amusing. \* \* \*

MORNING TELEGRAPH—Leatrice Joy is pretty much the whole picture. She has a dual role calling for two distinct characterizations, and measures up to the demands admirably. Despite the weakness of the story, it will doubtless prove popular. \* \* \*

POST—\* \* \* one of the blabest films we've seen in some time.

SUN—\* \* \* it is not easy to see why "Changing Husbands" is at all funny. It is a labored and clumsy attempt, and were it not for the presence of Miss Joy's leavening beauty it would be beyond the well known pale.

TIMES—\* \* \* so much packed into the picture that leaves one with the feeling of having witnessed a comedy and a circus. \* \* \* Some parts \* \* \* are fairly well produced, but the profusion of slapstick scenes cause one to groan. \* \* \*

TIMES SQUARE DAILY—It is a light waisted feature as it now stands, measuring up to the average program production and is mildly entertaining.

"Sherlock, Jr."—Metro-Goldwyn Warfield, San Francisco

(Week ending June 14)

BULLETIN—There are touches of originality \* \* \* which make this one entertaining.

CALL and POST—There are plenty of good gags in "Sherlock, Jr."

CHRONICLE—\* \* \* it is a laugh from start to finish.

DAILY HERALD—\* \* \* told in a rapid series of convulsively funny scenes and situations that never permit the interest to lag.

DAILY NEWS—\* \* \* first rate fun in Keaton's best manner. \* \* \*

EXAMINER—\* \* \* the whole comedy is one continuous series of laughs.

JOURNAL—The picture can be classed as Keaton's best.

"A Society Scandal"—F. P.-L. New Mission, San Francisco

(Week Ending June 14)

BULLETIN—The picture is both a dramatic achievement and a dazzling fashion show.

CALL and POST—Gloria Swanson never offered more marvelous acting nor wore a more gorgeous array of gowns. \* \* \*

CHRONICLE—Gloria Swanson shines forth again in shimmering gowns. \* \* \*

EXAMINER—Gloria Swanson never offered such acting nor wore such an array of marvelous gowns as she does in \* \* \* "A Society Scandal."

Two in St. Louis to Show Stock  
(Special to THE FILM DAILY)

St. Louis—O. D. Woodward, manager of the Woodward Players, will operate stock at the Empress and Pershing. The Pershing, controlled by the St. Louis Amusement Co., has been dark the greater part of the season, having been used for a few super-specials.

## Incorporations

Albany — Kleenart Corp., New York. 100 shares preferred stock, \$100 par value; 500 shares Class A, common, no par value, and 500 shares Class B, common, no par value. Incorporators, Ed. F. Murdock, H. D. Newman and F. C. Trimble. Incorporators, F. C. Trimble, New York.

Albany—Chipman Pictures Corp., New York. 500 shares preferred stock, \$100 par value; 1,000 shares common no par value. Incorporators, Adolph Schimel, Minnie Brady and R. Lipnick. Attorney, Seligsburg & Lewis, New York.

Albany—MacDonald Studios, New York. Capital \$20,000. Incorporators, A. L. George, John A. C. MacDonald and S. W. Sollfrey. Attorney, S. W. Sollfrey, New York.

Albany—C. T. M. Co., New York. Capital \$30,000. Incorporators, M. M. Goldstein, J. Kendler and A. Ganz. Attorneys, Kendler & Goldstein, New York.

Albany—Barett Amusement Corp., New York. Capital, \$10,000. Incorporators, M. Aronowitz, J. Rosen and D. Simon. Attorney, I. Cohn, New York.

Springfield, Ill.—Casino Theater Co., Chicago. Capital \$6,000. Incorporators, Eileen M. Lynch, M. B. Roderick and Louis Laemmle.

Springfield, Ill.—Marion Theater Co., Chicago. Capital \$4,000. Incorporators, Eileen M. Lynch, M. B. Roderick and Louis Laemmle.

Cleveland, O.—Empire Properties Co. Incorporators, B. H. Todd, H. Burton, F. D. Kellogg, H. Small, H. Kohn, and others.

Dover, Del.—Capitol Clarmont Laboratories, Wilmington. Capital \$350,000.

Dover, Del.—Eagle Picture Corp. Capital \$100,000.

Dover, Del.—Guard Screen Corp. Capital \$100,000.

### Lee-Bradford Active

"For Woman's Favor," with Elliot Dexter, Seena Owen, Wilton Lackaye and Henry Hull, will be distributed through Lee-Bradford. "Venus of the South Seas" and "Australia's Wild North West" have been bought by Big Feature Rights Corp. of Louisville. Celebrated Film Exchange of Minneapolis has purchased "The Lure of the Yukon," "Australia's Wild North West," and 12 Redhead comedies.

### "Silent Accuser" Started

(Special to THE FILM DAILY)

Los Angeles—Production has started at Goldwyn on "The Silent Accuser," directed by Chester M. Franklin. Eleanor Boardman, Raymond McKee and Earl Metcalfe are in leading roles.

# HAVE

THE *Film* DAILY  
The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

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you will be—If you  
are a regular sub-  
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our compliments—*

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THE FILM DAILY



# N. Y. State Exhibitors! Phone or Wire Your Universal Exchange Immediately

Get your dates now for the most sensa-  
tional box office feature of the season!

# MILK FUND FIGHT PICTURE

**Title-holders and leading con-  
tenders in most important bouts  
of the year**

The greatest sporting event of the year—talked abo-  
n every sporting page—you never have had a chance  
office bet than this. Close-up pictures of every bit of ac  
ringside seat.

**TED MOORE**  
The Sensational English  
Middleweight

**GENE TUNNEY**  
American Light-Heavyweight  
Champion

**HARRY GREB**  
World's Middleweight  
Champion  
15 Rounds  
For the Middleweight Cham-  
pionship of the World

**ERMINIO SPALLA**  
The Pride of Italy  
12 Rounds  
A battle towards the heavy-  
weight title

**YOUNG STRIBLING**  
The Georgia Schoolboy  
Wonder

**PANAMA JOE GANS**  
Colored Middleweight

**PAUL BERLENBACH**  
The noted knockout artist  
6 Rounds  
To determine challenger for  
world's middleweight title

**LARRY ESTRIDGE**  
Colored Middleweight  
12 Rounds  
For the Colored Middle-  
weight World's Championship

**PRODUCED EXCLUSIVELY  
by INTERNATIONAL**

Held under the supervision of the Mayor's Committee of Women, Mrs.  
William Randolph Hearst, Chairman. All proceeds from fights and picture  
rights go to provide funds to buy free milk for babies. Released the day  
following the fights in New York State only.

Invaluable publicity will be given the bouts and the films (including mention  
of the theatres showing films) in the Evening Telegram, Syracuse; Times-  
Union, Albany; Evening Journal, Rochester; the New York American and  
the Evening Journal in New York City, in addition to headline articles on  
sporting pages of newspapers everywhere.

Special posters, scene stills and slides at Universal Exchanges! The biggest  
sporting event of the season—an opportunity to cash in on thousands of  
dollars worth of publicity!

### WARNING TO EXHIBITORS

International News has the exclusive film rights to these  
great bouts. The proceeds on these pictures go to the Charity  
Milk Fund. Do not book so-called fight pictures from any other  
company that may claim to have these fight pictures; you will  
not be getting the complete fight picture and you will be con-  
tributing rentals to private corporations and not to charity for  
which these bouts are being staged.

**NOW BOOKING AT UNIVERSAL'S** NEW YORK, BUFFALO  
and ALBANY Exchanges

Again she  
scores a big  
hit in a big  
hit!

Auto  
27  
3

### What New York Said

AMERICAN—"COLLEEN MOORE is one of the best comedians on the screen. She never misses a chance to put over a scene.

BULLETIN—"Certainly every girl and woman in New York will enjoy it."

DAILY NEWS—"You're going to like her work in this one."

EVENING JOURNAL—"Miss Moore is vivaciously attractive."

EVENING WORLD—"The modern generation will get a great deal of pleasure from seeing their own antics depicted on the screen."

N. Y. SUN—"The Perfect Flapper" is Colleen Moore at her best.

TIMES SQUARE DAILY—"The picture looks a certainty in the upper class houses."

First National Pictures presents

# The PERFECT FLAPPER

with

# COLLEEN MOORE

Adapted from the story by Jessie Henderson

Directed by JOHN FRANCIS DILLON

Supported by SYDNEY CHAPLIN, Frank Mayer, Phyllis Haver



Don't forget! A FIRST NATIONAL contract for next season is the best buy you can make.

# THE *Film* DAILY

The BRADSTREET of FILMDOM The RECOGNIZED AUTHORITY

Vol. XXVIII No. 75

Friday, June 27, 1924

Price 5 Cents

## AUDIENCES

By DANNY

How to build them. How to develop them. How to get new faces at your box office line-up. And how to keep them coming. One of the real problems faced by any and every exhibitor. (No, I'm not so keen on calling them showmen or even theater owners, as per Sydney Cohen. Because a lot of them aren't showmen and don't own their theaters. And some that do shouldn't. And if you don't believe that ask Joe Brandt.)

Here is one way to develop new audiences: Try to interest them with miniature opera as "Roxy" is doing at the Capitol. They've been working mighty well at the big house. No sign of diminishing interest. And many of the music loving crowd that never bother with "movies" like to drop in. To hear the old favorites. And they get the picture going habit. And then you have more regulars.

Joe Schenck says going to pictures is nothing but a habit. And proves his point by declaring that when the poor picture cycle arrives the crowd loses the habit. And it's tough to get them coming again—in other words it's hard to renew the habit. And he's right.

The Capitol idea isn't new. Tom Sorriero, who operates the Whitehurst houses in Baltimore, says it was a big hit when they worked it at the New Theater. "We ran the condensed operettas for 35 weeks in a row," says Tom, "and we built a lot of new fans, as well as pleasing our regulars." At the New they worked in the popular Gilbert & Sullivan shows and had Milton Aborn directing. It cost a bit but according to Sorriero it was well worth it.

The idea seems particularly good for the hot weather season. When it's difficult to get good pictures. You can put over almost any kind of a bill if you have it toned up right. So if you can't land some deserving sort of pictures bolster the bill with one of these

(Continued on Page 2)

## Sievers Testifies

Exhibitors Entered Distribution Before Famous Started Theater Buying Campaign  
(Special to THE FILM DAILY)

St. Louis—Cross-examination of William Sievers on behalf of Famous Players brought forth the assertion here at the Federal Trade Commission hearing that important exhibitors entered distribution before Famous had launched its theater acquisition campaign.

Sievers, former owner of the New Grand Central and the original Missouri franchise holder in First National told of the formation of First National in New York. Sievers said that the original twenty-two members of First National owned what was then regarded as the best picture theaters in the country and that the exhibitors formed the company to acquire and control pictures for exhibition in their own theaters and for later distribution to other showmen. Harry Graham of Pathe, Jack Weil of Selznick, and Jack Underwood of Enterprise Distributing all testified that the local market was free and that competition among distributors was active.

## Competition Nil

Of 900 Towns Served by St. Louis 95% Are Owned by One Man or Company Hill Declares  
(Special to THE FILM DAILY)

St. Louis—The detailed testimony of C. D. Hill, president of the Film Board of Trade and local manager for Producers Dist. Corp., who testified earlier in the week in the Federal Trade Commission action against Famous contains the statement that

(Continued on Page 7)

## Historical Pictures Active

John J. Livingston of Historical Pictures, Inc., has completed the first of the series of 24 two-reelers or "Covering the Flag." The title of this is "The Birth of the Star Spangled Banner." Following the series work will be started on "The Presidents of the United States." This will embrace 30 two-reelers. The pictures are being featured at the Spitz studios.

## "Commandments" Suit On

A hearing in the suit of Famous Players against Weiss Brothers, relative to "The Ten Commandments" and "After Six Days", was held yesterday before Referee Robert L. Luce. Another hearing will be held Monday Weiss Brothers, in its answer, has filed a counterclaim of \$250,000.

## Hepworth In Bankruptcy

(Special Cable to THE FILM DAILY)  
London—Hepworth Picture Plays, Ltd., have gone into bankruptcy and a receiver has been appointed by the courts.

## Seeks Sunday Closing

(Special to THE FILM DAILY)  
Sedalia, Mo.—A petition signed by 1,500, has been presented to the city council, asking that theaters be closed on Sundays.

## Edna Perry Plans Two-Reelers

Edna Perry, of the Three Perry Sisters, known to vaudevillians, is planning a series of novelty two-reelers.

## Seider Elected

President of the M. P. T. O. of New Jersey—Convention Closes—O'Toole Urges M. P. T. O. Bank  
(Special to THE FILM DAILY)

Asbury Park, N. J.—Joseph W. Seider, of East Orange, was elected president of the M. P. T. O. of New Jersey yesterday at the closing session of a three day convention. He succeeds R. F. Woodhull. Other officers are: Charles Hildinger, of Trenton, 1st vice-president; Peter Adams, of Newark, 2nd vice-president; Henry P. Nelson, of Elizabeth, secretary, and William Keegan, of Trenton, treasurer. Three-year period directors are: David F. Hennessey, R. F. Woodhull and Sydney Samuelson; two-year period directors: Arthur B. Smith, Ben Schindler and Louis Rosenthal; one-year period directors: Si Fabian, I. M. Hirshblond and H. Joshkowitz.

M. J. O'Toole, president of the M. P. T. O. A. in his address before the exhibitors, yesterday morning urged the establishment of an M. P. T. O. A. bank saying that banks in other industries, such as the garment workers' bank, and the one sponsored by labor leaders, were meeting with great success. He told how the idea was presented at Minneapolis, several years ago but it did not materialize. O'Toole said exhibitors should utilize their own resources and should

(Continued on Page 2)

## Smallwood Incorporates

(Special to THE FILM DAILY)  
Wilmington, Del.—The Producers Distributing Guild has filed incorporation papers at Dover, listing capital at \$1,000,000.

This is Arthur N. Smallwood's proposed distributing organization.

## Ideal-Christie Deal

To Make "Charley's Aunt" Jointly—Christie to Handle U. S. Release and Ideal, England.  
(Special to THE FILM DAILY)

Los Angeles—Christie will produce "Charley's Aunt" the famous British comedy which has been shown to several generations of theatergoers, and has formed an alliance with Ideal of London, for the production, Charles H. Christie announced this on his return from New York.

Under the terms of the arrangement, Ideal and Christie join in ownership of the rights. Christie will produce the film and control the exhibition rights in the United States and Canada, while Ideal will have charge of distribution in the United Kingdom.

It is understood that the film rights for "Charley's Aunt" which is certain to roll a large gross in England where the play is tremendously popular were held at about \$75,000. American distribution has not been set. Several Christie features are yet to be made for Producers Distributing, but "Charley's Aunt" is not included.

The next Christie feature to follow "Hold Your Breath" will be "Reckless Romance," now in work.

## New House for Yorkville

Yorkville will soon have another new theater, if plans filed by the Proctor interests, materialize. The site is located at Lexington Ave., between 86th and 87th Sts. and will cost \$650,000. In some quarters, it is said this section is overcrowded with theaters, particularly around 86th St.

## Progress Managers Meet June 30

(Special to THE FILM DAILY)  
Atlanta—Arthur Bromberg, president of Progress, has called a sales conference of his branch managers at the home office, June 30, to last until July 3.

## Sues For \$882,250

Seeking Damages Over Sale of De Forest Stock—Burns Gets Attachment

Julius E. Burns secured an attachment yesterday against Dr. Lee De Forest and the De Forest Phonofilm Co. in a suit for \$882,250, damages.

Burns declares that in December last he contracted to purchase 19,000 shares of stock in the De Forest Company. Of that amount, he alleges, 10,000 shares were to be purchased

(Continued on Page 2)



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**Quotations**

	High	Low	Close	Sales
East. Kod...	107 3/4	107 1/2	107 3/4	200
F. P.-L.....	75 1/2	75	75 1/8	1,500
do pfd. ....				Not quoted
Goldwyn .....				Not quoted
Loew's ....	15 1/2	15 1/4	15 1/2	500
Warner's .....				Not quoted

**AUDIENCES**

(Continued from Page 1)  
condensed versions and see how it works. That's how they started in Baltimore.

You hear a lot these days. Of next season's product. But the soul who will live long. And kindly. In the minds of exhibitors. Is the bird who trots out some good pictures for the next few months. They are sure needed.

*Let George do it!*  
**George E. Kann Corporation**  
220 West 42nd St. Foreign Distribution  
New York, Chick. 4052  
Cables—Geokann, N. Y.

**Fund for Yudkin**

(Special to THE FILM DAILY)

Asbury Park, N. J.—Over \$700 was raised at the closing session of the Jersey convention on behalf of Herbert M. Yudkin, an old time exchange-man who is bed-ridden in a Newark hospital. A benefit is planned at a Newark theater later on. Herman Jans and David F. Hennessey lead the list of contributors.

**Seider Elected**

(Continued from Page 1)

not, if possible, give aid to producers who are crushing exhibitors.

Sole credit was given to the M. P. T. O. A. for the repeal of the admission and seating taxes by O'Toole, who dwelt in lengthy fashion on this matter.

Fights are being waged in New Jersey, Pennsylvania, Ohio and Maryland, said O'Toole, for the abolition of the "blue" laws. He also reported that New York exhibitors had pledged \$20,000 to the M. P. T. O. A. for the national working funds, and that New Jersey exhibitors had promised \$2,000 for the same purpose.

Abe Fabian urged O'Toole to do all in his power to have the daylight saving ordinance repealed in New York State, declaring that it was a real menace to exhibitors, and that unless New York does something along these lines, New Jersey is powerless, because the proximity of the two states compels them to work on the same time.

Atlantic City, Lake Hopatcong, Asbury Park and Newark, are seeking the 1925 convention. This however, will be left to a referendum, to decide.

**Holland Rights Sold on Five**

(Special to THE FILM DAILY)

London—John H. Taylor, recently returned from Amsterdam, reports the sale of "The Splendid Lie", "Lost In A Big City", "The Broken Violin", "Jacqueline" and "The Girl From Porcupine", to Ralph Minden, for Holland.

Betty Blythe has the leading feminine role in "Recoil," which opens at the Capitol Sunday.

**Peggy Leads Smith Demonstration**

Baby Peggy, who arrived yesterday from the Coast was a surprise feature of the Democratic Convention in the program which nominated Governor Smith as one of the candidates for president. She was ushered into the Governor's headquarters at Madison Square Garden and at the moment following the carrying of the motion led the ovation.

**Business Slack Around Seattle**

(Special to THE FILM DAILY)

Seattle—Theater business here is slowing down. Several small town houses have closed part time and in many cases completely. This is not true, however, in the larger cities. The large exhibitors believe in showing better pictures at lower admissions to sustain business.

**Waterloo Asks For City Censorship**

(Special to THE FILM DAILY)

Waterloo, Ia.—Censorship of pictures is demanded in a long petition presented to the Mayor and City Council, signed by 1,338 voters. The petition has been referred to a special committee.

**Greenwald, Paramount Manager**

(Special to THE FILM DAILY)

Cincinnati—M. H. Greenwald, formerly a salesman, has been appointed manager of the Paramount Cincinnati exchange. He succeeds M. A. Milligan, recently promoted to district manager.

**"U" Denies Hand In Ad**

Carl Laemmle denied yesterday that anyone connected with Universal had a hand in an ad on "Daughters of Today", which was published in a Los Angeles newspaper and to which a number of protests were made on the Coast.

**Many "Quaker City" Houses Close**

(Special to THE FILM DAILY)

Philadelphia—The warm spell has caused a score of local theaters to shut down for the summer. The most recent closings include the Sun, Aurora and Ontario.

**Foreign Deal Closed**

Inter Ocean has sold 13 Mirthquake Comedies, starring Bobby Dunn, to Wardour Films, Ltd., for England.

**Sues For \$882,250**

(Continued from Page 1)

at \$20 a share and the remaining 9,000 shares at \$40 a share. He claims that on Feb. 15 when he was due to take over the first block, he didn't have the money because he had established an office and spent all of his funds in advancing the sale of De Forest stock. The De Forest interests thereupon cancelled his contract he alleges.

Burns says he established a definite market for the issue and that he has been damaged to the extent of \$882,250. He claims the stock is now worth \$100 per share and the suit is based on the difference between the amounts he was scheduled to pay and the value of stock as he now puts it.

No one at the De Forest offices at the Tec-Art studio could be reached yesterday for a statement.

**HAL ROACH'S**  
**DIPPY-DOO-DADS**  
**COMEDIES**  
Consistently Good  
1 reel  
**Pathécomedy**

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**KATHLEEN CLIFFORD**  
VAUDEVILLE'S MOST FAMOUS "BOY"  
in CHRISTIE'S  
**"GRANDPA'S GIRL"**  
Educational Pictures

NOW PLAYING  
**Lois Wilson** in  
**"Another Scandal"**  
Cosmo Hamilton's latest and greatest novel. —  
An E. H. Griffith Production  
produced by Tilford Cinema Corp.  
RELEASED BY PRODUCERS DISTRIBUTING CORP.



## "The Enemy Sex" Opens Sunday

If you can possibly arrange it, go to the Rivoli Theatre, New York, next week and see THE ENEMY SEX. Whether you've booked or will book this production or not, you'll be very pleasantly entertained. And you'll have the opportunity of looking over in advance a picture that is going to make a ton of money for a big army of exhibitors when it's released as one of THE FAMOUS FORTY on August 25th.

I don't know how James Cruze does it. He produces a monumental epic of the past like THE COVERED WAGON, and then he turns right around and rings the bell again with THE ENEMY SEX, which is a behind-the-scenes story of Broadway as ultra-modern as the new Follies. No wonder that in the recent contest Photoplay Magazine conducted among its 500,000 readers to determine the best directors in the motion picture business James Cruze ranked very near the top.

There are generous slabs of typical Cruze humor in THE ENEMY SEX. But it is much more than a comedy-drama in a flashy setting. Cruze has taken a Broadway butterfly heroine and shown not only the colorful tinsel life she leads but shown also the pure gold there is in this girl, her real feelings, struggles and ambitions. And he has done it without mawkish sentiment or bunkum. THE ENEMY SEX is far and away above other pictures of its type because it is entertainment for the heart as well as for the eye.

Betty Compson plays the heroine. I honestly believe she equals the performance she gave in "The Miracle Man," but see the picture and decide that for yourself. Percy Marmont, Huntly Gordon, Kathlyn Williams, and Sheldon Lewis are members of the cast too and do exceptionally.

If I know anything about pictures, Broadway won't see enough of THE ENEMY SEX in a week at the Rivoli. I predict the crowds and the business will force its being held over another week or so on Broadway and that the intake will be larger the second week than it was the first. For THE ENEMY SEX is the kind of a picture that builds business for itself by word of mouth, something which is true of the rest of THE FAMOUS FORTY also.

S. R. KENT.

## UNIVERSAL'S FIRST 12 JEWELS FOR 1924-25

The finest group of big features  
ever released by any company.

### THE SIGNAL TOWER

Released August 3rd

Starring VIRGINIA VALLI, with a splendid supporting cast including Wallace Beery, Rockliffe Fellowes, Hayden Stevenson, J. Farrell MacDonald, Dot Farley and Frankie Darro. From the story by Wadsworth Camp. A Clarence Brown Production.

### THE RECKLESS AGE

Released August 17th

Starring REGINALD DENNY, supported by Ruth Dwyer, Hayden Stevenson, Dorothy Revier, Fred Malatesta, Fay Tincher and others. From the novel "Love Insurance" by Earl Derr Biggers. A Harry Pollard Production.

### THE GAIETY GIRL

Released August 31st

Starring MARY PHILBIN, supported by an unusual cast including Freeman Wood, Otto Hoffman, Joseph J. Dowling, William Haines, Grace Darmond, DeWitt Jennings and others. Adapted from the Good Housekeeping Magazine story "The Inheritors" by I. A. R. Wylie. A King Baggot Production.

### THE TURMOIL

Released September 14th

Adapted from BOOTH TARKINGTON'S great novel of American life, with an impressive cast including GEORGE HACKATHORNE, Eileen Percy, Emmett Corrigan, Pauline Garon, Eleanor Boardman, Edward Hearn, Kenneth Gibson, Bert Roach, Theodore Von Eltz, Winter Hall and others. A Hobart Henley Production.

### THE FAMILY SECRET

Released September 28th

Adapted from the great stage success, "The Burglar," by AUGUSTUS THOMAS and the popular novel "Editha's Burglar" by Frances Hodgson Burnett. Featuring BABY PEGGY and a popular cast including Gladys Hulette, Frank Currier, Edward Earle, and Cesare Gravina. Directed by William Seiter.

### BUTTERFLY

Released October 12th

From the extraordinarily popular novel by Kathleen Norris, produced with a great cast headed by Laura LaPlante, Norman Kerry, Kenneth Harlan, Ruth Clifford, T. Roy Barnes, Margaret Livingston and Freeman Wood. A Clarence Brown Production.

### CAPTAIN FEARLESS

Released October 26th

Starring REGINALD DENNY with a fine supporting cast which includes Julanne Johnson, Harry L. Tighe, Claire De Lorez, Fred Kelsey and Stanhope Wheatcroft. From Eugene P. Lyle, Jr.'s popular novel, "The Missourian". Directed by James W. Horne.

### THE ROSE OF PARIS

Released November 9th

Starring MARY PHILBIN supported by John Sainpolis, Robert Cain, Edwin J. Brady, Rose Dione, Dorothy Revier, and others. An Irving Cummings Production.

### K—THE UNKNOWN

Released November 23rd

Based on Mary Roberts Rinehart's best known novel, "K". Starring VIRGINIA VALLI with Percy Marmont and an excellent cast including Margarita Fischer, Maurice Ryan and Francis Feeney. A Harry Pollard Production.

### LOVE AND GLORY

Released December 7th

From the colorful novel "We Are French" by Robert H. Davis and Perley Poore Sheehan, with a brilliant cast featuring Charles De Roche, Wallace MacDonald, Madge Bellamy, Ford Sterling, A. Gibson Gowland, and Priscilla Dean Moran. A Rupert Julian Production.

# A Farewell M from

No. 392 Straight from the Shoulder Talks

by Carl Laemmle

President of the Universal Pictures Corporation

I am about to go abroad for a rest.

I am dog tired from the neck up!

The only reason on earth why I dare to take a rest is because I've completed the biggest, hardest, fastest job I ever tackled in all my picture career. I've got eleven out of the first twelve of the 1924-1925 pictures actually ready for you to see. And, if I do say it myself, *they're great!*

Every week while I am away I will receive a cablegram telling me the total amount of new contracts taken on during my absence. Also every week I will receive by mail A COPY OF EVERY CONTRACT, GREAT OR SMALL, so that no matter where I may be I will see *your* contract within two or three weeks after you have signed it.

That is my favorite indoor or outdoor sport—studying your contract to see whether I have rung the bell, whether I have guessed right as to the kind of pictures you want, whether the terrific work of the past few months has been well done.

The only possible way you can repay me for the extra effort I have made to get pictures completed so that

Truer now than  
before—

# UNIVERSAL HA

# Message

# Carl Laemmle

I could sell you finished pictures instead of mere advertising promises is to *DO YOUR UNIVERSAL BOOKING IMMEDIATELY.*

I've got to know that the millions of dollars which I have tied up in advance negatives—some of them finished months and months before I can possibly release them—are coming back to me with a reasonable degree of speed. Your contracts will give me the facts.

*I've fixed it so you can look before you book.* I've taken all the money I received from you and I've put it into completed pictures. I've scraped the bottom of the old money barrel to give you picture insurance, to wring every drop of guesswork out of this booking business.

*Now it's your turn to pile up the contracts quick and fast*—as fast as you see these new pictures of ours.

You've not a thing to lose by signing up instantly, not a blessed thing in the world. The pictures are done. You can judge whether you want them or not. The prices are the fairest on earth. And on top of all that, *I'll guarantee you'll be satisfied.*

So I'm leaving the whole thing up to you and my parting request is that you pile your contracts in so fast that the boats which bring 'em over to Europe will stagger under the load!

Goodbye and good luck!

## WINE

Released December 21st

From the story by William McHarg in Hearst's International Magazine. With CLARA BOW and a brilliant cast of players, Forrest Stanley, Huntly Gordon, Myrtle Stedman, Robert Agnew, Robert Benedict and Walter Long. Directed by Louis Gasnier.

## THE TORNADO

Released January 4th

Lincoln J. Carter's sensational thrilling melodrama, starring HOUSE PETERS with an extraordinary cast including Ruth Clifford and Snitz Edwards. A King Baggot Production.

## HOOT GIBSON

in the greatest action releases of his career.

"THE SAWDUST TRAIL"

"HIT AND RUN"

"THE RIDIN' KID FROM POWDER RIVER"

All directed by Edward Sedgwick

## 12 WESTERNS

5 Reels Each

### JACK HOXIE

will star in six of these, the first of which is "Fighting Fury" in which he is supported by the Famous Universal Ranch Riders.

### WILLIAM DESMOND

and other popular stars will be featured in the remaining six.

### The Famous Universal RANCH RIDERS

a group of wild-riding, dare-devil horsemen, recruited from every corner of the Western plains, will be an added feature in Universal's Western dramas—titles to be announced.

## SHORT SUBJECTS

### JACK DEMPSEY

in the "FIGHT AND WIN" pictures. The world's greatest fighter in a series of ten 2-reel knockouts—released one every other week—the greatest short subject box office bet ever produced.

## 2 CHAPTER PLAYS

### "Wolves of the North"

Starring WILLIAM DUNCAN with EDITH JOHNSON. Directed by William Duncan. 10 Episodes. Released in September.

### "The Riddle Rider"

Starring WILLIAM DESMOND and EILEEN SEDGWICK. Story by Arthur Gooden. Directed by William H. Craft. 15 Episodes. Released in Nov.

## CENTURY COMEDIES

Featuring the finest stars in the comedy field, Buddy Messinger, Bubbles, Speck O'Donnell, Harry McCoy, Al Alt, Hilliard Karr, Wanda Wiley, the Century Follies Girls, Pal the Dog and others. 2 Reels each—Released one a week.

### Hysterical History Comedies

The big new idea in the comedy field—humorous burlesque on historical characters. Series of 12—1 Reel each—Released every other week.

### Universal One-Reel Comedies

Featuring BERT ROACH. 26 one reel comedies. Released one every other week.

### THE GUMPS

Featuring Joe Murphy and Fay Tincher. Series of 12. 1 Reel Each. Released every other week.

### INTERNATIONAL NEWS

Released twice a week. Advertised daily to over twenty million readers in all the Hearst newspapers.

# THE PICTURES

at "Live and Let Live" Prices

# Some jump!

Read this from  
"VARIETY"

Rialto — "The Reckless Age"  
Just to prove picture is the thing,  
business with "The Reckless Age"  
jumped from around \$10,000, done  
previous week, to \$18,950. Jump of  
\$8,000 on week is something that  
needs to be taken notice of and  
marked for future reference.

No truer words were ever written!  
Read them again:

*"Jump of \$8,000 on week is something that needs to be taken notice of and marked for future reference!"*

"The Reckless Age" is one of Universal's big pictures for 1924-25—prints of seven of them are now in Universal Exchanges! Seeing is believing!

---

*Truer now than ever before:*

**UNIVERSAL HAS THE PICTURES**

*Presented by CARL LAEMMLE*



## Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Harold Bell Wright is preparing the script of "The Mine With the Iron Door," the next Wright story Principal will produce. The company will leave for Arizona shortly, where the picture will be made.

C. B. C. has engaged Norbert Brodin, Dewey Wrigley and Edward Henderson to turn the crank on "The Price She Paid". The trio were the cameramen on "The Sea Hawk".

After spending several weeks along the edge of the Mojave desert, the Hoot Gibson company has returned to begin interiors for "The Ridin' Kid from Powder River".

Famous Players has engaged Agnes Christine Johnston to write the scenario for "Forbidden Paradise", starring Pola Negri. Lubitsch will direct.

J. Stuart Blackton has begun production on A. S. M. Hutchinson's, "The Clean Heart." Percy Marmont and Otis Harlan play the leads.

The last episode of "The Telephone Girl" series, starring Alberta Vaughn, and directed by Percy Pembroke, has been completed.

Samuel Goldwyn has signed Belle Bennett and Lillian Hackett for parts in "Potash and Perlmutter in Hollywood."

Anders Randolph has been engaged by Samuel Goldwyn for a part in "Potash and Perlmutter in Hollywood".

Lon Chaney is slated to play the male lead in "He Who Gets Slapped". Victor Seastrom will direct.

Robert Ellis will appear in "Lover's Lane" and Wilfred Lucas in "Cornered", both for Warners.

Arthur Rosson has begun filming William Desmond's newest, "The Measure of A Man".

"Race for Life", the second of the Perfection series for C. B. C., is now in production.

The Billy Sullivan unit has just left for Palmdale, to shoot exteriors for "An Eye-ful".

Hunt Stromberg has engaged Walter Anthony to title "Tiger Thompson".

Virginia Valli has begun work on her "Clinging Fingers". Ted Sloman is directing.

"Fine and Dandy", featuring Tom Mix, will be released as "Oh, You Tony!".

"Spec" O'Donnell has been added to the cast of "The Foolish Virgin".

Frank Atkinson is editing "Captain Fearless".

GREENE

## Competition Nil

(Continued from Page 1)

about 900 theaters are served out of St. Louis exchanges; that of the total, ninety-five per cent are owned by one individual or by one company and that competition is nil or practically nil for that reason.

As noted, Hill testified that he had experienced no difficulty in obtaining first runs in St. Louis and other key cities. In but one city, Springfield, Ill., had he been unable to dispose of all of his first-runs, and there he stated a combination of the exhibitors dictated prices. Paramount had to meet this situation as all other exchanges he said. He defended block system as a matter of economics, pointing out that it costs \$15 or more every time a film salesman makes a town, and that if a company could sell twenty pictures at once, its expenses would be lower and it could afford to sell for less.

Famous was forced in self-defense to build a first-run in St. Louis to obtain an outlet for its product. That was the substance of the testimony of Fred L. Cornwell, owner of the Delmonte and formerly president of the Famous Players Missouri Corp., owner of the Missouri and which, during Cornwell's regime also owned the Delmonte and fourteen neighborhood theaters operated by the Koplars Bros.

Cornwell reviewed the history of first-runs, his testimony being intended to show that Famous had not been guilty of unfair methods of competition and that they had "endeavored to open up a closed market rather than to close an open one." However, Bruce Bromley, counsel for Famous was handicapped in getting the desired testimony from Cornwell into the record, Examiner Alvord sustaining many objections.

Efforts of Bromley to bring out that previous efforts had been made by other companies to obtain control of the Koplars chain were not permitted by Examiner Alvord.

Fuller also successfully resisted efforts to have Cornwell testify that Marcus Loew is completing a vaudeville and picture house at Eighth and Washington, and that Goldwyn-Cosmopolitan interests were financially assisting erection of a first-run at Grand and Morgan Street in which Famous would have no interest.

### Washington House Destroyed

(Special to THE FILM DAILY)

Castle Rock, Wash.—Charley Hefum's theater is in ruins caused by fire that destroyed nearly the whole town. The loss was partly covered by insurance.

### Exhibitors Score Victory

(Special to THE FILM DAILY)

Port Orchard, Wash.—Through the efforts of J. A. McGill, local exhibitor, the city council has passed an ordinance taxing all traveling shows \$5 per day.

### Rejoice Over New Schedule

(Special to THE FILM DAILY)

Seattle—Local exchangers are pleased over the new schedule prepared by the American Express Co. to expedite the shipment of films.

## Incorporations

Albany—Wendell Phillips Dodge Producing Corp., New York, 65 shares preferred stock, \$100 each; 110 shares common, no par value. Attorney, F. J. Knorr, Albany. Incorporators, W. P. Dodge, D. S. Ellsworth and B. W. Harton.

Albany—Grantland Rice Sport Lights, New York, 1,000 shares common stock, no par value. Incorporators, G. and K. H. Rice and L. J. Hawkinson. Attorney, L. Hardy, New York.

Albany—Constance Films, New York, 200 shares common stock, no par value. Incorporators, N. Handel, M. Kreeger and E. J. Sichel. Attorney, A. A. Silberger.

Hartford, Conn.—Triangle Theaters, Inc., Westport, Capital \$50,000. Incorporators, Morris Neuns, Samuel Shapiro, and Louis Astor, all of New Haven.

Albany—Seven Seas Film Corp., New York, Capital \$25,000. Incorporators, J. J. Akston and W. A. Farrell. Attorney, T. E. Shea, New York.

Albany—Gordon Biddle Prod., New York, Capital \$60,000. Incorporators, F. P. Price and W. Greenwald. Attorney, J. A. Michael, New York.

Sacramento, Cal.—Standard Casting Directory, Inc., Los Angeles Capital \$75,000.

## New Color Process

The color work being done for Lee-Bradford on their "Red Head" comedies and for "The World in Color," is being made by a new system worked out at the Kelley Laboratory at Palisades. Ordinary single coated stock is used. It is joined, polished and handled the same way all films are. The colors are in the single emulsion. It is said to be the least expensive film ever made from color selection negatives.

### Canada Sees "Married Love"

(Special to THE FILM DAILY)

Edmonton, Atla.—"Married Love," the sex picture by Dr. Marie Stopes of London, has been passed by the censors, and was presented at the Monarch theater by M. O. Allen, recently.

### "Between Worlds" at Capitol

"Between Worlds" a German picture, directed by Fritz Lang, will play at the Capitol the week of July 6. American distribution is controlled by Weiss Brothers.

The local Fox circuit has booked "Mysteries of Mah Jong", a two reel, from Arrow.

New York Chicago Hollywood  
**Rothacker Laboratories**  
 WILLIAM S. GILL, Eastern Sales Mgr.  
 542 Fifth Ave. Tel. Murray Hill 1831

## DON'T FORGET — TONIGHT

at the Town Hall, 123 W. 43rd St., at 8.30 P. M.  
 an interesting illustrative program made by the

## The Friese-Greene Colour Film Process

will be presented by the Directors of the  
 Spectrum Films, Ltd.

Telephone for complimentary tickets to Mr. Stuart M. Johnson,  
 Business Manager, Friese-Greene Film Process, Hotel McAlpin

## NOW PLAYING

# Betty Compson in "MIAMI"

Story by JOHN LYNCH  
 an Alan Crosland Production  
 Produced by TILFORD CINEMA CORPORATION

RELEASED BY  
 PRODUCERS DISTRIBUTING CORP.



# Great stuff says the MOTION PICTURE NEWS

“Fine Comedy, Human Interest and Pathos, make this a good box office picture--- with a story in which there is the combined appeal of excellent comedy and heart interest and full play upon the sympathy of the audience, ‘A Self-Made Failure’ should prove a pleasing and amusing attraction for the majority--”

J. K. MACDONALD presents this original story

## “A SELF-MADE FAILURE

with Lloyd Hamilton and Ben Alexander

and an all-star cast including

Matt Moore, Mary Carr, Patsy Ruth Miller,  
Sam De Grasse, Chuck Reisner, Vic Potel,  
Dan Mason, Alta Allen, Harry Todd Cameo



Directed by WILLIAM BEAUDINE

To Guarantee Big Business for  
Your Theatre This Next Season  
Sign a FIRST NATIONAL Contract

